



Trauma Theory and Recovery in Amy Tan's Selected Novels Based on Judith Herman's Theory

Seyyedeh Robab Mosavi Asl¹

1- PHD student, Bushehr Azad University, Bushehr, Iran. Email: Mousavirobab64@gmail.com

Abstract

This essay is an attempt to study Amy Tan's in the light of Judith Herman's theory of trauma and recovery. As Herman puts it, traumatic event "overwhelms the ordinary human adaptations to life. Unlike commonplace misfortunes," she writes, "traumatic events generally involve threats to life or bodily integrity, or a close personal encounter with violence and death." Injury is an object of study in different parts of the scholarly world: the inherent sciences, the sociologies, and the humanities; subsequently, injury has a troublesome and confusing relationship to interdisciplinary investigations. Injury research has late been situated in a few fields of study across the institute, including brain science, psychiatry, social science, history, general wellbeing, and writing. As indicated by the scholars in injury review, declaration of the horrible experience happens throughout the entire existence of the damaged subject's life, however, the portrayal of the previous occasion in the current matters to them. Hence, this theory concentrates on the awful experience's ramifications and portrayals in the characters' familial and public activity after they experience horrendous accidents. One of these outcomes is the spilt subjectivity and illusive personality of the characters which influences various parts of their daily routines and associations with individuals experiencing around them. Thusly, the decision for these books depends on the way that it by and large covers a wide scope of speculations in injury studies.

Keywords: Trauma, Injury, Memory, Identity, Judith Herman Theory

1- Introduction

In a considerable number of literary texts that have addressed the grim traumas such as war, death, exile and displacement, memory becomes one of the most favorable strategies of writers to record the experiences of past. Deferral in recalling the reminiscences of past, which seems to be like experiencing the traumatic event all over again, is the subject of a large number of contemporary novels. In recent studies, memory has emerged from the personal, individual realm and has converted into a collective and social matter, articulated by cultural agreements; it constructs the socio-cultural paradigms of a society, simultaneously. As memory is an individual faculty, past appears to be an unreliable account of incidents from a subjective perspective. According to Emily Keihtley, memory could be viewed as one of Michel Foucault's "discursive discourses" that is employed as a "device for construction of individual and collective temporal identities and historically rooted cultures" (190). As a result, the idea of hierarchy of history over memory is challenged; and memory turns to another way of documenting past, yet in quite a different pattern. Thus, Memory becomes the site of constitution, disjunction and allusion to past, bundled up with pleasure, desire and power, in order to make a coherent and reasonable narrative.

The physical body as an independent phenomenon is individual as well as universal. It is contradictory since it is both limited by time and free from the temporal elements. It is incongruent that the body is confined to and free from

time. Metaphysics goes beyond the existence of the physical body, but relies on it such as, language and awareness. It is surprising that the physical pain in the body relies on the physic that does not take place in an inch beyond the skin. However, it is freed from the body that it is indescribable by the physical body such as language. On the contrary to metaphysics that is placed outside of the body, the physical trauma takes place within the limitations of the body.

The traumatizing phenomena can be found within the history of daily life. A subject can be a slave of memory of things past, for this is the section of the anticipated life to witness nightmares, lack of success, loss and pain. However, as psychoanalysts offer each of excruciating events remains with the victim for the rest of his life till the moment of discovery comes and the sufferer realizes a solution of the emptiness of the past. However, this is through the experience of trouble that the victim feels broken and loses "cohesive and coherent personality" (Sieff 91). Therefore, as the consequence, the upsetting state the sufferer goes through after the happening of the unforeseen terrible event. In the history of civilization, the inevitable tension among humans has led people to face striking traumatic results that are remembered for a lot people. The people from underdeveloped countries have experienced fierce violence such as war, natural disasters, revolutions, civil chaos, and other factors.

Although the subjects are isolated in the society, the influence of the phenomena and their communication with their context is clear. Therefore, "post-traumatic reactions" can be seen "as self-supporting, and evidence of humanity not pathology" for there has always been the powerful tie

which “emphasizes our relationship to the world we live in” (Spiers 7). To understand the notion of trauma completely, understanding the theories of Sigmund Freud is vital since “love him or hate him, Sigmund Freud is the grandfather theoretician of counseling and psychotherapy” (Spiers 9). In fact, his vantage points towards trauma, its signs and reasons are significant in the present era.

The notion of trauma derives from Greek language and it signifies wound, but it is a very strange type of wound, which in psychoanalysis, is a wound inflicted not upon the physical body but upon the mental state. Freud comprehends trauma as “a theory of the peculiar incomprehensibility of human survival” (qtd. in *Unclaimed Experience* 49); Tyson defines it as “a painful experience that scars us psychologically” (21). Caruth signifies it as a “peculiar and uncanny way in which catastrophic events seem to repeat themselves for those who have passed through them” (qtd. in Wolfreys 134).

Traumatized people are troubled victims who have experienced a tragic experience in the past and are constantly obsessed by its return in different forms of hallucinations; they are regarded as the others, feel left out and abnormal unlike other people. They are constantly remaking tragic moment’s memory and always reminded of it and it is not possible for them to define it because “trauma turns out to be not an event per se but rather the experiencing. The main argument of the present essay is to investigate the notion of trauma and recovery in Amy Tan’s selected novels.

Her profession as an author begins in 1985 with distribution of her first brief tale, “Final stage”, in *Seventeen* magazine. In 1987, Tan goes with her mom, who has been analyzed for having a harmless cerebrum cancer, to China for a gathering with the three different girls. This journey turns into the wellspring of motivation for her first clever *The Joy Luck Club* (1989), which got many prizes including Commonwealth Club Gold honor for fiction, and the selection for Los Angeles Times book grant. It was trailed by Tan’s most chronicled novel *The Kitchen God’s Wife* (1991), which was exceptionally affected by her mom’s life in socialist China. Her next novel, *The Hundred Secret Senses* (1995), was assigned as her most powerful original that managed the universes of apparitions and heavenly components. From that time on, she has distributed many brief tales and books as well as youngsters’ books, however her most liked books are *The Bonesetter’s Daughter* (2001) and *Saving Fish from Drowning* (2005).

The Bonesetter’s Daughter (2001) is the most self-portraying fiction by Amy Tan, managing the mother-little girl clashes in an Asian-American family, where the mother’s past is the way to understanding and recuperating the present. Amy Tan, creatively, figures out how to use Chinese custom of narrating as a significant account technique and the unrefined substance for this story is the memory of recollections of the mother, who is tainted by Alzheimer illness and feels the memorable direness. The novel, ultimately, closes with an enthusiastic re-visitation of protect Chinese legacy and personality by the significant person, Ruth, when she chooses to compose the tale of her predecessors.

