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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**ANALYZING THE NATIONAL-CULTURAL IDENTITY
PORTRAYED IN AMY TAN'S CREATIVE WORKS**

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GENERAL CONTENT OF THE STUDY

The significance and study level of the problem.

Multiculturalism ensures different cultures coexist, develop, and thrive in a tolerant environment. This leads to mutual benefits, joint formation, and the evolution of cultures. The concept of multiculturalism, also known as "cultural diversity"¹ and "cultural pluralism," allows individuals the freedom to acknowledge their national and cultural identity and become equal members of the multicultural society they live in. Coexistence and multiculturalism promote inclusivity and acceptance.

President Ilham Aliyev stated, speaking at the World Intercultural Dialogue Forum's opening: *"We want all peoples, representatives of all religions to be in close contact with each other, openly discuss all problems, and express their opinion, because Azerbaijan was home to representatives of all nations and religions for centuries, living as one family."*²

Undoubtedly, the spread of multiculturalism ideas significantly influences national literature in societies that uphold democratic values and view tolerance as a foundation. Tolerance for other cultures, interactions between "*foreign*" and "*local*" cultures, and mixing with them are all manifestations of this influence.

One of these cultural carriers is Amy Tan (born 1952). In her works "The Joy and Success Club" (1989), "The Kitchen God's Wife" (1991), "One Hundred Mysterious Feelings" (1995), "The Broken One's Daughter" (2001), and "Valley of Miracles" (2013), the author made use of concepts related to national-cultural identity, opens up and discusses the existential issues that Chinese Americans face, shedding light on the lives of immigrants torn between two different world orders. Amy Tan analyzes the coexistence of various cultures at the level of moral and spiritual turmoil, as well as internal

¹ American Identities. Contemporary Multicultural Voices. Ed.Pack, R.; Parini, J. Middlebury College Press, – 1994. – p.25.

² Ilham Aliyev's speech at the opening ceremony of the World Intercultural Dialogue Forum: [Electronic resource]. URL: <https://president.az/az/articles/view/1849>

turmoil in the life tragedies of particular individuals. By taking this approach, he becomes more similar to the writing of other modern authors like Lan Kao, David Wong Lui, Jessica Hecedorn, and Maxine Hong Kingston. As Da Zheng correctly notes, Chinese Americans' identity issues have a bearing on the creative output of their writers.³ In her writings, Amy Tan explores the issue of national-cultural identity in the lives of people who uphold multicultural ideals and incorporate elements of their native cultures into the emerging global order.

Harold Blum regards Amy Tan's writing as a new wave of American literature⁴. He makes her works available to a broad audience, stating that Asian-American writers foster the formation of Asian-American identity by expressing their national-cultural identity in storytelling. Numerous articles have been submitted for public discussion, and monographs, textbooks, and textbooks have been written on various aspects of E. Tan's work, which is adequately researched and studied in Western literary studies. Studies and scientific publications have been published in the USA, Canada, Europe, and Russia regarding the writer's inventiveness.

Given the multicultural nature of our nation, it is important to emphasize that Azerbaijani readers are familiar with the issues addressed in Tan's writing. It should be mentioned that Azerbaijani readers will find it especially relevant to study E.Tan's work, which holds a special place in Western literature in Azerbaijani literary studies.

In G.Abdurrahmanova's "The concept of identification of national History in British Literature (based on Walter Scott's historical novels)" the author explores how British literature reflects the concept of national history⁵, G.Jennetova's "English-language

³ Zheng, D. From the Margin to the Mainstream. Asian American Literature Since the Late 1970s // In Search of New Identities and Designs: American Literature in the 1980 – 90s. / Ed. by Stulov Y.V. Minsk, – 2001. – 31 p.

⁴ Asian-American Writers. Ed. by Bloom H. Publisher: Chelsea House Publications, – 2009. – 47 p.

⁵Abdurrahmanova, G., The concept of identification of national history in Great British literature (based on Walter Scott's historical novels): /Abstract of the diss. Ph.D. degree in Philology/ – Baku, 2015. – 28 p.

Jewish literature in the context of post-World War II American literature”⁶, L. Panahova's “Multiculturalism in 20th century British postcolonial literature”⁷ and M.Hajiyeva's “The problem of multiculturalism and nationality in modern English-language Pakistani literature”⁸ became the object of research by Amy Tan, the problem of national-cultural identity in his creativity has not been studied so far.

In this sense, it is indisputable that the scientific community in our nation, which has a multicultural past, benefits from an analysis of the national-cultural identity issue presented in Amy Tan's work.

The acceptance, evaluation, and instruction of multicultural concepts, and the study of Amy Tan's inventiveness are significant for the nation's literary studies. This also explains why Amy Tan's heroes look up to state policy, which is the cornerstone of our nation's multicultural values and the embodiment of tolerance, multiculturalism, and coexistence.

The object and content of the study. The dissertation explores several topics related to Amy Tan's quest for her national and cultural identity, including "Joy and Success Club," "The Broken Girl," "One Hundred Mysterious Feelings," "Wife of the God of Fortune," "Valley of Miracles," etc. novels, with the focus being on the analysis of national-cultural identity issues brought up in the author's works as well as the organization and generalization of the research's findings.

Aim and objectives of the study. The dissertation aims to explore the theme of national and cultural identity in Amy Tan's literature. The following assignments related to the subject are anticipated to be completed:

⁶ Jennetova, G. English-language Jewish literature in the context of post-World War II American literature: Abstract of the diss. Ph.D. degree in Philology/ – Baku, 2017. – 32 p.

⁷ Panahova, L. Multiculturalism in 20th-century British postcolonial literature: / Abstract of the diss. Ph.D. degree in Philology/ – Baku, 2017. – 28 p.

⁸ Hajiyeva, M. The problem of multiculturalism and nationality in modern English-language Pakistani literature: /Abstract of the diss. Ph.D. degree in Philology/ – Baku, 2017. – 28 p.

