

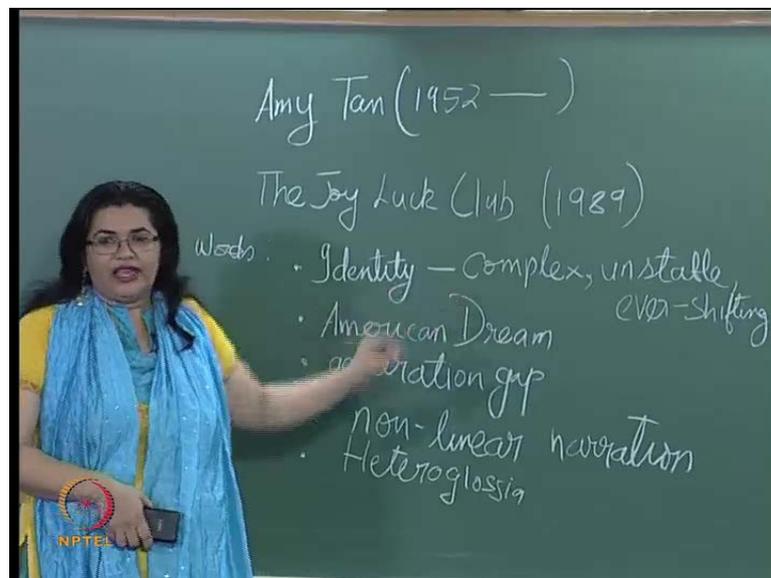
**Contemporary Literature**  
**Prof. Aysha**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Madras**

**Module No. # 01**

**Lecture No. # 37**

Good morning, so today we are going to start Amy Tan's the Joy Luck Club novel which she wrote in 1989. And Amy Tan was born in 1952, she is of Asian-American descent, is one of the most successful famous and popular writers of this particular trend of Asian-American fiction, in America. So, along with Gyish Gen and several others she is at the forefront of Chinese American novelists. Now, what are the key words in this particular novel? We have been talking a lot about Asian-American writing as a category and these are the issues that we have been talking about, so the key words in today's talk are identities.

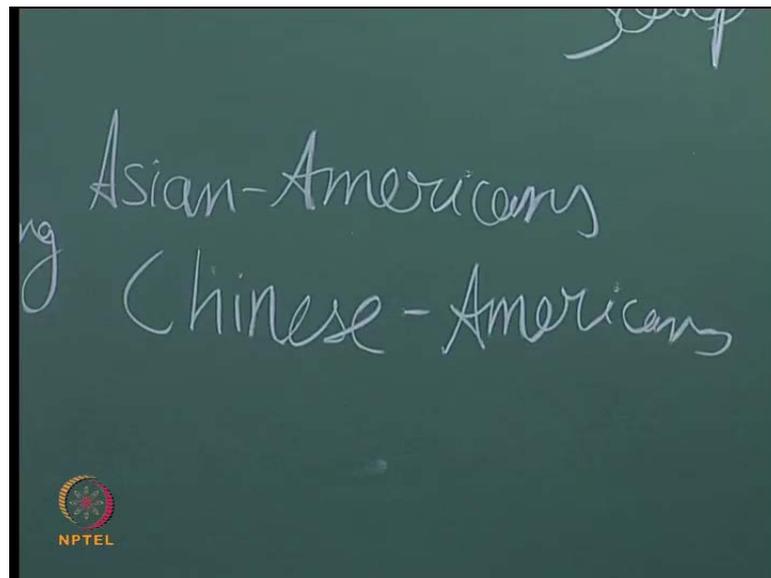
(Refer Slide Time: 00:11)



And identities you will realize in Asian-American fiction and particularly in the Joy Luck Club are extremely complex, unstable and ever shifting, what do you understand by this, complex, unstable and ever shifting? It is difficult to define, they are not simple, they just protision is, the characters in the novel cannot assured that they are Chinese,

they have hyphenated identities, so this is the term that you should be familiar with hyphenated identity, they are Asian-Americans. And as we have been talking about all along even in Asian-Americans you have different categories, so it is not homogeneous construct, it is not a homogeneous identity, they are Chinese Americans.

(Refer Slide Time: 01:47)