The Kitchen God’s Wife (1991) likewise benefits the instrument of narrating and re-memory. Winnie and Helen who are lifelong companions and have maintained each

other’s mysteries about their previous existence, in China, conclude that it is the ideal opportunity to uncover the insider facts of past; privileged insights are terrible to such an extent that even Helen as a dear companion knows nothing about. Once more, there is an equal mother-little girl account, where the narrative of the mother shapes and reveals the genuine personality of the girl. The story closes with a re-visitation of China to fix the disease of the little girl, as a representative celebration of return to beginning, for revising the lost character. or on the other hand recalling of an occasion in the psyche of a person” (Micale and Lerner 20).

2- significance of the Study

The novels represent the protagonist’s memory in tracing the past traumatic experience by which she goes through the lives of different characters. Numerous essayists, for example Amy Tan ,endeavor expound on the horrible experience and the demonstration of seeing after that involvement with a method for giving voice to this endemic peculiarity looking like injury fiction which is firmly associated with the direct insight of injury, all things are considered.

II. Literature Review

Sigmund Freud’s trauma theory has been introduced in *Beyond the Pleasure Principle* (1989); In this book, Freud discusses a kind of traumatic dreams haunted the subject’s psyche during his/her sleeping. According to Freud and Lacan, trauma is defined by its intensity and the victim’s inability to react correctly to the traumatic event. Trauma remains long lasting on the mental life of the traumatized person. There are two eminent theorists who have recently developed the theories of Freud and Lacan in trauma studies in different ways, Cathy Caruth and Shoshana Felman. While Cathy Caruth concentrates on the notion of ‘belatedness’ of trauma, Shoshana Felman argues about the significance of ‘testimony’ in her works, particularly in her initial work about trauma, *Testimony: Crisis of Witnessing in Literature, Psychoanalysis, and History* (1992). She asserts that truth can be conveyed by the act of testimony which operates as a medium in traumatic experience. Felman attempts to consider the trauma connected to truth telling even though the truth is not fully known or understandable; she puts this idea in this way: “testimony is, in other words a discursive practice, as opposed to a pure theory.” (5)

Lacanian speculations of childish injury will reveal more insight into the reasons of the subject’s parted subjectivity and character with respect to the awful experience. In Seminar XX, Jacques Lacan contends that the injury occurs during juvenile time when the his /her kid is presented to the language; in this manner, he/she gets comfortable with the representative universe of which the dad’s regulations are at its middle. As needs to be, the kid starts to lose his completeness with his/her mom and goes through this interaction, and he/she is tossed into a character inconvenience; accordingly, injury “sabotages the subject from any place of sureness, from any connection of information to their clairvoyant cycles and history, and all the while uncovers the imaginary idea of the sexual class to which each human subject is regardless doled out.” (Rose 29)

Judith Herman in, *Trauma and Recovery: The Aftermath of Violence-from Domestic Abuse to Political Terror* (1997), comments that "multiple times throughout the most recent century, a specific type of mental injury has been surfaced into public awareness" (9). Whenever it first was insanity that could dominate. In the time, there were different dependencies that became prevailing. The last time, it was the brutality in various structures including sexuality and abusive behavior at home. By gathering these sorts, Herman observes the starting points of injury idea which is "based upon an amalgamation of these three separate lines of examination" (9).

Judith Herman in "Injury and Literary Studies: Some Enabling Questions" (2006), comments that it is exceptionally intriguing to understand that "probably the most compelling and expansive new experiences about injury have come from a field that may seem, by all accounts, to be far eliminated from it: writing and abstract hypothesis" (1). Freud himself acquired the greater part of his essential psychoanalytic ideas and thoughts from abstract messages and he resented artists who could portray their musings easier than Freud himself, in their logical works. His excitement for composing is mainly depicted in his letters to his mates in which he related by far most of his clinical designs to imaginative works. In this letter Freud comments that how he tracked down Oedipus complex: "because of an extensive stretch of trial 'self-investigation', 'A solitary thought of general worth occurred to me. I have found, in my own case as well, [the peculiarity of] being infatuated with my mom and desirous of my dad, and I presently think of it as a widespread occasion in youth'" (Armstrong 18). Abstract texts were portrayal of truth for himself and the assessments of imaginative characters was a technique for understanding human direct, taking everything into account.

Armstrong communicates that Freud uses composing for thriving his psychoanalytical considerations, since he really wants certifiable confirmation for his contemplations, since he wishes to ensure an inescapable provenance for his portrayal of the action of dreams, and of the unaware character generally, his own personal memories can't persevere through the whole weight of check - especially to the degree that they, also, should be seen as reliant upon those very techniques of limitation and turning which treatment would ponder nature of each cerebrum research. Thusly, to underwrite his power at key centers, for instance, Freud places assets into a kind of friendly capital novel according to that presented by science - to be explicit, that of craftsmanship, and explicitly of shocking performance (Armstrong).

Artistic text and abstract characters will well mirror the properties of veritable injury that took the advantage of individual as they will have the choice to discuss the misery that the casualties can't communicate. Indeed, examining the harmed characters will assist with unbelievable articulations and "since the injury of imaginary people happen in a profoundly controlled, creative way in the scholarly world, the effect of imaginary people's injury on the reader is considerably more intervened and controlled" (Hwangbo 5). The readers of the artistic pieces use them to develop their perception of their own internal lives and thusly they achieve a kind of self-exposure. Casualties, by changing their awful and unsayable memories into depiction, will find a reducing approach at any rate to beat

their wounds. In such a way, show and theater are considered as a proper kind to inspect injury and its effects on humankind and society. In addition, acts drive the group to jump significantly into the layers of the book and begin to distinguish and comprehend the characters that are assuming their parts.

Patrick Duggan, in his paper, "Feeling Performance, Remembering Trauma" (2007), clarifies how seeing a demonstration understands injury in his life. He comments that "theater more than some other work of art, is impeccably positioned to endeavor an exchange with injury" (46) because of actual elements of characters and setting which improved intrapersonal joins. Armstrong guarantees that the issue of therapy and misfortune can work with one another aiding clairvoyant wounds like injury, since "both deal a type of mystic cleanliness in which the subdued can be delighted securely and without danger to either the social request or the singular inner self" (29).

