

Presenting Feminism And The Feminist Identity In The Select Works Of Rebecca Walker

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Abstract

Throughout the history, males have held positions of power in Western society, with women relegated to the home and private spheres. Women in Medieval Europe had no legal protections that would allow them to be business owners, students, or political leaders. While several provinces in the US allowed women's right to vote well before national government did so, it was not until the early 20th century that women were able to vote or occupy political office throughout much of the country or in Europe. Traditionally, women were not authorised to represent themselves in legal or business proceedings without a male partner present. Women who were married were not allowed to make decisions about their own offspring without their spouses' permission. Women were also not permitted to work in most professions and had extremely limited options for education. Such sex discrimination against women persists to this day in various regions of the globe. Novels by Rebecca Walker shed light on these issues and hold strong feminist perspectives, allowing the readers to get a deeper understanding of women and their issues in the male-centric society.

Keywords Feminism, women, Walker, third-wave feminism, female characters, feminist politics, women rights, patriarchy

Introduction

Founded on the principle of gender equality, feminism is a movement in politics and society that advocates for the advancement of women. In spite of acknowledging biological disparities between the sexes, it advocates for equality. The political, the economic, and the cultural are all covered. Throughout history, these movements been instrumental in expanding women's rights. Voting rights, public property, living wages, and equal educational opportunities were all secured for us by feminist movements in the 20th century.. As a result, a feminist essay will focus on such aspects. Feminism is very essential for people of all sexual orientations, genders, races, and other identifiers. Individuals and community as a whole gain strength from it. It is a prevalent

misunderstanding that feminism is a female-only movement. This misconception is completely false; feminism helps more than simply women. It is not about elevating women to a higher status, but about achieving parity between the sexes. Feminism is an attempt to break down stereotypical gender norms that have persisted for a long time.

As a result, individuals may break free from conventional constraints and lead more fulfilling lives. That's right: ladies, you'll love this as much as the guys will. For instance, it argues that women should be financially independent, and that men shouldn't be expected to shoulder the burden of being the primary earner in their families. It aspires to ensure that everyone

is free. And young people's participation in the feminist movement is crucial. This will allow us to complete our goals more quickly. To imagine a world where everyone is treated fairly is to imagine something extraordinary. Therefore, we should all turn to our own societies and neighbourhoods for the means to realise this ideal. We haven't finished the voyage yet, but we've started it, so we have to keep going if we want to reach our destination.

Feminism has had far-reaching consequences, but it has been particularly revolutionary for women. In hindsight, this was clearly the determining factor in women winning the right to vote. Moreover, if we examine contemporary feminism, we can see that it is connected to initiatives that have the potential to drastically transform people's ways of living. For instance, right to abortion and abortion advocacy campaigns provide women the opportunity to make decisions about their bodies. In addition, feminism is committed to rejecting patriarchy and traditional gender norms. For guys, this means being free to express themselves whatever they choose. Now more than ever, males should feel safe expressing their emotions in whatever way they see fit, even by shedding tears. Equally important, it promotes the rights of the LGBTQ people. Feminism welcomes all people, and intersectional feminism is the greatest way to learn about and empathise with the experiences of marginalised groups.

If feminism wants to send a clear message, it must be that each individual is responsible for giving the movement her own significance. It's about giving other people the benefit of the doubt when they exercise their own rights. Even though feminism is a global movement, there continue to be areas in the globe where women are treated unfairly and exploited.

Therefore, it is imperative that we all make an effort to engage in intersectional feminism.

A new wave of feminism emerged in the middle to late 1990s. Those born in the developed world in the 1960s and early 1970s, sometimes referred to as "Generation X," were the driving force behind the change. They were raised in a multicultural, multi-economic, and media-saturated society. They attacked the mindsets and unfulfilled work of second wave feminists, while having profited immensely from the safeguards achieved by first and second wave feminists.

The second wave's success in advancing female empowerment and intellectual status, the proliferation of technologies of information and communication throughout the latter half of the 20th century, and the development of Generation X scholars and activists made the third wave a real possibility.

The children of second-wave feminists were among the campaign's first supporters. Both the Third Wave Foundation (founded in 1997) and the Third Wave Direct Action Corporation (founded in 1992) are dedicated to providing financial and other resources to organisation and people fighting for social justice. Rebecca Walker, daughter of second-wave feminist author Alice Walker, co-founded both. In the early 1970s, second-wave feminist parents questioned conventional gender roles at household and incentivized their girls to pursue a career in that allowed them to showcase authority and confidence.