- An assessment of multicultural literature's treatment of the subject of national-cultural identity;
- Generalizations about national identity and formation of national consciousness in American literary works;
- deciding on the initial study of the issue of national-cultural identity in the works of E. Tan;
- identifying the key features of personality formation problems in the creative work of E. Tan;
- an explanation and interpretation of literary works by E. Tan that address the themes of cultural hybridization and the restoration of harmony;
- examination of the idea-content, artistic-aesthetic, and national-cultural identity of E. Tan's novels;–
- “analyzing how the mythical plot and the novel "The Wife of the Kitchen God" compare in terms of national identity and intergenerational issues;
- identifying how self-awareness and identity issues are artistically reflected in the women's fates in the novel "Valley of Miracles";
- selecting the choice of national-cultural identity in the "Joy and Success Club" novel's mother-daughter conflict;
- determining how Chinese and American perceptions in the book "One Hundred Mysterious Feelings" define the duality of "own" and "other."

Research Methodology. The dissertation was prepared with the aid of descriptive-typological and historical-comparative analysis techniques, as well as scientific-theoretical and methodological principles. The most recent developments in Azerbaijani literary studies were also utilized, in addition to the scientific research conducted by researchers from Europe, America, and Russia on the dissertation's issues.

The essential provisions is as follows:

- National-cultural identity is a recurring and unbroken theme in multicultural literature;
- The artistic-aesthetic framework, idea-content, and problematics of Asian-American writers' creativity are determined by

broad issues like the emergence of national identity in American literature;

- Polemical attitudes toward the preliminary study of national-cultural identity are evident in E. Tan's works;

- The development of E. Tan's personality during his creative process is the foundation for his books;

- The primary platform of idea-content and artistic-aesthetic aspects of E. Tan's creativity is determined by his national-cultural identity;

- In E. Tan's novels, hybridization and the return to harmony are major themes;

- The novel "Wife of the God of Fortune" addresses the issue of national-cultural identity, which both mirrors the social reality of the time and echoes the mythological plot;

- In E. Tan's novels "Valley of Miracles" and "Joy and Success Club," the tragic fate of women and the issue of mothers and daughters have an impact on the moral qualities of the protagonists and fuel the fight for national identity.

- The core of the "own" and "other" dichotomy in Chinese and American characters is exposed in the book "One Hundred Mysterious Feelings," where it is defined as the author's new human concept.

The scientific novelty of the research. The issue of national-cultural identity in Amy Tan's writing was examined in the dissertation for the first time in Azerbaijani literary studies.

It should be noted that no dissertation or monograph has been published regarding the work of Amy Tan. In this sense, Amy Tan's research on the issue of national-cultural identity integrates several key approaches. First, the historical context and issues surrounding the emergence of national identity in US literature are examined, and Amy Tan's inventiveness is highlighted.

Second, Amy Tan's novels' literary-artistic portrayal of national-cultural identity searches highlights the peculiarities of US literature, which in turn contributes to illuminating the core of multicultural literature. Third, it is certainly possible to assess the typological analysis of the author's novels as a scientific innovation

of the dissertation work, in addition to the process of identity formation and cultural hybridization in the author's work, the issues of the return of identity to harmony in his works, and the examination of the theme of national identity and intergenerational relations.

The study's theoretical and practical significance. New research on the study of national-cultural identity in literature can be conducted using the scientific-theoretical propositions related to the dissertation work that has been proposed, as well as the analyses based on the creativity of E. Tan. The broader investigation of national-cultural identity and multiculturalism in Azerbaijani, European, and American literature may find this research especially helpful. The theme of national-cultural identity searches in E. Tan's work can also be used in elective subjects taught at philological faculties, in teaching special seminars on literary studies, and in writing scientific research papers.

Approbation and application. The research work's findings were presented at both international and republican conferences, and they were also published in scientific journals published both domestically and overseas, as well as in conference materials collections.

The Institution name where the dissertation was completed. The work was done at the Azerbaijan University of Languages' Department of Foreign Country Literature.

The scope and structure of the dissertation. The dissertation is organized with an introduction, three chapters, a conclusion, and a reference list. The introductory part of the study is 6 pages, 9597 marks, Chapter I – 37 pages, 72753 marks, Chapter II – 31 pages, 60858 marks, Chapter III – 31 pages, 60687 marks, conclusion is 3 pages, 5415 marks, the total volume is 209310 marks excluding the list of used literature.

THE BACKGROUND SUMMARY OF THE STUDY

The dissertation begins with an "Introduction" section that justifies the topic's relevance, identifies the object and subject of the research, its goals and tasks, its scientific innovation, methodology, theoretical and practical significance, the provisions for defense, and the approval and structure of the research work.

The first paragraph of chapter I of the dissertation "**Scientific-theoretical essence of the subject of national-cultural identity in Literature**" titled "*The concept of national-cultural identity in multicultural literature and its scientific-theoretical foundations*" presents a systematic analysis of the problem of national-cultural identity and clarifies its theoretical underpinnings.

Multiculturalism is growing in many nations in the modern era, and it is occasionally justified as a government initiative. The coexistence of many cultures and nations is expressed through multiculturalism, a historical and cultural phenomenon. We must acknowledge, though, that this idea has a unique significance in the US. People of all races and ethnicities call the United States home. It appears that this is the rationale behind the special consideration given to religious, ethnic, and racial identity issues in American culture, as well as the punishment meted out to those who instigate them.

The idea of multiculturalism emerged in the 1950s and 60s of the previous century, claiming to more accurately represent American reality. The wish of ethnic groups to maintain their cultural traits within the confines of a single national American culture is the foundation of American multiculturalism.

The fact that writers in this nation, irrespective of their ethnic background, wrote in English, was a characteristic of American multiculturalism. They write in English, which enables them to preserve their ethnic cultural codes while also fostering a national American culture and literature.

The main factors that set apart an individual's process of self-awareness are their identity and how they differ from others. Sociology is generally so divided that identity is a multidimensional

concept primarily associated with social and class, ethnic and religious, ideological and political distinctions. In the modern era, cultural identity is a universal concept. Cultural identity emerges as a result of geographical proximity, trade relations, or "meeting" of two different cultures and becomes the most powerful tool that unites ethnic diversity in the face of danger.