IV. Approach and Methodology

Sigmund Freud, in his prior phases of psychoanalytic hypothesis, contends that the injury was on a very basic level viewed as an intrusion of energy worried about awful impacts. Inner self behaves like a defensive covering and forestalls the impact of the outside boosts on the mind. Whenever this defensive covering breaks, a ton of excitations go into the mind and their energy ought to be reestablished; sound self image diverts this excitation into something different, in any case it subdued it into the oblivious and this is the explanation of anxiety; this is what Freud creates as the 'awful hypothesis of hypochondria'. As per the contention of Freud about injury, horrible accidents are set off to the subject's mind; notwithstanding, it isn't the outside state of the occasion that is important, indeed, something occurs inside the mind. The significance of this review and any remaining works that include injury is, first, to understand injury and how it has occurred to the characters. Additionally, it would be acknowledged how writing and scholarly analysis offer components to follow and investigate casualties experiencing injury.

Caruth comments, "Freud's curious strength was to express out loud whatever couldn't be said, or if nothing else to endeavor to say it, subsequently declining to be quiet in face of unsayable" (Trauma: Explorations 10). This study shows that how the fundamental characters of the chosen books couldn't be grasped by the social setting and how they got their distraught soul, soul, and actual bodies. Their present status of life shows the radical outcomes of various elements on them which can't be kept away from. Each character in the books addresses the outcomes of genuine condition on man and society that are inescapable and up and coming. Accordingly, a definitive reason to explore the thought of injury is to modify perusers' disposition with respect to the awful casualties.

Caruth and Felman call attention to this objective by "demanding the significance of tracking down better approaches to recognize the effect of occasions that must be known behind schedule and of paying attention to the force of encounters that must be communicated by implication" (Marder 2). Caruth features finding answers for grasp injury past clinical way, shows its secret truth to appreciate its effect, and to diminish the people in question. Additionally, Caruth accepts "ease[s] enduring as well as

open[s] in individual and local area, additional opportunities for change, a change that would recognize the unimaginable real factors to which horrendous experience takes the stand." (Explorations ix). In this paper, the characters experience the ill effects of difficult recollections of a horrible encounter and there is steady pressure between various elements remembering the general climate and their attitude for every book.

Cathy Caruth, an educator at Cornell University, is a powerful scholar on the thought of injury. She composed a book entitled as *Trauma: Explorations in Memory* (1995) in which she attempted to characterize injury exhaustively and to look at the effect of injury on the area of analysis, social science, and social investigations. In this book, she gives an entire outline with respect to the encounters of sufferings of injury. She explores talk and horrible parts in Freud's works. Also, she examines that injury can't be acknowledged right now that it happens and its persuasions are later on.

V. Discussion

A Forgotten History

The same mechanism can be seen in the novel in which the author depicts the trauma of history which is forgotten. Her mom's challenges living in an unfamiliar country as a widow are likewise delivered in various texts. Sharing memory, through narrating, is not just the unrefined substance for Tan's books, yet additionally designs a prolific field, for plan of personality. Through recollections of mothers, the American conceived kids gain an envisioned Chinese character; oftentimes, it is in struggle with their American ones. Mothers of Tan's books, as well as her own mom, are all among the original of settlers from China, who talk next to no English and feel socially estranged in their new setting. The girls, referenced in the books, are completely conceived and instructed in America, "within the microcultural design of family, the main means accessible for moms to guarantee ethnic coherence is to recall the past and to tell stories of what is remembered" (Ben Xu 2).

Ben Xu accepts that in managing memory account, it should be viewed as that every story might contain a twofold layer, one connected with "life-story" and the other connected with "existential perception" that it involves. "If the biography is set apart by an appearing reality, existential insight changes the relaxed day to day occasions into a working mindset or an existential worry that isn't self-evident" (4). This truly intends that in describing recollections of past, the genuine occasions are recalled, yet in addition the outer truth of the present is joined to them that makes them convincible, in the current condition. "Memory story does not address an ideal likeness the occasions it implies to depict. It goes past the reality of occasions to the assurance of their coherency as an existential circumstance, and this general image of life thusly appoints praiseworthy qualities to the occasions which are stirred in memory by a working mentality"(4). This citation communicates the worth of the discourse of memory in friendly connotations. Occurrences are deciphered with a review capacity of memory accounts; the choices are likewise made, in regards to the current view of past.

Through narrating, Chinese-conceived guardians give their family ancestry to the younger ages. In this way, the more youthful ages will acquire some compassion for their ancestors, the previous that they had in China, the fantasies that they brought to the United States. American-conceived children and girls are, apparently, liberated from the past that their folks abandoned in China. In any case, they are suspicious about past and their tribal land. They feel tormented by past, tormented by the secret related with the spot that they never truly knew; a past and a secret that existed exclusively in the memories of their folks' recollections. Keenly, Tan has utilized this methodology to portray her accounts. Every one of Tan's books have equal accounts, one connected with the past which is retold by moms, and in one case a stage sister who has returned from China; and the other is related with the current accounts of girls about the social contentions and distance, they feel in regards to the tribal legacy of their home which has been communicated to them through past recollections. The fact of the matter is that narrating plays a fundamental situation in production of a new, more Chinese character, rather than the past American one,

Essentially, the two forms of the accounts, mother's and little girl's are fundamental for uncovering the total story, including the agonizing insider facts, whether the aggravation is reduced or simply changes its unique situation. The two moms and little girls need to tell their renditions and pay attention to the others' variants to have all the data important to organize their own accounts in complete structure. Ladies (in these texts and overall) need each other to totally know themselves. (McDaniels 128)

Consequently, narrating is the main potential method for correspondence for estranged moms and girls. In this interaction, memory changes over into an instrument of addressing past pictures of China. Shockingly, in the trading of insider facts, situated toward the finish of the books, characters get a faultless knowledge about themselves and their Chinese personality. Sharing recollections, as oral chronicles, has been constantly viewed as a female demonstration of ending the quiet and underestimation. The design of the accounts exhibits the singular misfortunes of moms' life in China, as well as, the obscurities of social change. The demonstration of narrating complements the moms' solidarity in China where they were proposed to be undetectable and voiceless individuals. They recount their accounts to safeguard their hereditary history, as well as accentuating their social distinctions. Nonetheless, they wind up muffled in America, in light of the fact that their English isn't adequate and they feel socially distanced. Herman mentions:

The study of psychological trauma must constantly contend with this tendency to discredit the victim or to render her invisible. Throughout the history of the field, dispute has raged over whether patients with posttraumatic conditions are entitled to care and respect or deserving of contempt, whether they are genuinely suffering or malingering, whether their histories are true or false and, if false, whether imagined or maliciously fabricated. In spite of a vast literature documenting the phenomena of psychological trauma, debate still centers on the basic question of whether these phenomena are credible and real. (19).