These women, like many others of their generation, were raised with the knowledge that sexism, racism, and classism were real obstacles to their success, but also with the knowledge that they could overcome them. They responded to patriarchy and racism

with sarcasm, violence with accounts of survival, and systemic exclusion with grassroots organising and radical democracy. Third wavers, who refused to integrate into the established order, started actively undermining and then remaking it.

Third Wave Feminism and Rebecca Walker

Third-wave feminists, inspired by the postmodernist movement in the academic, aimed to challenge, reclaim, and redefine the concepts, terms, and mediums that have propagated normative notions of womanhood. Perceptions of gender have changed dramatically, with the idea that certain traits are uniquely male and others uniquely feminine giving way to the concept of a gender continuum. From this vantage point, everyone has, expresses, and represses all the characteristics that were formerly thought to be exclusively male or female. Thus, third-wave feminists expanded the definition of "sexual freedom," a key milestone of second-wave feminism, to include the process by which a person first appears to become aware of the ways in which their sexual orientation and gender have been shaped by culture, and then intentionally constructs their true gender identification.

By the time the third wave of feminism emerged, the second wave's work in establishing women's studies departments at universities, establishing feminist groups, and establishing reputable publishing channels like Ms. magazine and other academic journals had already paid dividends. Media institutions lost some of their cultural significance during the third wave compared to the second.

Third-wave feminists deliberately co-opted, toyed with, and twisted ostensibly sexist imagery and symbols to convey their message. This was especially clear in the frequent use of sarcasm and double

entendre in people's descriptions of themselves. A lot of slang that was formerly used insultingly is now worn as badges of honour by the bold and rebellious. In Eve Ensler's play, the third-wave ethos and goals were reflected in the play's brutal frankness, dark humour, and outright dread.

More women of colour felt welcome in the third wave in comparison to the previous two. In reaction to and in contradiction with stereotypical portrayals of women as submissive, the third wave reimagined women and girls as assertive, powerful, and in command of their individual sexuality. Many significant independent writers and institutions have taken notice of the Internet because it serves as a vehicle for the distribution of data and the diffusion of products like articles and movies to a potentially huge audience. The Internet has dramatically liberalised the content of the feminist movement, including both terms of involvement and aesthetics.

As was to be expected, third wavers were criticised. Some authors were already proclaiming themselves postfeminist and arguing that the movement had outlived its usefulness even as the third wave was finding its voice. On the other side, older, more seasoned feminists said that nothing had changed and that the newer generation of women had nothing to offer. Around the year 2000, a number of authors both inside and outside the movement hastened to pronounce the movement dead. Concerns over sexualized behaviour have sparked discussions about whether or not practises like exposing clothes and amateur pole dancing constituted genuine sexual emancipation and gender equality.

The diversity of the third wave's participants in terms of gender, race, and socioeconomic status was staggering compared to that of the first and second waves. Its greatest strength, its ability to

accommodate several voices, was therefore criticised as being its biggest vulnerability. In response, third-wavers argued that the formation of a cohesive agenda or ideology, or at least one that was united beyond the very vague declarations made by organisations like the Third Wave Foundation mentioned above, was not only unachievable, but undesirable.

Born Rebecca Leventhal, Rebecca Walker is a writer, feminist, and activist. Since her "I am the Third Wave" declaration in a 1992 Ms. Magazine piece, Walker has been recognised as a leading figure in Third Wave Feminism. The topics of racism, gender, politics, power, and culture permeate Walker's writing, teaching, and public speaking. As an activist, she was instrumental in establishing the Third Wave Fund[1], the forerunner of the Third Wave Foundation, which ensures that young women of colour, queer, intersex, and trans persons have access to the resources they need to assume positions of leadership in their communities. Walker was selected as one of America's 50 rising stars by Time magazine in 1994.

One Big Happy Family (2009) is one of her many works that explores the rise of alternative family structures in the United States, from polyamory and transracial adoption to househusbandry and single parenting. She was born to renowned civil rights attorney Mel Leventhal and Nobel Prize-winning author Alice Walker.

According to Time magazine, she is one of the 50 individuals who will impact America's future. Walker states she is "attracted to people regardless of their physical appearance or gender socialisation." Walker's original Third Wave primer, *To Be Real: Telling the Truth and Changing the Face of Feminism*, has been in print for over 10 years and is taught in Gender Studies programmes across the

globe. Her post-civil rights memoir, *Black, White, and Jewish: Autobiography of a Shifting Self*, became a New York Times best-seller and earned the American Library Association's Alex Award.

