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

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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 Joy Luck Club" and "The Kitchen God's Wife" It is a succinct overview of all of Amy Tan's books from the body of Chinese-American literature. The reasons and their impact on the psychological turbulence that happens in the mother-daughter connection form the basis of this study. 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, in Oakland, California. She is American and Chinese. Her Chinese given name, An-Mei, translates to "Blessing from America" in English. She is a modern American author who focuses on mother-daughter relationships and Chinese Americans' lifestyles. Her best-known work is The Joy Luck Club, which was later made into a movie. Tan's beliefs about the Chinese Diaspora are outlined in the book's catchy and important prologue. The Chinese Siamese Cat (made into an animated TV show), The Bonesetter's Daughter, The Hundred Secret Senses, and The Kitchen God's Wife. Her works include a number of common themes, including the relationship between a mother and daughter, love, desertion (between a husband and wife or mother and daughter), forgiveness, the gap between generations, and the collision between traditional cultures and Western modernity. She has garnered praise for her work and criticism for how complexly she perpetuates racial stereotypes and inaccurately misinterprets information about the Chinese cultural history. She has won various prizes for her work. In some ways, her novels are a result of the several relocations and displacements she faced due to the loss of tradition, the loss of language, and the displacement she experienced as a woman, and they struggle against cultural conflict. Tan possesses the capacity to go deeply into a person's consciousness and to conjure visions of women that are both unique to her and to other women. It leads to the identification of her'self' with the persona in her work since she utilises her personal voice to speak on behalf of others. The tug of two cultures is the primary theme throughout Amy Tan's books. Her books do a fantastic job of combining the history of both the East and the West with the age and culture of the diaspora. Tan's books are a mash-up of literary genres that attempt to capture the chaotic aspects of cross-cultural conflicts on several levels. Her novels, which are set in both America and China, highlight the generational tensions between moms who were born in China and their daughters who were born in America. It can be seen as a feminist novel and a representation of post-colonial living. Her articles primarily focus on women and their issues with feminine sensibility.

There are sixteen interconnected stories in "The Joy Luck Club" (1989) that focus on the difficulties between Chinese immigrant mothers and their American-raised daughters. Suyuan Woo, Lindo Jong, Ying-Ying St. Clair, and An-Mei Hsu are the four moms who run the Joy Luck Club; their kids are Jing-Mei Woo, Waverly Jong, Lena St. Clair, and Rose Hsu, respectively. Throughout the entire book, there is a chasm between the moms and daughters. The conflict between them resulted from their daughters' American lifestyles and the moms' differing cultural backgrounds—the mothers were from China. The novel is divided into four portions. The moms are discussed in the first section along with their relationship with their own mothers. The mothers don't want their daughters to grow up with painful 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 difficulties the daughters have in their marriages and careers are the subject of the third section. They go back to their mothers later for help. The fourth segment focuses on the unavoidable role mother’s play in helping their daughters discover solutions to their difficulties.

In "The Kitchen God's Wife," Pearl Louie's mother, Winnie Louie (Jiang Weilli), experiences a lot of upheaval, which serves as the film's moral. There are two narrators for this book; Winnie Louie does the majority of the narrative while Pearl Louie Brandt starts things off. Due to the cultural difference between them—Winnie is an immigrant Chinese mother of a girl named Pearl Louie who was born in America—there appears to be a rift between them. They are hesitant to confide in one another, which causes the rift between them to widen. They greatly benefit from the assistance of Pearl's aunt Helen (Hulan) in sharing their secrets. From her early years up until her second marriage, Winnie Louie overcame the ups and downs of her life. She suffered terrible abuse at the hands of her first husband, Wen Fu, which put physical and emotional strain on her. Pearl later discloses that she has multiple sclerosis. Numerous secrets that have been kept hidden are finally disclosed. The mother and daughter then come to know one another better and comprehend one another's viewpoints. The past and present are alternately emphasised throughout this work of literature.

No of the situation or setting, the mother-daughter bond seems to be intricate and adaptable. The barriers caused by generational differences, varying cultural backgrounds, language, and other factors might occasionally sever their genuine link. Despite all of these difficulties, love and hope can still be used to form a true handcuff. Both "The Kitchen God's Wife" and "The Joy Luck Club" by Amy Tan make this clear. Both books feature a conflict between a mother and daughter as well as the difficulties and problems they have faced, which are ultimately overcome by their own character.

