

CHAPTER IV

DATA ANALYSIS

This chapter presents data analysis in sequence of quotations complemented with descriptions and explanations using the previous related theories, namely ambivalent identity theory. The conflicts faced by Kwei-Lan are affected by both East and West cultures. Both cultures influence the characterization of Kwei-Lan in the story. This analysis aims to explain the construction of Kwei-Lan's ambivalence identity through her internal and external conflicts. Moreover, the conflicts seem to emerge and threaten Kwei-Lan's original Chinese identity. The data analysis of this study focuses on the main character, Kwei-Lan, the conflicts she faces, and how the conflicts construct her ambivalent identity.

4.1 Conflicts Faced by Kwei-Lan

Conflict is a part of life that cannot be avoided within this novel. This is evidently seen in "East Wind West Wind" that Kwei-LAN was betrothed by her parents with the young man that study abroad. Kwei-Lan feels the confusion in choosing which culture she should uphold. The traditional influences her as a character, while at the same time weakens her social position in terms of equality. The story depicts the belief that a woman should have the rights to do things, even in the social movement. Men and women should walk along together under the social bond the society builds. There should not be such patriarchal system holds to limit

women's position. The modernity of the husband shows how men and women should be under the social relationship of marriage. The story unravels how Kwei-Lan should not be restricted by boundaries and that freedom belongs to her. The analysis is divided in two parts; the conflicts come from the side of both East and West.

4.1.1 Chinese Patriarchal Tradition

Here, the mother practices the tradition of foot-binding and other traditional customs required for the most of Chinese women. Later, it makes Kwei-long unable to go anywhere and be an obedience housewife instead. Moreover, she is surrounded by mostly household matters. Kwei-Lan feels the discomfort somehow, but she has no right to choose. The discomfort comes around since the core of patriarchy itself is the priority over the male and dominance of men. Women are subjugated all the way within the notion of “women are inferior to men”. The mother, who is also the victim of the customs, has experienced the dynamic of patriarchy herself. It is shown when Kwei-Lan has to behave in front of the elders (the father, the brother, and all male siblings – and older female relatives that have such position in the family, according to the status of the husband) (David 2009:22). When in front of the father and the brother she should be in perfect all the time, since men are superior to the women during Ancient China period. Women in such restriction situation are unable to do any struggle against the force of the tradition as the tradition held along the family generations. Silence is the only weapon they could have.

4.1.1.1 Kwei-Lan's Internal Conflict of Chinese Patriarchal Tradition

Kwei-lan is a victim of patriarchy, indeed. She tries to reject the Chinese patriarchal tradition in her own way. Even though she has a chance to resist it, all she does in the end is only silence. The internal conflict here comes from her belief in the family tradition and her confusion toward new ideas applied by her husband in their marriage. In China's culture, there is almost no bravery of a woman, nor a little struggle of emancipation revealed. All women are depicted as a slave to the husband, and men are depicted as the dominant actor in the whole society. Since then, Chinese women have been described as the obedient ones. Here, it can be seen that Kwei-Lan oppressed all the way. She has to take so much effort to pass by the conflicts which make her suffer inside her heart. It is the men then that have the freedom of expressing their own thoughts and make them right away. That can be seen in the quotation below:

You know that for five hundred years my revered ancestors have lived in this age-old city of the Middle Kingdom. Not one of the August ones was modern; nor did he have a desire to change himself (Buck, 1930: 3).

From the quotation above, the ancestors of Kwei-Lan is the age-old city of the Middle Kingdom. The tradition was originated from a long time ago, thus the people need to follow the rule. Here, since the tradition characterizes the people as Homi Bhabha (1994) said in his *Location of Culture*, they have no courage to change it as modern as the West done. To the Kwei-lan's family, civilization comes only from the Chinese tradition built by the ancestors, the Kings. To be modern is to be polluted by

the new values unnecessary that can diminish the existence of the Chinese tradition itself. This is what Kwei-Lan's family upholds for. These statements can be strengthened by quotation below:

I will tell him how I love him. Not, you mind, in the brazen words copied from the rapacious West. But in hidden words like these, "My lord, did you mark this day how the dawn began? It was as if the dull earth leaped to meet the sun. Darkness. Then a mighty lift of light like a burst of music! My dear lord, I am thy dull earth, waiting. (Buck , 1930:5)

Based on the quotation, Kwei-Lan can be seen having a great desire of loving her husband the way she is. She wants to convey her love within the tradition is going on, in the manner of Chinese ancestral way. In fact, she is a traditional Chinese woman that seems having incompatibility to the husband who accustoms to Western culture. To this extent, then Kwei-Lan grows in such artificial way while the husband grows in the modern one since he lives in America for over 12 years. He has learned the way the West people think and act. In other words, the husband has experienced mimicry and he adopts the new culture. That is why, even though Kwei-Lan desires to apply any traditional customs, seems like the husband could not really see her doing acceptable. He prefers things more modern.

