

A MOTHER-DAUGHTER TEAM IS FEATURED THE JOY LUCK CLUB AND THE KITCHEN GOD'S WIFE BY AMY TAN

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ABSTRACT

The mother-daughter connection, which can be both strong and weak at times, will be the main focus of the study. This has an impact on the psyche and leads to many conflicts. This essay will look at two of Chinese-American author Amy Tan's books: "The Kitchen God's Wife" and "The Joy Luck Club" It provides a brief summary of each book Amy Tan has written in the canon of Chinese-American literature. The foundation of this study is the causes and their effects on the psychological turmoil that occurs in the mother-daughter relationship. Tan's books often centre on kinship, with the mother-daughter relationship serving as a recurring motif. Tan also demonstrates the challenges and genuine love they share, despite the fact that it seems to be one of their closest links. Has the chaos in the relationship been resolved, easing the mental a lot of stress.

Keywords: Mother-daughter, relationship, love, psychological, stress

INTRODUCTION

Amy Tan, she is now 67 years old, was created on February 19, 1952, located in Oakland, California. Both Chinese and American, she is. Her name, An-Mei, translates to "Blessing from America" in Chinese. She is a modern American novelist who concentrates on the lifestyles of Chinese Americans and mother-daughter interactions. Her most well-known piece is The Joy Luck Club, which was later made into a movie. Tan's opinions on the Chinese Diaspora are outlined in the book's interesting and important prologue. The Kitchen God's Wife, the Bonesetter's Daughter, The Hundred Secret Senses, and The Chinese Siamese Cat (which was made into an animated television series). The relationship between a mother and daughter, love, abandonment (between a husband and wife or mother and daughter), forgiveness, the chasm between generations, and the clash between traditional customs and Western modernism are some of the recurring themes in her works. Due to how intricately she perpetuates racial stereotypes and inaccurately misinterprets information on Chinese cultural

history, she has gotten both praise and condemnation for her work. For her efforts, she has won various honours. Because of the loss of tradition, the loss of language, and the displacement she suffered as a woman, she underwent numerous relocations and displacements that in some ways influenced her artistic efforts to combat cultural conflict. Deeply penetrating a person's consciousness, Tan is able to call up images of women that are both unique to her and to other women. She develops a strong sense of identity with the persona in her work since she speaks on behalf of others using her own voice. The main theme of all of Amy Tan's books is the struggle between two civilizations. Her writings do a remarkable job of connecting the diaspora's age and culture with both its past and present. Tan's writings combine several literary styles in an effort to depict the chaotic nature of intercultural clashes on various levels. The generational conflicts between mothers who were born in China and their daughters who were born in the United States are highlighted in her novels, which are set in both America and China. It can be interpreted as a feminist book and a portrayal of post-colonial life. Her writings largely address challenges with feminine sensibility that women face.

A collection of sixteen connected short tales from 1989 called "The Joy Luck Club" focuses on the struggles that Chinese immigrant mothers and their American-born daughters encounter. Suyuan Woo, Lindo Jong, Ying-Ying St. Clair, and An-Mei Hsu are the four mothers who run the Joy Luck Club; their offspring are Jing-Mei Woo, Waverly Jong, Lena St. Clair, and Rose Hsu, respectively. There is a gulf between the mothers and daughters that lasts the entirety of the novel. The conflict between them resulted from their daughters' American lifestyles and the moms' differing cultural backgrounds—the mothers were from China. There are four sections to the novel. The parents' relationships with their own mothers are discussed in the first section. The mothers don't want their daughters to grow up with unfavourable memories of their own mothers. The daughters' childhood and relationship with their moms are discussed in the second segment, which supports the daughters' mothers' anxieties. The third portion discusses the challenges the girls face in their marriages and professional lives. Later, they return to their mothers for assistance. The fourth section focuses on mothers' inevitable contribution to helping their daughters find solutions to their problems.