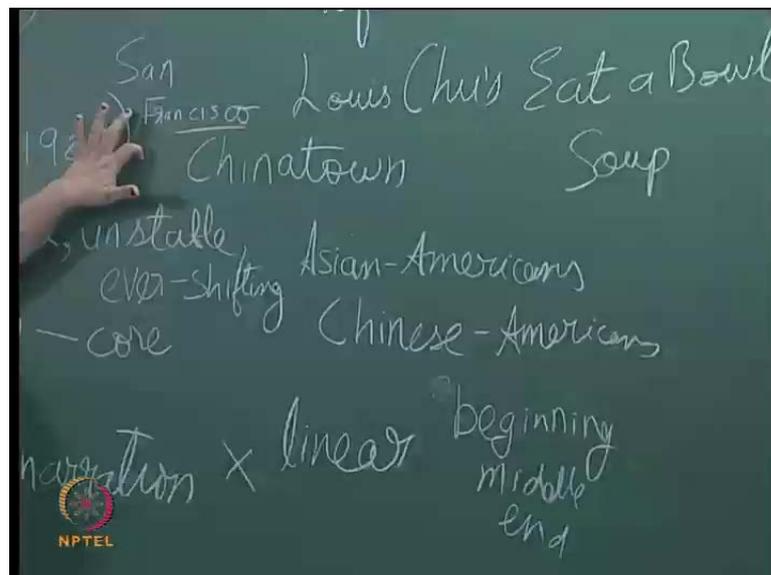
So, as we were talking about identities are complex, they are unstable, they are ever shifting, so we cannot categorize them definitely if they are going to remain the same forever, because know part of them is Chinese and part of them American, so identity in Asian-American fiction is an important construct. So, it is one of the most significant aspects that you should be looking at, complex, identities which are complex, unstable and ever shifting.

Now, identity is very diffused, very complex phenomenon and **this** there is lot of theory of it, so we will be looking at identity then detail, we have also seen a novel like The Remains of the Day, where again we have talked about a complexities, the instability of identities, in the same way we can look at it. But however **this is** this is set in more contemporary times, this particular novel is set in more contemporary times, although the narrative keep shifting between times and place, time and place. American dream, I would say one of the most significant aspects of Asian-American writings, because American dream, what is American dream? It means that anyone has a fair chance of an equal and just chance of becoming successful in America, so America seen as a land

which provides equal and just fair opportunities to become successful, to become educated and most importantly to get rich. And American dream is at the core, it is at the fore front of most Asian writings, so when we see how easily the Asian-Americans had assimilated themselves, we were talking about if you remember nativisation and assimilation, aspects of Asian-American writings, this is the reason, because all come attracted by the great American dream.

Generation gap, this is the third important feature, which is again a very common theme in all Asian-American writings, it is mostly about parents and children, grandparents and granddaughters, mothers and daughters, sons and fathers, so the conflict is always highlighted. So, most Asian-American fiction and writings, particularly the Joy Luck Club are a study or readings in the generation gap. One important aspect which you know when did the Joy Luck Club was first published, was its structure, the non-linear narration of the Joy Luck Club and the novel was much praised for this and what do you understand by non-linear narration? It means complete opposite of linear construction, now linear construction as we all know it has a beginning, it has the middle and it has an end.

(Refer Slide Time: 05:40)



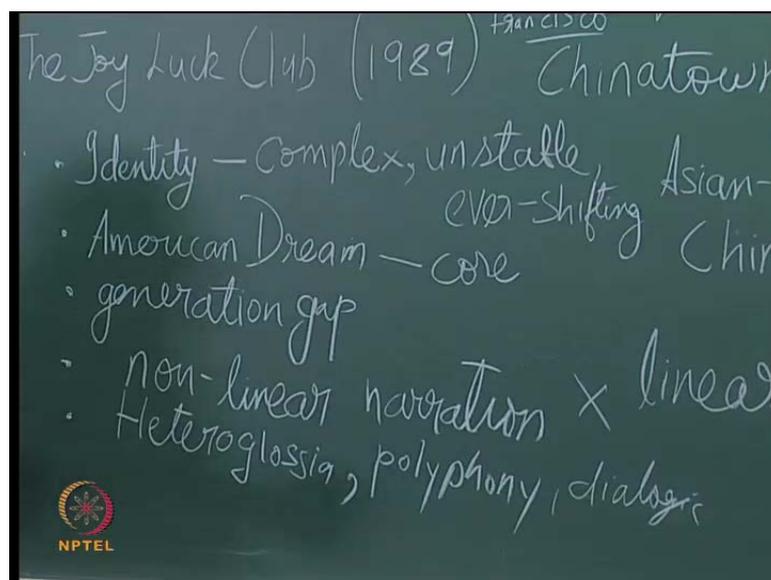
So, the Joy Luck Club becomes a very post modernist kind of writing because of the technique that attempt, the non-linear narrative technique, so to some of you I have suggested that you read Gerard Genette, a book on narrative, so that is an important

document for you to understand that how a narrative could be linear or non-linear. And both kinds of narrations or narratives have their own pleasures, the primary pleasure of reading the Joy Luck Club can be derived from its non-linear narrative technique. So, the narrative shifts back and forth, time and spaces, so some times its in China that taking about war or even about the times before the war and sometimes the narrative jumps to America, contemporary China time, China town, so **that is** that brings us to the setting of the novel which is China town in America, San Francisco, you know that China town is situated in San Francisco.

The San Francisco is the setting of this particular novel and which is interesting because most Chinese, especially of that generation, when Amy Tans characters were growing up, they were settled in China town, San Francisco. Now, perhaps the Asian-Americans are especially the Chinese Americans are spread to other parts of America, but there was a time when San Francisco was the hub, therefore, this name China town, exclusive territory which belong to the Chinese people, the immigrant people.