My mother is a wise woman. When at the age of ten I ceased to be a child and became a maiden, she said to me these words.
(Buck, 1930 : 5)

The mother is the person who builds up Kwei-Lan's characteristic as an obedient woman. The mother educated her in the way of patrilineal family that also makes the mother as a victim of patriarchy. Instead of refusing the tradition, the

mother chooses to conform it and pass it on to the next generations. She pressures Kwei-Lan to the extent that she cannot even say “no” because becoming a child means that there will be such manners in front of the elders. To the parents, Kwei-Lan should not rebel and follow the advices who come to her. Meanwhile, to become a maiden means that Kwei-Lan has to follow all the tradition holds for Chinese women in order to make the husband loves her, as stated by David (2009:22) that there is father’s authority towards all the social system. Such tradition like foot-binding and all the mystical things require being looked at. This statement can be strengthened by this quotation below:

You have been taught to play that ancient harp whose strings have been swept by generations of our women for the delight of their lords. Your fingers are skillful, and your nails are long. You have even been taught the most famous verses of the old poets, and you can sing them sweetly to your harp. I cannot see how even your mother-in-law will find anything lacking in my work. Unless you should bear no son! But I will go to the temple and present the goddess with a gift, should you pass the first year without conception." (Buck, 1930 : 11)

The mother tries to give opinion to Kwei-Lan, remembering her upon the issue that Kwei-Lan has the status of an Ancestral Chinese woman. All Kwei-Lan does have to resemble the family that has higher status as scholar in the society. She requires showing the aristocratic life the family has been taught to her as well. The mother explains that as a Chinese woman, Kwei-Lan should be skilled like the mother has taught to. The mother declares that as a Chinese woman, Kwei-Lan must have expertise to play the ancient harp. Having such skill is not enough; she must be able to make the husband feels comfortable staying with her. She has to be a good wife by

preparing all the things needed for the sake of the husband. The mother has also been taught how to be a good Chinese woman in order to make the mother-in law proud of her. Here, the proof of Chinese patriarchal condition can be seen from such kind of scene in the novel.

I ask you, My Sister, with years like this to shape me, how have I been prepared for such a man as my husband? All my accomplishments are of no avail, I plan in secret that I will wear the blue silk coat with black buttons cunningly wrought in silver I will place jasmine in my hair, and upon my feet the pointed black satin shoes embroidered in blue. I will greet him, when he enters. But when it has all come to pass, his eyes escape hastily to other things his letters upon the table, his book. (Buck, 1930 : 32)

Kwei-Lan keeps under pressured. Here, the character of Kwei-Lan experiences how to gain the understanding of the won self since her id, ego, and superego want everything proper as stated by Brooks (1964). She tries to prepare the entire things required for the husband. She wears a traditional clothe to make her husband loves her. Moreover, she tries to make accomplishment that her husband will always be beside her. In contrary, her husband does not respect things done by Kwei-Lan. The husband still focuses with his way of modern culture. In this contrast of way of living, Kwei-Lan starts to make a gap between her and the husband. She keeps doing any efforts to impress the husband in getting a better marriage life. Still, with the different way of thinking between both of them, there is no solution unless Kwei-Lan starts to open her eyes upon modern way of living. This is how Kwei-Lan's ambivalent identity first constructed. In the reality, Kwei-Lan needs to be able to answer questions regarding her confusion towards such different behavior and

manner within the diversity of culture herself as proposed by Holman (1964:48). It regards to the issue of choosing between living under suppression of the tradition of patriarchy, and living under the freedom of modern life notion of liberty.

4.1.1.2 Kwei-Lan's External Conflict of Chinese Patriarchal Tradition

Here, there will be the theory of Standford(1999) applied as Kwei-Lan struggles upon the conflicts she has toward Chinese patriarchal tradition. Her original Chinese woman characteristic struggles upon the limitation exists in the tradition as she grows up living with it for years. She experiences how hard to survive living under forces and new challenges both emotionally and physically. It is that she suffers from the tradition that weakens her or she comforts her husband such new way of life to escape from all the restriction comes to her. Even though the character of Kwei-Lan written as an innocent woman, still, there is depiction of discomforts that Kwei-Lan must have and feel without she even aware of. Here, Kwei-Lan experiences the conflict between her own self and the society as Standford (1999:52) stated that it is the struggle between a person and the values emerges in this kind of conflict.

