

APPENDIX

Summary of East Wind West Wind

The novel uses the first narration point of view of Kwei-Lan as a Chinese woman that lives in an era of early modernization after the age of Chinese Empire. The old tradition that comes from the family lineage across generation falls on step by step as long as the hegemony of Chinese men youths desire of learning the Western way. One by one Chinese parent send their son to school and study overseas without considering the impacts come after it. For Kwei-Lan, since she was six years old, she is tied in a responsibility for marriage as her parents engaged her with her husband. The novel uses the tradition of early engagement to emphasize the patriarchal tradition works in the era. The only thing a woman does is marrying someone she engaged to. For the man, there is always possibility of becoming free from learning how to become a good husband as the opposite of the woman learns how to become a good wife. The responsibility of the man is gaining ability to hold the parents heritage and continue it for generations.

It is an irony though when Kwei-Lan is forcefully following the tradition while her husband rejects all Kwei-Lan's act. Her husband is a doctor that has been studied modern Western medication after years. At the first time he goes back to China, he has rejected the marriage with Kwei-Lan and he considers her as not modern. Because of the duty he has to do, he marries Kwei-Lan

unwillingly. To Kwei-Lan, as she knows nothing is wrong with whatever her mother has taught her of the marriage tradition, she is confident that her husband, her Lord, will not reject her. Every woman in her era has no right to resist to whom they are married to, so that is why Kwei-Lan accepts her husband as well. Without understanding this fact, her husband never speaks even a sentence to her. By chance, the only thing he has spoken after the marriage is for Kwei-Lan not to be a burden and keep staying in the same world as they had before.

Kwei-Lan did whatever her mother has taught her to attract her husband, but everything fails. It only becomes a success when she follows his instruction to free her feet from foot-binding tradition. Her husband says that it will make her suffer and her feet bones will surely be lacking, not become beautiful as everyone believes. The work of the tradition is also depicted when Kwei-Lan tries to comfort her husband's mother and serve a cup of tea herself. The mother-in-law does not respect her at all then. Her husband comes and gains anger. It is not because Kwei-Lan has done wrong, but because her mother has her maids and has no right to humiliate Kwei-Lan more for her is his wife. To him, the freedom of his wife is the main thing. He then asks Kwei-Lan to leave his parents' house and live in a new one. Her husband keeps asking her to follow him due to becoming modernized. Unconsciously, she slightly follows it as well though she experiences doubt or ambivalence in her every single movement. Her husband teaches her that there are contrasting aspects that make the Chinese tradition and the modern Western cultures are

different starting with informing her about the fallacy of the shape of the world that Chinese Confucians have theorized. Day by day, she loves her husband more for his cleverness and even she gets pregnant.

After the birth of their son, the practice of tradition is depicting again by the act of Kwei-Lan's mother-in-law that place earrings on her son's ears for the sake of God will not take her baby away because her baby is male. It is odd to her husband knowing the mindset of his own mother. He then picks up the earrings and keeps his son safe. As long as the story goes, Kwei-Lan's family finds a hardship through the event of Kwei-Lan's brother. He comes from America bringing his American wife in order the family accept his wife as well according to the law and is obliged to the family heritage as the other Chinese women have the right. Kwei-Lan experiences how the mind of her American sister-in-law is totally different with her. At the middle of the story, her mother dies from disease she has had. Even after the death of the mother, her brother and her sister-in-law still do not gain the family recognition. Her brother's family goes out from the family's ancestral house and stays in a new one near hers.

The existence of her brother as the single heir of the family heritage goes to her step brother, since his father has three concubines. At last, Kwei-Lan starts to understand that the previous tradition has made the women in suffer as long as the values do not match with the women condition themselves. Women should not be placed in restriction as she has known the position of her father's third concubine that is now being alienated in a village when she rejected her father to pick a new concubine (even it is not realized). Kwei-Lan also realizes that it is too late for her mother to be cured by her husband since her mother is stubborn and rejects any modern medications and only accepts everything traditional. Kwei-Lan has experienced many things and realizes that only her husband is right. Becoming modernized is right.

Biography of Pearl S. Buck

Pearl S. Buck or the woman that has the real name of Pearl Comfort Sydenstricker was born on June 26, 1892 in Hillsboro, West Virginia. Pearl's parents had been moved to China three months after her birth due to missionary. Pearl grew up in Chinese environment and even speaks in Chinese, plays with Chinese children, and also understands their culture as well. This way of understanding then makes her to have such ideas in most of her novels. She has possessed such kind ability of writing from her young age when her mother taught and insisted her to write something each week. At the age of 6, Buck has published her writing in a newspaper with a weekly children's edition. Her mother has taught her to read American writings start from Oliver Twist, even taught her any American culture as long as she knows. Later, she also learns the Chinese writing and reading.

Pearl studied in United States for her bachelor degree in Philosophy and she even invited to teach psychology at the college. After moments, she returns to China due to her mother's illness. She married to John Lossing Buck in 1917 and lived in a small town in North China. She gave birth to a daughter named Carol. To her, Carol is not developing normally like many other children but her daughter never gets any supports from her husband or doctors since no one knows about her daughter's syndrome at that time. Her family moves to America for Carol's schooling. She then writes a novel personally to address Carol entitled The Child Who Never Grew. Pearl

receives her MA in English Literature as well around 1925. She even adopts an American baby girl named Janice.

In order to pay Carol's schooling, she then writes her first novel of East Wind West Wind. It once rejected by many publishers, but then The John Day Publishing Company publishes it in 1930. Her second novel, The Good Earth was awarded the Pulitzer Prize in 1932 and became bestseller for 21 months. It was filmed and won Oscar Award in 1937. Because of the existence of struggle between Nationalists and Communists in China, she returned to America at 1934. She got divorce with her husband and married to Richard Walsh in 1935. She and Richard raise their seven adopted children and several foster children after purchasing Green Hills Farm in Bucks County, Pennsylvania. In 1938, Pearl was awarded the Nobel Prize in literature for her epic portrayal of Chinese peasant life and for the biographies of her parents. She died of lung cancer on March 6, 1973.