Her third collection, *One Big Happy Family*, examines the emergence of alternative family arrangements in the United States, including issues such as polyamory, transracial adoption, home husbandry, and single parenting. Her current collection, *Black Cool*, delves into the one style that has shaped the world.

Feminist Identities in the novels of Rebecca Walker

However, new questions about women's rights in the modern day are being raised by the "third wave" of feminists, which started in the 1990s and is ongoing. This trend started in the '90s and shows no signs of stopping. As they seek professional and personal power, third-wave feminists oppose communal affiliation and, in some circumstances, the title "feminist." Despite the continued admiration for shared leadership, this is the case.

Third-wave feminists value shared decision-making but also find space for individual independence in the modern world. The gap between women's representation and their actual influence in leadership roles can only be comprehended with a deeper knowledge of feminism's wave-like development. Relevant here is the development of teamwork during the second phase of feminism, which led to consenting and altered consensual organisations. Structures of mutual agreement were the result of this approach. These groups helped promote women's rights in the USA in many ways, from legal reforms to social movements.

The beginnings of third-wave feminism may be traced back to popular culture in a

significant way. Although Jennifer Baumgardner and Amy Richards (2000) outline a 13-point agenda for action in *Manifesta*, third-wave feminism is not typically seen as an activist movement. Some of the points on the agenda include protecting women's reproductive rights, empowering lesbian and bisexual women, and guaranteeing equal access to health care. This is due to the fact that it does not seem that there is a common identity. In point of fact, members of the third wave of feminism do not subscribe to the idea of a shared or community identity, and they defy attempts to place them into any one category. It should come as no surprise that a rhetorical analysis of the texts that contribute to the identification of third wave feminists is required, given the lack of agreement over the meaning of the term "third wave feminist identity."

In her novel *Baby Love*, written in the style of a journal, Walker details the psychological and physiological changes she experiences as she becomes a mother, beginning with the day she finds out she is pregnant and ending with the day she and her partner bring their son home from the hospital. By doing so, she offers a heartbreaking reflection on the ambivalence that has, for years, prevented her from fulfilling her ambition of having a child. She had been instructed, just like a lot of others in their twenties and thirties, that having a husband and/or children is the least powerful choice that you have open to you. This was something she had been told. In "Black, White, and Jewish," this tension is brought to a climax when Walker's mother, Alice Walker, opposes to her having a child and challenges her memories of their relationship. Rebecca goes through a tough pregnancy and prepares to become a mother all by herself after Alice breaks up with her and takes Rebecca out of her will.

The breakup comes when Alice cuts Rebecca out of her will. Her health is constantly deteriorating, but she refuses to seek treatment in Western countries at any cost. As she is confronted with a long list of possibilities, she resorts to Google until she is too exhausted to make a choice (midwife vs. doctor, stroller vs. "travel system"). After going through nine months of mental anguish, she has become a different person; she now eats meat, she is a devoted husband, and she has regained her faith in intimate relationships; she is a new woman plus one. The story told by Walker is not only easy to comprehend despite the depth and complexity it contains, but it is also written with a great deal of humour, wit, and compassion.

According to Walker, the "right" of women to bear children is represented by the song "Baby Love." If feminism gives women the freedom to choose whether or not to have children, then the movement must also advocate for women's rights to decide whether or not to have children, so the argument goes. However, upper-class women like Walker, whose most pressing concern about delivery is whether or not to give birth at home or in a hospital, are the only ones who can take advantage of this particular kind of feminism. Women often make less money than men do, and if they do choose to have children, they have fewer child care alternatives, if any at all.

When women are forced to contend with the burdensome societal expectations that they are lacking in some way if they do not have children, motherhood is seldom an option for them. This tension is further made worse by the weight of Walker's assertions, which only serves to heighten them. In addition, there is an unacceptable percentage of young people who become parents at economically precarious ages as a consequence of a lack of sex education, the unavailability of accessible

contraception, and the erosion of reproductive rights. They see being a mother not as a calling but rather as a kind of retribution.

Baby Love has a lot of elements that, at first glance, seem to be out of place. "I know how I would feel if the guy I pledged my life to told millions of people that he didn't need me," Walker says after watching a television programme in which two successful women describe how they don't need spouses for approval. Walker was responding to the fact that she had just seen the programme. "I know how I would feel if the guy I pledged my life to told millions of people that he didn't. She also argues vehemently that the love for a biological child is always greater than that for a nonbiological child, similar to how she loved Solomon, the child she raised with a previous female lover. "Wrecked." She says this because she believes that the love for a biological child is always greater than the love for a nonbiological child. What does it mean for people who identify as LGBTQ as well as heterosexual folks to adopt children as well as other adults?