Identity is a complex phenomenon with many facets that serve a variety of sociocultural, psychological, and individual purposes. Psychologically speaking, identity is characterized by a person's uniqueness, ability to maintain autonomy in shifting social contexts, comprehension of their personality, and uniqueness from others. The author of the "*identity crisis*" concept, American psychologist Erik Erikson, identifies three key components in the psychological interpretation of identity: the feeling of identity, the process of identity formation, and the identity result⁹. At the social level, a person's identity manifests as knowledge of his or her cohabitation with the gender, ethnic, and intrastate communities. The Spanish sociologist Manuel Castelsin claims that identity formation takes many different forms. First, this is the legitimized identity or the social relationship that is a part of the prevailing social institutions.

The author of "The Clash of Civilizations and the Remaking of World Order," Samuel Huntington, discusses how the process of globalization has caused an identity crisis in Europe, Asia, and the United States' great powers.¹⁰ This crisis has caused these regions to lose their sense of identity and become divided into fragments.

Therefore, there will be a clash of civilizations due to the presence of different cultures within the national states resulting from the flow of immigrants and the transparency of borders. S. Huntington stated, "Who are we?" Challenges to American national identity that "the only real difference between peoples is cultural affiliation" (Who Are We? This issue is continued in The Challenges

⁹ Erickson, E. Childhood and society. / Transl. from English and scientific ed. A.A.Alekseeva. – 2nd edition, revised. and the ball. – Saint Peterburg: Summer Garden, – 2000. – p.104-105

¹⁰ Huntington, S. Who are we? Challenges to American National Identity, trans. from English by A.Bashkistrov. – M.: AST, Transitskniga, – 2004. – 207 p.

to America's National Identity, which also discusses the fundamentals of American identity and offers solutions.

Numerous nationalities from Asia, Africa, and any other country united under the American flag make up the diverse population of the United States. In the modern era, people and countries aim to preserve their ethnic and cultural identities, distinguish themselves from others through their cultural identities, and ultimately defend themselves in addition to learning from and contributing to human life. One of the most important preconditions for this process is understanding the reality of national and cultural identity. It is clear from this that multicultural literature, as a subset of multiculturalism in the contemporary world, is a phenomenon that expresses national-cultural identity.

A cultural condition known as multiculturalism expresses people living together to preserve their unique national and cultural identities. In a multicultural society, the idea of national-cultural identity seems to lose its connection to any particular region or origin because of this. It guarantees the equality of rights and peaceful coexistence of all members of this society. Its existence and formation are dialogic; it can model identities, and multiple identities will emerge under such circumstances.

Literary examples of writers of Chinese descent who have settled in the United States are examined, along with sources of Chinese-American literature, in the paragraph ***“Issues of the formation of national-cultural identity and national consciousness in American literature.”***

Chinese-American literature emerged as a literary trend towards the end of the 19th century, although it was formed during the middle of the 20th century. Sui Sin Far, Frank Chin, Chin Yan Lee, Maxine Hong Kingston, and Amy Tan are some of the prominent writers who have contributed to the growth and popularity of Sino-American literature in Western literature. This literature covers a range of topics, but it primarily focuses on the experiences of Chinese people living in America and their assimilation into the new world order. The second most common theme in Chinese-American literature is the struggle of Chinese immigrants who have

settled in the United States but still long for their homeland, as well as the search for national identity by the new generation of Chinese born in America. The literature also explores topics related to generational conflicts and misunderstandings.

Twentieth-century Chinese-American literature is an example of literature written in English. The work of Sui Sin Far (whose real name was Edith Eaton and who lived at the beginning of the last century) is particularly noteworthy in this regard. All of her works are about Chinese immigrants living in Canada and the United States, as well as the new generation of Chinese people born in these countries. Her first work, *Mrs. Spring Fragrance*, tells simple family stories that reveal the tensions that arise from cultural assimilation. Chinese-American literature is often associated with the name of Lin Yutang (1895–1976). He wrote two notable works, "My Country and My People" (1935) and "The Importance of Living" (1937), during the 1930s. These works discuss the migration of Chinese Americans to the West and their interaction with Western culture. Lin Yutang is an expert on the spread of Chinese culture in the United States. In his novel "A Leaf in the Storm" (1941), he tells the story of a Chinese man who fled his country and found refuge in the United States due to the conflict between China and Japan. Despite living in the United States, the man still longed for his homeland. This novel is often considered the best example of multiculturalism in literary criticism.¹¹.

The play titled "Chicken Coop Chinaman" was written by Frank Chin, a Chinese-born playwright who is considered a significant figure in Asian American literature. The play, which was first staged in 1971, is notable for being the first work by an Asian American. Since then, it has emerged as one of US dramaturgy's most frequently performed pieces. Frank Chin has also contributed significantly to the field of literary studies. His book, "Aiiieeeee! An Anthology of Asian-American Writers, 1974" is one of the most cited works in the study of Asian writers living in the United States.

¹¹ Suoqia,o Q. Liberal Cosmopolitan. Lin Yutang and Middling Chinese Modernity// Ideas, History, and Modern China,– 2011. Vol. 3, – 48 p.

American literature is characterized by its ethnic and racial diversity, as evidenced by the creativity of American writers. Chinese-American literature, in particular, stands out for its rich ethnic representation. It's worth noting that Chinese-born writers are no longer on the fringes of the literary process but have emerged as defining voices in American and global literature. This list includes the works of Sui Sin Far, Frank Chin, Sean Wong, and Amy Tan, whose contributions are especially noteworthy. Identity plays a crucial role in the writings of ethnic writers as they highlight their cultural heritage while also emphasizing their unique identity. The hero, who is a border phenomenon, combines both societal and individual consciousness while expressing the desire to understand all layers of the personality.

In the third paragraph titled ***"The State of the Preliminary Investigation of the Problem of National-Cultural Identity in the Work of Amy Tan"***, the initial phase of investigating the work of Amy Tan is discussed. Amy Tan contributes significantly to the American literary process, and this investigation aims to study her work in depth.