It is not just the patients yet additionally the examiners of post-awful conditions whose believability is more than once tested. Clinicians who listen to excessively lengthy and too cautiously to damaged patients frequently become suspect among their partners, like tainted by contact. Examiners who seek after the field excessively far past the limits of traditional conviction are frequently exposed to a sort of expert confinement. To hold horrendous reality in awareness requires a social setting that certifies and safeguards the person in question and that joins casualty and observer in a normal coalition. For the singular casualty, this social setting is made by associations with companions, sweethearts, and family. For the bigger society, the social setting is made by political developments that give voice to the debilitated.

Herman's concept of Hyperarousal

The Bonesetter's Daughter (2001) describes mother-little girl clashes in an Asian-American family, where the mother's past is the way to mending mental wounds of the present. The story starts, rapidly, with the presentation of significant person of the book. The main character is Ruth Yang, a moderately aged Chinese-American lady who fills in as a professional writer; she experiences a baffling yearly muteness, which makes her quiet for a brief timeframe. Also, her life is under extraordinary tensions with variables like clients, her partner, Art and two girls and in particular, inability to make a shared compassion with her mom, LuLing, who compels her to speak with the phantom of her dead grandma. Then, the story immediately, moves to the vitally account which is the depiction of Ruth Young's life in America. In the story, LuLing's composition is found and this disturbs the normal life for Ruth; it is about past, when LuLing was still in China. Through reading LuLing's text, about her recollections in China, Ruth comes to get another discernment toward her life and attempts to tackle the contentions between her mom and herself. She begins to repair the issues she experiences in her day-to-day existence, and starts her own experimental writing with all faultless understanding that she has acquired about herself. Eventually, by thinking back and by the force of reviewing past recollections, Ruth has acquired another vision of future; as she composes the account of her mom and her grandma, she uncovers her vision, in the end expressions of the book:

They write about what happened, why it happened, how they can make other things happen. They write stories of things that are but should not have been. They write about what could have been, what still might be. They write of a past that can be changed. After all, Bao Bomu says: "what the past is but what we choose to remember?". They can choose not to hide it, to take what's broken, to feel the pain and know that it will heal. They know where happiness lies, not in a cave or a country, but in love and the freedom to give and take what has been there all along. Ruth remembers this as she writes a story. It is for her grandmother, for herself, for the little girl who became her mother. (*The Bonesetter's Daughter* 197)

Like Tan's different books, *The Bonesetter's Daughter* centers around the connection between mother and little girl; the plot goes before with the mother's past as a key to comprehend and recover the present, by the method for two related equal stories, one previously and the other in

present. The main subjects of the accounts may be the inadequacy of little girls to speak with their moms. LuLing, who finds the genuine personality of her babysitter, Precious Auntie, after her endeavored self-destruction, irredeemably attempts to interface with her ghost, to ask her genuine name. LuLing has failed to remember the genuine name of her babysitter and mourns, frantically, to figure out her name; she looks for a name and the point is to keep a common ground of character with her hereditary legacy, "Precious Auntie, what is our name? I generally intended to guarantee it as my own. Come assist me with recollecting. I'm not a young lady any longer. I'm not scared of apparitions. Might it be said that you are as yet distraught at me? Don't you remember me? I'm LuLing, your daughter" (*The Bonesetter's Daughter* 4). Strangely, saving this legacy is through revising the mother/girl relationship. These are ladies who are answerable for producing a feeling of aggregate personality and sending it to their girls; reviewing memory, as confession booth narrating, is viewed as a female space.

The character clashes are not limited to LuLing and her mother, as Chinese, yet they are likewise relevant to Ruth who has been born in America and considers herself an American. Ruth is pained, humiliated and embarrassed by her mother's Chinese way of behaving and condemns her for her failure to acclimatize with the American culture, "her mother lacked the ability to say Ruth's name right. It used to humiliate Ruth when she yelled for her all over the block. 'Lootie! Lootie!' Why had her mom picked a name with sounds she couldn't pronounce?" (*The Bonesetter's Daughter* 24). Her shame is heightened as she is viewed as equivalent to her mom, by others; they recognize her with LuLing, besides for the situation that she can communicate in English. She must be "LuLing's mouthpiece" and become "English-speaking Mrs. LuLing Young" on the telephone" (*The Bonesetter's Daughter* 24). This would plainly show the questionable condition of transient kids. Regardless of how hard they endeavor, they are joined to their public culture, with an imperceptible string; this amplifies their disarray.

Eyerman recommends that memory is the result of "symbolic collaborations, account and discourse"; and this implies that it very well may be archived in a composed structure, as well as oral structure (162). By employing somebody to decipher the mother's original copy and finding the genuine name of the grandma, the clever pushes toward a common correspondence, which depends on the development of a joint personality, "Precious Auntie had a place with a family. LuLing had a place with that equivalent family, and Ruth had a place with them both. The family name had been there from the start, similar to a bone trapped in the fissure of a gorge" (*The Bonesetter's Daughter* 196). Gradually, Ruth regards her tribal inheritance that should be sent to her by the method for mothers and their accounts of past;

Herman notes that Patients experience the ill effects of a mix of summed up uneasiness side effects and explicit feelings of trepidation. They don't have an ordinary "pattern" level of caution yet loosened up consideration. All things considered, they have a raised pattern of excitement: their bodies are dependably watching out for risk. They likewise have an outrageous surprise reaction to unforeseen boosts, as well as an extraordinary response to explicit improvements related with the horrendous accident. It likewise gives the idea that damaged individuals

can't "block out" monotonous boosts that others would see as only irritating; rather, they answer every redundancy like it were a new, and risky, shock. The expansion in excitement endures during rest as well as in the waking state, coming about innumerable kinds of rest aggravation.

