

الرؤية والرسالة والهدف

الرؤية (Vision) :

الريادة في مجال نشر البحوث العلمية ، والسعي للوصول لتصنيف عالٍ متقدم بين المجالات العلمية المحكمة ، وأن تكون مجلتنا نبراساً للعلم والمعرفة ، وواجهة علمية وثقافية مشرقة لكليتنا الموقرة ورمزاً خلاقاً يجمع بين الأصالة والحداثة.

الرسالة (Mission) :

إثراء الحركة العلمية بأجود أنواع البحوث والدراسات المتخصصة والتربوية ، التي تربط بين الأصالة والحداثة ضمن اطار حضاري بناء ، باستثارة همم الباحثين وتنمية قدراتهم في النشر العلمي الأصيل وباللغتين العربية والإنكليزية ، وبما يسهم حتماً في إيصال الفكر الوطني / التربوي لكل شعوب العالم . وإتاحة الفرصة للباحثين لتقديم الصورة الحقيقية الناصعة لدور المرأة في المجتمع الإنساني ككل وفي بلدنا العراق بشكل خاص.

الأهداف (Aims) :

تسعى مجلتنا إلى تحقيق الأهداف الآتية :

١. تنشيط البحث العلمي التخصصي في العلوم الإنسانية والمجالات التربوية وقضايا المرأة .
٢. تشجيع البحوث والدراسات والأنشطة العلمية التي تربط الأصالة بالحداثة وصولاً إلى تنمية الاعتزاز بماضيها الجميل والاختيار الواعي لما في الحداثة من توجيهات ينتفع منها الجيل الجديد .
٣. التواصل العلمي والبحثي الهادف مع المراكز العلمية ، والعلماء والباحثين لإبراز دور المرأة في المجتمع علمياً وتربوياً ، وإبراز نشاطاتها البناءة في مجال التخصص والتعليم .
٤. تسليط الضوء والاهتمام عما وصلت إليه المرأة لعراقية من رقي ومساهمة فاعلة في التنمية المستدامة لمجتمعنا الطيب .
٥. تنمية الوعي التربوي لدى الجيل الجديد من خلال استعراض الأفكار والأنشطة التربوية والتعليمية التي تساهم في انماء روح الاحترام للأصالة والانتقاء الواعي للحداثة.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

الرَّحْمَنُ ۝١ عَلَّمَ الْقُرْآنَ ۝٢ خَلَقَ

الْإِنْسَانَ ۝٣ عَلَّمَهُ الْبَيَانَ

سورة الرحمن: الآيات ١ - ٤

مجلة
كلية التربية للبنات

مجلة علمية محكمة

دورية فصلية

تصدر عن كلية التربية للبنات

Iraqia University

**Journal of the College of Education
for Women: A Peer-Reviewed
Academic Journal**

جهة الإصدار: كلية التربية للبنات / الجامعة العراقية اختصاص المجلة: العلوم

الإنسانية والتربوية

ISSN 2708-1354 (Print)

ISSN 2708-1362 (Electronic)

رقم الاعتماد في دار الكتب والوثائق العراقية 2138 لسنة 2016م نوع الإصدار: (فصلي) كل
ثلاثة أشهر.

نطاق التوزيع: داخل العراق البريد الإلكتروني: -

wom.mag.uni@aliraqia.edu.iq

هاتف سكرتارية التحرير: 07747936814 (الهاتف الأرضي) داخلي: (2028)

مجلة كلية التربية للبنات - الجامعة العراقية ، المجلات الأكاديمية المحكمة:

<https://www.iasj.net/iasj/journal/349/issues>

○ حقوق النشر محفوظة.

○ الحقوق محفوظة للمجلة.

○ الحقوق محفوظة للباحث من تاريخ تسليم البحث إلا في حالة تنازله الخطي.

ما ينشر في المجلة من بحوث ووجهات نظر تعبر عن أصحابها

ولا تعبر بالضرورة عن آراء هيئة التحرير أو وجهة نظر الكلية.

التعريف:

مجلة علمية دورية محكمة فصلية تصدر عن كلية التربية للبنات
الجامعة العراقية تعنى بنشر البحوث في المجالات الإنسانية والتربوية
تحمل الرقم الدولي:

ISSN (print): 2708 – 1354 ISSN (online): 2708 – 1362

مجلة معتمدة في دار الكتب والوثائق العراقية بالرقم: (2138) لسنة 2016م
وتقوم بنشر البحوث العلمية القيمة والأصيلة
في مجالات العلوم الإنسانية المختلفة باللغتين العربية والإنجليزية.

دعوة:

ترحب هيئة تحرير المجلة بإسهامات الباحثين، وأصحاب الأقلام من
الكتاب والمثقفين في أقسام الفكر الإسلامي، والعلوم الإنسانية،
والاجتماعية، والتعليمية والتربوية، وكل ما له صلة بشؤون المرأة
والمجتمع، وقضايا الإنماء التربوي والتعليمي، والبرامج التطويرية
المعاصرة على وجه العموم ، على وفق قواعد النشر المعتمدة من هيئة
تحرير المجلة ، على وفق تعليمات وضوابط النشر في المجلات العلمية
الصادرة من دائرة البحث والتطوير في وزارة التعليم والبحث العلمي الموقرة.

أولاً : رئيس هيئة التحرير:

الأستاذ الدكتور

ورقاء مقداد حيدر / قسم الشريعة / الفقه المقارن

ثانياً : مدير التحرير:

الأستاذ الدكتور

أحمد عبد الجبار فاضل / اللغة العربية / البلاغة والنقد / قسم اللغة العربية

ثالثاً : أعضاء هيئة التحرير:

١.	أ.د. مولود عويمر: تخصص: التاريخ / جامعة الجزائر / كلية العلوم الإنسانية	عضواً خارجياً.
٢.	أ.د. إبراهيم عبد الرحيم أحمد ربابعة: تخصص: أصول فقه / جامعة الوصل / كلية الدراسات الإسلامية/ الإمارات العربية .	عضواً خارجياً
٣.	أ.د. عبد الملك بو منجل: تخصص: اللغة العربية/ النقد الأدبي/جامعة سطيف ٢ ، الجزائر/ كلية الآداب واللغات .	عضواً خارجياً.
٤.	أ.م.د. نجاه موسى الفيتوري : تخصص: تربية وعلم نفس/علم نفس تعليمي/ الجامعة الأسمرية الإسلامية / كلية التربية / ليبيا .	عضواً خارجياً
٥.	أ.م.د. نجاح عبدالله احمد البياع : تخصص: الدراسات الإسلامية / الدعوة والثقافة الإسلامية/ جامعة الأزهر / كلية أصول الدين / مصر .	عضواً خارجياً
٦.	أ.د. سوسن صالح عبدالله سرية : تخصص: اللغة الإنكليزية/الترجمة.	عضواً ومدققاً لغة الإنكليزية

٧.	أ.د. بشرى غازي علوان : تخصص: اللغة العربية / اللغة .	عضواً
٨.	أ.د. نهلة عاشور منسي : تخصص: فلسفة إسلامية / الفقه الإسلامي .	عضواً
٩.	أ.د. محمود دهام نايف : تخصص: أصول الدين / الحديث النبوي .	عضواً
١٠.	أ.د. ليث خليل خلف :تخصص: تاريخ / التاريخ القديم .	عضواً
١١.	أ.م.د. وصال كاظم حسين : تخصص: اللغة العربية / البلاغة والأدب.	عضواً
١٢.	أ.م.د. أسيل عبد الحميد عبد الجبار : تخصص: علم النفس التربوي.	عضواً
١٣.	أ.م.د. جنان عبدالله شفيق : تخصص: اللغة الإنكليزية / الأدب .	عضواً
١٤.	أ.م.د. ذكرى فاضل محل : تخصص: طرائق التدريس / التاريخ .	عضواً
١٥.	م.د. سماح ثائر خيري : تخصص: رياض أطفال .	عضواً
١٦.	أ.د. يونس يحيى عبدالله : تخصص: اللغة العربية / اللسانيات النصية.	عضواً ومدققاً لغوياً.
١٧.	أ.م.د. سينا أحمد جار الله : تخصص: دراسات مالية / إدارة مالية .	عضواً ومحاسباً مالياً

رابعاً : موظفو المجلة

١. م.م. مروة مرزة حمزة / تخصص : تاريخ / مسؤولة وحدة المجلة .