David Leiwei Lee's book "Imagining the Nation": Asian American Literature and The national-ethnic phase of Asian-American literature from the 1960s to the 1990s is examined in "Cultural Consent." Lee also points out that writings by Amy Tan influenced the 1980s feminist movement in this field of literature. An unprecedented blossoming of Asian-American literature started after the publication of Amy Tan's novel "The Joy Luck Club." With this work, Tan managed to break free from the limitations of ethnic and literary stereotypes.¹² The literary techniques that Tan introduced were so captivating to American readers that it wasn't just what she wrote about, but how she wrote that made the events she described significant."¹³

Amy Tan is a well-known writer who often writes about Chinese-American women and their experiences in the United States.

¹² Zia, H. Asian American Dreams: The Emergence of an American People. Pub: Farrar, Straus and Giroux. – 2001. – 38 p.

¹³ Ibid, – p. 41.

While her novels are centered around Chinese culture, she also explores themes such as self-discovery and the American way of life. Some experts in literary criticism, like Edelma Huntley, have suggested that it's time to move away from labeling this type of literature as "ethnic" and instead focus on the universal themes that it explores¹⁴.

In the studies "Authorship and the Written Word in Amy Tan's Novels" and "The Semiotics of China Narratives in the Context of Tan", Harold Blum examines Amy Tan's novels and argues that they should be studied beyond the scope of ethnic issues. According to Blum, the artificial amalgamation of Chinese-American elements in Tan's work fails to capture the true essence of the new transcultural phenomena in literature.¹⁵

In recent years, Azerbaijani literary studies have published a few articles and discussion materials on Asian-American literature. However, American-Chinese literary examples, which are the leading directions of American literature, have received almost no attention. Unfortunately, the literary works of intriguing authors like Amy Tan have not been turned into research objects, even though top philological universities in the world publish textbooks and monographs on this subject and study Asian-American literature as a special section. Renowned American novelist Amy Tan's books have become more well-known due to their acceptance of diversity, cohabitation, and tolerance. Tan's notable works include "The Joy Luck Club" (1989), "The Kitchen God's Wife" (1991), "The Hundred Secret Senses" (1995), and "The Bonesetter's Daughter" (2001). His novels, which tackle issues of national identity and self-determination alongside multiculturalism, coexistence, and tolerance, have become popular in contemporary American literature. It was said, quite correctly, by American researcher Kirsten Dinnall Hoyte that "Tan creates images of Chinese Americans suspended between two homelands." Her works explore the issues of national identity and

¹⁴ Huntley, E.D. Amy Tan: A Critical Companion. Westport, Connecticut: Greenwood Press, – 1998. – p.14.

¹⁵ Bloom, H. Amy Tan. / H.Bloom. – Infobase Publishing. – 2014. – 215 p.

self-determination and have won readers' sympathy"¹⁶. Indeed, his characters are immigrants who were displaced from their homeland and turned to the United States in search of a new life. It seems that this is the reason why the researcher said that "Chinese living as immigrants are almost orphans. "They are orphans who have lost their past," he says. The recurring themes of E. Tan's novels also confirm this.

The first paragraph of chapter II, called “**Artistic reflection of the new national-cultural identity formation period in Amy Tan's work**”, is analyzed by the title “*The process of identity formation in Amy Tan's work: metaphor as a cultural code*”.

The author's books are essential to the study of Chinese-American national identity because they primarily examine Chinese mythological ideas and folklore themes. For example, "The Kitchen God's Wife" employs a metaphor from Chinese mythology to convey the difficulties brought about by cultural norms and traditions. The novel follows the story of a mother who resides in a foreign country but retains strong ties to her roots. She voices the pain and sorrows of a Chinese woman through the myth of the "Kitchen God," which she narrates to her children. The writer employs Chinese myths and fairy tales as a means of conveying his thoughts metaphorically.

Every culture has a distinct language that reflects how that culture thinks and communicates. A language speaker's conventional associations aid in their metaphorical understanding of words or events. One such metaphor can be found in E.Tan's novel “One Hundred Mysterious Feelings”. In the novel, the character Kwan is believed to have 'yin eyes’¹⁷.

In the novel "Joy and Success Club," the writer uses the swan metaphor to convey the work's meaning. By highlighting the generational gap between characters, the author expresses the tragedy of a Chinese man who tries to escape the curse of an old woman. The

¹⁶ Hoyte, K.D. Contradiction and Culture: Revisiting Amy Tan's “Two Kinds”// Minnesota Review. – Duke University Press. Numbers 61-62, Spring-Summer. – 2004. – p.163.

¹⁷ Tan, A. The Hundred Secret Senses. / A.Tan. – London: Penguin Books. – 2019. – p.2

writer employs a metaphorical style of speech to create a deeper understanding of the protagonist's inner thoughts. These metaphors draw upon Chinese mythology and add to the overall depth of the work.

E.Tan's novels are known for their use of metaphors. In the book "The Breaker's Daughter," the title refers to the mother's curse, but as the story progresses, it becomes a symbol for the restoration of the mother-daughter relationship. The daughter also begins to accept her Chinese heritage. The myth of the "breaker's daughter" is used as a metaphor for women who have the power to heal their emotional scars. Chinese thinking is often more figurative and associative.

The novels "Joy and Success Club", "The Kitchen God's Wife", "One Hundred Mysterious Feelings", "The Broken Girl" and others contain descriptions of national-cultural codes through the use of metaphors. Certain characters within these literary pieces possess an awareness of the unique characteristics and principles inherent to their cultural identity. They embrace their national-cultural identity. They recognize that they received national-cultural values from their mothers, who were raised in different cultural settings and have distinct attitudes and life concepts. The Chinese legend's swan metaphor is used in "Joy and Success Club" to symbolize this cultural code; in "The Breaker's Daughter," women who can heal their spiritual wounds end up becoming the "breakers" of their lives; and in the novel "The Kitchen God's Wife," the metaphor's significance is revealed by the Chinese myth. Regarding the book "One Hundred Mysterious Feelings," the idea of "In and Out" serves as a metaphor that conveys cultural values and sheds light on the protagonist's inner world, completing the work as a whole.