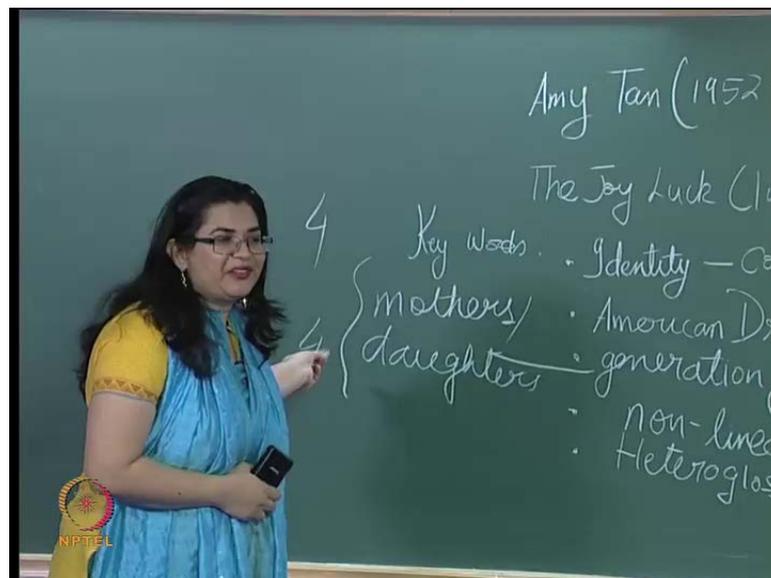
And then, of course, **you have and** if you have non-linear narration, then Heteroglossia, cannot be too far away, so Heteroglossia, a term given by whom? We have been doing this, who wrote the dialogic imagination? Good, Methyl Bakhtin, so we have been talking about bakhtin several times.

(Refer Slide Time: 08:36)



So, the terms that Bakhtin talks about is Heteroglossia, polyphony, dialogic, so again extremely important postmodernist tropes. Now, why do you think that we call the narrative in the Joy Luck Club as Heteroglossic, polyphonic and dialogic, why do we call it? Because, there are many terms, many voices, many tongues, many words and by whom, many voices, many tongues, many words by whom? So, it is not just a single point narration, we have seen that as opposed to monologue. So, it is not a monologue that means, the entire novel is seen through one particular point of view, very subjective and nothing else, **you know**, no one else is important. Here, it is a story, the Joy Luck Club, which was published in 1989, it will Amy Tan, it is a story of relationship between mothers and daughters.

(Refer Slide Time: 09:48)

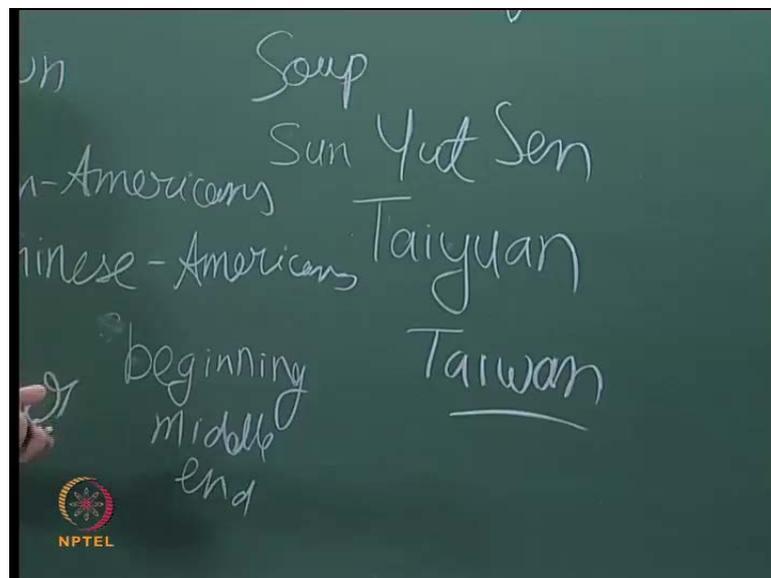


So, when we talk about generation gap and generation gap between mothers and daughters and not less than four daughters and four mothers. And each one has a story of her own, therefore the term Heteroglossia and polyphonic, therefore it makes the novel extremely interesting, because when the daughter says something, when we come to a point, a plot point in the Joy Luck Club, where we get the daughters point of view or a daughters point of view, because there are four daughters, so we have four daughters four mothers, so when we read the daughters point of view, immediately next later we have the mothers point of view. So that means that when we are talking about the instability of the narration, so, however, it also adds to the pleasure of the reading,

because we have many voices, multiple perspectives on the same event, so multiple perspectives on what? On the construct of American dream, what is it being an American ? What is it being a Chinese in America? What is identity? The mothers of course, they are the first generational Americans in Chinese Americans, so therefore they identify a lot with their native land that is China.

