A Shift from one’s ignorance to divine revelation may be termed as Spiritual transition. The main concept of the theme is surrounded and goes about the change the whole women characters in the respective novels, try to change or adjust their lives, due to the imposed attitudes, that they have. As we say that the woman’s greatest enemy is another woman in the world. It can be in any form as a mother or as a daughter or as a friend. The conflict between mother and daughter is the unique significance as the mother daughter relationship is the actual bond of life.

5.1 SPIRITUAL TRANSITION IN THE NOVEL THE JOY LUCK CLUB

Coming to the spiritual transition, in the novel The Joy Luck Club, one of the eight main characters of the first novel ‘The Joy Luck Club’ and the first club member to die, Suyuan Li Woo leaves old business for her survivors and friends to settle in future. Explaining about her life history to daughter June, Suyuan narrates about growing up as submissive and obedient, her first marriage, in Shanghai, and about her life in Kweilin during the Sino-Japanese War (1937 – 1945). Her first husband Wang Fuchu, moves on to Chungking, with the Kuomintang staff, Suyuan becomes aware that China is losing to Japanese invaders. Amid a mix of people, she bears unhygienic people, but hates most of the “habba-habba sounds” of American air force personal.

‘Oh, I hated the American air force officers who said habba-habba sounds to make my face turn red’. (Joy Luck 22)

Shut in caves during air raids, she describes the dampness as dripping bowels of an ancient hill, an image suggesting the oppressive feudal customs that bind China to the past.
'I could only see the dripping bowels of an ancient hill that might collapse on top of me. Can you imagine how it is to want to be neither inside nor outside, to want to be nowhere and disappear?' (Joy Luck 22)

During this crucial war time Suyuan is forced to leave the Kewelin before the Japanese can inflict on the road to Chungking she pushes her twin infant girls, Chwun Yu and Chwun Hwa, in order to save their lives, she has to abandon the babies and leaves them with valuable jewellery and photos with messages identifying them. Widowed in recovery, she meets a journalist Canning Woo at a hospital, and marries him, and later initiates a search for her two children whom she left in China. After arriving in the United States, she learns and evolves into a different woman by learning that anything is possible in the new land.

The burden that she carries for nearly four decades defines her hopes until death ends the possibility for a reunion, June, her thirty-six year old American daughter, remembers her mother as hypercritical because

‘...something was not in balance’. (Joy Luck 19).

Canning, Suyuan’s husband blames his wife’s death from brain aneurysm on the mounting fear that turned her to death bed. Suyuan’s story, like a polaroid photo, takes shape slowly and deliberately. After the first club session following her death, the surviving three members fill in parts of her past for June, their new player, to help her understand and accept painful family secrets. In the novel, June recalls her mother’s detailed message about how their family was where the image of the family’s house crushed and burned, with only a twisted bed frame, ash-filled cup, and singed and limbless doll as proof that everyone died at once. At the time when the other Chinese-born mothers of the story await fulfilment in their daughters, Suyuan dies suddenly, leaving the task to her daughter June of reuniting of her scattered family. Coming to June, is the daughter of Canning and Suyuan Li Woo, originally named Jing mei, is the main focus of the novel ‘Joy Luck Club’.
Suyuan attempts to shape June into a Chinese Shirley Temple by curling her hair into ringlets, but June dreams of being a ballerina or Cindrella, an image that idealistic American girls cultivate. Suyuan substitutes a mother’s pride for a rational understanding of giftedness. Settling on piano, she orders June to take lessons from Mr. Chong and to practice daily from four until six. As the teacher is deaf, June takes little effort to correct mistakes.

As June is Americanised, gazing into the mirror, she declares

‘I won’t let her change me’ I won’t be what I’m not’. (Joy Luck 134)

The tension in June is unbearable that she lacerates her mother with the wish to be dead like Suyuan’s first two daughters. The hurtful outcry of the novel ends, as the struggle between mother and daughter comes to an end as the mother withdraws in defeat. The dramatic moment illustrates that communication is the only way to neutralize it. June’s reasoning shifts blame to Suyuan, who hoped for something so large that failure was inevitable. After understanding her mother June leaves art and biology degrees only half completed and is typically tardy on the first night at her mother’s place at the Mah Jong table. Now seated in Suyuan’s place, though June feels pride but still is like a small child among An mei Hsu, Lindo Jong, and Ying Ying St Clair, all Chinese natives. The action is more significant that June still lacks maturity when in the presence of the surviving three aunties and allow herself to be their pawn in a reverent gesture towards the first of the club to die.

