

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

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

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I. INTRODUCTION

Amy Tan, she is now 67 years old, was created on February 19, 1952, in Oakland, California. She is American and Chinese. An-Mei, her first name in Chinese, means "Blessing from America" in English. She is a contemporary American novelist who focuses on lifestyles of Chinese Americans and mother-daughter interactions. The Joy Luck Club, which was eventually adapted into a film, is her best-known work. The book's engaging and significant prologue outlines Tan's views on the Chinese Diaspora. The Bonesetter's Daughter, The Hundred Secret Senses, The Kitchen God's Wife, and The Chinese Siamese Cat (which was adapted into an animated TV 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. She has received both praise and criticism for her work because of how intricately she reinforces racial prejudices and incorrectly misinterprets data on Chinese cultural history. She has received numerous awards for her work. Her works strive against cultural conflict and in some ways are a result of the several relocations and displacements she endured as a result of the loss of tradition, the loss of language, and the displacement she experienced as a woman. Tan is able to penetrate a person's consciousness deeply and to summon images of women that are both particular to her and to other women.

Since she uses her own voice to speak on behalf of others, it causes her to identify herself with the persona in her work. 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.

"The Joy Luck Club" (1989) is a collection of sixteen interconnected short stories that focuses on the challenges faced by Chinese immigrant mothers and their American-born daughters. The four mothers that administer the Joy Luck Club are Suyuan Woo, Lindo Jong, Ying-Ying St. Clair, and An-Mei Hsu; their children 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 first segment talks about the moms and their relationship with their own mothers.

The mothers don't want their girls to have negative recollections of their own mothers when they're growing up. 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.

Pearl Louie's mother, Winnie Louie (Jiang Weilli), goes through a lot of turmoil in "The Kitchen God's Wife," which serves as the movie's lesson. This book has two narrators: Pearl Louie Brandt introduces the story and Winnie Louie handles much of it. There seems to be a gulf between them because of their different cultural backgrounds—Winnie is an immigrant Chinese mother of a girl named Pearl Louie who was born in America.

The gap between them widens as a result of their reluctance to confide in one another. They considerably benefit from Pearl's aunt Helen's (Hulan) assistance in revealing 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 relationship appears to be complex and flexible. Their actual connection may occasionally be severed by difficulties brought on by generational gaps, disparate cultural origins, language barriers, and other issues. Despite all of these difficulties, love and hope can still be used to form a true handcuff. This is made evident in Amy Tan's "The Kitchen God's Wife" and "The Joy Luck Club". Both books depict a mother-daughter conflict as well as the challenges and issues they have encountered, which are finally conquered by each character.

II. THE INTERACTIONS OF THE JOY LUCK CLUB:

Both readers and critics have praised Tan's debut work, "The Joy Luck Club," which was released in 1989. "The Joy Luck Club" is referred to as a "crossover hit" by Sau-ling Cynthia Wong 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 author has named "my mother and the memory of her mother" as the recipient of this book's dedication. Amy Tan talks on her mother's influence on her writing in an interview with the New York Times: "When I was writing, it was so much for my mother and for myself...I wanted her to know what I thought about China, what it was like for me growing up here, and what I thought about China. Her works, whose main theme is the mother-daughter connection and the search for identity, are heavily influenced by her life.

III. 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.

IV. 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.

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

We've shared the same body, she and I...But she emerged from me like a slippery fish when she was born, and she has been swimming away ever since. I've followed her throughout her entire life as if I were on another shore. Now I have to give her the whole truth about my background. The only way to get her to where she can be saved is to use this method. (JLC 293).

In this instance, Ying-Ying St. Clair spoke. She doesn't want the consequences of an unhappy marriage to be felt by her daughter. She urges her daughter Lena St. Clair to adopt a Chinese perspective, but Lena rejects and disregards her. Ying-Ying is aware of how submissive she has been to destiny and other people's wishes. As a result, she had a miserable and upsetting life. What makes Ying-Ying's condition worse is her daughter's manner of life. Lena has turned into a slippery fish, in her eyes, who has swum away from her and is now residing on a distant shore. She knows everything, as JLC 293 says. She decides to share her past with Lena so that she might learn from her mistakes.

VI. 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.

VII. 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.

VIII. 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. She confirms it with the quote from Marie Booth Foster that she used: "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).

IX. 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, I visualise my mother sitting across the table and I feel just as lonely as I picture her being. I consider the great distance separating us and preventing us from communicating about the most crucial issues in our lives. (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 washed more vigorously. I quickly realised that I had completely rubbed off half of her face. I sobbed as though I had murdered her. After that, I was unable to look at that picture without experiencing excruciating pain. So as you can see, I no longer even had a painting to name my mother. (KGW 89)

Winnie discovers when she remembers her mother through the vision that she gradually loses memory of her because her mother abandoned her years earlier. Although Winnie's mother was apart from her for a considerable amount of time, just seeing her had an effect on Winnie.

X. CONCLUSION

Both "The Joy Luck Club" and "The Kitchen God's Wife" portray the mother-daughter relationship as one of some type of psychological torment. Psychoanalytic theory

developed by Sigmund Freud states that "the term trauma is understood as a wound inflicted not upon the body but upon the mind" (Freud 3, emphasis added). Trauma, according to Cathy Caruth in her book "Unclaimed Experience," "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).

From the time they are tiny children until they are teenagers, Amy Tan's Americanized girls demonstrate to us how they distinguish themselves from their tenacious immigrant Chinese mothers. 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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