**THE INTERACTIONS OF THE JOY LUCK CLUB:**

Tan's first book, "The Joy Luck Club," published in 1989, has been well-received by readers and critics alike. Sau- ling Cynthia Wong calls "The Joy Luck Club" a "crossover hit" and describes it 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). This book has been dedicated by the author to "my mother and the memory of her mother" In an interview with the New York Times, Amy Tan discusses her mother's effect on her writing: "When I was writing, it was so much for my mother and for myself...I wanted her to understand my opinions on China, my experiences growing up in this country, and my thoughts on China. Her works, whose main theme is the mother-daughter connection and the search for identity, are heavily influenced by her life.

**JING-MEI AND SUYUAN WOO:**

Knowing their mothers' past causes the girls' characters to evolve from misunderstanding to understanding. After Suyuan passes away, Jing- Mei (June), Suyuan's daughter, is requested to play mahjong with her friends in the Joy Luck Club in place of her mother. Additionally, they advise her to travel to China to find her missing twin sisters. In response, June states that she is unaware of her mother. How shall I respond? What details about my mum may I provide them? I have no knowledge" (JLC 40). She still chooses to meet her sisters in spite of this. She learns more about her mother's past afterwards. The night before she passed away, "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" (JLC 286). She continues, "I feel different the moment our train crosses the Hong Kong border and reaches Shenzhen, China. And I believe that my mum was correct. I'm blending with the Chinese" (JLC 325). She has achieved her goals and is now her mother's actual 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.

**LENA ST.CLAIR AND YING-YING ST.CLAIR:**

“She and I have shared the same body…But when she was born, she sprang from me like a slippery fish, and has been swimming away ever since. All her life, I have watched her as though from another shore. And now I must tell her everything about my past. It is the only way to…pull her to where she can be saved.” (JLC 293).

The speaker in this case was Ying-Ying St. Clair. She doesn't want her daughter to experience the negative effects of an unhappy marriage. She wants Lena St. Clair, her daughter, to accept the Chinese way of thinking, which Lena refuses and ignores. Ying-Ying acknowledges that she has been so obedient to fate and other people's wishes. She consequently led an unhappy and distressing existence. Even more of an ailment for Ying-Ying is her daughter's way of life. Lena, in her opinion, has evolved into a slippery fish that has swum away from her and is now living on a faraway shore. Her knowledge is limitless, as JLC 293 puts it. She makes the decision to tell Lena about her history so that she might learn from her mistakes.

**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 statements reveal the motivation behind her quest for strength. In her own words from Marie Booth Foster, "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), she verifies it.

**WINNIE AND PEARL LOUIE:**

Pearl senses the distance between her mother and herself at the start of the book. The main justification is that Winnie is connected to China while Pearl is connected to America. Loneliness is the only thing they have in common and what binds them together.

“Mostly I see my mother sitting one table away, and I feel as lonely as I imagine her to be. I think of the enormous distance that separates us and makes us unable to share the most important matters of our life”. (KGW 34).

Prior to their decision to talk to one another and share their secrets, Winnie and Pearl's relationship appeared to be distant. In contrast to theirs, Winnie and her mother had a much more private connection. This is demonstrated by an occasion where Winnie attempted to clean up a small blemish on her mother's picture.

“I washed harder and harder. And soon I saw what I had done: rubbed half her face completely! I cried, as if I had killed her. And after that, I could not look at that picture without feeling a terrible grief. So you see, I did not even have a painting anymore to call my mother” (KGW 89)

When Winnie recalls her mother through the vision, she learns that she progressively fades from her memories because her mother abandoned her years earlier. Even though Winnie's mother wasn't with her for a long time, just seeing she has had an impact on Winnie.

**CONCLUSION:**

The mother-daughter connection is depicted in both "The Joy Luck Club" and "The Kitchen God's Wife" as being one of some sort of psychological suffering. According to Sigmund Freud's psychoanalytic theory, "the term trauma is understood as a wound inflicted not upon the body but upon the mind" (Freud 3, emphasis added). Catty Caruth writes in her book "Unclaimed Experience" that trauma "... is mot 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).

The Americanized girls in Amy Tan's books show us how they set themselves apart from their strong immigrant Chinese mothers from the time they are young children until they are teenagers. The girls receive support from their mothers throughout their lives. They appear to despise their mothers, but later on, their true affection and comprehension are shown. By overcoming their cultural, geographic, and ethnic boundaries, their unity is furthered. One must still overcome the actual geographical, political, and cultural limitations, according to Kim (5).

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