And interestingly when I was talking about the (( )), you know because the identity itself is so complex unstable and ever shifting, so it is not **they are not** they are not just Asian-Americans, they are Chinese Americans. And even among Chinese Americans there are conflicts, so I come from Hong kong, she comes from Taiwan, other one come from Beijing, there is hierarchy and class structure and power politics even among Chinese Americans, so this is very important, because at one point one mother says that you see I am like this, she explains herself to her daughter, I am like this, because I come from a place called Taiyuan.

(Refer Slide Time: 12:04)



Now, what is Taiyuan? She said that **I come and** we are the direct decedence of Sun Yut Sen, you know a major, a very prominent leader, a ruler, in China, and we come from Taiyuan, so winning is in our blood, that is what the mother tells the daughter, **she was** see mother says that you may think that you are American born daughters are first generation Americans, **mothers are,** sorry, daughters are second generation Americans,

so they identify more with the American culture, so that is the point of conflict and generational gap.

So, coming back to this point, I come from the dynasty of Sun Yut Sen, I come from Taiyuan, what is Taiwan? Anyone who is familiar with Taiyuan, part of China? And the daughter says, I understand, because now I know Taiyuan is ruling. You know the reference is that of course I know because everything is made in Taiwan, even you know there was a point in America, when every product whether it they were games or electronic items, even leather products, they were made in China, particularly in Taiwan. I am sure you have heard of this made in Taiwan, she is the daughter says I understand what you are saying, because even in America now we have everything made in Taiwan and mother says that you foolish girl, you do not even know the difference between Taiwan and Taiyuan, I mean Taiyuan and Taiwan is not in China. And the daughter is taken up by she said I never knew it, so a girl, a Chinese girl, although a second generation Chinese girl, but she does not know the geography or the topography of her own land, so this is disconnect, the disjunction between the first and the second generation.

So, mother prides herself about coming from Taiyuan, a place which no one was heard of, Taiyuan is a popular place, the daughter knows about it, but the mother said no there is - I mean - I have nothing to do with Taiwan, in fact I look down upon Taiwan this is one we were talking about the complex unstable ever shifting identities Heteroglossia polyphonic and dialogic, because it tells a story from multiple points of view, Amy Tan gives us a multiple perspective on the mother daughter relationship - the generational gap.

So, this is at the core of the novel, just a back story we were talking a front in a eye anthology of Chinese writing, there I was telling you that it how important, it was for editors and scholars like Franklin to establish the masculine aspects of Chinese of the Chinese culture and literature. Remember, because it earlier, it was felt that be whites have portrait or represented the Asian-Americans especially the Japanese and the Chinese as small yellow people - little yellow people - that is how they were referred to them who are you know a soft and emaculated character Franklin and his (O) they are called for a more masculine kind of writing and they brought they compile enthologies, after ethnologies of Chinese writing where the Chinese masculinity was at the forefront.

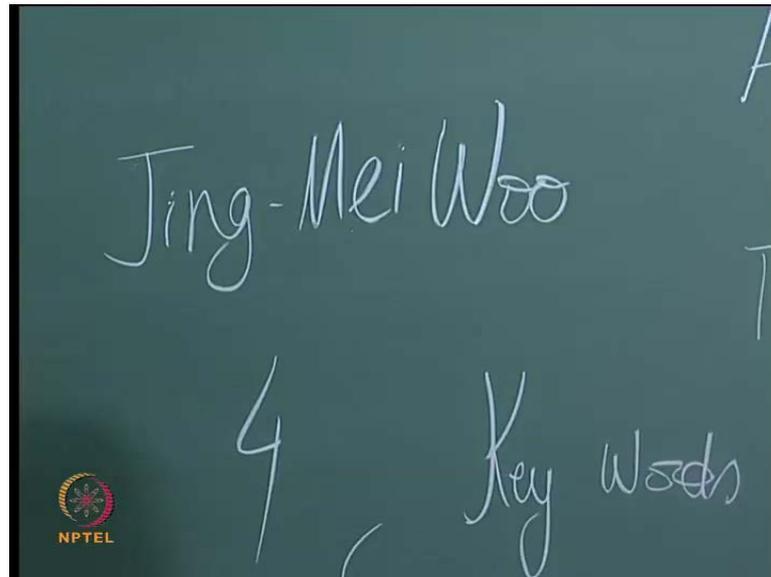
Now, Amy Tan's *The Joy Luck Club* was a response to a very popular book, a novel by Louis Chu, *Eat a Bowl of Soup*, which is in the tradition of foregrounding the Chinese hard core masculinity.

And *The Joy Luck Club* you will hardly find any sympathetic male character here, it is an out and out women's novel, a very feminist document. So, people read *The Joy Luck Club* as a kind of a feminist novel, so plenty of research, you know scholarly peoples and PhD dissertations have written on Amy Tan's *The Joy Luck Club* as a very important addition to the corpora of the feminist writer, so this was a response to any. If you remember I was also saying in our last class that how people like Frank Chin, they condemned people like Amy Tan for making the Chinese masculinity take back seat, because all men in *The Joy Luck Club* they exist in the background, they are never foregrounded, they are not important, all decisions are taken by women, and even when men their husbands feel that they are in control.