In her works, Amy Tan used metaphors as a cultural code to describe the process of personality formation.

It is mentioned in the paragraph ***"The process of cultural hybridization and the return to harmony as a feature of Amy Tan's work"*** that novels addressing the issue of hybrid culture are typically what defines contemporary Asian-American prose.

The majority of Chinese-American literature focuses on Chinese immigrants to the United States who are conflicted about

whether to embrace their traditional culture or adhere to Western norms. These individuals were born and raised in China. Chinese-American fiction scholar Pilar Dominguez states that *“even though they roughly conform to contemporary cultural trends, hybrid individuals – that is, those whose ethnic origins differ from the mainstream – must adapt to ambivalent relationships with their intermediate positions.” Naturally, this is a result of Homi Baba's concept of "hybridization," or "merging," which refers to the blending of distinctions into an inseparable whole”*¹⁸.

Amy Tan is one author who has written about intergenerational conflict and national-cultural identity issues in Chinese American families. His book "The Bonesetter's Daughter" explores issues of generational conflict in a Chinese immigrant family residing in the United States. The work is based on the story of the daughter, who has never been to China and is therefore alien to her, and the mother, who represents traditional China and is alien to the American way of life, as well as the American reality in which she was born and raised. The mother tells the story in two different languages: broken English and a unique Tahiki language that has its roots in the Chinese dialect. This description of young Americans as accepting and coming to terms with their identity is explained by many critics¹⁹.

The life stories of three women are told in the novel against the backdrop of numerous historical and cultural events. The mother is half Chinese and half American, the daughter is from contemporary America, and the grandmother is from feudal China. It is possible to assess that the quest for identity in the workplace and overcoming challenges encountered en route have an impact on the lives of the three women. The three women fight for their voices and reclaim

¹⁸ Dominguez, P.C., Lopes, S.V. The Many Faces of Hybridity in Chinese /American Fiction of the 1990s // Revista de Estudios Norteamericanos. Universidad de Huelva, – 2003. N 9, – p.23-38.

¹⁹ Huntley, E.D. Amy Tan: A Critical Companion. Westport, Connecticut: Greenwood Press, – 1998. – 165 p.; Heung, M. Daughter-text / Mother-text: Matrilineage in Amy Tan's the Joy Luck Club //Feminist Studies. – 1993. Vol.19, #3. – p.597-616.

their freedom and identities. Throughout the work, the three women's lives echo the Asian folkloric motif of returning to one's identity with the aid of the spirit realm. Identifying oneself, one's inner "I.", and naming issues in every situation are made easier by a connection to one's ancestors.

In the book "The Breaker's Daughter," the American girl experiences intense inner turmoil and an identity crisis as she struggles to accept traditional Chinese culture. Ultimately, he comes to terms with his birth and upbringing in America, adopts an American way of thinking, and acknowledges his unique identity. After he acknowledges his national-cultural identity – that he is half-Chinese – the original conflict that had arisen later ends. A hero finds peace and discovers the purpose of his life when he embraces his roots, heritage, and national-cultural identity. By embracing Chinese particularity, the hero's "American worldview" broadens and takes on his Chinese identity. One aspect of Amy Tan's work is the issue of cultural hybridization and the quest for harmony.

According to this explanation, intercultural contact causes a shift in perceptions of other ethnic groups, from "alien" to "other," and hybridization arises from the blending of various cultural experiences.

“National identity and intergenerational problems in Amy Tan's work are studied on the level of parallels with the mythical plot,” states the third paragraph of Chapter II. One of the key components in Amy Tan's creation of moral and ethical quandaries, motifs, and symbols is myth. The author highlights the significance of national identity issues through the myth. The significance of national history in describing a particular phase of the growth of national tradition and ethnic community is further reinforced by the employment of myth. *"Many forms of mythical thinking continue to live in our modern spiritual and spiritual world,"*²⁰ claims Kurt Hubner. As a result, a subtext of Chinese mythology and history is included in E. Tan's book. In E.Tan's novels, mythological themes and motifs serve as the glue holding the relationships between the

²⁰ Hubner, K. The Truth of Myth. / K.Hubner. – M.: Republic, – 1996. – p.6

women together. Whereas the mother sees these myths as relics from the past, the girl sees them as an integral part of her culture and sense of national identity.

In general, mythical plots and motifs serve as a moral and aesthetic category in a writer's novels. In the novel "The Kitchen God's Wife," the Chinese mythological plot changes its original meaning and falls into the circle of modern people at the end of the work, revealing a new interpretation. E.Tan transforms the well-known myth about the attitude of American Chinese toward life and people, giving it a fresh meaning. According to K.Lévi-Strauss, "*The main thing in a myth is neither the style nor the form of incitement; the main thing in the myth is the old story*"²¹.

The Chinese myth becomes meaningless in the context of American culture and lifestyle. Chinese mythology's idea of the kitchen god is reinterpreted when the Chinese lose contact with their ancestral land and, as a result, has greater relevance to contemporary America than it does to traditional Chinese culture. The Chinese self-assured discourse in a foreign cultural setting is what gives rise to the American concept. Because of this, Chinese customs and mythological themes serve as a semiotic space and a means of expressing American Chinese national identity. In this instance, cultural codes are found in many discourses that are connected to China.

Mothers and daughters reinterpret Chinese myths in various cultural contexts in E. Tan's novels. For mothers who have memories and traditions associated with China and its mythology, children who have never visited the country turn China into a place where they must find their national identity. Put another way, mythology in Chinese culture functions as a semiotic code that expresses culture and national identity.