At the mah jong table, June takes her mother’s seat at the east where her mother Suyuan believes ,

‘East is where things begin’. (Joy Luck 22)
A suggestion of intention, to develop June and increase the self confidence in her, through the new experience, as Suyuan’s replacement. At the Chinese New Year dinner at her mother’s house, June allows herself to be cornered by Waverly Jong, who criticizes June’s beautician as a person who is infected with AIDS. Waverly implies that her own beautician, Mr. Rory, is better, but probably too expensive for June. The barbs mount, threatening to topple June at a vulnerable moment in the grieving process. Giving back to Waverly, June insults Waverly for failure to pay for AD copy. June later realizes that she is good at mediocre AD copy, where she believes in succeeding at something small. Suyuan convinces June with a gift of Jade. The colour of hope, the green pendent becomes a talisman after Suyuan’s death. Here June evolves into a self-confident woman in an initial meeting with her Chinese cousin, Li Gong, whom June enchants with a polaroid photo. By this June wins over Auntie Aiyi and Lili and envelops the twins with a sisterly welcome. Here June evolves into a matured lady strengthening in valuing family and in reassessing the worth of her mother Suyuan Woo.

The other mother character in ‘The Joy Luck Club’ is An mei. An mei Hsu is pathetically incomplete from life without a real father and mother. Of her Chinese upbringing, she recalls,

‘I was taught to desire nothing, to swallow other people’s sorrow, to eat my own bitterness’. (Joy Luck 241)

She focuses her scholarly father as the unsmiling visage of a large portrait that seems to stare and accuse her of wrong doing. The past reduces her widowed mother to an anguished memory slandered by the little girl’s aunt, uncle, and grandmother Popo. She experiences the bitterness in the family relationship. Upon her unnamed mother’s return in foreign clothes, nine-year-old An mei sees the family resemblance. The reunion generates harmful memories of being burned on the neck by hot soup at the table, when the mother abandoned An mei. The scar symbolizes the harm done to the child’s psyche before she was able to decide for herself how to relate to her absent mother. After the two day travel to an Uncle’s house in Ningpo, Uncle slaps his wayward sister and
humiliates her for disgracing the family through concubinage to Wu Tsing. An mei also notices while her mother’s ministering hands lay cool clothes on Grandmother Popo’s face and serve up soup in which the mother has sliced her own flesh, a barbaric filial sacrifice demanded by the early twentieth century Chinese concept of obedience.

An mei evolves into a happy girl when she chooses to leave the toxic family circle in Ningpo and follow her mother on a seven day journey to Tientsin, leaving her little brother. After she grew up in her mother’s place, she understood the status of her mother. Like a lavish prison, the three storied house of Wu Tsing, An mei’s new home, is situated at a privileged spot near the British sector. An mei’s bed is a huge four poster and her life is filled with luxuries. Later she learns that Wu Tsing married her mother after his second wife allowed her to the house to play mah jong and spend the night, when the host raped her. Because of the dishonour, Popo banned her from home, a scenario depicting, a frees her from adult demands arising from ‘too many choices’ woman’s betrayal of her own daughter as a show of collision with patriarchy and of respect for male-dominated family. Later Am mei is evolved to a self centered woman who is picturised as a grown up, working in San Francisco folding fortune cookies, a job she shares with Lindo Jong. Later she gets married to George Hsu, adopting the Baptist faith and carries a small bible to church each Sunday. Later she evolves into a woman who has more faith in God when her son Bing is drowned in the ocean at Devil’s slide, faith deserts her. To restore balance to the family she uses the bible as a wedge to stabilize a wobbly table, a gesture of disrespect towards the God who failed her. Now she has a daughter Rose Hsu, Jordon the middle child of the seven children born to An mei and George Hsu. Rose feels so much guilt at not protecting her brother Bing from drowning on the Californian coast, here she undergoes a transition from adult responsibilities by letting others make decisions for her. Her evolution from being an irresponsible girl, she is now open to rescue by mature, strong willed people, a fable self-image delays Rose Hsu’s development as a whole person. She evolves into a mature woman when she meets Ted Jordon, a pre med student who frees her from adult demands arising from too many choices. Here Rose Hsu having a child-like fear of confessing to her mother the dissolution of her union with Ted, An mei insists that she should try
harder to preserve the marriage. According to An mei, Rose’s complaint nature lacks wood or stability, one of the five elements that promises balance to human life. Her friend Waverly Jong applauds Rose for parting with an emotional wimp. On the other hand Lena St. Clair urges Rose to hire a lawyer to get even with Ted for belittling and exploiting her. Rose concludes that fate is created from equal proportions of expectations and in attention, an element that shifts much of the blame to her. For the first time, she acknowledges her lack of violation and alters her thinking from victim to fighter.