"Kwei-Ian, my daughter,' she said, "you are about to marry the man to whom you were betrothed before you were born. Your father and his were brother-friends. They swore to unite themselves through their children. Your betrothed was then six years of age. You were born within the circle of that year. Thus you were destined. (Buck, 1930 : 9)

From the conversation above, the mother explains to her that she has been betrothed by the parents before she was born. Her betrothed is a man that study

abroad – in a Western country of America over years. Meanwhile, Kwei-Lan is a Chinese woman that has to follow all the tradition held in China. It becomes a conflict when she gets married to him. Here, Kwei-Lan also experiences the conflicts between characters in the novel as stated by Standford (1999:50). However, Kwei-Lan must fulfill the destiny has been assigned to her. This conflict can be a matter to Kwei-Lan since early marriage without considering the feeling of love between the groom and the bride usually causes trouble in the future. It is right then that Kwei-Lan has been taught all of the household matters, but in fact, the implication of all she learns could be failed to an original Chinese husband who has adopted Western way of life. It is not that the tradition is wrong, it is just the tradition does not fit to be applied in such cross cultural marriage. It can be said as cross cultural marriage since the husband resembles Western people and seems no longer holding belief to some components of Ancient Chinese tradition that limits the people and Kwei-Lan is the one that resembles Chinese tradition well. Kwei-Lan fully believes that what she believes for a long time is the only truth people have to do in life.

Indeed, the novel shows how Kwei-Lan and the husband live in two different ways. The mother insists her that she must learn how to be a good wife for the husband and a good daughter in law for the husband's parents. In the early engagement of marriage, everything should be in the way Ancient Chinese people do. Such early engagement did in order to mingle both families from the same status in the society. Both of Kwei-Lan and the husband's family is scholar, there is the role of inheritance plays off (Hall & Gieben, 1992:181). To broad the position or rank in the

society, the engagement done then. Kwei-Lan and the husband seem becoming the agent to continue the family clan from the expected male heir born from Kwei-Lan and the husband. Kwei-Lan should behave perfectly to fit the characterization of a good wife for her and the husband living under togetherness and making both families proud of them. Here, the mother has taught how to serve the husband better.

I have taught you I have considered two persons, the mother of your husband and your husband. For her sake I have taught you how to prepare and to present tea to an elder; how to stand in an elder's presence; how to listen in silence while an elder speaks whether in praise or blame; in all things I have taught you to submit yourself as a flower submits to sun and rain alike. (Buck, 1930 : 9)

The mother advises Kwei-Lan to be a good wife to the husband and a good law to the parents-in-law. She must serve things needed by the husband even the husband does not directly say it certainly. She must to be looked perfect for the husband and the mother in law. While the elder speaks, she is better to be good listener, listen all of the sayings in silence and obedience. From the quotation above, it can be proved that there is a strong patrilineal pattern of life practiced by the family. The mother pressures Kwei-Lan even more as the only thing Kwei-Lan should do is not to against the elders' instruction, but it is more like Kwei-Lan should do all of it. The better she does, the nicer the status of the family in front of the public for raising such a good maiden as her. To the mother and the husband, Kwei-Lan has to follow all of the rules applied for her no longer belongs to her own family, but she belongs to the husband's family. The impacts of patriarchy suffer her character psychologically (David, 2009). Usually, before the emancipation era, women tend to

be the ones suffer from men's domination as their existence considered weakens the social pattern or order.

How to speak to him with eyes and expression but without words, how to but these things you will understand when the hour comes and you are alone with him. "Therefore, you are well versed in all the duties of a gentlewoman. The preparation of sweetmeats and delicate foods you understand, so that you may tempt your husband's appetite and set his thoughts upon your value. Never cease to beguile him with your ingenuity in different dishes." The manners and etiquette of aristocratic life how to enter and leave the presence of your superiors, how to speak to your inferiors, how to enter your sedan, how to greet his mother in the presence of others these things you know. The behavior of a hostess, the subtlety of smiles, the art of hair decoration with jewels and flowers, the painting of your lips and fingernails, the use of scent upon your person, the cunning of shoes upon your little feet ah, me, those feet of yours and all the tears they have cost! But I know of none so small in your generation. (Buck, 1930:10)

Chinese culture considers the superior-inferior relationship exists in the society. There must be no lack that the mother teaches Kwei-Lan everything since she has explained all that Kwei-Lan has to do in one go and there is no even a word comes from Kwei-Lan's lips. The mother keeps insisting that the ones she tries to convey to Kwei-Lan are such kind of duties for a gentle woman. In fact, to be a gentle woman has different meaning with what she says. Somehow, to be a gentle woman means that a woman has to understand how other people feel about being around her. Meanwhile, to be a gentle woman that the mother conveys to Kwei-Lan seems like Kwei-Lan has to act like a slave in front of the elders and the husband. A woman is nothing than a slave. Since the mother has experienced patriarchy, the ones she has to teach to her only daughter, Kwei-Lan, is how to be looked perfect to other people. In

this case, the mother indeed shows Kwei-Lan how a woman has no power even to say “no” to things she dislikes. There is the exclusion of women since women seen as inferior and subordinated (Hall & Gieben, 1992:182). Most of Chinese women do not understand the customs truly weaken them, they just think that the culture considers their position as human-being.