Walker's Baby Love diary entries are incomprehensible to anybody outside of her exclusive circle because of her wealthy lifestyle and the people she associates with. She claims that in order to overcome writer's block, she no longer need a spa, hotel, or peaceful getaway; instead, all she needs is her bed and dining room table at home. Those of us who write in a way that combines time and place have previously been aware of this fact. Authors all around the world engage in the practise of procrastination while they are looking for the ideal environment in which to write.

The core of Rebecca Walker's Baby Love is summed up in the book's subtitle, which reads, "Choosing Motherhood After a Lifetime of Ambivalence." Author of the

key feminist work *Black, White, and Jewish* (2001), Walker dissects the experiences of many mothers who, while being reared with the conviction in women's autonomy, see parenting "with more than a little scepticism." Walker's book was published in 2001. Walker also addresses her troubled relationship with her mother, Alice Walker, author of the book *Color Purple*, as well as her role as co-parent to an ex-kid lover's child. It should come as no surprise that her first focus right now is her brand-new child, whom she adores with an unreserved passion.

Her book, *Baby Love*, is an insightful, thought-provoking, and interesting look at her experience of being pregnant and giving birth to her daughter. This is a book on motherhood for a new generation because Walker, who considers becoming a mother to be one of the most formative events of her life, shares her thoughts in this volume.

The story told by Rebecca Walker delves into broader social issues that were prevalent during her era, such as the difficulties associated with finding a partner for life, the increasing expenses associated with bringing up a family in the modern era, the development of reproductive technologies, and the stresses associated with beginning a family as a child of divorce.

After nine hard months have passed, Rebecca Walker has expanded her identity beyond that of a mother. She is a completely different person now that she is aware of certain previously unknown facts. The act of giving birth to her child compelled her to conquer her resistance and open herself up to love without reservation.

In her personal book titled *Baby Love*, one of the most promising young writers in the United States addresses a subject that is

relevant to every woman. It is revealed in the book that Ms. Walker has been estranged from her famous mother. The book also discusses topics that are common during pregnancy, such as food, genetic counselling, and the debate between using a doctor or a midwife.

Therefore, Ms. Walker lends her voice to the continuing topic of whether or not women should work outside the house. This is a decision that most likely does not seem to be as black-and-white to today's younger generations of women as it was to Ms. Walker and the generation that she was a part of.

Another book by Rebecca Walker, *One Big Family* also encapsulates various issues that resonate of the third wave feminism. Rebecca Walker has battled just as hard against being pigeonholed as a feminist daughter as she has against the stereotype of the feminist mother. In an interview with the *London Daily Mail* in 2008, she said that her "core opinion" is that every child deserves a two-parent household and that "feminism has misled a whole generation of women into childlessness" (para. 44). (para. 5). Her unwavering support for traditional motherhood stands in sharp contrast to the current day, in which feminists are battling for acknowledgment in matters of sexual orientation equality, gay marriage, and parental rights.

Despite the introduction's focus on the book's potential role in public discourse on family life, it would be useful to have a more detailed explanation of Walker's objectives and the connections between the pieces in *One Big Happy Family*. Walker describes herself as an archivist who has collected anecdotes from several families, referring to the final result as "the ultimate reference book for all of us [...] a modern anthology version of Dr. Spock" (xiv). However, the "reference book" focus in the

preface appears at odds with the personal essay format employed by the contributors. Her most recent work, *One Big Happy Family: 18 Writers Talk about Polyamory, Open Adoption, Mixed Marriage, House Husbandry, Single Motherhood, and Other Realities of Truly Modern Love*, not just lives up to such good standard, and also utilises the viewpoints of nineteen writers to dispel the misconception that non-traditional families are unable to offer their kids with the structure and assistance they need to evolve into contributing members of society. Walker and her group of contributors skillfully reinterpret the theme of "family values," providing an accessible, authentic anthology that avoids repetition.