Here, past turns into the wellspring of recovery and common discernment for individuals from a transient family, which was taken steps to break. Ruth finds the solution to her philosophical inquiries regarding life. Strangely, this understanding has a place with a female circle and its teachers are ladies who share their recollections with their girls, to shield them from risks of life. Dissimilar to Tan's different books, which depend on oral accounts of moms, this story creates by the demonstration of archiving past. Nonetheless, the composed word effectively proceeds as the friend in need of tribal recollections and jelly the historical backdrop of a family and in bigger scope, a country. *The Bonesetter's Daughter*, this longing to get back is apparent as an inclination toward composing Chinese calligraphy as a legacy. Incredibly, Tan's books make a feeling of shared personality by the idea of country, and makes it seriously entertaining that formation of character happens in American conceived kids who appear to be outsider with the upsides of their tribal land. Memory accounts give a fruitful ground to a shared exchange among various ages; as though it is just through narrating that the confidential discourse of memory is changed over into a public significant exchange and the lost feeling of character is recaptured among traveler networks:

Yuan Yuan, in *The Semiotics of China Narratives in the Con /texts of Kingston and Tan* investigates the meaning of China, as a homeland for characters of the novels. It is suggested that as China narratives are recollection of past, they are open to elucidation and amendment, Their China narratives emerge in the other cultural context informed by a complex process of translation, translocation, and transfiguration of the original experiences in China. In fact, China experiences are generally transfigured into China narratives only after they have lost their reference to China; thus they are related more to the present American situation than to their original context in Chinese society. (*The Bonesetter's Daughter* 142)

This makes sense of the assorted depiction of China, in texts of outsiders. The envisioning of records, in many texts is exceptionally reliant upon the precision of recalled recollections and the setting of recalling. This makes contorted and disconnected pictures of China in the books of Tan, where country turns into the colorful spot of recovery and misfortune, at the same time. The setting-based element of reviewing guarantees the different corrections of China encounters, in which memories of home are changed to match the current requests. Memory's fraudulent stunts would reinforce this cycle. Yuan trusts that the technique of reviewing, for moms, is a desultory one and it is connected with the setting of moms' lives; a similar interaction is a nonexistent one for American conceived girls.

In *The Bonesetter's Daughter*, the method involved with reviewing memory is traumatic to such an extent that LuLing, much of the time, endeavors to end it all to sidestep the weight of memory, "she dropped through the window. Why she was inclining out, I don't have the foggiest idea. Yet,

she hit the concrete. The first floor woman called the ambulance" (*The Bonesetter's Daughter* 82). Each time that she attempts to recollect her past, maybe she faces all the enduring of past, once more. Attempting to review past is the discipline for failing to remember the name of her mom. She makes a solid attempt to recollect everything about her past by keeping in touch with them in a Chinese record. As she comprehends that something is off about her memorable ability, she composes the sentence again and again, "These are the things I should not forget" (*The Bonesetter's Daughter* 86).

By addressing the secret of her mom's name, LuLing begins to feel calm; her fastidious endeavors to recall the previous changes to a more agreeable demonstration of recollecting the happy snapshots of her life, "and however, her mom actually recalls the past, she has started to transform it. She doesn't relate the miserable parts. She just was adored incredibly, much. She recollects that to Bao Bomu she was the justification for life itself" (*The Bonesetter's Daughter* 196). In this story, Alzheimer illness turns into the wellspring of reclamation for LuLing and Ruth, as the two of them might fail to remember their harshness toward one another:

Maybe there was an explanation her mom had been so troublesome when Ruth was growing up, why she had discussed reviles and apparitions and dangers to commit suicide. Dementia was her mom's reclamation, and God would pardon them both for having harmed each other every one of these years. (*The Bonesetter's Daughter* 54)

The last pages of the novel end with a work to record the recollections of her grandma's past, by Ruth. Here, reporting memory changes over into a healing to rejoin with her familial legacy, they compose of a past that can be changed. All things considered, Bao Bomu says, "what is the past, yet what we decide to recall? They can decide not to conceal it, to take which's messed up, to feel the aggravation and realize that it will mend. They know where bliss lies, not in a cavern or a nation, but rather enamored and the opportunity to compromise what has been there all along" (*The Bonesetter's Daughter* 197). This exhibits the desultory nature of memory; it has an ability to be explained in present, separate from the setting of occurrence; it makes memory act dually, as a therapeutic or a deadly danger. The reviewing specialist decides the idea of recollections. Then again, the likelihood to neglect is viewed as a remedy for characters that have abused one another. Notwithstanding, the aftereffect of the meticulous course of reviewing recollections is constitution of a feeling of compassion, among characters of the book. This feeling of adoration, love and having a place with a similar culture is the product of creating an aggregate personality among characters.

The psyche of LuLing is engrossed with recalling the name that her mom gave her, when she ended it all, in the day of LuLing's wedding. That name showed the genuine name of the mother and relegated a significance to her self-destruction. Curiously, the demise and the disclosure of its explanation are established in character. By day-to-day careful work to recollect the name of her mom, whom she believed was her caretaker, LuLing goes through her awful past again and again "yet there is one name I can't recall. It is there in the most seasoned layer of my memory, and I can't recover it. Multiple times I have gone over that morning when Precious Auntie composed it down" (*The*

Bonesetters' Daughter 1). In this story dementia or losing memory is taken as an identical to destruction, in time, "Ruth recalls how her mom used to discuss kicking the bucket, by revile or her own hand. She felt constantly the inclination, not until she started to freak out, the memory web that held her burdens set up. What's more, however her mom actually recalls the past, she has started to change it" (*The Bonesetters' Daughter* 196). When the mystery is enlightened and the name of grandma is found, they will exist in the field of history, to be recollected, "Ruth started to cry. Her grandma had a name. Gu Liu Xin. She had existed. She still existed" (*The Bonesetters' Daughter* 195). This demonstrates the anxiety toward evaporating from time. The deficiency of memory gives off an impression of being equivalent to losing extraordinary Chinese personality, in view of familial legacy. In public scale, losing recollections of a predefined part of society compares public avoidance, ever. Thus, power relations guarantee safeguarding and communicating a specific kind of memory.

The idea of apparition has additionally had this book. Ruth, the principal character of the novel, who is accepted to have mystical limits in speaking with phantoms by composing their words on a plate of sand, grows up to be a professional writer. She utilizes her inventive gifts to compose accounts of others, while her yearly muteness is the image of her powerlessness to talk for her and keep in touch with her own rendition of the story. Her actual personality was uncovered from the caverns of memory, and it streaked into LuLing's delicate brain briefly, similar to a meteorite. Basically, apparitions look like a condition of perplexity, in the existence of transitory subjects. Their uncertain personality is the reason for public and familial contentions. At the same time, apparitions demonstrate the violent mental state of foreigners. Notwithstanding, they assist Ruth with experiencing her genuine personality. The phantom of her grandma assists Ruth with securing another character. Luling's endeavors are productive and save the family values, from end in time. Ruth can know these ladies who are in her bones and who make up her personality, finally. Furthermore, in finding her legacy, Ruth can reveal her own actual character and compose for herself, as opposed to for other people. She is at this point not a professional writer, however, she asserts that the phantom of Precious Auntie is assisting her with finding her own voice, "and one next to the other, Ruth and her grandma start words stream. They have turned into the equivalent person" (*The Bonesetters' Daughter* 197). Once more, the straightforward nature of phantoms and their intangibility is the indication of the questionable status of traveler networks. They are available and missing in the socio-social exercises of host country. Ruth's muteness is one more indication of her imperceptibility in diasporic drained of her life. Indeed, even her occupation stresses her undetectable status; she is a professional writer who engraves the thoughts of others, latently. She is totally caught up in the host culture, as it were, that she has lost her valid presence; Ruth recaptures her actual personality by composing her own account.