There is only one thing," she said finally, "he has been abroad to foreign lands. He has even studied foreign medicines. I do not know but enough! Time reveals all. You are dismissed." (Buck, 1930 : 12)

From the quotation above, Kwei-Lan starts to feel that she is a way different from the husband. She is a woman from traditional culture and her husband is from modern culture. Kwei-Lan is dismissed as wife. The husband has been study abroad to foreign lands that he has considered living life with the modern culture. In this condition, she feels the ambivalence of how she has to presence her own self to her husband’s family. She starts to understand how the time will change itself as long as people’s way of life changes through the time passes. In other words, Kwei-Lan starts to interpret modern way one as a new thing in present time people have to understand about, meanwhile, such artificial rules and manners she has now includes to the characterization of past time needed to be changed or renewed. There must be fixation to the tradition, to free the women from such inequalities, by the spread of Western ideology of freedom within colonialism as stated by Bhabha (1994:126).

In the two vacations he spent at home before I went away, he spoke much of a book he called "science." My mother felt this to be unfortunate, for she could see no use for this western knowledge in the life of a Chinese gentleman. (Buck,1930: 17)

Kwei-Lan's life has changed. All the day in her life, she always feels lonely. Thus condition is seen from her statement above. Her husband prefers reading his "science" book than talking with Kwei-Lan. In China's culture, the Western knowledge in the life of Chinese gentleman is useless. Kwei-Lan is absolutely aware of the existence of science since her husband and her brother are really into Western culture. For the mother's point of view, a Chinese should not take any challenges related to the use of Science since for a long time Chinese people do things like animism or dynamism. They believe on mystical things instead of things that human starts to observe for within science. The mother feels pity for Kwei-Lan marrying the husband of this kind. It is then a truth that the husband prefers spending his time with his books than talking to Kwei-Lan as both of them will have different point of view about the way of living. They have the same origin as Chinese, but they have different background as both live under East and West' gap. To the extent of the husband, Kwei-Lan lacks of understanding throughout science as a fact people need in seeing how life is going on.

4.1.2 The Husband's Western Modernity Influences to Kwei-Lan

The husband shows how modernity and its freedom important to an individual. Foot-binding is not as healthy as it seems even though the reason is for impressing the husband after marriage. It does not make the feet beautiful, but it makes the woman gets the feet amputated that they are unable to walk instead. Then, the only thing the woman can do is being only at home. The husband also shows how

the quality of a man depends on the freedom of choosing whatever they want to do to Kwei-Lan. There is no such early engagement without considering the feeling of love, and there is also no superior and inferior relationship between man and woman in marriage. Equality and freedom become ones that the husband tries to convey to Kwei-Lan. The adoption of the Western culture seems rooting the mind and the attitude of the husband in their marriage. How different they are is understandably seen as a highlight in their cross cultural marriage.

But when he comes in, wearing the strange foreign dress, I cannot speak these things. Can it be that I am married to a foreigner? His words are few and carelessly spoken, and his eyes slide too hastily over me, even though I wear my peach-colored satin and have pearls in my freshly bound hair. (Buck, 1930:6)

The husband shows his Western modernity works in the way it is (Bhabha, 1994:44-45). He imitates the images of the colonizer. In Kwei-Lan's view, he wears the strange foreign dress that she could not speak even anything. She feels that Western modernity is going to be difficult to be adapted. Her husband tries to convince Kwei-Lan then that equality is needed in the engagement of marriage. Here, Kwei-Lan's ambivalence is underlined within her question of "Can it be that I am married to a foreigner?". This is the beginning of her other questions and hesitant of adapting and accustoming the husband's doing. There is nothing attractive from Kwei-Lan in the eyes of the husband. The only thing the husband wants to do in the marriage is opening the world of modern to the artificial Kwei-Lan. She has to know that not all of the aspects of modern are disadvantageous to her as a Chinese woman

and not all of the aspects of tradition are advantageous for the sake of her own self. Here, Kwei-Lan's ambivalent identity starts to be shaped. The decision she makes is the result of the ambivalence she feels for a long time following the husband's unexpected moves.

4.1.2.1 Kwei-Lan's Internal Conflict of Western Modernity

The conflicts of Kwei-Lan are rather complicated. She has to be a loyal daughter to the family, but she also has to be an obedient wife to the husband. Still, the family represents the Eastern tradition while the husband represents the Western modernity. Here, the husband tries to persuade Kwei-Lan to enter the world of modernity. He tries to make sure that Kwei-Lan follows him to be a modern person. Like the family that demands Kwei-Lan to be a good traditional Chinese maiden, the husband demands the same thing as the family does. If in case the reason of love fails the demands of the family, he will take the chance and love he gets from Kwei-Lan to slowly teach her modernity. In other words, the husband is not effortless upon Kwei-Lan as he has the reason of saving her from all of the bad aspects exist in Chinese patriarchal tradition. To him, even at first he does not impress by Kwei-Lan's existence, such kind of love feeling comes as he tries to save her from the restriction of the tradition. To Kwei-Lan, love from the husband is an important thing she has to get because now she is a married woman. It then becomes a conflict since she has to believe the existence of modernity due to getting the love of the husband.