In her introductory essay, Rebecca Walker invites the reader inside her home and explains that her unorthodox upbringing is the source of her lifelong interest with families. Rebecca's African-American mother and white Jewish father separated and agreed "without lawyers or acrimony" to a bicoastal, biannual parenting arrangement that left the young child bewildered by the huge cultural and social differences between her parents. This resulted in an extremely fragmented childhood and few common experiences with others. Walker does not dismiss her upbringing because of its mutability; rather, she argues that the loss of her growth was caused by a lack of constancy and a genuine, unequivocal dedication to it. Since Rebecca was frequently left alone while her parents shattered established norms, "cultured their job," and began families, she became unusually interested in the domestic circumstances of her contemporaries.

Walker describes these occurrences with the same malice that characterised her earlier works, particularly *Baby Love*. The whole work, including the efforts of the other writers, seems to be a denunciation of whatever it was that plagued Walker as a

child. Regardless of how beautifully a writer conveys the pleasures of motherhood or the intensity of their love, Walker reads article after piece that emphasises on everything she missed during her time away from her family, most notably stability and open lines of communication.

Although all of the essays, including Walker's, have an underlying cynicism, there are enough sincere examples of love and how to practise it to influence even the most cynical reader. They tell experiences of how they've merged their interest into their domestic life and how they've integrated their interest into their everyday lives. "And Then We Were Poly," Jenny Block's essay about the evolution of her marriage into polyamory, serves as the official opening to the book. The Polyamory Society defines polyamory as "the nonpossessive, honest, accountable, and ethical idea and practise of loving several persons simultaneously."

She does it with candour, humour, and a clear grasp of her own sensuality. Block describes how she and her spouse were able to cope with her girlfriend (she chooses to have a second relationship, but her husband does not) and their children's demands by being flexible and receptive to one another's opinions. Block emphasises that "children come first" despite the fact that she and her partner engage in a great deal of sexual flexibility.

Both Suzanne Kamata's "Foreign Relations" and asha bandele's "Woman Up" include strong female protagonists; bandele details the painful split she had with her jailed husband, which almost drove her insane and left her to raise their children alone. She is being forthright about the breakup and justifying her decision, saying that it was taken for the sake of her child's happiness. Kamata is a strong-willed American woman who lives with her Japanese spouse in rural Country and who

is adamantly opposed to blending in with the in-laws. Kamata is unwavering in her refusal to follow the customary arrangement, despite the pressure from her husband and their oldest son.

After a successful pregnancy, she gave birth prematurely to twins, one of whom has cerebral palsy. With the assistance of her in-laws, Kamata gives in to the burden of staying at home with her disabled child and establishes a lovely entire family in which her children thrive because they enjoy their grandmother and their mother has periodic breaks.

While acknowledging that the contemporary family may live inside a structure that is both fluid and ever-evolving, Walker went on to argue persuasively that this foundation must be secure and meaningful for the sake of everyone involved.

The fact that she raised a wonderfully inquisitive kid while her renowned mother broke barriers for black women authors and helped drive their writings into the West literary tradition is no minor feat. To have a happy home life, one must have a complete and balanced understanding of their history. The brilliant work of Walker and the other essayists in *One Big Happy Family* is unaffected by the author's suppressed, unmet rage about her childhood. But the reader is left questioning whether a polyamorous family can actually exist without putting the kids in it through a lot of stress and instability. I don't want to imply that all erratic conduct is negative. It's possible that without political dogmatism, infant brain development might flourish. It's not totally plausible to say that the people shown in *One Big Happy Family* have traditions that Walker's parents lacked.

Her voice does not stop here, just like she picks up controversial topics in her *Baby*

Love and One Big Happy Family, she continues her strong take on issues of feminine identity in her book *Black, White and Jewish: An Autobiography of a Shifting Self*.

The daughter of famed African American author Alice Walker this compelling book is a contribution to the growing genre of biographies by biracial authors about upbringing in a racial group country. Walker remembers her privileged upbringing in Mississippi as the cherished daughter of two prominent Civil Rights leaders. The South was in its most violent and segregated point at this time.

Their relationship had suffered as a result of Walker's frequent transcontinental flights to visit her parents, who were increasingly preoccupied with their own careers and no longer able to communicate effectively. She is very critical and reflective, switching between the perspectives of a curious little child, a highly sensitive teenager, and a young woman who faces the extreme racism of her black and Jewish peers and family members.

She has spent so much energy trying to understand rigid cultural traditions that she was never prepared for by her parents. With the same degree of splendid, careful authenticity that Walker appears to apply to her discourse on a white dance teacher who likes to think she'll never be pleasant, Jewish family members who consider her more like an alien, and an admirer who asserts she's not black enough, she also describes her family and the development of her unrestricted sexuality. She has gained a lot of respect for being so open about her sexuality and other personal matters.