٢. براء إبراهيم سالم / سكرتيرة المجلة .

ضوابط النشر في المجلة

١. تتخصص المجلة بنشر الحوث العلمية القيمة والأصيلة في المجالات الإنسانية، والتي لم يسبق نشرها أو تقديمها إلى أي جهة أخرى (بتعهد خطي من صاحب البحث) ضمن المحاور المشار إليها في التعريف أعلاه، شرط الالتزام بمنهجية البحث العلمي وخطوات المتعارف عليها محلياً وعالمياً، وتقبل البحوث بإحدى اللغتين العربية أو الإنجليزية بنسبة محددة.
٢. تخضع البحوث المرسلة إلى المجلة جميعها لفحص أولي من هيئة التحرير لتقرير مناسبتها لتخصص المجلة، ثم لبيان أهليتها للتحكيم، ويحق لهيئة التحرير أن تعتذر عن قبول البحث بالكامل، أو تشترط على الباحث تعديله بما يتناسب وسياسة المجلة قبل إرساله إلى المحكمين.
٣. ضرورة تحقق السلامة اللغوية مع مراعاة علامات الترقيم، ومتانة الأسلوب ووضوح الفكرة عل أن يكون الباحث مسؤولاً عن السلامة اللغوية للبحث المقدم باللغتين العربية والإنجليزية.
٤. ترسل البحوث المقبولة للتحكيم العلمي السري إلى خبراء من ذوي الاختصاص قبل نشرها، للتأكد من الرصانة العلمية والموضوعية والجدة والتوثيق على وفق استمارة معتمدة ولا تلتزم هيئة التحرير بالكشف عن أسماء محكميها، وترفض البحوث المتضمنة في خلالها إشارات تكشف عن هوية الباحث.
٥. لضمان السرية الكاملة لعملية التحكيم تكون المعلومات الخاصة بهوية الباحث أو الباحثين في الصفحة الأولى من البحث فحسب.
٦. يلتزم الباحث بإجراء التعديلات الجوهرية المقترحة من المحكمين للبحث.
٧. يحق لهيئة تحرير المجلة رفض البحث واتخاذ القرار وعدم التعامل مع الباحث مستقبلاً عند اكتشافها ما يتنافى والأمانة العلمية المطلوبة بعد التثبت من ذلك.
٨. تنتقل حقوق طبع البحث ونشره إلى المجلة عند إخطار صاحب البحث بقبول النشر، ولا يجوز النقل أي عن البحث إلا بالإشارة إلى مجلتها، ولا يجوز لصاحب البحث أو لأي جهة أخرى إعادة نشره في كتاب أو صحيفة أو دورية إلا بعد أن يحصل على موافقة خطية من رئيس التحرير.
٩. لا تدفع مكافأة للباحثين عن البحوث المحكمة التي تقبل للنشر في المجلة وتقدم رئاسة هيئة التحرير مكافأة خاصة للمحكمين.
١٠. تعتمد المجلة آلية التوثيق المتنوعة فتقبل البحوث بآلية التوثيق بالهوامش سواء أكان في نفس الصحيفة ، أم في نهاية البحث، كما تقبل البحوث بآلية التوثيق في المتن بالطريقة المتعارف عليها عالمياً ب APA.

١١. تقبل المجلة كذلك البحوث الميدانية أو العملية، شرط أن يورد الباحث مقدمة يبين فيها طبيعة البحث ومدى الحاجة إليه ، ومن ثم يحدد مشكلة البحث في هيئة مسائلات أو فرضيات، ويعرف المفاهيم والمصطلحات، ويقدم ،عندها قسماً خاصاً بالإجراءات يتناول فيه خطة البحث ومجتمع والعينات والأدوات ، فضلاً عن قسم خاص بالنتائج ومناقشتها، ويورد أخيراً قائمة المراجع.

١٢. لا يجوز نشر أكثر من بحث للباحث في العدد الواحد من المجلة سواء أكان بحث منفرداً أم مشتركاً مع باحث آخر.

١٣. يزود صاحب البحث- عند نشره- بنسخة واحدة مستلة مختومة من البحث المنشور في العدد.

١٤. تحتفظ هيئة التحرير بحقها في أولوية النشر في كل ما يرد إليها من مطبوعات، تأخذ بنظر الاعتبار توازن المجلة، والأسبقية في تسليم البحث معدلاً بعد التقويم، واعتبارات أخرى، ويخضع ترتيب البحوث في العدد الواحد للمعايير الفنية المعتمدة في خطة التحرير.

١٥. البحوث المنشورة في المجلة تعبر عن آراء أصحابها، ولا تعبر بالضرورة عن رأي هيئة التحرير أو رأي الكلية.

١٦. جميع المراسلات المتعلقة بالمجلة كافة تكون باسم رئيس التحرير، أو مدير التحرير عبر العنوان البريدي wom.Mag.uni@aliraqia.edu.iq ، أو رقم هاتف المجلة.

١٧. أخيراً تؤكد هيئة التحرير على ضرورة الالتزام بالبحث الموضوعي الحر والهادئ والبعيد عن كل أشكال التهجم أو المساس بالرموز والشخصيات، وتتأى عن نشر الموضوعات التي تمس المقدسات، أو تلك التي تدعو إلى العصبية الفئوية والطائفية، وكل ما يوجب الفرقة ويهدد السلم المجتمعي.

دليل المؤلف Author Guidelines

١. يقدم الباحث طلب خطي (استمارة رقم 1 المرفقة) مختوم بالختم الرسمي لجهة الانتساب .
٢. يقدم الباحث ثلاث نسخ ورقية مطبوعة مكبوسة على ورق (A4) وعلى وجه واحد، وتكون إعدادات حواشي الصفحة 2.5 سم من كل جانب بخط (Simplified Arabic) بحجم 14 للمتن و 12 للهامش، و 16 غامق للعنوان الرئيسي و 15 غامق للعنوان الفرعي. وإذا كان البحث باللغة الإنجليزية فيكون بخط (Times New Roman) .
٣. لا يزيد البحث عن خمس وعشرين صفحة ، ويكون من ضمنها المراجع والحواشي والجداول والأشكال والملاحق. ويتحمل الباحث ما قيمته ثلاثة آلاف دينار عن كل صحيفة زائدة.
٤. يوقع الباحث التعهد الخاص بكون البحث لم يسبق نشره، ولم يقدم للنشر إلى جهات أخرى، ولن يقدم للنشر في الوقت نفسه حتى انتهاء إجراءات التحكيم (استمارة رقم 2).
٥. يلتزم الباحث بتقديم نسخة من كتاب الاستلال الإلكتروني للبحث وبخلافه يتعذر النشر.
٦. يتعهد الباحث بجلب نسخة إلكترونية من البحث على قرص حاسوب (CD) بعد إجراء جميع التعديلات المطلوبة وقبول البحث للنشر في المجلة.
٧. يرفق مع البحث خلاصة دقيقة باللغتين العربية والإنجليزية على ألا تزيد على صحتين مع السيرة الذاتية.
٨. يسدد الباحث أجور النشر والخبراء بحسب مقدارها بكل لقب علمي على وفق المنصوص عليه في الكتب الرسمية ، ويتم تسليم الأجور إلى الجهة الرسمية في القسم المالي للكلية بوصلات رسمية تحفظ حق الباحث وإدارة المجلة ، ولا تسترد الأجور في حالة رفض رئيس التحرير أو المقيمين للبحث المقدم لأسباب علمية أو لسلامة الفكرية أو غيرها.
٩. يستلم الباحث إيصالاً خطياً بتاريخ تسليم البحث. ثم يُعلم بالإجراءات التي تمت.
١٠. إذا استخدم الباحث واحدة من أدوات البحث في الاختبارات أو جمع البيانات فعليه أن يقدم نسخة كاملة من تلك الأداة إذا لم تنشر في صلب البحث أو ملاحق .
١١. تلتزم المجلة بإرسال البحث إلى مقومين بخطاب تأليف، استمارة رقم 3 المرفقة ، على أن يتم تقويم البحث في مدة أقصاها ١٠ أيام، وبخلافه يقدم الخبير اعتذاره في أسبوع، وعندما يكون التقويم العلمي إيجابياً باتفاق اثنين من المقومين يحال البحث إلى المقوم اللغوي لتدقيقه لغوياً.