At the time of my marriage he was studying in the National University in Peking, and in his letters home he constantly asked to be allowed to go to America. At first my parents would not hear to such a thing, nor did my mother ever agree to it. (Buck, 1930:17)

In the quotation above, the older brother of Kwei-Lan will study abroad to go to America. Her parents do not allow him, they are afraid that their son will lose his original identity as Chinese man. Kwei-Lan's family sticks out the tradition have been held for over generations from the Middle Kingdom. Here, cultural demands described as a proper cultural belief a community should hold (Bhabha, 1994:35). The family absolutely does not allow any other components of other cultures mixed in the implication of the tradition they have believed for years. Agreement on the mingling of cultural diversity may possibly happen to Kwei-Lan who experiences ambivalence in her life of marriage. This kind of ambivalence she experiences without she is even aware of it. She strongly takes the mother side of tradition and convinces the tradition is the only truth she has. In fact, in the process of begging the love of the husband requires her to be modern as well. Conflict emerges and she needs to take care of it. She has choices for her to agree with. The decision of being modern or otherwise depends on the person or the character itself. Cultural differences become signs of confusion that Kwei-Lan experiences (Bhabha, 1994:34). Buck has absolutely written that the novel consists of both emotional and physical conflicts of internal and external that Kwei-Lan faces during her process of becoming whether to be like the family or the husband.

I have been carefully trained in all household matters and in the care of my person. As for my feet, surely no one could prefer huge, coarse ones like those of a fanner's daughter. It was not I it cannot be I of whom they spoke! (Buck, 1930:33)

Kwei-Lan has said herself that she has been carefully trained in all household matters as patriarchy roots her character (David, 2009). From the quotation, it can be interpreted that she is annoyed by the asking of the husband to unbind her feet in case foot-binding does not make her feet beautiful, but it makes her in pain. This is how her action proves that at first, in her ambivalence process, she takes the side of the family and agrees upon their instruction that no one can even put a hand. It is not alright to blame what the mother for her has taught Kwei-Lan everything needed for a woman getting a happy life in the marriage. With the asking of the husband for her to unbind her feet, she feels upset and thinks that unbinding her feet will result nothing. She has struggled with the pain of the bind for years since the mother taught her to. It is like the husband wants Kwei-Lan to do another struggle since the process of unbinding her feet will also cause pain as hurt as the process of binding the feet.

I am not accustomed to this merciless light. If I touch vermilion to my lips and smooth rice powder upon my brow as I have been taught to do, this light searches it out. (Buck, 1930: 46)

She is not accustomed with the new culture of the West. However, the husband demands her to be accustomed with the modernity. Moreover, the husband respects more to the woman that has modern thought. The husband of course takes the side of modernity he has adopted over 12 years. He has no doubt in it as the modernity

corrects the unnecessary aspects of tradition that are mostly disadvantageous for the people to imply. It is true that he has experienced ambivalence that Kwei-Lan now is experiencing when he studied medical stuffs in America. He has experienced and decided to be modern without leaving the good aspects of Chinese tradition as well. He shows how freedom required for people in humanity aspect. His adoption of Western culture is the result of mimicry he has done himself. To him, Kwei-Lan needs to experience freedom to understand the world and the knowledge of the world more. He takes the side of Kwei-Lan. To save Kwei-Lan from such limitation, he has to make Kwei-Lan believes that he is the savior and representative of modern world order asking her to be more human. According to Bhabha's theory, the real purpose of the husband as the colonizer in colonizing an Eastern country is to make its culture imitated by Kwei-Lan as the colonized (1994:139).

I had never dressed my feet in his presence. We Chinese women never expose our feet to the sight of others. Even at night we wear stockings of white cloth. (Buck, 1930:56)

It is the first time she exposes her bind feet to the sight of another person, even it is the husband. She is indeed curious of what the husband is going to do. The husband does not understand for why Chinese women have to bind their feet and from whom they apply such custom. It is also hard for Kwei-Lan understands the view of the husband even she is anxious the husband will not love her unless she obeys what the husband instructs her to. The family and the husband indeed demand Kwei-Lan the opposite lives Kwei-Lan needs to live with. If the family offers Kwei-

Lan the more affection for she reaches their expectation of continuing the clan, the husband offers her the love she never gets since their marriage. Kwei-Lan pressured for things she never expects. Here then her ambivalent identity grows even more.

4.1.2.2 Kwei-Lan's External Conflict of Western Modernity

Kwei-Lan personally experiences two sided-living from both the family and the husband. The conflicts she faces require her to struggle in every single sides of the action she does. To Kwei-Lan, she is the one who suffers any kind of choice she makes. If she takes the side of the family, she knows that she will lost the husband's affection and will get nothing from the marriage; it is not happiness but darkness. If she takes the side of the husband, she will lost the mother's affection for her has treated Kwei-Lan since she was born. In such ambivalent situation, Kwei-Lan has to consider the existence of both sides for her to be at ease. In fact, the family has no right to put a hand in her new family life since after marriage she does not belong to her family anymore, she belongs to the husband. It is then unfair if the family still demands the obedience of Kwei-Lan in the situation which the marriage is happening. She tries her best doing anything in the process of doing the choice she has decided. It is the family than builds her character since then, but the future depends on her own self.