The daughter of a Jewish father and an African-American mother recalls her

upbringing in a narrative about the power of race to share one's own identity. She recalls her upbringing as a Jewish woman raised by an African-American mother, which she describes as being puzzling at times but ultimately satisfying. The narrative focuses on the power of race to share one's own identity. His mother refused to acknowledge him as her son, and the two of them did not reconcile until after the birth of their first grandchild.

Third-wave feminism, whose goals Walker characterises as "a repudiation of patriarchy and its machinery," is structured around a focus on the disruption and "rebuilding" of the machine. Gender standards aren't the only thing that beauty is intertwined with; so is the question of what power is, who has it, and why.

The destructive influence of the beauty industry on culture, particularly on young women, is shown by the poisonous nature of the beauty branding industry. Instagram has quickly become one of the most popular channels for brands to interact with their core customers.

A major subject of Walker's magnum opus, "Reclaiming Beauty" is a seductive appeal that promotes the destabilisation of capitalism and Eurocentric ideals of beauty. Walker claims that "beauty has been manufactured by a very white, patriarchal paradigm and gaze" even before it was commercialised. Minority women, especially black women, must navigate a white and elitist business world.

Lightening products, a limited range of cosmetic colour options, and an unhealthy fixation on whiteness as the ideal of beauty all point to the dominance of the white ruling class in the beauty business. The author of "To Be Real: Telling the Truth and Changing the Face of Feminism," in an interview with Fairfax Media, reveals how

the beauty industry's conception of female attractiveness has been repackaged and marketed to women.

Walker argues that the patriarchal exploitation of beauty "has created so much ego and unpleasantness, and profoundly, the disassociation from our own capacity to mention and describe our own values of beauty, internally and externally," which is a "kind of crippling" that prevents us from trying to draw actual authority from ourself; from the bodies we possess, from our context of our own as exquisite as described by us and the individuals who admire us. We keep searching for love and acceptance from people and ideas that will never return the favour. And we'll never stop wanting, never stop losing sight of what really matters.

For Walker, it's crucial to recognise the value of beauty in all its forms as a means of nurturing and healing, and she argues that we may better resist the poison of model beauty standards by going back to what "feeds the soul and feeds the spirit" - whether that's art, nature, or something else.

The story told in the book "Black, White, and Jewish" is about a little girl's journey to find a place she can call "home" and a feeling of belonging in a society that did not provide either for her. Lyrical reflections on the passage of time, personal history, and the essence of one's own identity are interspersed throughout this straightforward investigation of racism and homophobia.

This anthology of 21 pieces from a wide range of young feminists offers a wealth of unspoken yearnings and good political intents in an effort to escape "given" feminist standards. Walker (contributing editor of *Ms.* magazine and daughter of novelist Alice Walker) has compiled an enlightening anthology exhorting those

interested in the feminist project to consider, in the words of contributor Gina Dent, "how to take the religious practice out of feminist theory, how to decompose the pretence that we encompass a society that has consented upon its rules of presence." Many women—and three men—share their experiences being authentic while maintaining their commitment to the feminist cause. Most of these authors have rejected conventional beauty standards like Barbie's and June Cleaver's, and now they must contend with an additional archetype: the perfect feminist.

A new kind of self-hatred has emerged as a result of people's inability to live up to their own standards. In this piece, the writers examine their own eccentricities, seeing them not as flaws but as interesting quirks. There are essays in the book from a Filipina who is in relationship with a white man, a black man who writes about the black lesbian inside of him, and a supermodel who gives talks about the liberation of women. The book's preface by Gloria Steinem and afterword by Angela Davis both provide context for 2nd feminist in the context of history and pose questions to today's third-wave feminists.

It's "annoying to be held accountable for some of the same things you've been working against," Steinem adds. It is assumed that the contributors desire to put an end to misogyny, racist, and homophobic ideas but it is their hope that within this framework, they can put aside their differences and find common ground in order to accomplish that goal. Specifically, they favour a politics of ambiguity over identity politics because it is more malleable and accepting. Diverse in terms of race, sexuality, and ideology; an important and stimulating addition to modern feminist debate.

This is a groundbreaking examination of what feminism is, how it has altered our lives, and where it is headed in the future. These dynamic young activists and thinkers reimagined the goals of feminism to reflect their own experiences and values, so broadening the purview of feminism to include not just social justice but also political and economic equality for all people. They finally speak out after being encouraged to do so by activist and author Rebecca Walker, calling into question long-held ideas about the women's movement and demanding that their audiences do the same.