How women can manipulate men, that is there, so perhaps that was not taken very well by scholars like Frank Chin, who felt that again is a people like Amy Tan, they are sailing out to the west by again re-stating, reinforcing, the earlier had believe the Chinese men are not strong enough, they cannot dominate control, they are not heroic enough for the women to admire them, so all men here they are extremely weak, and so a women have the power to manipulate them, and they are the decision makers.

Now, let us talk about the structure of *The Joy Luck Club* you have the books, the novel in front of you of course, so you will find that there are four sections in the novel, so we are talking about the structure, there are four sections in the novel and each chapter in those sections is narrated by a female character. So, when we are talking about the multiple perspectives here, we have seven female perspectives at the beginning of the novel one mother is dead. See, I am talking about 4 mothers and 4 daughters then how come there are only 7 perspectives because, one mother is already dead by the time the novel begins, so you have Jing Mei Woo, you can look although, there are no heroines here all women are giving equal part, but Jing Mei Woo's story occurs twice, so you can say that relatively speaking she is given a larger part in the novel, her mother is dead.

(Refer Slide Time: 19:05)



So, she speaks for her mother as well, she is the one who tells she becomes an unreliable narrator, remember, we have been talking about because, she is now talking from her memory, so this is not a firsthand experience that we get from Jing Mei Woo mother is already dead. What she tells us may be once her mother told her and then memory is always ever shifting, ever unreliable. So, what we learn about her mother is through Jing Mei Woo's point of view and which may have certain gaps, so gaps are again an integral part of the Joy Luck Club which is again a very important postmodernist trope.

I am sure that some of you know what are the postmodernist trades? We will be doing that it, Gopika can you tell me what is gap in narration as a postmodernist segment, just help me out, reader is supposed to supply the information, some very important integral parts have been left out, I have not told, you have then no country for old men, have you? This someone do a presentation in our class, **yes** yeah, no country for old men, let me digress a bit, a novel by Cormack Mccarthy which was also made into a very successful film in 2007. Now, the conflict is between this psychopath killer Anton Chigurh remember, and then you have this Llewellyn moss, the man who is running away with a bag full of money and Anton Chigurh is on the tray.

Now, throughout the chase gets more and more exciting, and you feel that Llewellyn moss is a typical western hero, and there is going to be a final show down between the hero, and the anti-hero has played by Anton Chigurh, now the climax built up to - I mean

- the plot builds up to that kind of climax. Well, you feel that now finally, we are going to have a show down, the two will come face to face - I mean - that is what we are generally told, that is what we usually see in all works of art, but Cormac McCarthy very cunningly denies us that pleasure, we come to a point where we see Llewellyn moss dead body what happen?

How did he die, and we are never told that Anton Chigurh actually came and shot him dead, nobody ever tells we just see the shadow's character, sheriff bell he comes on the scene, and he finds Llewellyn moss dead body lying over there, next to the swimming pool, where he his hiding in a hotel close to the Mexican border. He is trying to escape there, but then who actually kill Llewellyn moss, we are never told there is a gap its left up to the reader to infer whether he actually had a show down with Anton Chigurh whether there was another gang of you criminals who was also chasing Llewellyn moss, we do not know that there constitutes a gap so that is what we understand. So, the Joy Luck Club is filled with many such gaps, and gap is a very important feature of the postmodernist fiction, so no country for old man is just an example, I just thought of it, I thought it is a novel which is familiar to most of you at least the story.

The four sections, now let us come back to the four sections, if you would just go to the contents page - the first page - take a look at it four sections, so first section is called feathers from a 1000 lee away, lee is a Chinese term which means it is unit of measurement 0.5 kilo meters. So, **feathers** from a 1000 lee away, this is this section is told from the mothers point of view, **the next section is**. The every section has four stories, then next section, sorry, is the 26 Malignant gates, so this is told from the daughters point of view, then another section is called American translation, where language becomes very important. You know mother's English is after all not so good and the daughter speak with an American accent, so there is a gap, there also mothers and daughters they cannot follow each other because of this gap breakdown in communication.

So, several break downs in communication and language becomes one of the important reason for that, and in the last section is called queen mother of the western skies, this is again told from the mothers point of view. So, two sections four stories each, two sections are have told from mothers point of view, two from the daughters, very interestingly each section begins with an epigraph, tell me what is an epigraph? Vinisha

any idea, what could be an epigraph? Good, very nice, so epigraph is the very short very brief introduction to what is going to fall.