"I have wished ever since our marriage to ask you if you will not unbind your feet. It is unhealthful for your whole body. See, your bones look like this." He took a pencil and sketched hastily upon the leaf of his book a dreadful, bare, cramped foot. (Buck, 1930:55)

The husband shows that foot binding is unhealthful to Kwei-Lan's whole body. He just wishes that Kwei-lan will accept his thought to unbind her feet. In China's Ancient culture, the foot binding is done to make the woman stays at home and even cannot do anything. The husband with the modern thought explains to Kwei-Lan that foot binding is able making her shackled at home. To the thought of the husband, a woman should perceive a free life since there is no difference between man and woman in the term of freedom (Bhabha, 1994:76). It is true that the wife should obey the husband, but in this case, there is the engagement or agreement between the two to make a limit within their life of marriage. A husband and a wife do all sort of things under the umbrella of togetherness consideration of two different ways of lives. The husband absolutely has seen that the Western women are freer doing their stuffs related to customs, education, beliefs, and manners. He respects more on these kinds of things and tries to make Kwei-Lan besides him under the same point of view.

"Because I am a doctor trained in the West," he replied. "And then, I wish you to unbind them because they are not beautiful. Besides, foot-binding is no longer in fashion. Does that move you?" He smiled slightly and looked at me not unkindly. (Buck, 1930: 56)

It is not that the husband brags the modernity he gets from the West; but it is more like he convinces to Kwei-Lan that foot binding is done not to make Kwei-Lan's feet beautiful. He truly understands that the core of patriarchy is to limit the position of Chinese women in some fields, moreover in the part of women's relationship with others in the society as in David (2009).The husband personally

asks Kwei-Lan that ever since their marriage, he hopes her to unbind her feet. The dilemma faced by Kwei-Lan back then with the position of her mother who believes to the pattern of patrilineal family within Chinese culture. Even though Kwei-Lan never exposes her feet to others, even at night she wears stockings to close her feet, still, as a doctor, the husband could understand the hidden pain within the unbind feet. He draws the feet in order make Kwei-Lan more understands that the side-effect of the foot binding can happen in the future that could make her feet amputated. The foot binding somehow signs the term of Chinese women's limitation in the social movements that Buck personally conveys within her novel of *East Wind: West Wind*. Life should be in balance. Since men and women are related each other, there should be the same movements done by the two in passing the hardness of life over the cultural diversity offers them different ideas and ways of living.

4.2 The Impacts of Ambivalence Showed in Kwei-Lan

Kwei-Lan's ambivalence identity emerges two opposite reactions towards both Chinese tradition and Western modernity. Those reactions are seen as the impacts of the experiences of mingling the cultural diversity facing both the family and the husband. In this analysis, the reactions of Kwei-Lan will be drawn out as the acceptance and the resistance to what Kwei-Lan has decided through her attitude and manners towards her surroundings. She has faced the reality of the differences in such a long way that she finally can decide how things should going on. The final decision of the future then comes up to her. She should perceive things as freely as her heart

remain wanted, and she should do things orderly as the good aspects of tradition require her to do so. Furthermore, the process by which the colonial governing authority undertakes to translate the identity of Kwei-lan it is called hybridity. Bhabha (1994) stated that a new hybrid identity or subject position emerges from the interweaving of elements of the coloniser and colonised challenging the validity and authenticity of any essentialist cultural identity. Rather than a single idea or a unitary concept, hybridity is an association of ideas, concepts, and themes that at once reinforce and contradict each other. (Robert:1998). Here, this sub-chapter will then be divided in two parts as the resistance and acceptance shown up from Kwei-Lan actions in the novel.

4.2.1. Kwei-lan's Resistance against Chinese Tradition

Here, it is truly depicted in the novel that Kwei-Lan starts to feel the uneasiness following the tradition since it does not consider her situation and condition. The action of resistance towards Chinese customs happens in the scene of foot binding within the conversation of Kwei-Lan and the husband. At the previous analysis, it has been explained that the husband indeed demands Kwei-Lan to leave the custom of foot-binding since it is unhealthy affects the body of Kwei-Lan. Here, again, there are some thoughts and conversation with the husband that Kwei-Lan does for considering whether she could unbind or keep binding her feet as the way it is now. Every choice she makes will turn her into a new challenge. This is what Bhabha calls as conservative way of life (Bhabha, 1994:46).