دليل المقيم Reviewer Guidelines

أدناه الشروط والمتطلبات الواجب مراعاتها من قبل المقيم للبحوث المرسلة:

١. يقوم البحث على وفق استمارة معتمدة للتقويم (استمارة رقم 4) تتضمن الآتي:

أ- فقرة تتعلق بموضوع البحث هل سبقت دراسته من قبل بحسب علمكم؟ وهل يوجد اقتباس حرفي؟ (الإشارة إلى الاقتباس إن وجد) أو استلال مع تحديد مكان الاستلال.

ب - جدول تقويمي فني تفصيلي يعبر عنه بـ (24) فقرة محددة صيغت على وفق مقياس ليكرت الثلاثي: جيد (3)، مقبول: (2)، ضعيف (1) ويقوم الخبير بالتأشير على اختيار واحد منها تبعاً لقناعاته بمحتوى الفقرة وعدم ترك أي فقرة بدون إجابة.

ت - مكان محدد لملاحظات الخبير الخاصة بتفاصيل البحث، أو أساسيات العامة (علمية أو منهجية) كي يستفيد منها الباحث.

ث - خلاصة التقويم المتعلقة بصلاحية النشر على وفق ثلاث خيارات (صالح للنشر أو صالح بعد إجراء التعديلات، أو غير صالح للنشر) على وفق المعايير المحددة في الاستمارة.

ج - مكان محدد لتنشيط مسوغات عدم الصلاحية للنشر إذا حكم بذلك.

٢. على المقيم التأكد من تطابق وتوافق عنوان الخلاصتين العربية والإنجليزية لغوياً.

٣. أن يبين المقيم هل أن الجداول والأشكال التخطيطية الموجودة واضحة ومعبرة.

٤. أن يبين المقيم هل أن الباحث اتبع الأسلوب الإحصائي الصحيح.

٥. أن يوضح المقيم هل أن مناقشة النتائج كانت كافية ومنطقية.

٦. على المقيم تحديد مدى استخدام الباحث المراجع العلمية.

٧. يمكن للمقيم أن يوضح بورقة منفصلة التعديلات الأساسية لغرض قبول البحث.

٨. توقيع الخبير على الاستمارة تمثل تعهداً خطياً بأنه قام بتقويم البحث علمياً على وفق المعايير الموضوعية، وإن البحث يستحق التقويم الحاصل عليه ومطلوب تسجيل اسمه على وفق ما مثبت في الاستمارة.

وزارة التعليم العالي والبحث العلمي

الجامعة العراقية

كلية التربية للبنات

مجلة

كلية التربية للبنات

مجلة علمية محكمة

فصلية دورية

تصدر عن كلية التربية للبنات

نعنى بنشر البحوث في المجالات الإنسانية والتربوية

العدد الثالث والثلاثون (٣٣) الجزء الثاني

الصادر بتاريخ: ٢٠٢٦/٦/١٥

افتتاحية العدد...

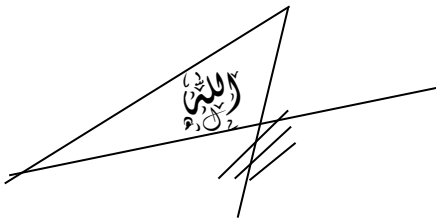
الحمدُ لله ربِّ العالمين ، والصلاة والسلامُ على نبيِّنا محمدٍ ، وعلى آله وصحبه تسليماً كثيراً...

أما بعد...

يولّد عدد جديد من مجلة (كلية التربية للبنات / الجامعة العراقية) يحمل الرقم (33) ، الثالث والثلاثين ، بتاريخ 15/6/2026 ، يحوي بحوثاً متنوعة بين لغوية وأدبية وتربوية ونفسية وتاريخية واجتماعية ، وبحوث اللغة الإنكليزية ، ليكون العدد منهلاً للباحثين والدارسين والقراء عموماً ، يروي عطش المعرفة وحب العلم والتميز .

وفي هذا الإطار تؤكد إدارة المجلة حرصها على أن تكون البحوث المنتخبة في المجلة مثمرة للمجتمع والإنسان العراقيين ، وأن تلتزم بمبادئ وزارة التعليم العالي والبحث العلمي وتعليماتها ، في نوعية الموضوعات التي تعالجها ، وإسهامها المباشر في تنمية المجتمع العراقي والارتقاء به في سلم العلم والمعرفة .

نسأل الله السداد والتوفيق للباحثين والقراء ، ونسأله تعالى السداد لنا في عمل تحرير المجلة ، وأن يكون العمل خالصاً لوجهه الكريم ، ويكون لبنة في البناء المعرفي والعلمي لكليتنا الرصينة ، وخطوة نحو التقدم والازدهار العلمي لعراقنا الحبيب ، ومن الله التوفيق ، وصلى الله على سيدنا محمد وآله وصحبه وسلم تسليماً كثيراً.



هيئة تحرير المجلة
صيف 2026/6/15

ت	اسم البحث	الباحث	الصفحة
١.	مفهوم القصيدة الإشكالية في النقد العربي الحديث ومجالاتها الموضوعية	أ.د. أحمد عبد الجبار فاضل	٣٤-١
٢.	العاطفة والانتهازية في رواية فرانكشتاين في بغداد لأحمد سعادوي	م. د. خالد مهدي صالح	٤٩-٣٥
٣.	The Effectiveness of Selected Arabic and English Language Scholars in terms of Analyzing the Semiotic Features of Pragmatics/ A Contrastive Study	م.م ابراهيم احمد شاکر	٨٣-٥٠
٤.	النص القرآني الكريم في علاقته بالنصوص الدينية والأدبية الأخرى	د. شاکر کتاب محجوب	١١٢-٨٤
٥.	أثر أسباب النزول في الترجيح بين الأقوال الفقهية المتعلقة بإتيان الزوجة في دبرها	م. د. حسين ساري خضير	١٣٢-١١٣
٦.	أخلاقيات الضيافة في كتاب البخلاء للجاحظ: قراءة سردية-ثقافية	م. م بشير فاضل عبود	١٥٠-١٣٣
٧.	لغة الكتابة لسيناريو الفيلم السينمائي بين الذاتية والموضوعية	م. م دعاء قاسم عبد الصاحب	١٦٩-١٥١
٨.	Identity Crisis in Amy Tan's The Bonesetter's Daughter	م. م نجلاء مقداد سعيد	١٩٤-١٧٠
٩.	أثر استراتيجية MAT4 في تنمية المهارات الحياتية لدى طلبة الصف الثاني المتوسط في مادة الاجتماعيات	م.م امانى عبد سليم	٢٢٥-١٩٥
١٠.	مفهوم القطع والظن في علوم القرآن وأثره في الخلاف التفسيري	م.م اية وائل صالح	٢٥٨-٢٢٦
١١.	كتاب بغداد مدينة السلام لريچارد كوك دراسة نقدية مقارنة مع المصادر العربية الإسلامية	م.م حوراء جبار حسين	٢٨٢-٢٥٩
١٢.	خطاب الصورة ودوره في تحسين التعليم وتنشيط العملية الذهنية للمتعلم	م.م نهاد حسين هياره	٣٠٨-٢٨٣