All of three stories, which are under the investigation in this exploration, have a familial mystery that redirects life of the characters, everlastingly; insider facts are set off by the demise of one individual from the family. Criticalness to review past recollections is a direct result of the anxiety toward public abolishment. Neglecting or demise could

prompt personality misfortune, in individual or public scale. Books of Tan utilize the technique of traumatized memory, through narrating, for development of a common personality; it is thought to be the changing variable, in traveler networks.

Terror and Fear, the Main Elements of The Kitchen God's Wife

The Kitchen God's Wife is additionally basically the same as different works of Tan, in depicting the age gap among settlers. Once more, there is Pearl who is born in America, yet is brought up in a family with Chinese traditions, continuously becoming possibly the most important factor. Her concern lies in the middle of between the spaces of American and Chinese culture, where there is a ubiquitous tension among American and Chinese life. All along, the confusions that outcomes from being a Chinese-American, are obvious. Pearl feels more American than Chinese, and she is hitched to an American. The huge void among characters, felt by Pearl, is set apart by the distance she feels with her mom who is the similarity of Chinese personality and beginning. "It makes me insane, paying attention to her different speculation, the manner in which religion, medication and strange notion all converge with her own convictions. She places no confidence in others' logic" (29).

Pearl who has been brought up in an American setting feels "silly, participating in a custom that looks bad to me", in Grand Aunties burial service (44). The construction of the story is additionally agreed with the perplexities of the significant person of the novel, in speaking with her mom and her familial past. It begins with Pearl's perspective, then, it is proceeded almost to the furthest limit of the original by her mom's perspective and finishes with a part described by Pearl, which commends their gathering as a genuine mother and little girl. Albeit, the mystery has been uncovered and Pearl is familiar with her actual personality, there is a surge of satisfaction in their souls, "and now my mom and I were both laughing" (400). The story closes with a visit to China, to fix Pearl with Chinese medication which represents her re-visitation of her Chinese beginning. Over this excursion, a perfect aggregate character is shaped. It is intriguing to take note of that the referenced aggregate character resists public social

Nanking, about duck kidneys she ate there once and has never had since... For Helen, except for those duck kidneys, it was nothing worthwhile to keep in her mind|| (218-9). Perceiving that the same incident is recalled differently by Helen amuses Winnie, but she is unconscious of the fact that there is a thorny mental strife at progress to forget the traumatic events of past, by Helen. Memory and amnesia may stand at the extremes of the same spectrum, as a defense mechanism, in ensuring the integrity of self. Helen tries hard to forget; thus, amnesia becomes her healing cure, whereas, this solution is recalling exact details of past, for Winnie. Analyzing these characters, vividly, explains the discursive nature of memory and its influence in social affairs. Both of them implicate memory to create a sense of wholeness, yet by different methods. Not to forget that memory is a devious discourse and no one might be completely positive of its veracity. Contextuality of memory, in adjusting itself with the present and current conditions of recalling individual, is another significant point, detectable

in this novel. Winnie who remembers the happy moments of her past feels very sad and concludes that it is the nature of memory to change overtime. "I do not know why something that made me so happy then feels so sad now. Maybe that is the way it is with the best memories" (349).

Herman's work characterized PTSD as the immediate consequence of an experience with an occasion that overpowers one's versatile reactions to life combined with vulnerability and fear (Herman). However, Herman hypothesizes that weakness and fear are not adequate to clear up the singular's response for a horrendous mishap. Reaction to danger and risk is an inborn piece of the human condition, and every person has their own course of opposition against a danger (Herman). Accordingly, Herman accepted that sadness was not characterized by only the failure to act, at the same time, while acting, there is no expectation for change.

Hyperarousal

The point of convergence of *The Kitchen God's Wife* is likewise confidential, which should be uncovered after a while. Winnie, who is compromised by her long-life companion to uncover the insider facts of past, is compelled to go through a confession demonstration of reviewing recollections; at last, her most tragic mystery is revealed. She tells her little girl, Pearl, who feels alienated with her Chinese qualities, about her genuine personality; it is a terrifying mystery. She realizes that she will carry catastrophe to her girl's life, by uncovering the puzzle of past. She is compelled to admit and let her little girl know that his father is not Jimmie, yet an oppressive Chinese man, Wen Fu, who was once her husband and assaulted her when she got separated; she was assaulted, brutally, with a weapon on her head. It is solely after the death of Wen Fu, that Winnie gets the boldness to admit the truth of Olivia's life. The confession booth nature of uncovering mysteries in this story is connected with home and the longing to join genuinely with it, to acquire a genuine Chinese way of life as Helen specifies, "we ought to clear every one of the lies out of our life, tell everybody our actual circumstance... It makes a difference more to come clean, not to go to the following scene with such countless falsehoods. How might I have a gravestone that says I was brought into the world in 1919? Everybody will snicker at me behind my dead back" (79). The story winds up with turning China to fix Pearl, truly, yet additionally intellectually.

This novel could likewise be viewed as a confession booth novel, on the grounds that the plot of the story is interlaced with past secrets that should be exposed. In light of Chinese custom, leaving this world with numerous mysteries will inconvenience the following manifestation of soul and the apparition will meander everlastingly, not knowing what to do. The huge place of admission in Chinese stories is that it lays out another order in life of characters and creates a clever personality for them. In spite of the fact that, Olivia learns the severe mystery of her actual character, she will go to China to rejoin with her past. This excursion will reclaim her with a perfect skilled Chinese character. The presence of phantom in Chinese practice is normally connected with the disquiet of the apparition, advance notice individuals or attempting to vindicate. Despite the fact that it isn't ruling in that frame of mind of *The Kitchen God's Wife*, phantoms are a huge piece of story.