The Chinese myth is used in the book "The Kitchen God's Wife" to resurrect national identity and traditions. Vinny, who lives abroad but is still tied to his roots, says, "*Here I can forget my tragedy; I can hide all my secrets behind the door that I can never*

²¹ Levi-Strauss, K. Structural anthropology / translated from French. – M.: Publish EKSMO-Press, – 2001. – p.105

reveal to anyone."²² Because of this, the central motivation in the myth he told his grandchildren is expressed through pain and suffering, which also serves as the idea content of the entire work. Winnie tells her grandchildren a myth that speaks to memory and national tradition, it also addresses the issues that come with tradition. The author evokes concepts about the national identity, its past, and its essence by bringing mythical thought down to the level of contemporary issues. This makes it clear that straying from mythical thinking destroys the sacred sphere of identity.. It eliminates the circumstances that give its existence and essence significance. Amy Tan gives the old Chinese myth a new meaning and presents it as the source of life by resurrecting it in her works. Considering that globalization is an absolute ruler everywhere, it is important to highlight that the author was able to convey specific messages to his readers and disclosed the core of the sacred concept in the process of identifying the personality. The author breaks down the issue of national-cultural identity into several stages and demonstrates how mythical memory directly contributes to the development of this identity. Mythic memory is a part of the collective imagination that carries cultural and national values. In the process, mythic memory – which has incredible value-replaces the sacred scientist in the national identity crisis of the individual.

Chapter III, called **“National-Cultural Identity as Idea-Content Characteristics of Amy Tan's Novels,”** first analyzes *“The reflection of the tragic fate of Chinese women in the novel “Valley of Miracles.”*

Writing about women's issues and revolving his works around them, as Turkish researcher Tanfer Tunc put it, "saved him from the patriarchal oppression of Asian culture and the racism of the "white" American society."²³ The writer uses his Chinese characters to represent the struggles of women in China, highlighting their

²² Tan, A. *The Kitchen God's Wife.* / A.Tan. – London: Penguin Books. – 1991. – p. 58

²³ Tunc, T.E., Marino E. *Positioning the New: Chinese American Literature and the Changing Image of the American Literary Canon.* Newcastle-upon-Tyne: – Cambridge Scholars Publishing. – 2010. – 79 p.

existence on the fringes of societal norms and traditions. He links the image of a submissive and marginalized woman with the conventional roles of a wife and mother. However, he views this image from an outsider's perspective, as a Westerner or an American writer, and sees it through the eyes of an "other".

The writer often portrays a woman's understanding of her role in the family and her self-realization as a defense of women's rights in her works. Her creations often touch on recurring themes of women's place in modern society, the dilemma of women caught between the past and present, and the intergenerational relations between mothers and daughters.

Her novels are characterized by the movement of many unique and typical female characters from gender stereotypes towards individualization. One theme she frequently explores in her works is the emergence of women as strong, resilient individuals in the face of life's most difficult challenges. These female characters are distinct from the rest due to their attributes, which make them stand out from the crowd. Finally, it is worth noting that the autobiographical beginning of plotlines is also a distinctive feature of her works.

Using customized images of Chinese women, the author expresses his views on what a woman ought to be. The book explores the difficult lives of Chinese women in "The Valley of Amazement," published in 2013. The story of a mother and daughter who live the life of a courtesan in Shanghai's opulent salons and encounter its tragedy is told in the novel "Valley of Miracles." "Valley of Miracles," which takes place over two continents and forty years, highlights significant periods in Chinese history. The work exposes the terrible fate of courtesan women and the "burden" of being a woman, spanning the years between the fall of China's last imperial dynasty and the establishment of the Republic of China.

E.Tan also talks about the suicides of tragically wounded women who ultimately were unable to cope with their mental and physical anguish. It recounts the bitter heroine's life story and demonstrates how she too experiences losses and betrayals. The primary barrier to resolving women's destinies, according to E.Tan, is the stereotypes from antiquated customs. She also highlights the

limitations of women's choices, their lack of rights, and gender inequality in women-men issues in her novels.

Readers adore Lulu Mintern, Violet, Flora, and other female characters in the book "Valley of Miracles" because of their moral strength and strong moral principles. Their diligence, business sense, and determination set them apart. The author draws a parallel between these female characters and conventional Chinese women, giving them all a strong sense of self-assurance. His characters are strong and determined, prudent and watchful, and depicted as incredibly compassionate women.

The book "Valley of Miracles" by E.Tan unveils the reality that has been concealed from Chinese women's everyday lives for thousands of years. This piece features two different kinds of women walking side by side, and it highlights the image of a Chinese woman who can be both a mother and a courtesan. The author portrays these women as a single person, rather than as two distinct personas. Literary criticism highlights the distinctiveness of female characters and links the author to the greatest novelist of the 20th century²⁴. According to Edelman Huntley, E. Tan's gender gives her a greater understanding of Chinese women²⁵. E. Tan notes that the most difficult female characters she has ever written are modeled after her mother, that she is conscious of the gender gap in China, and that Chinese women have influenced American culture.

"The issue of mothers and daughters in the book 'Joy and Success Club'" is examined in the second paragraph.

It is undeniable that traditional cultural and genetic relationships have historically been formed between women and mothers in contemporary Chinese literature. Because of the distinctive national features of Chinese culture, the image of the mother is typically portrayed by female characters who are resilient, submissive to oppression, and reverent of motherhood.

²⁴ Huntley, E.D. Amy Tan: A Critical Companion. / E.D.Huntley. – Westport, Connecticut: Greenwood Press, – 1998. – 37 p.

²⁵ Tan, A. interview: 'We are descended from incredibly fierce women'. // The Guardian. 10 Nov 2013 <https://www.theguardian.com/books/2013-nov/10/amy-tan-interview-valley-amazement>

Without a doubt, E. Tan's inventiveness has a special place in this series. Many of his works address the issue of mothers and daughters. The author's 1989 book "The Joy Luck Club" explores the tension between two generations within the personal tragedy of a single person. Amy Tan depicts the conflicts that arise between mother-daughter relationships and the dual cultural identities of Chinese immigrants. Based on the writer's interviews, numerous scholars discuss how his personal experiences were incorporated into the storylines of his works, pointing out that he also had a tense relationship with his mother²⁶. Like the hero of the novel "Joy and Success Club," the writer voiced the recovery of their relationship after learning about his mother's past. Sin Mei, the hero of the novel, fully understands the pains she went through after her mother's death and forgives her. Just as the mothers do not leave their Chinese past, the reader gradually witnesses the girls also face life difficulties in their search for identity. The writer presents the present day of the girls in the past of the mothers and acts as the reality of the present day in the form of a past symbol. Since the misunderstanding between mother and daughter leads to the fact that they cannot speak the same language, often the representatives of the older generation tell their life stories and thus try to communicate. The stories they tell are usually enlightening, and in this way, they recommend learning from the mistakes they made in the past. Narrating past events was a way to express love and pride, find one's inner self, and gain one's national identity. On the other hand, mothers believe that daughters will not forget their ancestors by remembering their Chinese past, and they will preserve their national identity by living in these memories.