٣٣٨-٣٠٩	م.م اريج عبد الواحد جميل القدوري	التمثيل الكارتوغرافي للتحليل الطيفي لبيانات القمر الصناعي Landsat-8 باستخدام نظم المعلومات الجغرافية (GIS): دراسة تطبيقية على محافظة بابل	١٣.
٣٦٢-٣٣٩	م.م. اسراء عامر محمود عيدان أ.د. نريمان جبار رشيد عبود افراح سهيل نجم	A Psycholinguistic and Cognitive Stylistic Study of Selected Inspirational Songs	١٤.
٣٨٣-٣٦٣	م.م. ساره زيدان خلف ربيع	الالوضاع الاجتماعية للجالية الايرانية في العراق والموقف الحكومي منه (١٩٢١- ١٩٤٧)	١٥.
٤١٧-٣٨٤	م.م. سرى يوسف ضياء الرمضاني	الدلالات العقدية لفساد بني إسرائيل في سورة الإسراء الآيات (١-٨)	١٦.
٤٤٣-٤١٨	م.م. شيماء داود سلمان علي	اثر تطبيق نظام الـ docuware السحابي على واقع إدارة المستندات : شعبة التأهيل انموذجا	١٧.
٤٦٨-٤٤٤	م.م. فاتن وليد جواد	A Pragmatic Study of Resistance Strategies in Political Discourse	١٨.
٤٨٥-٤٦٩	م.م. فاطمه صالح هادي	الكلفة الاجتماعية للطلاق غير المعلن : دراسة اجتماعية ميدانية في محاكم الرصافة	١٩.
٥٠١-٤٨٦	م.م. قصي عباس حسين عباس	تجليات الرمز في رواية الحلوة لوارد بدر السالم	٢٠.
٥٢٣-٥٠٢	م.م. محمد قاسم محمد	A Discursive and Pragmatic Analysis of Politeness in Iraqi EFL Academic WhatsApp Discussions	٢١.
٥٤٧-٥٢٤	م.م. أسيل اجياد عباس	الإشارات المقامية في قصيدة أحبيني لبدر شاكر السياب مقارنة تداولية	٢٢.
٥٧٣-٥٤٨	م.م. حارث سعدون حلو	حوكمة الذكاء الاصطناعي التوليدي (Generative AI) في بيئات المجتمع الرقمي: إطار مقترح لضمان الشفافية والمساءلة في إنتاج المحتوى.	٢٣.
٦٠٠-٥٧٤	م.م حميد يونس احمد	تعرض المراهقين لمواقع التواصل الاجتماعي وانعكاسها على الصحة النفسية لديهم - دراسة ميدانية على طلبة المرحلة المتوسطة	٢٤.

٢٥.	اتجاهات مدرسي مادة القرآن الكريم والتربية الإسلامية نحو استخدام التقنيات الحديثة في تدريس طلبة المرحلة الثانوية	م.م علياء ياسين سلمان	٦٢١-٦٢١
٢٦.	الزيادة أداة لتشكيل الدلالة وتثبيتها (الثلاثي المزدوج بحرفين في نتاج عدنان الصائغ أنموذجاً)	م.م فاطمة راضي شندي	٦٤٢-٦٢٢
٢٧.	السلوك الاجتماعي الإيجابي لدى الطلبة المتفوقين	م.م. علي كاظم جواد الخضير	٦٦٨-٦٤٣
٢٨.	Nonverbal Abuse and Its Psychological Impact: Including Digital Forms and Evidence from Previous Studies	م.م. هيا عبد السلام جاسم م.م. سارة حاتم جدوع	٦٧٨-٦٦٩
٢٩.	التربية الروحية في كتاب قوت القلوب لأبي طالب المكي أسسها وآثارها	د. عادل محمد عبدالقادر م.د. آلاء داود سلمان	٧٠٩-٦٧٩
٣٠.	الإلحاد في عالمنا المعاصر رؤية نقدية في ضوء الفكر الإسلامي	د. سلام ارسينان احمد العبيدي	٧٣٥-٧١٩
٣١.	أثر استراتيجية (كُون - شارك - استمع - ابتكر) في التفكير المنظومي لدى طلاب الصف الرابع الإسلامي في مادة الرياضيات	م. بشار صلاح حسن محمد	٧٥٩-٧٣٦
٣٢.	إبطال السحر في القرآن الكريم (دراسة تفسيرية)	م. ياسمين ذبيان عباس	٧٨٠-٧٦٠
٣٣.	رؤية نظرية لدور التربية الأخلاقية في مواجهة تحديات العولمة الرقمية من منظور الفلسفة الإنسانية	م. إيمان أرحيم خميس	٨٠٢-٧٨١
٣٤.	آيات اليوم الآخر وتأثيرها في السلوك الاجتماعي (دراسة تحليلية عقدية)	اسراء عامر كريم	٨٢٥-٨٠٣
٣٥.	الاحاديث النبوية التي تضمنت لفظ (غفر له ما تقدم من ذنبه) (دراسة موضوعية)	م.د. سعد قيس احمد	٨٨٤-٨٢٦

**Identity Crisis in Amy Tan's The
Bonesetter's Daughter**
أزمة الهوية في رواية ابنة مجبر العظام لأمي تان

م. م نجلاء مقداد سعيد

Asst. Inst. Najlaa Muqdad Said

قسم اللغة الانكليزية - الكلية التربوية المفتوحة - وزارة التربية

**Department of English – Open Educational College – Ministry of
Education**

المخلص

أمي تان كاتبة أمريكية-صينية، انتقلت عائلتها إلى أمريكا في الأربعينيات من القرن العشرين. وُلدت ونشأت في الولايات المتحدة، مما جعلها تعيش صراعًا كفتاة صينية في مجتمع أمريكي. شعرت غالبًا بأنها مختلفة عن الآخرين، وخاصة في المدرسة، ورفضت أحيانًا التقاليد الصينية في محاولة منها للاندماج. تنعكس هذه الفجوة المتعلقة بالهوية الهجينة في أعمالها الأدبية. علاقة أمي تان بوالدتها معقدة؛ حيث ترغب الابنة في أن تكون هويتها أمريكية بالكامل، بينما تسعى الأم للحفاظ على الهوية الصينية لأبنتها إلى جانب الأمريكية. في رواية ابنة مجبر العظام، تبحث الابنة عن هوية مستقرة من خلال محاولتها تبني الهوية الأمريكية، بينما تواجه الأم المهاجرة أزمة هوية مختلفة. تستخدم أمي تان قصصًا عبر ثلاثة أجيال، مبنية على العلاقة بين الأم وابنتها، لتصوير أزمة البحث عن الهوية

الكلمات المفتاحية: أمريكي-صيني، هوية، هجين، شتات، أزمة

Abstract

Amy Tan is an American-Chinese author whose family moved to America in the 1940s. She was born and raised in America, a matter that made her live in struggle as a Chinese girl in American society. She neglected her appearance, which looked different from others, especially at school. She even refused Chinese traditions in an attempt to be American. Actually, this gap of the hybrid identity is reflected in her works. Amy's relationship with her mother is problematic; she wants to be an American only, while the mother wants her to keep the Chinese identity alongside the American one. In *The Bonesetter's Daughter*, we encounter a daughter who is in search of a stable identity rather than a hybrid one; more precisely, she tries to adopt the American one. On the other hand, we encounter an immigrant mother who faces an identity crisis, but of a different kind. As an immigrant, the mother cannot assimilate herself into the new society for certain reasons, so she is caught up struggling between two different identities. To express the anxiety of finding identity, Amy uses stories from three generations based on the mother-daughter relationship.

Keywords: American-Chinese, Identity, hybrid, diasporic, crisis.

Section One: Background and Theoretical Context

1.1 Biography of Amy Tan: The Documentation of an Immigrant Voice

Amy Tan is an American-Chinese novelist born in California in February 1952; she is the daughter of immigrant Chinese parents. The influence of

Chinese and American cultures affects Amy's writings significantly. She initially tried to assimilate into the American sphere at the cost of her Chinese culture and heritage. She received her education in Switzerland and earned her Master's degree in Linguistics from San Jose State University. When she was eight, Amy began writing; she wrote an essay and published it in the *Santa Rosa Press Democrat*. This essay was the seed that blossomed later on to make Amy a well-known writer. It foreshadowed her future as a writer and not a physician as her mother wished her to be.

Tan showed an interest in reading literature and thus spent most of her time in the library; this reading formed a solid background for her later writings. Besides reading, Amy learned many Chinese stories from her mother that later became part of her novels. Her novels can be considered semi-autobiographical, reflecting her life as a Chinese girl born in America; they also reflect the mother-daughter relationship and the significance of mothers to their daughters (Zhang, 2015, pp. 3-4).

Amy's mother's health condition deteriorated, and Amy took her to China as a kind of psychological cure to restore her health. Before the liberation of China, the family had lost three sisters, and upon visiting China, Amy and her mother were united with them. This incident is mirrored in her 1989 novel *The Joy Luck Club*. This novel was well-received and occupied a position on the *New York Times* bestseller list for exactly seven months. Besides, the novel received the L.A. Times Book Award and National Book Award; it was also adapted into a film in 1993. *The Joy Luck Club* was translated into more than 25 languages, granting Amy a position among the successful American-Chinese female writers of the 20th century. She wrote other important novels that were also bestsellers, such as *The Kitchen God's Wife* (1991), *The Hundred Secret Senses* (1995), *The Bonesetter's Daughter* (2001), and *Saving Fish From Drowning* (2005), as

well as a collection of non-fiction essays entitled *The Opposite of Fate: A Book of Musings* (2003). (Zhang, 2015, p. 5).