It was a typical conviction among Chinese to believe that an avenging phantom might take others to the next world and obliterate them. This issue may be portrayed in this story; as a youngster, Winnie generally feels that —it was the dead second spouse so desirous of my mom. Her apparition returned and took my mom away|| (109). Having confidence in the chance of dynamic job of ghosts means that past is an indistinguishable piece of present. Past is the deciding variable that controls the future; subsequently, the fortune of characters is affected by their past and still suffer from the sense of trauma.

The Kitchen God's Wife additionally benefits the personal components, to confirm the occurrences of the story. Again, the difficulty of the existence in China, returning to America, abandoning two kids and a gathering with an alienated little girl is the focal subject of the book. The most self-portraying component in *The Kitchen God's Wife*, be that as it may, likely could be the person and the narrative of Winnie Louie, which is like Tan's own mom, Daisy Tan who encountered a lamentable life, prior to moving to America and abandoning her kids. Tan, imaginatively challenges the veracity of history by comparing recollections of Winnie and Helen, in the story. These two characters, who have maintained each other's mystery in their previous existences, appear to have changed adaptations of recollections, with respect to past records. Winnie is the person who reviews the agonizing recollections of past and considers how Helen could fail to remember them, with such ease. The legitimacy of past is subverted in the story by presence of different renditions of recollections, which all have the cases of information and veracity, "I didn't contend... How she generally recollects things wrong, in every case better compared to what truly happened" (78).

Kitchen God's Wife is likewise about the frantic endeavors of a lady to be heard among harmful voices around her. Winnie, who has lost her youngsters in China and has gotten away from the oppression of a horrible spouse, is upset to the point that she even wouldn't even come close to imparting the recollections of her past to her girl; it is solely after the demise of Wen Fu that she gets the boldness to come clean of her life. Albeit the story is stacked with numerous instances of quietness and mistreatment, the principal model is packed in the account of Kitchen god which looks like the tale of Winnie's life. In Chinese form of the narrative of *Kitchen God's Wife*, the Kitchen God turns into the god, despite the fact that he has been a hopeless spouse. He decides the karma and the thriving of every individual. Be that as it may, toward the finish of the story, Winnie who was generally in anxiety toward setting a misfortune by Kitchen God is currently liberated from the oppression of her significant other; she takes a stab at correcting this trepidation by making her own goddesses of karma and changes the name of the sculpture:

So I bought that mistake. I fixed it. I used my gold paints and wrote her name on the bottom. And Helen bought good incense, not the cheap brand, but the best. I could see this lady statue in her new house, the red temple altar with two candlesticks lighting up her face from both sides. She would live there, but no one would call her Mrs. Kitchen God. Why would she want to be called that, now that she and her husband are divorced? (414)

Strangely, Winnie attempts to change Chinese legend to suit it with her own circumstance. By changing the finish of the story, Winnie produces her own form of qualification and gains an identity insistence. This shows that even the long-held fantasies and conventional stories are controlled, to appear to be legit. In a man centric culture like Chinese, ladies are the objective of the vast majority of underestimating acts. Winnie, who is restricted by her profound feelings of trepidation, figures out how to end the deadening quietness, by changing Chinese fantasy into a fragmentary female tale. The last section of the story is called "Sorrowfree", and it is the name that Winnie relegates to the little sculpture; it is the similarity of her desire to remain everlastingly with her girl, Pearl, and pay attention to her accounts. The last part of the novel is the quintessence of Tan's books, wherein ladies begin to talk and make their own accounts, where the quiet is broken and ladies determine for their own destiny. This completion, celebrated by the genuine remaking of mother/girl relationship, is likewise an extremely hopeful women's activist consummation; here, the lady can verbalize her right situation on the planet. In this story, a lady is composing the individual history of her own, in a female example. She likewise gets the boldness to redirect public manly presumptions. Tan, insightfully, revamps the customary public fantasy to develop a novel diasporic circle, which upsets qualified verifiable stories. Narrating, as a strong social instrument, can possibly situate ladies amidst social talks, by moving the genealogical legacy to the future. It has the staff of the talk of history in confirming past.

While the client might feel more secure in her body after adjustment, until the memory is utilized it will stay in "unassembled brain chaos" (Siegel 154). Mind filter research illuminates us that tragic memory is encoded basically as implied memory: body, sense, and close to home memory. Subsequently, the survivor should survey and handle the account, in this manner connecting the sensations, feelings, and recollections together to make an intelligible entirety (Fisher and Ogden). Crafted by recognition and grieving cannot be skipped; there is general arrangement in the traumatology local area that later security and adjustment, the actual injury should be defied (Cloitre et al.). Numerous trauma experts depict this stage as openness treatment or injury centered stories. This can be hard to assist the client with participating in, particularly for the people who are profoundly settled in the evasion side effects of the injury.

The quiet that shrouds Pearl is not, however, significant or diverse as her mom's seems to be, yet Pearl's confusion is all around as crippling as the disease that she disguises from her mom. Not at all like Winnie, whose quietness darkens the past, Pearl endeavors to nullify the present. She rejects her cousin Mary's endeavors to be strong, driving Mary into outrageous hesitance about words and activities that could propose that Pearl isn't well. Among Pearl and her significant other Phil, the quietness appears as close refusal that she has a degenerative problem, which they allude to at a slant as her "ailment." They do not specify the way that their new house is a one-story structure with wide corridors that can oblige a wheelchair if essential. They talk about her sickness in their own confidential code. Also, in spite of the fact that Pearl has affected the quiet that presently encompasses her, she finds it alarming that Phil can so totally imagine that their life is typical, while she —

who wants that business as usual more than he does — worries peacefully, unfit to verbalize her necessities or the purposes behind her disappointments. "[Now] I can't let him know what I truly feel . . . the most awful part is the point at which I recall . . . that I am living in a limbo land called reduction" (28). Intensifying the separation that Pearl feels since she can never again talk about her condition with Phil is her developing restlessness at having kept the mystery from her mom for quite a long time. Pearl's quiet denies her of the daily reassurance that she pines for from the two individuals from whom she most necessities it. In addition, she is consumed with culpability on the grounds that Winnie is the main individual from their more distant family who stays ignorant about the mystery and its suggestions.

Both Winnie and Pearl should recover their voices. Since every lady's quiet is an essential element of her relationship with different, they should break their hushes together and together they should talk out loud those contemplations and stories that they have hidden for such a long time. Just as they share their lives with one another can they fix the break between them that has broadened consistently since Jimmy Louie died.