(Refer Slide Time: 25:01)



So, each chapter begins with an epigraph, and each epigraph is like a parable, now what is a parable? Yeah, Jesus begins most of his stories in the bible, you have parables, so what are those parables? Good, yeah, so stories with a moral, so each story begins each section begins with an epigraph, and all are epigraphs are structured like a parable. So, it is not like whether specific mother is talking to a specific daughter, no such thing, it is a very general, very universal kind of a story, that we find in these epigraphs and all very moral which you can find it can apply to any mother and daughter in any part of the world.

So, whether you come from the Andhra or you come from Tamilnadu or you come from Kerala it does not matter, it is true for all mothers and daughters. For example, the 26 malignant gates, this is a story from the section from the daughters point of view. So, the young daughter, a teen age daughter, she is just learning to ride a bicycle, the mother says you restrict yourself to the compound of the house do not go outside, because once daughters leave the gates there is trouble. This is something so common I am sure most of our mothers have told us this at some point or the other, so do not leave that compound gate, do not go beyond this compound wall as you know, the compound wall

becomes like a metonymy for everything which is a safe heaven, where you can be protected.

So, the girl refuses to listen she says I do not want to restrict myself to I am learning to ride so well, I am not going to restrict myself just to this compound, she goes out and as mother has been saying the moment she was on the road there is a small minor accident, she trips and she falls hurts herself very badly. So, that is an epigraph, so that what is the moral now, we must listen to our mothers, mothers know best, not many of us would agree, but then this is the story, this is the major theme of the Joy Luck Club. The daughters may think that they have had more exposure they had more experience mothers are just first generation American women, Chinese-American women who would never had much of an education, who never had very successful life, but at the end mothers know.

The first story is also very interesting that a feathers from a 1000 lee away, it again tells you a story, where a women who is boarding a ship and she is coming to America. I will just read you parts from, if you do not have the section do not worry, I will just read you certain section from the epigraph, the old women remembered us on she had bought many years ago in shanghai. This bird boasted the market vendor was ones a duck that stressed its neck in hopes, so becoming a goose and now look it is too beautiful to eat, then the women and the sawn sailed across an ocean many 1000's of lee while stretching their next towards America.

So, a similarity between the bird and the women both of them are stretching, and what could this kind of stretching mean, what does it symbolize? Horizons, yeah to transient or to cross that particular boundary which somehow, you know, nature has bestowed on them, but they want to stretch themselves out, they want to reach out to better condition - living conditions. On her journey she pulled to the sawn in America, I will have a daughter just like me, but over there nobody will say her worth is measured by the loudness of her husband belt. So, perhaps sentence like this could have infuriated Frank Chin that in China; that means, you are trying to tell the readers that in China a women's worth is measured by how the loudness of her husband's belts for, the kind of rice that you cook or you are expertise in cooking and dressing and making, keeping the house, but in America you can have an identity of your own.

Over there nobody will look down her, because I will make her speak only perfect American English, so language becomes so important and over there she will always be too fool to swallow any sorrow, so she will be having, so many riches that they would not be any sorrows. Whereas, in our China women are taught from a very young age that you are a women, you are a girl, you are suppose to suffer, you are suppose perhaps this happens in many other cultures as well, women should yeah, they should remain quite they should suffer, there is dignity in suffering, but not in America.

She will know my meaning because I will give her sawn a creature that became more than what was hoped for, so this bird an ordinary bird turns stretched its neck and turned into a beautiful sound, but what happens? When she arrived in the new country that is America the immigration officials pulled her sawn away her, so that is the only belonging she had with her. It is not like telling that it is not a story of any of these mothers, it is a parable, it happens to most immigrant women because and why is the sawn pulled away from her leaving the women fluttering her arms and left only with one sawn feather, and that becomes the part of a memories, that is what she is left with.

So, she always keep the feather with her, because feather symbolizes China, that is where I come from, that is her identity. And then she had fill out so many forms she forgot why she had come and what she had left behind, so that is immigration you have to sign several forms, you have to fill up several forms. And she did not have the language, and her only one cherished position is snatched away from her, and whatever she hope she had wonderful beautiful life in America, they are just taken away at the immigration point itself.

Now, the women was old so fast forward, and she had a daughter who grew up speaking only English and swollen more coca-cola then sorrow. So, the idea is that my mother, my daughter, I am going raise a perfect daughter who would speak perfect English, so yes the daughter now speaks perfect English, my daughter would be full of so many things that she does not have to swallow sorrow, but now my daughter is full of coca-cola, what does it mean, what does coca-cola symbolize? American culture - so total disjunction with her mother culture.

For a long time now the women had wanted to give her daughter the single sawn feather and tell her, this feather may look worthless, but it comes from a far and carries with it

all my good intentions, and she waited year after year for the day she could tell her daughter this in perfect American English; that means, the mother could never achieve that level of English.

The daughter now speaks another kind of English, so the gap is, perhaps she wanted through that feather she wanted to transfer or transmit her cultural values that no matter how important or how big you become in America, you are still of Chinese origin, but daughter has no time or you know no inclination for becoming a Chinese, and the mother could never communicate, because she wants to say something very profound, very poetic to her daughter but the daughter does not know Chinese and mother's English is not that good. So, how would she say a sentence like this, in a language could be a you know understood by both, any questions here, any comment you want to make at this point. Others all fathers have taken and all husbands and all boyfriends take a big back seat in this novel.