1.2 An Introduction to the History of Chinese Migration to America

The migration of Chinese people to America, or the “Golden Mountain” as they called it, traces back to 1848. The majority settled in California while others went to New York and other eastward cities. The economic deterioration of the 1870s affected the Chinese negatively; they accepted working for low wages just to remain in America. White Americans often opposed Chinese existence, accusing them of damaging the American economy by sending money to relatives in China. As a result, Congress passed the first Chinese Exclusion Act on December 17, 1882, which was renewed in 1892 and made permanent in 1902.

Due to this act, the Chinese were segregated and isolated in what became known as “Chinatowns.” Chinese women were specifically subject to exclusion to decrease the Chinese population in America. This period came to be known as “The Driving Out.” In 1910, a second migration wave started toward San Francisco Bay, specifically Angel Island. This location became the entry gate for immigrants coming from the Pacific. Chinese people continued to lead a miserable life in America under restriction and exclusion, yet they struggled to stay. However, during the 1930s, the restrictions imposed upon the Chinese began to ease, especially for women married to American citizens. In 1943, the Chinese Exclusion Act ended, consequently halting legal discrimination. About 20,000 Chinese, for the first time in American history, were allowed legal entrance to America with their families, granting them the right to live a legal life (Campi, 2004, pp. 2-6).

1.3 Identity and Literature

Generally speaking, identity refers to the specific characteristics that distinguish an individual from others. Literally, identity is defined as "one's personal characteristics, or the sense of who one is, as perceived by the person or by others" (Campi, 2004, p. 4). It is essential to note that there are various forms of identity, including racial, sexual, religious, and political. Each of these is profoundly influenced by social, political, and psychological environments, which in turn shape the individual.

Literature serves as a field that reflects and expresses human experience; it is a mirror of society, capturing concerns ranging from social and economic issues to deep psychological and personal matters. Literature invites the reader on a journey into the themes it investigates. Because literature both affects and is affected by society, identity is a major social issue reflected within it. In American literature, identity is studied extensively. America, as the "land of dreams," has acted as a focal point for global migration, attracting people from Japan, China, Europe, and Latin America. Consequently, the variation of identity has become a vital matter for scholarly examination.

Writers who migrated to America began exploring themes such as the struggle for identity, identity crisis, language barriers, race, and gender. Thus, not only did the American population become hybrid, but its literature did as well. American literature became a platform for immigrant writers to articulate their experiences, emotions, and hardships. In their works, these writers present characters suffering from identity crises born from the tension between two cultures: the one they left behind and the one they entered (Cercis & Gorurum, 2017, p. 1).

Identity is not merely an answer to the question "Who am I?"; rather, it encompasses an individual's lifestyle, including their beliefs, viewpoints,

and ethics. These elements collectively form one's identity. Since America hosts diverse immigrant groups, a person often finds themselves torn between their original identity and the identity of the new country they have acquired. This leads to a state of "in-betweenness," commonly referred to as an identity crisis. While immigrants strive to maintain the heritage, culture, and traditions of their homeland, they must also adopt the culture of their new environment to integrate into society.

The new generation of immigrants often prefers adopting the culture of the land of their birth, moving away from their ancestral roots. Being born and raised in America, they often strive to be "American only." In contrast, the older generation attempts to preserve their original identity, giving it priority and expecting their children to do the same. This creates a state where individuals are neither purely American nor purely Chinese, but a hybrid of both. The clash between these two generations and their conflicting ideas forms the basis of the identity crisis for the youth. For the older immigrant generation, the struggle remains their inability to fully assimilate into the new society. These are the central issues Amy Tan investigates in *The Joy Luck Club* and *The Bonesetter's Daughter* (Cercis & Gorurum, 2017, pp. 1-2).

1.4 Previous Studies

Previous studies investigated identity crisis in the light of culture, and cultural negation, in addition to the mother–daughter problematic relationship in Amy Tan's works, especially *The Joy Luck Club* (Yuan, 1999; Cercis & Gorurum, 2017). Other researchers, like Shen (2009) and Bhandari (2020), have investigated how immigrant mothers transfer their cultural heritage to their new social milieu, whereas their daughters delve into negation with their identities. However, fewer studies dealt with

multigenerational identity crisis in Tan's *The Bonesetter's Daughter*, more precisely with the "bone" symbol. Thus, the research aims to fill this gap by exploring generational identity negotiation across three generations.

1.5 Theoretical Framework

Amy Tan's novel *The Bonesetter's Daughter* deals with crisis of belonging, especially in the context of Chinese migration and cross-cultural tension. Thus, Amy is an epitome of such struggle. She is torn between her inherited Chinese legacy and the American social milieu in which she is raised. The novel, then, mirrors such tension and its psychological conflict that leads to sociological conflict known as "identity crisis." In the light of such sociological problem, Stuart Hall (1994) defines identity in terms of "being and becoming," forming itself through not only history alongside culture but also through power dynamics, a matter that justifies mother-daughter conflict. In addition, Homi Bhabha (1994) delves into the concept of "third space" to solve such problem, as such term points to a mixed cultural zone which appears in Tan's LuLing's experience in America through cultural negotiation. Chodorow (1978), on the other hand, views that daughters take their maternal roles and face the challenge in an attempt to create their own identities. So, for him, Ruth is an example of such conflict. To preserve one's identity in diaspora, Tan uses storytelling to achieve such preservation alongside other meaningful symbols like "bone," which embodies both familial ties and Chinese cultural legacy.

1.6 Methodology

The research adopts a qualitative literary analysis as an approach, with emphasis on themes of shaping identity and identity-negotiation.

Primary Source: *The Bonesetter's Daughter* (Tan, 2001)

Secondary Sources: Academic sources dealing with diaspora, identity, and mother–daughter relationship.

Research Methods:

Close reading of the text that offers a clear examination of identity struggles, symbolism, and mother–daughter complex relationship. Also, thematic analysis helps show the recurring themes such as memory, hybridity, storytelling, and cultural legacy. The interpretive analysis, then, offers an application of the theoretical framework.

Section Two: Identity Crisis in *The Bonesetter's Daughter*

Amy Tan's *The Bonesetter's Daughter* explores the lives of three women, centering on the complexities of the mother-daughter relationship. These three women represent distinct generations: the grandmother, Precious Auntie; the mother, LuLing; and the daughter, Ruth. As the novel opens, the reader is introduced to Ruth's intricate life as a Chinese woman living in America. Her mother attempts to raise her according to strict Chinese traditions, whereas Ruth, born in America, leads a more liberated life. Being largely ignorant of Chinese traditions and culture, Ruth struggles to understand her mother or the reasons behind her rigidity. Caught between her mother's desire to maintain a Chinese lifestyle and her own wish to assimilate, Ruth begins her struggle as a Chinese woman seeking an independent identity within American society (Yuksel, 2016, p. 3).

Generally speaking, for ethnic women striving for independence and an individual identity, the task involves a double difficulty because they are both ethnic individuals and women. They represent a "triple Other": as ethnic women, they are the "Other" in American culture; as females, they are the "Other" in a male-dominated society; and as ethnic citizens, they

possess an identity belonging to a culture in which they live but do not originate. Consequently, the complex process of navigating this double difficulty makes the formation of identity a journey marked by suffering and longing. Amy Tan utilizes multi-layered stories and characters to illustrate the desire for obtaining a stable identity and to expose ethnic anxiety. She employs the storytelling technique, which is essential for immigrant writers to reclaim an unwitnessed past and become better informed about their traditions, heritage, and history. Since the protagonist of *The Bonesetter's Daughter* is conflicted over which culture to prioritize—American or Chinese—the novel is designed to articulate this psychological anxiety (Yuksel, 2016, p. 3). In this regard, the author of “*Mothers' China Narrative: Recollection and Translation*” states, “[i]n a bicultural context, the generational dialogue turns into a site of contention between diasporic mothers and the culturally displaced daughters in this mother-daughter dyad” (Yuan, 1999, p. 119).