Coming to Ying Ying St. Clair, as a Chinese woman, who is out of balance from decades of repression, she is a treasure to her mother and amah, but admits to take for granted their duty intimacy. Ying Ying changes her attitude before she experiences a permanent separation from her sources of love and security. Being a treasure of her mother, Ying Ying accepts her mother’s scolding to stand still and discover her shadow, a symbol of duality linking a picture perfect little girl with an unruly nature. For her, the moon festival is an epiphacy, a night of change. After tumbling into the lake, she undergoes an identity transformation and fears that she will never reunite with her family. All rescuers identify her as a beggar child, she wonders if an abrupt disappearance from the family boat could transform her forever. Ying-Ying bears a name meaning ‘clear reflection’ in token of her resemblance to her mother, who indulges her wild recklessness. Over the years of a self-alienating marriage, she erases her hopes and feelings in the same way by carving on stone are worn down by water.

After aborting her son and ordering his corpse to be wrapped in newspaper and hurled into the lake, Ying-Ying sinks into depression and returns to her parents home. At the age of 28, she moves to the city, in a women’s clothing shop until Lin Xiao’s death sets her free. After four year she marries Clifford St. Clair without a strong commitment. She arrives in California at the Angel Island processing station as a fearful refugee under uncertain status. The move from the old country requires learning new ways. She later regrets having no Chi (spirit) to pass on to her daughter. To her ten year old daughter Lena, the demoralized mother appears as lethargic as a corpse or living ghost, a persona deprived of violation. In later years, Ying-Ying predicts catastrophes and awaits like a
tiger for the opportunity to restore her spirit to Lena. At the age of five, she begins suffering abnormal fears derived from the psychotic episodes of her mother, Ying-Ying St. Clair. Lena claims to see menacing demons with her Chinese eyes, her term for slitted, nearly lidless orbs. The term suggests an Asian mindset instilled by a paranoid mother. In fantasy, she retrieves her mother from psychosis by performing the death of one thousand cuts, a pantominated execution that assures her mother that she has survived the worst. At the ages of eight, she misinterprets her mother’s prediction that she will marry a pock-marked man and displaces her distaste on a local boy, Arnold Reisman, who dies of complications from measles five years later. As she grows, she is vital, intuitive, and exuberant. She majors in Asian American studies and marries Harold Livotny. With her encouragement and support, he opens his own firm, but fails to recognize her values as a wife or to reward her for supporting his career. The daily discounting gradually wears away Lena’s optimism. According to her mother’s opinion, Lena and Harold are shallow materialists spending their money for show rather than for personal pleasure.