For Winnie, the demonstration of breaking the quietness in which her voice is wrapped is a muddled cycle since she is doubly voiceless. From quite a while ago, in the Confucian culture of her country, she was quieted in view of her orientation; in her American present, she is hushed by a predominant culture that minimizes settlers like her. Winnie's powerlessness to recount her story is caused not just by the disgrace that she actually conveys with her from the catastrophe of her most memorable marriage, yet additionally by her insight that she doesn't have the foggiest idea how to talk like anybody other than a worker. Indeed, even her completely American little girl foolishly adds to Winnie's muteness by demanding smugly that Winnie figure out how to let her companions know that Pearl is a "discourse and language clinician for kids with moderate to serious informative problems" (82). Unfit to contort her tongue around the outsider polysyllabic wording, Winnie stresses that her little girl will trust her to be unintelligent or slow-witted. Winnie's trepidation is a side effect of her frailty, which is the most deceptively disastrous result of her quiet; for in the event that the shortfall of a voice bars admittance to control, the absence of force, thus, delivers a singular quiet.

3- Conclusions

The social reading of memory and tragedy in scholarly texts shows that the most common way of reviewing past is firmly impacted by the social examples of a general public and memory effectively is participated in line of social items. Memory accounts are among a wide range of items, in view of connection of memory and other digressive discourses. Memory works in various socio-social levels and results in verbalization of heterogeneous types of information. Memory is a continuous mental cycle as opposed to an uninvolved impression of previous encounters or a bunch of frozen realities, in time. To be sure, memory and creative mind are firmly intertwined and our memory of what has preceded, constantly, designs our assumptions for what will follow. In relocation writing, the intricacy of the most common way of reviewing strengthens as diasporic personalities are the super durable outskirts of social

developments. Apparently, memory's part in explanation of transient personality is a fated and special one; this makes it ready for breaking down the confounded course of reviewing with regards to relocation.

Disengagement from one's home would produce a rich setting for thriving recollections of past in an imaginative technique. Memory accounts, particularly, transitory memory stories utilize this amazing chance to manage past, imaginatively. This would involve in developing edges of reference, in which the setting bound nature of personality arrangement process is delineated. Through recognizing character transforms, one effectively comprehends that disengagement from one's home would bring about personality crashes. Despite the fact that planning an overall rule out of this examination is a dark and dangerous undertaking, however, the discoveries of this exploration could be utilized to explain pivotal standards about the transitory memory stories; it would bring about making new transient hypotheses, in the field of memory studies.

Memory and tragedy, as two interrelated discourses, similarly guarantee to address past; since the two of them use stories for the purpose of getting a handle on it, both of these discourses are tested by the inquiries in regards to the authenticity and battle for control, in light of the fact that both have lost their associations with the real world and truth. The acquired understanding is a contestable information that works elaborately to rule the current discourses. Amy Tan's solid statement of tragic experiences, regardless of her utilization of imagination is based on the journey to create a common aggregate character among characters of her books and variety of character's accounts. The case of tragic experiences is sustained by Tan's enormous use of personal data, as she demands the veracity of her accounts, through her successive meetings about her family's past. As every last bit of her books depends on the oral customary procedures of sharing recollections by individuals from various ages, it is apparent that she attempts to worship the detached and undocumented history of her characters, as private recollections, to debate the declarations of persistent and homogeneous authority history.

References

- Booker, M. Keith. *A Practical Introduction to Literary Theory and Criticism*. New York: Longman, 1996.
- Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: Johns Hopkins University Press, 1996.
- ---. *Trauma: Exploration in Memory*. Baltimore: Johns Hopkins University Press, 1995.
- Duggan, Patrick. "Feeling Performance, Remembering Trauma". Platform 2.2 (2007): 44-58. Web. 20 Dec 2012.
- Ewen, Robert B. *An Introduction to Theories of Psychoanalysis*. New Jersey: Lawrence Earlbaum Associates, 2003.
- Felman, Shoshana. *Literature and Psychoanalysis: The Question of Reading, Otherwise* Baltimore: Johns Hopkins University, 1982. Print.
- Felman, Shoshana and Dori Laub, M.D. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. New York: Routledge, 1992. Print
- Freud, Sigmund. *The Interpretation of Dreams*, trans. by James Strachey. New York: Basic Books Inc., 1955.
- ---. *Beyond the Pleasure Principle*, trans. James Strachey. New York: Bantam Books, 1959.
- ---. "Three Essays on the Theory of Sexuality." 1905. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*.
- ---. "Neurosis". *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, 1907.
- Heller, Sharon. *Freud: A to Z*. New Jersey: John Wiley and Sons, Inc., 2005.
- Herman, Judith. *Trauma and Recovery: The Aftermath of Violence – from Domestic Abuse to Political Terror*. New York: Perseus Books Group, 1992.
- Hindan, Michael. "After Beckett; The Plays Of Pinter, Stoppard, And Shepard." *Contemporary Literature*: 27, 3. (400-408), 1986.
- Hwangbo, Kyeong. "Trauma, Narrative, and the Marginal Self in Selected Contemporary American Novels". Diss. U of Florida, 2004. PDF file.
- Lee, Rose Hum. *The Chinese in the United States of America*. Hong Kong: Hong Kong University Press, 1960.
- Marder, Elissa. "Trauma and Literary Studies". *Reading On*. 1.1 (2006): 1-6. Web. 12 Feb 2013. <<http://readingon.library.emory.edu/issue1/articles/Marder.pdf>>.
- Micale, Mark S., and Paul Lerner. ed. *Traumatic Pasts, History, Psychiatry, and Trauma in Modern Age, 1870-1930*. New York: CUP, 2001. PDF file.
- Scarry, Elaine. *The Body in Pain: The Making and Unmaking of the World*. New York: Oxford University Press, 1985.
- Sieff, Daniel F. *Understanding and Healing Emotional Trauma: Conversations with Pioneering Clinicians and Researchers*. New York: Routledge, 2015.
- Spiers, Thom, ed. *Trauma: A Practitioner's Guide to Counselling*. New York: Taylor and Francis Inc., 2001.
- Tan, Amy. *The Bonesetter's Daughter*. Reader Works™Publisher, Over Drive, Inc. www.readerworks.com.
- ---. *The Kitchen God's Wife*. New York: Penguin Group, 1991.
- Yuan, Yuan. "The Semiotics of China Narratives in the Con/texts of Kingston and Tan" in *Modern Critical Views: Amy Tan*. Ed. Harold Bloom. New York: Chelsea House, 2009. 151-164.