The novel is structured into three parts: the first documents Ruth's life in America; the second focuses on the mother's early years in China; and the third addresses Ruth's reactions and emotions upon discovering the history of her mother's family. By tracing the experiences of these three generations, one can observe the varying degrees of identity crisis faced by each character. In the first generation, the grandmother lost her identity as a mother and remained in that state until her death. The cause behind the loss of her maternal identity lies in the fact that she became pregnant before marriage; to conceal this scandal, Precious Auntie was forced to give her newborn baby to her uncle's family. From that moment onward, she was stripped of her maternal status, and a crisis of identity accompanied her until the final moments of her life: “I gradually realized that Auntie Precious was only a servant in my family” (Tan, 2001, p. 172).

Identity Crisis in Amy Tan's *The Bonesetter's Daughter*

To end her life, Auntie Precious drank hot ink, but she was rescued by her mother-in-law. She restarted her life without a voice and, moreover, became a nanny to care for her biological daughter, LuLing. As time passed and her daughter matured, LuLing wished to marry; unfortunately, the groom was the son of the man responsible for the death of LuLing's father. The voiceless mother was helpless to prevent this union. Losing her voice cost Auntie Precious her personal identity; no one knew her surname, and as a result, she was neglected. She attempted to write her story for LuLing to stop the marriage, but no one—not even LuLing—cared for her words, leading to her death.

Auntie Precious lived and died without maternal or personal identity. Despite her passing, she is presented as a symbolic character who remains alive across two generations. She symbolizes the history of LuLing's family, their heritage, and their identity. The symbolic importance of Auntie Precious is revealed through the objects she gave to LuLing before her death, which are unveiled later in the narrative. Her lost identity foreshadows the subsequent struggles of both her daughter and granddaughter (Chun, 2019, p. 3).

Regarding LuLing, the mother and illegitimate daughter of Precious Auntie, she was sent to an orphanage after her mother's death. In the orphanage, LuLing met and married Pan Kaijing, her first husband, who unfortunately died during the Sino-Japanese War. Following his death, LuLing traveled to America, which became the focal point of her struggle. LuLing became conflicted between her fascination with America and its culture and her adherence to Chinese heritage. She was puzzled regarding which identity to adopt and follow. From the moment she arrived in America, LuLing attempted to conceal the details of her life in China, such

as her marriage and her real age; thus, her original identity was masked, revealing a profound identity crisis (Chun, 2019, p. 3).

Nevertheless, LuLing retains a sense of commitment to her Chinese identity, which is evident in the memories that haunt her. For LuLing, “history was... a reservoir which she could draw from and share. It didn't matter that she blurred some of the finer points. The past, even revised, was meaningful” (Tan, 2001, p. 196). Consequently, her life in China—including the trauma of war, the family's economic decline, her time in the orphanage, and the death of her mother—remains present in her mind while living in America. She is attached to the past to the extent of being overwhelmed by the geography and landscape of China, nostalgically and vividly depicting the road to the mountain temple:

Our family sometimes went to the Mouth of the Mountain for temple fairs and operas. If we travelled by road, it was only about ten kilometers from Immortal Heart. If we walked through the End of the World, it was half that distance but a more dangerous way to go, especially in the summertime. That was when the big rains came. The dry ravine filled, and before you could run to the cliffs, climb up, and cry out, ‘Goddess of Mercy,’ the gullies ran by like thieves, grabbing you and whatever else was not deeply rooted in the soil (Tan, 2001, p. 139).

Through such descriptions, LuLing reconstructs a Chinese identity, a phenomenon reinforced by Katie Walsh (2017), who observes that “Amy Tan’s mother characters frequently claim an essential Chinese identity, authenticated by their storytelling of pre-migration experiences” (p. 618).

In the diaspora, LuLing reinforces her identity through her memory of China, as she prefers to have her “home and identity centered elsewhere—in China” (Yuan, 1999, p. 295). Her homeland offers psychological and

emotional support in her diasporic life in America. For this reason, she utilizes "China narratives in terms of [her] conscious needs and unconscious desires, [to] assert them in the context of American culture for self-empowerment" (Yuan, 1999, p. 295). This identity grants her control and power in her arguments with her daughter, Ruth. Because Ruth was born in America, she comes to symbolize American society; when the mother argues with Ruth, it is as if she is debating the American society that has marginalized her. LuLing's "broken" English plays a significant role in her marginalized state; since she is not perceived as fully American, she remains a minor figure in society (Yuan, 1999, p. 297).

LuLing's poor English causes communicative problems not only with the community but also with her daughter: "But the way Ruth saw it, LuLing got into fights mainly because of her poor English. She didn't understand others, or they didn't understand her" (Tan, 2001, p. 234). In *Introducing Intercultural Communication: Global Cultures and Contexts* (2014), Liu, Volcic, and Gallois argue:

Culture shock involves both psychological and social processes which evolve through several stages. For some people, it can either need a brief moment or take a long time to overcome the social and especially the psychological process of culture shock whose symptoms are depression, helplessness, anxiety, homesickness, confusion, irritability, isolation, intolerance, defensiveness, etc. (p. 199).

Language is a medium of communication; since LuLing's English is fragmented, she fails to adequately express her thoughts and emotions. She utilizes the Chinese language as a means of expressing herself, which is not understood in America; thus, she becomes defensive and rough (Liu, Volcic et al., 2014, p. 205).

Due to her language barrier, LuLing often attempts to avoid interacting with others. This becomes evident during a dinner with Ruth and her boyfriend's children. She uses Mandarin to warn the children against eating junk food, but instead of addressing them directly, she speaks to Ruth, who must translate and justify the interaction:

'You shouldn't let them eat those things!' LuLing scolded, continuing in Mandarin. 'Tell them you don't allow this anymore.' 'Girls, I wish you wouldn't ruin your appetites with junk food.' 'And I wish you two would stop talking like spies in Chinese,' Fia said. 'It's like really rude.' ... 'Waipo speaks Chinese,' Ruth said, 'because that's the language she's used to.' ... 'She can speak English too,' Dory said (Tan, 2001, p. 165).

This linguistic fragmentation prevents her from fully adopting an American identity, as language is a primary factor in expressing one's selfhood; lacking the language of the host country often equates to lacking its identity. Simultaneously, her commitment to the Chinese language in America leads to social isolation. She exists in a "half-identity," remaining Chinese within American society rather than becoming an integrated American-Chinese woman. An identity crisis occurs because she lives neither in China with her original identity nor in America with a synthesized American-Chinese identity. Instead, she resides in a state of "in-betweenness," which constitutes the core of her crisis (Chun, 2019, p. 7).

Despite her current adherence to Chinese identity, LuLing remains captivated by American culture. Her fascination began early in life at the orphanage, where American missionaries introduced Christianity and emphasized female individuality—a concept that affected LuLing positively. Miss Towler and the children sang:

We can study, we can learn, We can marry whom we choose. We can work, we can earn, And bad fate is all we lose (Tan, 2001, p. 198).

The celebration of the female as a talented, independent, and gifted person directly opposes the nature of traditional Chinese society and its rigid patriarchal structures. LuLing was raised according to conventional Chinese notions that grant primacy to patriarchy. However, within the orphanage, she experienced "woman selfhood" and learned that a female should be entitled to decide, act, learn, and remain independent. This realization profoundly influenced her; she admits, "by then, I too had changed, from a tutor to the teacher, from lonely girl to one who was in love with Teacher Pan's son" (Tan, 2001, p. 208). LuLing later fulfilled this fascination with independence by marrying an American medical student named Edwin Young. Through him, she experienced the selfhood and individuality that contradict the typical Chinese family model where masculinity is dominant. Consequently, LuLing shows an early tendency toward adopting an American identity (Bhandari, 2020, p. 65).

Following the death of her second husband, the immigrant mother chose to return to her roots, seeking to reclaim her authentic identity while raising her daughter, Ruth. Thus, LuLing finds herself balancing American notions of individuality with the restrictive modes of the traditional Chinese family. She exists in a state of "being [and] becoming," as Stuart Hall (1994) conceptualizes it. This means she combines an identity personified by her past with her current reality as a displaced woman in the diaspora. She is developing a cultural identity that, according to Hall (1994):

"...is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture... they undergo constant transformation. Far

from being eternally fixed in some essentialized past, they are subject to the continuous 'play' of history, culture and power" (p. 225).