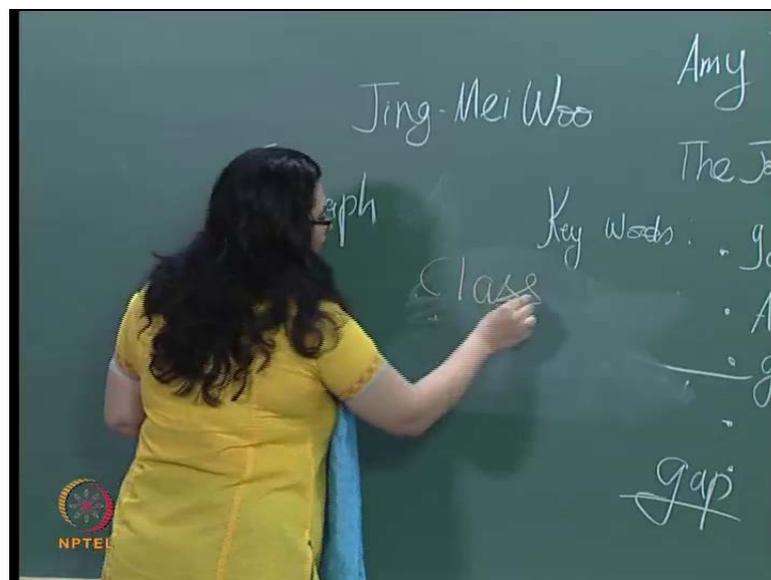
So, one major criticism by the so called masculine writers was that, that where are the fathers here, the fathers are not important. And what is the very interesting is that in some of the stories the mothers leave behind an abusive Chinese husband and immigrate to America, and remarry and then have these daughters. So, the disconnect between that culture and this culture, so just stewing of that a particular life whether and all Chinese husbands are depicted as abusive exploitative and highly domineering, extremely shwanistic. So, even when the second generation, when the daughters start growing up and they have now American boy friend's and American husbands, so they are also not very important, in fact one of daughters she marries American man, he is so petty you know they keep separate accounts. So, it comes to the such a point that the mother, you know the Chinese mother when she comes to this daughter's house, and she finds that they maintain an accounts register in this house who spends how much on what things.

So, there all the expenses expenditures are de-marketed, so Rose will spend so much on cat food for example, and husband what is his name, he will spend so much on flowers, on birthday's gifts he will spend, on anniversaries and all she will spend. So, the mother says that what is this, what kind of life is and that is an American husband not even a Chinese.

So, man whatever their race or whatever the cultural background, so they are not portrayed very flatteringly, any question yes, in the magpie story ((C)) yes, yes, that is a mother, yes yeah, mother who becomes the third wife yeah. So, the second wife is the more, you know, the manipulative wife, the first wife is always silent, if you have read the Magpie's story in the Joy Luck Club, so it is the mother's story, the mother who is still in China. In fact, it is not the mother's story, it is the mother's mother's story, so it is the grandmother story, so that is what we were talking about earlier, it is not just about mothers and daughters but even grand mothers are invoked referred to, so the women who becomes the concubine.

She is the grandmother of this particular American girl, and she sacrifices herself for the sake of her daughter who comes to America and then she has this so called second generation American daughter. If you remember then apart from of course, it is a story about one of the themes is generation gap of course, but then it is also at one point becomes a differentiation between two classes.

(Refer Slide Time: 38:37)



So, one class represented by mothers and second class represented by daughters, now what do we understand by classes social classes, so the daughters have progress so much by way of education, by way of acquiring status and position in the American society that soon it looks like as if you know mothers do not belong to the same social class, and

it is very well brought about in a chapter where one of the daughters Waverly she takes her mother to a beauty parlor, and also to an exclusive restaurant.

Now, you know exclusive restaurant they do not come cheap, they are not like regular restaurant where you can eat a lot at very competitive prices, does not happen like that. So, the mother looks at the menu card and she looks at the list of items and the prices, and she is offended and she said that why spend so much and when the soup is eventually brought she starts criticizing. She says, the portion is not enough, like a typical mother, it is not enough for this much portion you are asking for so much money, she tells it to that waiter, and then he says it is not even hot. In China the way I make food soup is suppose to be boiling hot, this is Luke warm, I asked for a hot bowl of soup, it does not come, that the waiter is so quite amused that what kind of people have come to the restaurant. And the daughter is extremely embarrassed in the mothers company and when the icing on the cake is when the daughter gives a very generous tip to the waiter as his the custom you are suppose to leave a sizable amount of tip. So, the mother very loudly said the service was not good enough and he does not deserve this kind of tip, so that brings about the social in class differences also here.