Coming to the character Lindo Jong, it is focused as cruelly competitive and brutally frank, born under the sign of the horse. Lindo suffers from the misery of a broken betrothal, which selected her future husband, Tsan- Yu Huang when she was two years old and her fiance was only a year old. Set by fate after the Fen River forces the families to flee to Wushi, her parents leave her behind with the Huangs family. On her wedding day, Lindo identifies with the wind, an invisible force that blows the river and shapes her topography. With new faith in independence, she is able to accept the arranged nuptial while guarding her true self. To make the Huang family allow her a divorce, she chooses a propitious day on the Chinese calendar and fakes a prophetic nightmare. The divorce gives Lindo, a second chance at the same time that it feeds her illusion of autonomy and control. Lindo retains duplicity as a means to many ends. After working as a telephone operator for twelve years she becomes an American resident, and wears a suitable face for the demands of a new country. Ironically while defying destiny, she takes a cheap flat and works in a fortune cookie factory. Lindo’s relationship with her daughter Waverly is as double jeopardy, because the mother functions as both ally
and adversary. Lindo continues to challenge her willful daughter, at the age of sixty-nine, wears what Waverly describes as a tight-lipped, pich-nosed look, a descriptive that characterizes a willful mother.

Explaining about her daughter, Waverly Jong a hard-edged daughter in the novel. She grows up in the confines of San Francisco’s china town. She nurtures a lust for power at the age of eight, when she learns to play chess. As though preparing for her career as a tax attorney, she learns about the tactics between two adversaries, which are like clashing ideas.

Despite her power, Waverly is a failure at escaping an adversarial relationship with her overly proud mother, depicted as a yellow-eyed tiger. Waverly becomes a pawn on a life-sized boat. She hates being the tool of her mother, yet echoes Lindo’s exorbitant pride after June Woo’s failed piano performance by muttering,

‘You aren’t a genius like me’. (Joy Luck 151, 228)

Waverly is compared to a crab as she always walks sideways, moving crooked like a crab. Waverly appears to mature during the romance with Rich Shields. Most destructive to her happiness with Rich is the fear that Lindo will ruin the glow of a new love with her treacherous remarks and criticisms. Waverly admits,

‘In her hands, I always became the pawn’. (Joy Luck 199)

With mature eyes, she is able to look at the elderly form of her mother limp with sleep and envision her dead when ever Lindo was having terrible thoughts about her mother.
5.2 SPIRITUAL TRANSITION IN THE NOVEL THE KITCHEN GOD’S WIFE

Coming to the novel “The Kitchen God’s Wife”, the important character Winnie Louie, who try to forget hard times in the past. She describes herself as

‘... pretty skin, foolish heart, strong will, scared bones, and born lucky, but gradually she believes herself abandoned by good fortune’. (KGW 345)

Winnie is shamed by her mother’s disappearance and reared as an outsider in her Uncle’s house on Tysungming Island. Under the control of her uncle’s two wives, Old aunt and New aunt, she leads a life of misery, longing for her absent mother and of alienation from family, which considers her second rate. In the beginning of the novel, Winnie and her daughter Pearl are locked into a love-hate relationship that reaches beyond the daughter into the mother’s miserable past. Pearl sees her mother as a human container for her past regrets that she could not alter fate. Before revealing all the past to Pearl, Winnie strengthens her daughter by serving of noodle soup, a loving mother – daughter scenario that dates to Pearl’s childhood. In order to make Pearl understand her, Winnie narrates a detailed war-time saga of misery, exile and separation from loved ones. Winnie recalls the pure trust that she shared with her unnamed mother, a romantic lady who cultivated eclectic tastes in European luxuries and who impressed her young daughter by peeling an apple in one long curl, a symbol of the long matrilineal tradition that links girl to mother and grandmothers. Winnie received whatever she demanded and until the age of six, was carried in her mother's arms. After fortunes reverse with the disappearance of the mother, Winnie survives like a cast-off step child at her Uncle Jiang’s house on Tsungming Island. Winnie’s inward nature develops from sneaking off to be alone with her thoughts. She later discerns that she suppressed feelings for so long that she is no longer sure of her own emotions. It is only after her return to Tsungming Island in adulthood that she can look out on cheering relatives and realize that they treasure her for herself. The image uplifts her, when she is married to Wen Fu, the evil husband. Winnie accepts an arranged marriage to Wen fu, who represents hope of ending her misery as the daughter of a woman immured in scandal for abandoning her family.
Her reliance on Wen fu results in nightly mare, the deaths of two baby girls, Machou and Yiku, and verbal abuse in public and private. At a defining moment she realizes that she is wishing that Wen Fu would die in combat so she can choose her own second husband. To ease the harm done by telling Pearl about those terrible last days in China, Winne confesses a tough to grace, with a tender pat to Pearl’s cheek and a stroke of her hair, Winnie murmurs,

‘You looked like … all the children I could not keep but could never forget’. (KGW 511)

The remark indicates the ongoing hell of Winnie’s thoughts, which never come to terms with Wen fu’s sadism.