LuLing remains in a state of unstable identity, wavering between these two poles. She attempts to navigate this "third space," as Homi Bhabha calls it—a blend of the native world and the host society (Bhabha, 1994, p. 22). However, gaining this cultural identity proves difficult and far-fetched because the two cultures fail to assimilate or negotiate with each other due to systemic discrimination. This prejudice was prevalent in the orphanage and foreshadowed LuLing's life in America. The orphanage was arranged according to patterns of hierarchy and racism; LuLing was shocked by this categorization, noting: "the two old English ladies lived on top, and I lived in a room on the basement floor of the cottage" (Tan, 2001, p. 250). This racial hierarchy, where Chinese individuals occupy the "basement," suggests that the two cultures cannot be easily synthesized when discrimination persists between ethnic groups and the dominant society (Hall, 1994, pp. 225-226).

LuLing's fascination with American missionaries and traditions led her to adopt the idealized concept of the "American Dream." She fantasized about migrating to the United States and leading a life of extravagance where she could lavishly welcome her Chinese relatives:

Sister Yu and Teacher Pan with his new wife would sail to America for a holiday. GaoLing and I would come to the harbor in San Francisco and wait for them in our new automobile... Before we drove them to our mansion on top of a hill, we would stop at a ballroom. And to celebrate our reunion... we would dance and dance and dance (Tan, 2001, p. 243).

However, upon arriving in America and following the death of Edwin Young, LuLing's fantasy collapsed. She came to realize the harsh economic and ethnic realities of immigrant life:

Life here is not so easy. And making money is not what we imagined... Most of the day, I clean houses. I am paid twenty-five cents. That may sound like a lot, but it costs that much to eat dinner. So it is hard to save money (Tan, 2001, p. 246).

The hardships faced by Chinese immigrants who settled in America left LuLing disappointed and frustrated. These circumstances gave rise to mixed feelings toward both cultures; she was caught between her adherence to her Chinese upbringing and her memory of China on one hand, and her complicated attraction to American culture on the other. Consequently, she felt neither fully American nor fully Chinese, remaining in a state where she did not know which identity held the upper hand (Yuan, 1999, p. 167).

In an attempt to secure a stable identity, LuLing returns to her family's past, which has a profound impact on her life. This is evident through her repetitive metaphorical use of the "bone" throughout the novel. The bone serves as the backbone of the family's history and a symbol of LuLing's ancestors. Bonesetting was the profession of LuLing's grandfather, who treated broken bones using traditional, domestic skills. This craft became the family's imprint, passed from one generation to another, thereby symbolizing their collective identity (Campi, 2004, p. 9). Tan (2001) illustrates this inheritance:

For nine hundred years, Precious Auntie's family had been bonesetters. That was the tradition... That was their inheritance... The secret of the exact location was also a family heirloom, passed from generation to

generation, father to son, and in Precious Auntie's time, father to daughter to me (p. 141).

Thus, LuLing finds her place within her ancestry, as notions of inheritance are explicit in her storytelling (Walsh, 2017, p. 619). Driven by a feeling of belonging to her family's history, LuLing continues her attempt to discover it. Tan depicts the search for the therapeutic bones of the "Peking Man" as a highly symbolic act. It is an excavation of origin and history—a quest to find a fixed identity. The need for this bone symbolizes the strength and longevity of Chinese history and culture (Walsh, 2017, p. 619). While the bone is used physically for curing, it functions figuratively as a psychological therapy for LuLing, helping her revive her family's past, traditions, and heritage (Walsh, 2017, p. 622).

Eager for belonging, LuLing associates herself with her mother, Precious Auntie. This identification occurs through the memorial symbols that Precious Auntie gave to her. LuLing literally returns to the past by opening these symbols; she unwraps a parcel to find "an oracle bone symbolizing her ancestors" (Bhandari, 2020, p. 70) and a photograph of Precious Auntie as a young woman. While looking at the photo, LuLing realizes that her mother's "face, her hope, her knowledge, her sadness—they were [hers]" (Tan, 2001, p. 204). This association grants LuLing a sense of belonging to the past, providing the compensation she seeks for her undecidable identity (Bhandari, 2020, p. 70). The photograph and the symbolic bone bridge the gap between mother and daughter, connecting the past to the present:

The first one was the oracle bone she [Precious Auntie] had shown me when I [LuLing] was a girl... I clutched that bone to my heart... I held the picture [Precious Auntie's] up to the light.... And then I realized: her face,

her hope, her knowledge, her sadness—they were mine. Then I cried and cried, glutting my heart with joy and self-pity (Tan, 2001, p. 172).

The symbolic role of Precious Auntie is central to this dynamic. She assists LuLing in achieving her true essence through the eventual acceptance of her mother. Precious Auntie embodies the family's past, heritage, and culture; therefore, for LuLing, accepting her mother signifies accepting a fixed Chinese identity within her diasporic life.

LuLing desires a better life for her daughter, Ruth; she hopes to spare her the emotional and psychological struggle of navigating a fractured identity in the diaspora. Unfortunately, immigrants are often "doomed" to face this dilemma. As a first-generation immigrant, LuLing functions as a "cultural transmitter," attempting to pass Chinese culture to her American-born daughter (Bhandari, 2020, p. 70). She seeks to raise Ruth according to the same rigid Chinese traditions she was taught. However, Ruth rejects these traditions in favor of her American lifestyle. Living freely in the United States, Ruth views these cultural ties as "chains" that bind her to a place she has never known. While LuLing wants Ruth to adopt Chinese values as a source of support, Ruth views her mother's rules as an obstacle to her autonomy. This complicates the mother-daughter relationship, as Ruth ignores her mother in much the same way LuLing once ignored Precious Auntie. In this case, it appears that not only heritage and memory are inherited, but also the contentious attitudes of daughters toward their mothers (Yuan, 1999, p. 201).

In *The Reproduction of Mothering*, Nancy Chodorow (1978) explains that "mothers by virtue of their gender... experience daughters as, in a certain sense, like them" (p. viii). Daughters are generally expected to be a continuation of their mothers. Consequently, LuLing attempts to form

Ruth's ethnic identity in isolation from American influence, aiming for a singular Chinese identity rather than a hybrid one. This attempt creates traumatic and confusing feelings for Ruth, who is pulled between her mother's idealized creation and her own burgeoning selfhood. This split creates deep-seated anxiety for the Americanized Ruth, leading her to "want to silence her mother and diminish the anxiety that threatens her existence" (Yuksel, 2016, p. 68). The resulting lack of mutual understanding causes Ruth to feel that her mother's guidance is merely intentional criticism, reflecting the negative consequences of lacking a clear, fixed identity (Yuksel, 2016, p. 68).

The relationship is further problematized by a significant communication gap. LuLing cannot speak English adequately, and Ruth lacks proficiency in Chinese; thus, the primary medium of communication is lost. LuLing attempts to resolve this by urging Ruth to learn the Chinese language, explaining that "writing in Chinese characters is entirely different from writing English words. You think differently. You feel differently... Each character is a thought, a feeling, meanings, history, all mixed into one" (Tan, 2001, p. 39). Conversely, Ruth views her mother's struggle with English as a personal failing, asking, "Why couldn't her mother learn to speak English right?" (Tan, 2001, p. 90). This gap symbolizes the psychological struggle: Ruth strives to be "purely American," while LuLing wants her to be "American-Chinese."

As an American girl, Ruth prioritizes independence and privacy, rejecting maternal authority. She asserts her autonomy by shouting, "I'm an American... I have a right to privacy, to pursue my own happiness, not yours!" (Tan, 2001, p. 106). This behavior contradicts Chinese tradition, which dictates that a daughter should be unconditionally obedient to her mother's will (Tan, 2001, p. 22). Despite Ruth's attempts to separate herself

from her mother's culture, she remains biologically and psychologically attached. Chodorow (1978) notes that while girls strive for separation, they "continue to experience [themselves] as involved in issues of merging and separation" (pp. 166-167).