The gap is not by the by way of first generation and second generation, it is not just about the kind of gap may have not that moral values that are in terms of attitudes toward life, but then also the way that mothers are actually skimmed for a living, they had struggled was extremely, they very frugal kind of life (( ))

Even in beautiful as yesterdays mention all the matters bargain vegetables and grossery, and she comes to the super markets in America and she (( )) and just splashes without looking at a prices, yes yeah, but for the mother it is always in the cost of the things is very important so.

And also there is another interesting incident which happens in a beauty parlor, so the daughter comes with a very smart and very hip kind of hair cut and she says that you know this is the trend, and the mother is again shocked, she says that - you know it is like a symmetrical kind of hair cut - and she says see on one side it looks too long on other side not even even and you paid so much of money. And the daughter says that this a trend, this is fashion, and the mother say, No, I could have given you a better hair cut it is spending so much of money go get a refund again. So, I mean through such small things

the gap between mothers and daughters brought about. Another incident when Waverly she has divorced her American husband, now she is dating another American person Waverly is extremely successful, she is the daughter of Linda young.

Now, a waverly is a background is that at one point she was a very successful chess player, she was almost like - this is story will get in American translation part - so what is it called, I will tell you that the title of the story is called Four directions. Waverly yungs story in Four directions where she becomes almost like a child prodigies, she at 8, 7 or 8 she becomes an extremely successful chess player, and she interesting thing is that in the same family she has the two brothers as well. So, the brothers have to take now a back seat, they are side line by the mother, by the doting mother that you see my daughter Waverly, at age 8 she is becoming a national chess champion, she can defeat whites, who are white kids boys who are 14 or 15 years old, she is that smart.

And then as a typical with most mothers, she starts showing of her daughter, so whenever they go out in China town for a scroll of a vegetable shopping or for any other arrant, the mother shows of her daughter to everyone this is my daughter Waverly. She wins all the tournaments and I am so tired I mean this is part of Chinese culture that you have to highlight the achievements of your family, and whereas at the same time you have to also say that it is not such a big deal, you know that sense of showing modesty. She says my daughter keeps on winning, she is so lucky she never says that she is talented, and Waverly being an American, what is American being an American? It is like individuality, you have to assert your individualism.

All your achievements are your own so havens, luck and fate all these things are Chinese, these things have nothing to do with talent, and Waverly says I was talented; I was one of those who was born with an init talent in playing chess. So, mother says that they know such things as talent, it is luck I give her one particular set of lucky charms, and I keep telling that attack from all friends, so Four directions, so therefore, the title of the play. So, the daughter say that it does not happen like that in chess, you cannot attack from all, mother keeps telling, she tells all her friends that I tell my daughter ride your horses on all your enemies that is the way to win, and Waverly says how stupid this is. This kind of advice just would not work in real chess, but she starts resenting her mother to an extent that she stops playing chess all together.

So, there was a time when it was said about her that she is going to be the first ever women world champion in chess and her picture had appeared on the cover of time magazine along with Bobbie fisher, the great chess champion, that she is going to the next time implication, she is going to be the next Bobbie fisher, who was the then ruling a world chess champion.

But as we were talking about generation gap conflicts between mothers and daughters, so important she starts hating her mother for taking the credit for her success, and she says that know just to spite my mother I am going to stop playing chess, and she does that, the mother is deeply hurt, very extremely wounded. Then she stops talking to her daughter just that and when the daughter realize that there are very important tournaments coming up and she has a very good chance of winning, she tells her mother I am going to play again, the mother says you have not been practicing you would not win and that happens, it comes out to be true.

The daughter goes she plays again, but she never wins again, so just listen that remains, that hurt remains with her for the rest of a life, so there is also a moral here, so there is also message here, what is it? That many times we miss understand about our parents, we do not understand what they are trying, even if it is for our own good, we do not except that and years later. And such as the human mind that we keep on accumulating those hurts and wounds for the decades and then it all comes back, may be when we least expected, may be when we are 30's or 40's or even later and when it is time for the parents die, then we realize that whatever they did in whatever way, they did because that is the only way they understand, that is the only way they express themselves, they do not know anything else.

So, if they are perhaps they are rude, they are blunt, but still they are parents and they had our good at their hearts, but this realization to most of us comes very late, that is also one of the theme of the Joy Luck Club, any question. So, what is the take away from this first lecture on the Joy Luck Club, one is that it is a story about identities, it is also a story the American - the Great American dream - it is an extremely integral of it which we are going to discuss at length in our next class.

And then generation gap not just between Chinese mothers, but between mothers and daughters set in an American culture, so that is very important, because the Asian-

American reading and then of course, we have also seen died of nativist and assimilationist construct.

If you remember that assimilation in American culture is an integral part of our Asian-American writing, so in the characters of the daughters you will find that they are extremely assimilation whereas, in mothers you have still, that is struggle between the home land - the native land. There conflict is between the native land and the desire to assimilate themselves with the host culture, so we will continue this in the next class, we will begin with two kinds, thank you so much.