Closely linked to LuLing’s life is Gao Ling’s life. She evolves from the privileged daughter of a household to the daughter-in-law of Chang, who undergoes torture and mental anguish. Her next transition is a life of simplicity and independence at the orphanage. But while she offers comfort and support to LuLing at the beginning, it is LuLing who comforts Gao Ling as the LuLing’s marriage meets with a tragic denouement at the death of her husband, Kai Jing. LuLing’s evolution into a strong-willed woman is evident when she uses her wit and acumen to escape from the Japanese. LuLing and Gao Ling shift to Hong Kong and then to America. From a tutor LuLing becomes an artist and becomes Mrs. Young. Unlike Precious Auntie she resolves to live and not indulge in self-torture.

‘I sailed for America, a land without curses or ghost. By the time I landed, I was five years younger. Yet I felt no old’. (BSD 296)

Here the word ‘old’ becomes synonymous with maturity and a better understanding of the world. Edwin young, takes care of her, and gives her more importance as a woman. Her transition to motherhood is attained with the birth of Ruth. Only when LuLing becomes a mother. She realizes how a mother is always misunderstood hated. Sometimes like Precious Auntie, she thinks that her death would
drive sense into Ruth.

‘Why I have daughter like you? Why I live? Why I don’t die long time go?’ LuLing was huffing and shorting’. (BSD 140)

LuLing is annoyed with the habits of Ruth as she grows older. She is more Americanized and that leads to a cultural conflict.

‘You wish I dead? You wish no mother tell you what to do? Okay may be I die soon!’ (BSD 49)

Gradually, LuLing’s guilt presses her on leading to a transition from remembrance to oblivion. She suffers from Dementia, unable to recollect anything except those incidents concerning her mother her daughter and her sister Gao Ling. But her Dementia enables her to become closer to Ruth.

She evolves into a more caring and loving personality. Towards the end, her daughter ‘Ruth’ takes care of her and makes her realize that she is more important to her than anybody else. In short, what is evident about LuLing is beneath her confusion-seized talk. Her only concern is for her daughter’s life, she wants her daughter to be happy and successful in life. Towards the end, Tan portrays her as a happy, contented woman who sees a new companion in Mr. Tang.

5.3 SPIRITUAL TRANSITION IN THE NOVEL THE BONESETTERS’ DAUGHTER

Explaining about the novel “The Bonesetters’ daughter”, the important character is Precious Auntie. The mute and nursemaid earns the title of Bao Bomu or Precious Auntie. She comes to the Lui household as the bride of Liu Hu Sen, who is killed by Chang before marriage can legitimize her pregnancy. She remains as a shamed servant who works in the Liu’s ink-stick business. She teaches her daughter LuLing
calligraphy and extols its discipline as a basis for a balanced life. Precious Auntie is the most important person in LuLing’s life. Precious Auntie’s tragic story forms the heart of the novel. A beauty in her youth, she is hideously scarred. She maintains silent communication through wheezes, sniff’s, snorts, and facial contortions. With graceful hands, she creates images and writes words on a chalk board. She tells her young child the unlikely story of cooking food in her mouth by swallowing fire and describes the accident that destroyed one side of her face, her tongue, and some of her teeth. The real cause is attempted suicide by swallowing a hot black ink resin, a symbol of a communication medium that chronically to her silencing and LuLing’s ultimate liberation. LuLing struggles to recall the name of Precious Auntie, who she loves like a surrogate mother. Ruth, LuLing’s daughter retrieves a photo of Precious Auntie in the family bible and discovers a manuscript inscribed with the Chinese character for truth, within, she reads about the Liu family’s ink-stick manufacture and discovers that Baby Uncle, Lui Hu Sen, was LuLing’s real father. When Precious Auntie was four, her mother and older brothers die, she learns reading and writing, as Precious Auntie is considered as the son of the family. Unlike other girls, Precious Auntie walks on unbound feet which scandalize local scolds. She learns about human anatomy and healing, her autonomy increases as her marriage ability declines. Because she is more outspoken, than polite Chinese women of her days, her conduct initiates a series of catastrophes that cost her happiness, marriage, and the motherhood of her own daughter. At Precious Aunties death, Luling’s life changes from its stable round of girlhood activities into ignominy. LuLing, realizes that Precious Auntie is her mother, regrets the ejection of the nursemaid’s corpse into a rocky ravine and attempts to honour her with a formal burial. Transition of Precious Auntie’s life story and where abouts of her bones is of minor importance compared to the example she set for her daughter LuLing and granddaughter Ruth. The protagonist of the Bonesetters Daughter is LuLing, who enables her daughter Ruth to break free from self-defeat. LuLing grows up in immortal heart and recalls from the age of six as to how, Precious Auntie gives a running narration of her life. By the time she reaches adolescence, she grows careless of her servant and travels to Peking without her. LuLing recollects the lessons that her nursemaid taught.
‘You can never be an artist if your work comes without effort’. (BSD 172)