Trapped between Western and Eastern traditions, Ruth is raised in a culture that celebrates individuality. Fearing that Ruth will lose her heritage, LuLing tries to "internalize their past" (Yuksel, 2016, p. 69) by teaching her Chinese calligraphy:

"Watch," she said... Ruth's sleepy eyes tried to follow her mother's hand as she swabbed the brush with ink... her wrist and elbow in midair. Finally she began, flicking her wrist slightly so that her hand waved and dipped like a moth over the gleam of white paper. Soon the spidery images formed: "Half Off!" "Amazing Discounts!" (Tan, 2001, p. 49).

Ruth's eventual failure to master calligraphy signifies her resistance to this cultural internalization. She perceives her mother's actions as an imposition of restrictive norms, which ultimately "creates a sense of alienation" (Chodorow, 1978, p. 121).

Ruth's refusal of Chinese culture aroused LuLing's anxiety about her daughter's Americanization; such apprehension is mirrored through LuLing's recurrent use of the "bone" as a metaphor. This metaphor stands as a reminder to Ruth of her heritage. The bone has a significant connotation in Chinese culture, literally meaning "character." This fact is explained by GaoLing, a Chinese woman and friend of LuLing, when she tells Ruth about its significance: "The way bone is written can also stand for character. That's why we use that expression 'it's in your bone.' It means, 'That's your character'" (Tan, 2001, p. 201).

Consequently, the title *The Bonesetter's Daughter* is suggestive, as it refers to two meanings: "It refers to setting both the bone and character on the right track" (Bhandari, 2020, pp. 70-71). When Ruth falls at school, her accident is symbolic, reflecting the act of breaking not just a physical bone, but her character itself. Although her mother warned her not to climb the slide to avoid injury, Ruth disobeyed and broke her arm. The mother's caution was metaphorical; it implicitly suggested that Ruth's attempt to assimilate into American society might result in breaking her "bone"—metaphorically speaking—or her Chinese identity. This incident reinforced LuLing's feeling that her daughter's identity was in need of being "settled." Thus, LuLing takes this maternal responsibility upon her shoulders, acting as the bonesetter of Ruth's identity (Chun, 2019, p. 6).

As a "bonesetter," LuLing tries to protect Ruth from "Westernization" by monitoring her behaviors and activities. This surveillance causes Ruth to be "full of passion, rage, and sudden impulses" (Tan, 2001, p. 121). In reaction to her mother's hyper-protection, the young daughter resolves "to be exactly the opposite of her mother" (Tan, 2001, p. 121). As an American girl, Ruth wishes to practice her individuality by keeping a private diary. However, her mother, reflecting a traditional Chinese perspective, violates this privacy, believing that "a daughter should have no secrets from a mother" (Tan, 2001, p. 157). When Ruth discovers this, she shouts: "STOP!!! PRIVATE!!! IF YOU ARE READING THIS YOU ARE GUILTY OF TRESPASSING!!! Yes! I DO MEAN YOU!" (Tan, 2001, p. 123).

The capitalized sentences reflect Ruth's enraged attitude and her desire to be an independent person—an American detached from a restricted Chinese lifestyle. Her ostensible need to distance herself from her Chinese identity is further reflected in her outbursts where she wishes for her mother's death; in Ruth's mind, the mother represents the identity she wants

to escape. She shouts: "Why don't you ever do it? I wish you would. Just do it, do it, do it! Go ahead, kill yourself!" (Tan, 2001, p. 124). This traumatic interaction reflects an identity crisis born of living with two unreconciled cultures. While LuLing was confused about which path to follow, Ruth has already decided on her American identity. Her struggle lies in her inability to detach from her Chinese roots because her mother functions as a constant reminder and safeguard of that heritage. While LuLing's conflict was with the surrounding community, Ruth's problem is with her mother; yet, both share an internal crisis regarding assimilation (Hall, 1994, p. 87).

Ruth's tendency toward Americanization is further shown in her adoption of notions like "time is money." She becomes so consumed by work that she claims she has no time to visit her mother, prompting LuLing to remark: "Not free... because every minute must charge money... So busy, so success" (Tan, 2001, p. 44). This illustrates Ruth's attempt to live a fragmented, individualistic life. However, a turning point occurs when LuLing begins to lose her memory to Alzheimer's. Ruth seeks help to translate her mother's Chinese writings, an act that ends her traumatic displacement. By uncovering her family's history—including the devastating wars in China and the forced migration to America—Ruth restores her relationship with LuLing.

For the first time, Ruth finds her true self, stating, "I feel more myself" (Tan, 2001, p. 220). This reunion allows Ruth to perceive her essence. As Shen (2009) notes, "[T]o the daughters, cultural and ethnic identity is possible only when they can fully identify themselves with their mothers through their maturation into womanhood" (p. 6). Ultimately, the mother and grandmother help Ruth reconcile with her "ignored Chinese culture" (Shen, 2009, p. 9). By the novel's end, Ruth restores her ethos through her mother's writings and the symbolic "bone." As the narrative concludes,

“[A] mother is always the beginning. She is how things begin” (Tan, 2001, p. 191). This bond is the fundamental element in shaping the daughter’s identity, justifying the title *The Bonesetter’s Daughter* (Yuksel, 2016, p. 71).

Conclusion

The Bonesetter’s Daughter demonstrates that the mother-daughter relationship is vital in comprehending family heritage and maintaining identity. The mother functions as a constant reminder that the present cannot be detached from the past; she bridges the gap between the past, present, and future. In the diaspora, the mother acts as the savior of ethnic identity and the primary conveyor of culture. She serves as the medium of reconciliation between the daughter and her ancestral roots.

This reconciliation is achieved when the daughter finally realizes and comprehends the family’s history through memories, writings, symbolic objects, and storytelling. Consequently, the daughter undergoes a profound transformation in both her identity and essence. Through the acquisition of her ethnic identity, Ruth evolves from being hesitant and fragile to becoming assertive and conscious of her true worth. As the narrative suggests, the bond between generations is the "bone" that supports the structure of one's character (Tan, 2001; Shen, 2009).

References

- Bhabha, H. K. (1994). *The location of culture*. Routledge.
- Bhandari, N. B. (2020). Reinventing the self: Cultural negotiation of LuLing in Amy Tan’s *The Bonesetter’s Daughter*. *Prithvi Academic Journal*, 3, 70–71.

Campi, A. J. (2004). *A division of the American immigration law*. American Immigration Council.
<https://www.americanimmigrationcouncil.org/sites/default/files/research/Chinese%20Exclusion%20Act%2012-04.pdf>

Cercis, B., & Gorurum, G. (2017). Struggle for an identity in Amy Tan's *The Joy Luck Club*. *The Journal of International Social Research*, 10(48).

Chodorow, N. (1978). *The reproduction of mothering: Psychoanalysis and the sociology of gender*. University of California Press.

Chun, P. (2019). Construction of self-identity: Analysis on *The Bonesetter's Daughter* from perspective of feminism. *5th International Conference on Education Technology, Management and Humanities Science (ETMHS)*.

Hall, S. (1994). Cultural identity and diaspora. In P. Williams & L. Chrisman (Eds.), *Colonial discourse and postcolonial theory: A reader*. Columbia University Press.

Liu, S., Volcic, Z., & Gallois, C. (2014). *Introducing intercultural communication: Global cultures and contexts*. Columbia University Press.

Shen, G. (2009). Born of a stranger: Mother-daughter relationships and storytelling. In H. Bloom (Ed.), *Amy Tan's The Joy Luck Club*. Chelsea House.

Sonquist, T. J. (2009). *Voices from the Gaps: Amy Tan*. University of Minnesota.

Tan, A. (2001). *The bonesetter's daughter*. Putnam's Sons.

Yuan, Y. (1999). The semiotics of China narratives in the con/texts of Kingston and Tan. *Critique: Studies in Contemporary Fiction*, 40(3).

Yuksel, G. (2016). Ethnic anxiety and identity in Amy Tan's *The Bonesetter's Daughter*. *Idil*, 6(28), 65–73. <https://doi.org/10.7816/idil-06-28-05>

Walsh, K. (2017). Storytelling in Amy Tan's *The Bonesetter's Daughter*: Belonging and the transnationality of home in old age. *Identities: Global Studies in Culture and Power*, 24(5).

Zhang, X. (2015). *Adapting traditional Chinese culture in Amy Tan's The Joy Luck Club* [B.A. Essay].