Not beautiful? I had always been proud of my tiny feet! All during my childhood my mother herself had superintended the soaking in hot water and the wrapping of the bandages tight and more tight each day. When I wept in anguish she bid me remember that some day my husband would praise the beauty of my feet. (Buck, 1930:56)

At the first time, there is no thought of Kwei-Lan to resist the tradition as she has done and believed it since she was born and taught by the mother. Kwei-Lan really thinks that purpose of foot binding is to make her beautiful and make her husband praises the beauty of her feet as what the customs believed by the most of Chinese women. Patriarchy here then stands in system of power in common traditional societies (Hall & Gieben, 1992:181). The process of binding Kwei-Lan's feet involved wrapping tight bandages around the feet, preventing normal growth by literally breaking bones that hurt Kwei-Lan for the first years of the implication of the foot binding. Aside from severe and unnecessary pain, foot binding also presents a high risk of infection, paralysis and even muscular atrophy that the husband really do understands about from studying medical in America for 12 years. Kwei-Lan keeps on staying at the point that she has to not cross the limit of Chinese customs. She directly refuses the husband's wish to unbind her feet as well.

"Unbind my feet?!", I whispered. My mother was silent a space. "Unbind your feet," she said wearily. "The times are changed. You are dismissed." And she turned her face to the wall. (Buck, 1930: 71)

Facing the difficulties of whether binding or unbinding her feet, Kwei-Lan tries to consult with her mother. She expects a way of survive to the mother that is

more experienced in such kind of hardness in life. The mother feels shocked hearing her statements regarding the husband's wish to unbind Kwei-Lan's feet. There is no such shocking surprise could threaten the belief of the mother to the tradition held by the most of the society in the Ancient China as Ashcrof and his friends stated that the effect of colonial representation focuses on the central of the work that refers to cultural interactions within colonial society (1977:186). The mothers think that the requirement of the husband for Kwei-Lan to unbind her feet is the influence of Western modernity. The husband with his mimicry upon Western modernity will give such a threat to Kwei-Lan's original Chinese woman character. Here, the mother fully understands that whatever Kwei-Lan and the husband do in the marriage has no relation to the mother and Kwei-Lan's family as well since Kwei-Lan now belongs to the husband.

According to the custom, foot binding is seen as an indicator of Chinese high class woman, but as time progressed, the tradition becomes more commonplace. Even though bound feet is a symbol of beauty in China, the mother cannot do anything since the husband wants Kwei-Lan to unbind them so that the husband attracted by Kwei-Lan's existence. For a long time, Chinese old women believe that finding a husband deemed incredibly difficult for Chinese woman whose feet are left unbound. To the thought of the mother, the wish of the husband is unbelievable. As the mother could not do or suggest anything to Kwei-Lan, she then says, "The times are changed. You are dismissed." to Kwei-Lan which means that Kwei-Lan needs to accept the

husband wish and does it as the husband wants. This scene then grows Kwei-Lan's resistance towards Chinese tradition that later after unbinding her feet, Kwei-Lan will start to know the reason of why the husband wants her to do so. She has to gain struggle upon patriarchy and such form of authority as Ascroft proposed (1998:13)

I put on the jade satin trousers and coat and the black velvet sleeveless jacket. I dressed my hair with the jade and onyx ornaments, and I hung jade in my ears. I wore black shoes, made of velvet and cunningly wrought with tiny beads of gold. I had learned from La-may, the Fourth Lady in my mother's house, the guile of colorless cheeks and a lower Up touched with vermilion, and the witchery of scented, rosy palms. I spared no pains for that first evening with my husband. I saw that I was beautiful. (Buck, 1930: 74)

From the quotation above, there are also some vital parts of Chinese civilization that traditional costumes play an important role in the country's history and culture. Their basic features are cross-collar, wrapping the right lapel over the left, tying with sash and a form of blouse plus skirt or long gown. These features have been preserved for thousands of years. As she stands as a narrator in the novel that tells the whole story of her marriage, she praises herself doing such kind of playing costumes to impress the husband. The conservative thought of marriage is also the depiction of patriarchy itself (David, 2009). This included in this analysis since the scene contains things related to Chinese tradition that Kwei-Lan will never leave behind. She keeps this custom as she is an ordinary Chinese woman if she shows up in this way.

And indeed, as the flesh grew more healthy, I began to know a new freedom. I was young, and my feet were yet sound. Often in older women bound feet will mortify and sometimes even drop away. But mine were only numbed. Now I began to walk more freely, and the stairs were not so difficult I felt stronger all over my body. (Buck, 1930: 85)