Unfortunately, emerging womanhood makes the girl long for autonomy, far from the servant that LuLing views as a sleepy-headed greasy hat from the country. The rude pejorative haunts LuLing into old age, when she confesses to her daughter the sin of ingratitude. LuLing as a head- strong fifteen year old who spurns her nursemaid and chooses not to read the mute woman’s autobiography which substitutes for her failed voice. LuLing reduces to ignominy before portraying her rise to the good life in America. LuLing’s strength of character through her foil, Gaoling Liu, her cousin and foster sister. The up-and-down rhythms of their relationship continue into old age after eighty two year old Gaoling offers to care for LuLing after she sinks into senile dementia. More troubling than the sibling’s unsteady friendship is LuLing’s relationship with her daughter Ruth Luyi Young, which is frequently derailed by the manipulative devices common to familial dysfunctions. The mother insists that her daughter, Ruth learns to write Chinese character, nut relents from the brush and ink method to chopsticks on sand, a compromise that delights Ruth with the etch-a–sketch ease of writing and obliterating mistakes. With a child’s logic, LuLing erupts in self-pity

‘You wish no mother tell you what to do? Okay, maybe I die soon’. (BSD 44)

Nightly dinners with Ruth’s family, LuLing’s frequent outbursts, and non sequiturs as free floating as dust motes. To Ruth’s delight, the loss encourages memories of past, which ameliorate the mother-daughter impasse by filling in their matrilineage. At the age of six, Ruth recoils from a child who treats her mother’s mandarin as ridicules as that seemed like gobbled-gook-gook. LuLing admires Ruth’s courage and credits the spirit of the child’s grandmother, Precious Auntie as its source, an example of matrilineal influence. Complex communication problems create a multilayered understanding between generations. Ruth becomes her mother’s translator making up for LuLing’s failure to abandon mandarin in favor of English. Ambivalence makes it difficult for Ruth to defend LuLing against family complaints of increasingly peevish behaviours and outburst. After the elderly woman’s confusion develops into an identifiable dementia,
Ruth takes the role of mother and assumes responsibility for LuLing’s care and protection. Ruth as a writer, dutiful daughter, and also wife to Art kamen trey to achieve her identity. Ruth achieves the personal growth to a matrilineal legacy from strong women.

5.4 SPIRITUAL TRANSITION IN THE NOVEL THE HUNDRED SECRET SENSES

Coming to the fourth novel “The Hundred Secret Senses”, Olivia Lee Laguni Bishop, a self centered commercial photographer and half-sister to Kwan Li, taking her cues from her friend who wanted to change a missoent life, she depicted the protagonist as the victim of,

‘...spiritual malaise, a common omease that plagues many from time to time, the longing to be special , the fear the one is not’. (HSS 257)

In an American family, in Dal City, California, Olivia survives a brittle home life with a self absorbed Caucasian mother who is careless with her love. When Olivia is four years old her world takes a serious tumble after her Chinese father, Jack Yee dies of renal failure. Two years later, the appearance of his first born daughter 18 year old Kwan begins a peculiar sibling relationship that brings joy to Kwan and guilt to Olivia for insulting and teasing the outsider. Maintaining a rational word view against Kwans constant communication with ghosts, Olivia explains