Girls born in America look more American compared to their Chinese counterparts. Some girls who have grown up rejecting their Chinese heritage in favor of adopting the American way of life feel ashamed of their elderly mothers' past and are often impatient with them. However, the paradox is that even though these young girls

²⁶ Liu, Y. Interpretation of the Mother-Daughter Relationship in the Joy Luck Club from the Perspective of Transitivity System // English Literature and Language Review. June – 2019. – 97 p.

aspire to Americanization, they cannot fully comprehend it. As a result, they are often dissatisfied with their lives, unhappy, and feel like failures or incompetent compared to their mothers.

The writer touches upon the problems of mothers and daughters, the revision of gender roles, the formation of a new type of female consciousness, the interaction of ethical and aesthetic relations, and the issues of tolerance and humanism. These features we have listed are the artistic merits of E.Tan's novel "Joy and Success Club". In this work, the writer highlights the conflict between mother and daughter as a factor influencing the formation of an individual.

It should also be noted that the writer considers the process of national identity formation from different points of view. If one of the factors affecting the formation of an individual is the environment he lives in and his interaction with society, the second factor is manifested in the individual's disconnection from the past and the neglect of his national cultural heritage. In other words, E.Tan solves ideological and moral problems in a socio-cultural context. The issue faced by mothers and daughters raised by him is characterized by the criticism of the traditional system, refutation of the all-powerful mother myth, and coexistence not as confrontation but as acceptance and coexistence.

Chapter III analyzes the final paragraph under the title ***"The dichotomy of 'own' and 'other' in the image of Chinese and Americans in 'One Hundred Mysterious Feelings'"***. The paragraph discusses how our culture values closeness and combines the most positive qualities on the "own" level, while perceiving the "other" culture as strange, incomprehensible, and sometimes unacceptable. This results in the "own" being seen as special and valuable, and the "other" as foreign and incomprehensible. Although the concepts of "us" and "them" or "own" and "other" are related to the superiority of national bigotry in ethnocentrism, it's important to note that they play a crucial role in people's self-awareness and self-determination. The desire to divide oneself into "us" and "others" is equally visible in Chinese and American stereotypes. It's crucial to interpret and evaluate other people from their own culture and point of view.

The act of separating one's national characteristics and qualities from those of the locals, and viewing the Chinese as foreigners, has created cultural and political boundaries. This concept of "us" and "the other" is the primary way of understanding and differentiating the "other", but has led to further alienation and the spread of stereotypes. In Amy Tan's work, the East and West, and the Chinese and American interpretations, break away from the dominant orientalism of her contemporaries. She presents East-West relations as existing in parallel without one being superior or different from the other. The interactions between cultures in her novels are valuable not only for their independent intersections or similarities but also for their differences. The process of interweaving "us" with "them" has replaced the concept of "one's own" versus "the other," resulting in a mutual exchange between the two. In situations where the Eastern and Western worlds collide in her novels, important moments such as rapprochement, understanding, and comprehension of the "other" become evident.

The peculiarity of these novels lies in the fact that they no longer depict confrontations between cultures, but instead, the assimilation of foreign cultural codes. These novels do not present a static view of China, commonly found in orientalist literature, but rather, a familiar and constantly changing China. Amy Tan's writing about Chinese immigrants in America also explores a Chinese person's search for identity and self-discovery. In all cases, the writers describe "newcomers" who seek refuge in American democracy while carrying two cultures.

In the novel "One Hundred Mysterious Feelings," the main characters, Olivia and Guan, are carriers of two cultures. Olivia is a Chinese immigrant who has assimilated into American society and views the world with Western thoughts. Guan, on the other hand, is from China and struggles to speak English despite living in America. He communicates with the spirits of his ancestors instead.

Although Amy Tan portrays America and China as two different poles in the conflict between East and West, matter and spirit, and rationalism and intuition, she does not take a side on who is right or wrong, or who represents darkness or light. Instead, she

leaves the choice to the reader. By immersing the reader in Chinese culture and spirituality, Amy Tan makes it possible to understand the "other" and, in turn, understand the "self." This enables Chinese people born and living in America to be perceived from a Western perspective.

The novel's protagonist, Olivia, who views the world holistically, accepts and lives in two worlds, accepts the "other" as her own, and finds her own identity.

The dissertation work entitled *"National-Cultural Identity Searches in Amy Tan's Creativity"* presents the following research findings:

1. The study of national-cultural identity reveals that culture is the vital link of any nation, providing it with self-confidence and support, both mentally and domestically. The loss of national cultural identity leads to the destruction of the nation and its values. Therefore, multicultural literature is a cultural event that aims to protect national-cultural identities and is a branch of multiculturalism. In a multicultural society, national-cultural identity ensures coexistence and equal rights for everyone living in that society.

2. In the literature of the United States, the formation of national-cultural identity and national consciousness is determined by the literary examples of many people living there, including Asian-American writers. The works of Sui Sin Far, Frank Chin, Chin Yan Li, and Amy Tan are excellent expressions of Asian-American literature. Chinese-born writers are not on the periphery of the literary process but contribute to the national literature. The problem of national-cultural identity in their works is a reference to the question, "Who am I?" and the answer is, "I am the bearer of two cultures."

3. Upon studying the initial research on the issue of national-cultural identity in E. Tan's works, it can be concluded that the remarkable flourishing of Asian-American literature is attributed to Amy Tan's novel "The Joy Luck Club". Tan's novels reflect Chinese cultural values, the lifestyle of Chinese Americans, their outlook on life, and methods of self-determination. Literary criticism praises

Tan as a creator of a new literary direction that surpasses ethnic boundaries. She is an author who exposes the essence of new transcultural phenomena while blending Chinese national values with American culture.