A diverse group of writers have come together to compile a collection of articles in which they investigate the different facets of contemporary feminism. It's possible that one of the pieces that start off the collection (or maybe the one that ends it?) has the most insightful analysis of the entire thing as a whole. I don't remember which "big name" feminist was speaking, but the point was made that senior members of the second wave of feminism find many of the "reactionary" replies to questions about feminist history to be a little ridiculous.

It's possible that younger women have the misconception that being a feminist means they can't do things like wear cosmetics or have children. However, this misconception is more of an issue with the way the media portrays feminism than it is with feminism itself. That really struck a chord with me since the bulk of the book seemed to be various women saying, "I could do X and yet still be a feminist!" After the first few times I read it, this finding started to become old for me, but the items in this book that contrasted each other were quite good.

It felt the works, on the whole, to be of a good quality; nonetheless, it was difficult

for me to pick out any that showed anything that was really unique or unusual. It was interesting to see a few articles that were written from the perspective of men, since this is a perspective that is underrepresented in this sort of collection. It would have been helpful to have more biographical information about the writers included at the beginning of the pieces as well as at the end of the collection. Even while. Omitting the author's race, gender, or sexual orientation can make their opinions more approachable to a larger audience, but it's helpful to be aware of the author's history, a precarious circumstance, to say the least.

Walker argues that women must actively defy harmful marketing techniques in order to overcome the systematic abuses of masculine, white supremacist standards of beauty, and that this includes making choice decisions to oppose toxic advertising, in some instances by simply disconnecting. She shows a plan for all women, but particularly those who have been disillusioned and duped, even by advertisements that exhort you to Be Yourself while selling you a caveat, Walker's feminist hymn on the recovery of beauty is an empowering song.

These vibrant young activists and intellectuals recast the ideals of feminist to mirror their personal experiences and convictions, expanding the scope of feminism to include social, cultural, and income justice for all humankind. Motivated by activist and author Rebecca Walker, they break their silence, questioning long-held beliefs about the feminism rights and insisting that their audiences do the same.

When it comes to ideas on individuality, families, gender, and cultural norms, Rebecca Walker is in the forefront. Her approach to these heavy subjects is

approachable and uplifting, encouraging her listeners to think critically and take action. She has a unique elegance and the accumulated knowledge of being a mother, friend, and daughter. Walker is an outspoken advocate for gender equality and human rights. She hopes young women would be reassured that parenthood is a viable option despite other priorities or if they are resistant to the idea due to their own challenging backgrounds as children.

As they navigate the choppy seas of gender roles, the women in *To Be Real* present a range of viewpoints and experiences that test the limits of common feminist tropes. This book, a compilation of "personal testimony," exemplifies the way in which third-wave activists have used narratives about their own lives to bring attention to issues of social and gender inequality. Walker's autobiography *Black, White, and Jewish: The Evolution of a Changing Identity* (2000) continues this line of thought, detailing her formative years in Mississippi as the daughter of Civil Rights Movement activists. She also discusses how she and her brother were raised by two working parents and how she feels this contributed to their eventual divorce. She speaks on the challenges of being of mixed racial or ethnic background in a country with strong cultural norms and prejudices. Moreover, she talks about how she came to terms with her sexuality and who she is as a bisexual woman.

The purpose of the journal-style guidebook titled *What's Your Story?*, which was written by Rebecca Walker and Lily Diamond, is to facilitate the process of figuring out one's own unique identity. By asking you some challenging questions, we want to coax you into opening up about yourself.

The notebook is organised chronologically; however, there are five recurring themes

that you may pursue if you so want to do so throughout the book. There are a great number of additional possible courses of action, some of which include rehabilitation work, dealing with grief and sorrow, creative and identity concerns, identity, politics, and spirituality.

The themes that are covered and the writing prompts that are provided in each section are excellent. However, what really separates this from other similar topics is the fact that it poses the all-encompassing "so what?" question. In each of the segments, the writing is stretched to its limits, which reveals previously concealed reality.

During this time when people all across the world are looking within, Lily Diamond and Rebecca Walker inspire readers to rewrite the tales that have shaped their lives in order to rethink their own lives. *Describe Your Experience: A Journal for Everyday Evolution* is an essential purchase if you want to begin living the most authentic, creative, and meaningful life possible for yourself. Each chapter invites you to investigate a new facet of life as you move through the day, from the moment you wake up and meet your mind to the moment you interact with your body, various people, the environment, and technology to the moment you contemplate your place in the world, who you are, and how much time you have left, each chapter encourages you to look into a new facet of life. Each chapter is color-coded to correspond with one of five themes and the process of healing. The purpose of this organisation is to make it easier to conduct an in-depth investigation of each topic. Developed via decades of collaborative effort including writers and individuals from all around the world.