In "The Kitchen God's Wife," Winnie Louie (Jiang Weilli), Pearl Louie's mother, experiences a lot of turbulence, which serves as the film's lesson. Its two narrators are as follows: The story is introduced by Pearl Louie Brandt, and Winnie Louie handles the majority of it. Because of their disparate cultural backgrounds—Winnie is an immigrant Chinese mother of a girl named Pearl Louie who was born in America—there appears to be a chasm between

them. Their unwillingness to open up to one another grows the chasm between them. They gain a great deal from Pearl's Hulan's aunt Helen's help in exposing their secrets. Winnie Louie endured the ups and downs of her life starting in her early years and continuing through her second marriage. She went through horrible physical and emotional abuse at the hands of her first husband, Wen Fu. Later, Pearl admits to having multiple sclerosis. There are many long-hidden mysteries that are finally revealed. Following this, the mother and daughter get to know one another better and understand one another's perspectives. This literary work alternatively emphasises the past and the present.

Whatever the circumstances or context, the mother-daughter bond seems to be complicated and adaptable. Their genuine relationship may occasionally be broken by challenges brought on by generational differences, diverse cultural origins, language obstacles, and other problems. Love and hope still have the power to act as a true shackle despite all of these challenges. This is demonstrated in Amy Tan's "The Kitchen God's Wife" and "The Joy Luck Club". The tension between a mother and daughter is depicted in both stories, as well as the difficulties and problems they have faced and overcome.

THE JOY LUCK CLUB'S EXPERIENCES

Tan's 1989 debut novel, "The Joy Luck Club," received plaudits from both readers and reviewers. "The Joy Luck Club" is referred to as a "crossover hit" and is described as "straddling the world of 'mass' literature and 'respectable' literature, stocking the shelf of airport newsstands as well as university book stores, generating coffee table conversations as well as conference purpose" (175). The dedication of this book is to "my mother and the memory of her mother" by the author. In a New York Times interview, Amy Tan discusses the impact of her mother on her work: "When I was writing, it was so much for my mother and for myself...I wanted her to know my opinions on China, how it was for me to grow up here, and my thoughts on China. Her life has had a significant impact on her writing, which mostly explores the mother-daughter relationship and the search for identity.

JING-MEI AND SUYUAN WOO:

The characters of the daughters change from confusion to understanding as they learn more about their mothers' past. Jing-Mei (June), Suyuan's daughter, is asked to play mahjong with her pals in the Joy Luck Club after her mother passes away. They also tell her to go to China in order to search for her missing twin sisters. June replies that she isn't aware of her mother. How should I react? What information about my mother may I provide them? I know

nothing" (JLC 40). Despite this, she decides to meet her sisters. Later, she finds out more about her mother's past. I "lay awake thinking about my mother's story, realising how much I have never known about her, and grieving that my sisters and I had lost her" the night before she passed away (JLC 286). When our train crosses the Hong Kong border and arrives in Shenzhen, China, she continues, "I feel different. And I think my mother was right. I'm becoming more and more like the Chinese" (JLC 325). Her objectives have been met, and she is now legally her mother's daughter.

ROSE AND AN-MEI HSU:

Mothers are their daughters' greatest role models and well-wishers. Rose Hsu, who struggles with making decisions on her own, feels reliant on her husband's opinions. There were many difficulties in their lives as a result of the breach between them. Mother of Rose Hsu, An- Mei Hsu, narrates her history and exhorts Rose to acquire self-awareness by saying, "You must think of yourself, what you must accomplish. You are not attempting if someone tells you, according to JLC 130. She gained confidence from her mother's courage.

YING-YING ST. CLAIR and LENA ST. CLAIR:

She and I have shared the same body...But when she was born, she slipped out of me like a slippery fish, and ever since, she has been swimming away. As though I were on another shore, I've followed her all of her life. I must now tell her the complete truth about my past. This is the only way to bring her to where she can be saved. (JLC 293).

This time it was Ying-Ying St. Clair who talked. She doesn't want her kid to experience the negative effects of a bad marriage. Lena St. Clair refuses and ignores her mother's pleas for her to embrace a Chinese viewpoint. Ying-Ying is conscious of how obedient she has been to fate and other people's desires. She consequently experienced an unhappy and unpleasant life. The way her daughter lives only worsens Ying-Ying's health. In her view, Lena has become a slippery fish that has swum away from her and is currently residing on a faraway shore. She is quite knowledgeable, as JLC 293 claims. She chooses to open up to Lena about her history so that she can correct her faults.