Within this way, she has finally grown up in the way the husband expects her to. Kwei-Lan shows the reaction of resisting the bad aspect of the tradition has proposed. After unbinding her feet, she grows healthier and starts to understand the meaning of freedom, the foundation of modernity. Since she has suffered from the pain of foot-binding, her powerless body starts to regain its strength after she unbinds her feet. These suits to the theory of Bhabha (1994) in the book of *The Location of Culture* that the tradition of patriarchy creates suffer for women in various aspects of limitation, subjugation, and domination. Kwei-Lan, under the tradition is forced to bind the feet in the purpose of not being able to participate in social movement and trapped in the household matters. She is powerless upon the rules the elders have suggested. The tradition has limited her from the freedom which should be one of her rights to choose. By unbinding her feet and understanding the freedom, she shows how she resists suffer created by the existence of the tradition as what Bhabha discussed in *The Location of Culture* (Bhabha, 1994: 9-10). He stated that there is a resettlement of the borderline community of migration. By saying, “*and the stairs were not so difficult I felt stronger all over my body*”, Kwei-Lan implies that now she is able to walk as free as she wants to. She gains power and she has started to let her mind open that the tradition should not limit her movements over both of her body and her rights of freedom. All in all, Kwei-lan shows her reaction against Chinese

patriarchal tradition that she then starts her new thought of how a woman deserves such freedom in society. The interpretation of freedom here is the balance between duties and rights built in a certain tradition. It is true that Kwei-lan resists against the tradition of foot binding as a part of Chinese patrilineal pattern, but she indeed still respect other parts of Chinese legacies that do not weaken her as a woman.

4.2.2. Kwei-lan's Acceptance towards Western Modernity

This analysis will contain the elaboration on how Kwei-Lan starts to conform the husband's modern way of thinking. If the previous analysis shows how Kwei-Lan resists the bad aspects of the tradition, here, Kwei-Lan fully shows within her action that not all of the aspects of modernity are bad to be applied for Chinese women. Kwei-Lan accepts the good and the modern way of thinking the husband has in the end. Even though the first attempt to accept modernity is within the goal of the husband will give her lots of affection, from now on, for the sake of the goodness of herself, she accepts the modernity of the husband as well. There is contrast she feels among East and West as stated in Bhabha theory that Western countries have been the place where Eastern people need to occupy in the end. (Bhabha, 1994:111). To her, being a good person regarding the humanity aspects is one of choices she makes and struggles around. All in all, she thinks that not all of the modernity is bad and not all of the tradition is good. She makes choices related to her position as a Chinese and an ordinary woman.

To-morrow I will take you to a western home, to see the family of my old teacher who is an American. I want you to see how westerners care for their children, not that you may copy them slavishly, but that you may enlarge your ideas." (Buck, 1930: 100)

The husband quite clears on his action that Kwei-Lan needs to copy how Westerners raise their children within lots of affection they give. With such way, Kwei-Lan answers in silence since she agrees on the action that the husband does. Kwei-Lan slowly accepts the idea of the husband to raise their son under both of Chinese tradition and Western modernity as the husband expects to. Even from the beginning, the only thing the husband wants Kwei-Lan to do is enlarging ideas upon science and Western modernity and she does not see the modern things the husband does from only the bad side. The husband also has any aims to show that Western modernity considers the relationship between teacher and student as he says it directly to Kwei-Lan within sentences he makes. It is not that superior-inferior relationship is the one important in Chinese lives, but it is the warm relationship between each other that needed by the most of people, absolutely for the people in the Ancient China. Western culture offers throughout the practice of dominance within ideological colonialism (Bhabha, 1994:255).

Then I hung my head lower and gave myself into his hands. I renounced my past I said, "If you will tell me how, I will unbind my feet." (Buck, 1930: 81)

The quotation above shows how Kwei-Lan starts to accept the way of thinking of her husband. She will unbind her feet as she notices that unbind her feet

will make her in pain. The western modernity the husband brings has influenced her own thought of the cultural differences between East and West. There will be shift or transition between tradition and modernity that a person enacts after experiencing the ambivalence as Bhabha (1994) stated. Kwei-Lan starts to follow the Western culture that has been conveyed by her husband. In this way, she pursues happiness she ever expects in the early marriage with the husband. She depicts that difference will still cause her and the husband live under the togetherness as she and the husband meet such agreement on how they will live their marriage life. Their cross cultural understanding finally grows the way it is. They feel more at ease that later Buck has depicted in her novel of *East Wind: West Wind*. Both Kwei-Lan and the husband have made a great deal throughout the cultural diversity that has created a gap between them as husband and wife.

I was surprised that he would be willing to go on the street with me. It is certainly not good custom, and it embarrassed me not a little, but I have grown more used now to his doing strange things. (Buck, 1930: 87)

With the struggle Kwei-Lan has done, the husband starts to accept Kwei-Lan as the modern wife; even she is not fully into it. The husband knows that their original Chinese identity will remain alive since it is where they come from. The husband just attempts to make changes in the parts of freedom and equality of rights between men and women. Excluding the parts that the husband points at, everything remains the same. Here then it can be seen that Kwei-Lan feels happy when the husband has such willing to go on the street with her. She knows that kind of doing is

one of the signs of the husband's acceptance towards her existence. In the scene, although the Chinese culture forbids man and woman walking side by side together in the street, Kwei-Lan keeps feeling comfort with this new way of life. Both of Kwei-Lan and the husband construct a new order under the agreement within the co-existence of tradition and modernity. They can take the good of the Western culture and lose the bad of the origin tradition (Bhabha, 1994: 256).