What's Your Story? is the kind of book that would be produced if your favourite therapist, poet, and intellectual leader were

to get together and have a child. It might be Rebecca Walker and Lily Diamond's *A Journal for Everyday Evolution* (*Journal for Everyday Evolution*). The questions included in this guided journal are both deep and nuanced, and they are designed to push you to dive into and modify the tales that you hold most dear. It's the type of thing that makes you want to think about it nonstop, and more than anything else, it has the potential to completely transform your life.

This journal is full of thoughtful, probing, unexpected, and non-judgmental cascades of questions in order to assist you in conducting a sensitive inventory of your life and investigating how you have been navigating the world. Keeping this journal will help you investigate how you have been navigating the world. The introductions to the chapters are only one page long, but they cover a wide variety of topics that span the entirety of the human experience. These topics include developing a greater sense of self-awareness, comprehending our place in relation to technology, and showing respect to those who came before us.

What's Your Story: A Journal for Everyday Evolution is a deep and lovely companion that is excellent for this time, year, and career of upheaval and reevaluation that is taking place globally but also individually for each person. The reader is encouraged to consider her story to be fluid and ever-changing, with a range of external influences contributing to its development.

Rebecca Walker, author of memoirs and collections of essays, explores the somewhat painful, complex, and disconcerting encounter of just being racially mixed in the The US from the late 1960s through 1990s from the points of view of both sexes and races. This is done from the time period of the 1970s through

the 1990s. During this time, the United States was in the midst of racial integration. Reading their works side by side reveals how they both share a similar experience: they both create multiracial identities in order to criticise American liberal pluralism, which they view as a rigid reaction to race and racial hierarchical organisation that fails to take into account the nuances, complexities, and ups and downs of the experiences of multiracial individuals.

This article shows how they share a common experience by comparing and contrasting their works. Walker, it is argued in this article, recognises and conveys common theoretical insights about the contingency of social identities; the interconnectedness of racial group, class, sexual identity, and the historicity of multiethnic identity; the tenuous status of multiracial bodies; and the use of creative practise to develop mixed race individuality that encourage the self to shift, keep evolving, and transgress as a result of writing their memoirs. These theoretical insights pertain to the following: the historicity of multi

Conclusion

When Walker speaks at worldwide conferences, universities, and high schools, the topics that she focuses on the most include various identities (including her own), awakened virility, and third-wave feminism. Concerns that are typical throughout pregnancy are addressed, such as maintaining a healthy diet and preparing ready for the delivery. She has high expectations that young women would be reassured that having children is a feasible choice, despite the fact that they may have other priorities or be reluctant to the concept owing to their own difficult upbringings when they were youngsters. She explains that the book addresses the "work versus parenting" conundrum that

women her age and younger face because they were brought up in a society in which it is expected that they will choose between their careers and their families. This is the case because they were raised in a society in which it is expected that they will choose between their careers and their families.

Author Naomi Wolf is known for her support of "power feminism," which she defines as the concept that women may achieve sexual liberation while simultaneously acquiring independence and agency. Wolf is a proponent of this ideology. The phrase "girlie feminism," which defines the ways in which women may enjoy traditionally feminine pastimes while still preserving their feminist principles. It was feasible for women who enjoyed using cosmetics, discussing sexuality, or preparing meals to be included as members of the feminist movement.

The Walker family's intellectual battles against patriarchy and racism in the United States will live on in their progeny as a legacy that will be carried on from generation to generation. Rebecca has lived the most recent years of her life inland, on the top of Mauna Kea on Hawaii's Big Island. The scenery there is green and barren, which is quite different from the contentious American communities that she portrays in her books. The conviction that effective feminism required acknowledging both the risks and the enjoyments of the patriarchal structures that create the beautiful and the ugly was at the heart of the third-wave feminists' expansion of the second-wave feminists' definition of sexuality and emancipation to actually imply a process of being conscious of the ways in which one's personal sexual orientation and sexuality have indeed been moulded by society, and then purposefully constructing one's own sexuality. This expansion of the definition of The works of Rebecca Walker have exhaustively covered the aforementioned feminism-related

subjects, and she has made significant contributions to the blueprint that will assist women in recovering their independence and sense of self.

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