‘I was a Kid, I didn’t have strong enough boundaries between imagination and reality’. (HSS 57)

Olivia is the butt of anti California humour as the author depicts her as a fatherless desensitized daughter with an air-head mother, whom Olivia describes as
‘...the quintessential social worker, totally obsessed with helping strangers and ignoring the home front’. (HSS 76)

As a result, Kwan assumes much of the role of the parent, protector, and spiritual guide. From the beginning, the inter-culturalism relationship of Jack Yee’s daughter is problematic and more like a mother daughter relationship than sibling rivalry. Olivia’s disappointment in her older sister derives from Kwan’s otherness as a poorly assimilated immigrant to California:

‘sometimes it irritates me. More often I become upset, even angry’. (HSS 21)

In adulthood, Olivia battles her own professional concerns over realism verses edited realism. She supports her clients bucolic images of third world countries, pre-edited into safe dullness. Her reasons are pragmatic rather than philosophical.

‘..there’s no market for realism and even if there were, hard realism would give the people the wrong impression, that all of China is this way, because unsanitary, miserably poor’. (HSS 236)

Olivia muddled thinking into an opportunity to contrast Chinese and American points of view. During a mid-life crises triggered by the breakup of Olivia’s relationship with Simon, her lover and business partner, she gives up scape-goating others for her troubles and looks inward. At this turning point, the author describes Olivia’s ambivalence towards divorce and depicts her as

‘...cut loose, untethered, not belonging to anything on anybody’. (HSS 171)

While photographing, the corpse of Big Ma at the Changmian funeral Olivia contrasts the two approaches to the truth: the camera
‘...sees a million present particles on silver on black, not the old memories of a person’s heart’. (HSS 274)

The couples reunion leave loose ends, but suggests a more stable future after the birth of Samantha Li, a

‘...gift from Kwan”, and the tentative inclusion of Simon, in their family circle’. (HSS 398)

In the final embrace of Kwan’s belief’s in reincarnation and the transmigration of souls, Olivia’s views about the petty signifies of the past as obstacles that

‘...shrinth the heart and make life small’. (HSS 399)

In token of the importance of Kwan and her ghost seeing to Olivia’s maturation, she admits that believing in ghosts makes Olivia believe that love never dies.

5.5 SPIRITUAL TRANISITION IN THE NOVEL SAVING FISH FROM DROWNING

Coming to the fifth novel ‘Saving Fish from Drowning’, Bibi Chen is the important woman character who is more concerned about her ghost identity.

‘Following the Budda’s Foot steps is what I named the expedition’.(SFD 4)

Bibi chen, a 63 year old san Francisco Socialite, an art dealer is the important character of the novel. In exploring the real sketch of the character Amy Tan brings out the actual transitions in her original and in her omnisuent life, Bibi chen being the strong character in the novel in the third person point of view. Bibi chen arranges for an expedition for twelve of her friends proceeding from China to Burma. She would be
both tour leader and personal decent, making the expedition a true value added opportunity for all her friends.

‘...when the funeral finally happened on December 11th, it was nearly ten days after I died, and without preservation I would have been composed’. (SFD 6)

Bibi chen, in the ghost form undergoes a spiritual transition as to how her body would have been composed if they would have not preserved it in the coffin for ten days, she also explains as to how she feels more released and free in her different world, that is life after death.

‘As to whom I had left behind, the obituary said, “There are no survivors”, which is what is said of air plane crashes’. (SFD 97)

Here Bibi chen explains about her family undergoing a spiritual transition by explaining that she is the last one who was surviving on behalf of her family, and now she has also entered into the immortal world. She explains as to how her father passed away due to heart attack, one brother, of alcoholic cirrhosis, the other brother a victim who died in a road rage accident, her mother passed away from her life before she would know her, Bibi chen doesn’t count her step mother whom she calls sweet Ma, who is still alive.

Explaining the spiritual transition even Amy Tan explains as to how there was a total transformation of her life from ignorance to a sensitive and meaningful life when she understood about the spiritual transition in her own life.