WAVERLY AND LINDO JONG:

Waverly Jong should have a blended cultural identity, according to Lindo Jong. "I wanted my children to have the ideal mix of Chinese character and American surroundings. How did I know these two items wouldn't go together? (JLC 308). Waverly Jong exhibits an asymmetrical dualism that Lindo holds herself responsible for since her inside self is dominated by her American identity while her outward self appears to be influenced by her Chinese identity. Lindo is afraid that her daughter Waverly won't endure the same suffering as she experienced. She therefore makes a lot of room for her to showcase her talents. Waverly, who yearns to be independent, considers it to be pushy. So, there is a cultural tension between them. Later, Waverly realises the joy her accomplishments brought her mother.

In addition to guiding and shielding their daughters from harm, mothers also safeguard and maintain their culture, memories, and hopes.

THE KITCHEN GOD'S WIFE MAKES A CONNECTION:

Amy Tan's second work, "The Kitchen God's Wife," published in 1991, touched the hearts of its readers by instilling in them tenacity, bravery, and perseverance. Again, the mother-daughter bond triumphs, highlighting the value of a mother's love and perseverance towards her daughter.

MOTHER AND WINNIE LOUIE:

The harsh past has tortured Winnie Louie, Pearl Louie's mother, throughout her life. Her life's intricacy has driven her to seek out personal stability. She remarks, "What an evil man! "While her husband, Wen Fu, abuses and viciously harms her. How could I have realised that such a wicked individual could exist on this planet? Her comments make clear the reasons for her search for strength. She backs it up with the Marie Booth Foster quotation that she cited, which reads, "It takes determination to achieve voice and identity to take control of one's mind and one's life from another, making one's self heard, and overcoming silence" (419).

PEARL LOUIE AND WINNIE:

At the beginning of the novel, Pearl can feel the separation between her mother and herself. The major defence is that Pearl is tied to America, whereas Winnie is connected to China. They are connected only by their shared experience of loneliness.

"Most of the time, when I visualise my mother across from me at a table, I experience the same level of loneliness that she does. I think about how far apart we are and how it keeps us from talking about the things that matter most to us. (KGW 34).

Winnie and Pearl's relationship seemed distant before they made the decision to discuss and divulge their secrets. Winnie and her mother had a relationship that was far more personal than theirs. This was illustrated once when Winnie tried to fix a tiny flaw on her mother's photograph.

"I scrubbed my clothes harder. I realised right away that I had entirely removed part of her face. I sobbed like I had killed her. I couldn't look at that picture after that without becoming in agonising pain. As you can see, I was left without even a painting to give my mother's name to. (KGW 89)

When Winnie recalls her mother through the vision, she learns that she gradually loses recollection of her because she was abandoned by her mother years previously. Even though Winnie's mother had been away from her for a while, just seeing she had an impact on her.

CONCLUSION:

The mother-daughter connection is portrayed in "The Joy Luck Club" and "The Kitchen God's Wife" as a source of psychological torture. According to Freud's psychoanalytic theory (Freud 3, emphasis added), "the term trauma is understood as a wound inflicted not upon the body but upon the mind" (Freud 3). In her book "Unclaimed Experience," Cathy Caruth writes that trauma "is not locatable in the simple violent or original event of this in a person's past, but rather in the way that is in very unassimilated nature- the way it was precisely not known in the first instance- returns to haunt the survivor later on" (4).

Amy Tan's Americanized girls show us how they differ from their tough immigrant Chinese mothers from the time they are infants until they are teenagers. Mothers provide assistance to the girls throughout their lives. Although they initially seem to hate their mothers, they eventually reveal their real fondness and understanding. Their solidarity is boosted by overcoming their cultural, geographical, and ethnic barriers. According to Kim (5), one must still go over the actual geographic, political, and cultural restrictions.

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