4. Metaphorical style is a defining characteristic of Tan's novels. She utilizes metaphors to reveal the artistic image as an idea, an artistic-aesthetic feature in any of her works. In the novel "The Kitchen God's Wife", the memory of the myth expresses the problems brought about by national customs and traditions. The myth is re-understood at the level of the problems of the modern world, revealing the power of changing women's pains and sufferings under new conditions. Similarly, in the novel "The Bonesetter's Daughter," the protagonist is likened to a woman who heals the moral wounds of the heroes and becomes a living "bonesetter".

5. In E.Tan's novels, the term "cultural hybridization" refers to the blending of disparate and occasionally incompatible cultures. The problems of the mother, who represents traditional China and is foreign to the American way of life, and those of the younger generation, who were not raised in China and are therefore caught between their national roots and the American reality in which they were raised, are both highlighted in E.Tan's novel "The Breaker's Daughter." The characters' dual status fosters the development of fresh cultural values. E.Tan's heroes, while maintaining the values of the American culture in which he was born and reared, see themselves as individual carriers of hybrid culture and develop a new identity model that fuses their national-cultural traits with the Western "cultural code."

6. According to Amy Tan's analysis of national identity and intergenerational issues in her works, which draws parallels with the mythical plot, history is transformed into a myth and reinterpreted as a cultural memory in these kinds of works.

In "The Wife of the Kitchen God," the Chinese mythological storyline reinterprets its original meaning and offers a fresh perspective on the issues facing contemporary society. The Chinese myth becomes meaningless in the context of American culture and lifestyle. The idea of a kitchen god is being revived and brought into

the present day in America. Chinese mythology transforms into a semiotic space that articulates the national identity of Chinese Americans. The elder generation uses memory and tradition to help the representatives of the younger generation find their national identity.

7. It is typical of E.Tan's novels for typical female characters to transition from gender stereotypes to individualization. The ideathematic problems of her creativity are those that deal with the themes of a woman emerging as a strong and resilient personality in the face of the most trying circumstances. Typical female characters with strict taboos and stereotypes coexist with female characters in E. Tan's work who reject Westernization and uphold their cultural customs. Among the suicides depicted in his works are those of women who had tragic lives but did not experience physical or spiritual suffering. The protagonists of the book "Valley of Miracles" are turned into merchandise, but they retain their spiritual strength and emerge as new female characters.

8. In E.Tan's art, the subject of mothers and daughters has a particular place. In the book "Joy and Success Club," difficult living circumstances influence Chinese women's attempts to immigrate to the United States and adjust to a new life. A Chinese immigrant's struggle in life is to fit in and become native to America. The breaking of spiritual ties with children and the tragedy of a person left on the throne of two worlds become the most painful paths in this "battle" of life. The work highlights the miscommunication that exists between the Chinese mother, who fiercely defends her country's traditions and identity and upholds cultural values, and her children, who embrace and follow Western culture. This miscommunication leads to conflict.

9. In E.Tan's work, she portrays East-West relations as equal and parallel to each other, rather than superior or different. The interaction of cultures between "one's own" and "the other" creates a mutual exchange between "us" and "them" in the context of coexistence. The protagonist's life in "One Hundred Mysterious Feelings" takes place in America, which is foreign to him. This experience helps him appreciate and accept China as it is, despite

being "distant", but still "his own". E.Tan's reflections on Chinese culture and national-cultural values allow for a better understanding of the "other" and "self" through the eyes of a Westerner. Additionally, it highlights the existence of people who live in two worlds and accept other forms of living.

The author's printed articles and theses reflect the main provisions of the research work:

1. The problem of national-cultural identity in Amy Tan's novel "The Breaker's Daughter" // – Baku: Azerbaijan University of Languages, Language and Literature, – 2020. Vol. X, No.3, – p.111-117.
2. The search for identity as national self-awareness in the novel "Joy and Success Club" // – Baku: Baku Slavic University, "Scientific works". Language and Literature Series, – 2021. No.2, – p.108-114.
3. Multicultural values as a new world model in Emi Tan's work // Proceedings of the XXIV Republican Scientific Conference of doctoral students and young researchers. – Baku: Azerbaijan Technical University, – November 23-24, – 2021, – p.310-311.
4. The concept of "Own" and "Other" in Amy Tan's novel "One Hundred Mysterious Feelings" (based on the problems of Imagology) // – Baku: Azerbaijan University, "Silk Road", – 2022. No. 2, – p.144-149.
5. Amy Tan's creativity in literary criticism // 5th Republican scientific-practical conference of young researchers. – Baku: Azerbaijan University, – April 15, – 2022, – p.101-103
6. The deconstruction of myth like the search for identity (Based on Amy Tan's novel "The Kitchen God's Wife") // – Poland: International Journal of Innovative Technologies in Social Science, – 2022. No 4(36), – p.1-5.
7. The problem of national-cultural identity in multicultural literature and its scientific-theoretical foundations // – Baku: Baku State University, Language and Literature. International scientific-theoretical journal, – 2022. No. 3(120), – p.216-219.

8. Artistic reflection of women's problem in A.Tan's creativity // "Foundations and Trends in Modern Learning" 1st International Scientific Conference. – Berlin, Germany, – 12-13 January, – 2023, – p.205-208.
9. Language as a cultural code in E.Tan's novels (at the level of problems of multiculturalism)// VI International scientific conference dedicated to the 100th anniversary of the birth of National Leader Heydar Aliyev. – Baku: AUL, – June 14, – 2023, – p.119-120.
10. The Search for national identity in amy Tan's Creativity // LV International Scientific and Practical Conference "Advances in science and technology". – Russia, Moscow, – 15 September, – 2023, – p.117-120.

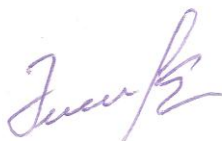
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