University of Sulaimani

# A THEMATIC STUDY OF PEARL S. BUCK'S *ALL UNDER HEAVEN* AND *THE DEVIL NEVER SLEEPS*

A Thesis
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Master of Arts in English Literature

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بِسمِ ٱللَّهِ ٱلرَّحمنِ ٱلرَّحيمِ

﴿ٱلَّذِى خَلَقَنِى فَهُوَ يَهدِينِ . وَٱلَّذِى هُوَ يُطعِمُنِى وَيَسقِينِ . وَإِذَا مَرِضتُ فَهُوَ يَشفِينِ. وَٱلَّذِى يُمِيتُنِى ثُمَّ يُحيِينِ. وَٱلَّذِى أَطمَعُ أَن يَغفِرَلِى خَطِيئَتِى يَومَ ٱلدِّينِ.﴾

صدق ٱللّٰه ٱلعظيم

القرآن الكريم، سورة الشعراء. الاية 78-82

In the Name of Allah, the
Compassionate, the Merciful

He who created me gives me guidance. It is He who feeds me and gives me drink. If I fall sick, it is He who cures me. It is He who will cause me to die and bring me back to life. It is He who, I aspire, will forgive me my sin on the Day of Judgment.﴾

Verily, Allah Spoke the Truth

The Glorious Qura'n, The Poet, Verse 78-82

*Dedicated to:*

*My Honourable Parents,*

*My Dear Husband,*

*My lovely son, Shad*

*With Great Love and Respect*

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# Abstract

This thesis is entitled "A Thematic Study of Pearl S.Buck's ***All Under Heaven*** and ***The Devil Never Sleeps***". The thesis is divided into three chapters arranged in the following order:

Chapter one is devoted to Pearl Buck's life and work to suggest something of the breadth of her accomplishments. The chapter consists of three sections. Section one is historical perspectives which show Pearl Buck's influence on the shaping of American views of Chinese society, her effort to communicate her own liberal humanist values to her American reader, and some problems of women popular at her time. The second section is humanitarian perspectives which reflect the wide range of Pearl Buck's humanitarian activities through the foundations she established. The third section is literary perspectives. It presents Pearl Buck's literary accomplishments.

Chapter two is devoted to the study of ***All Under Heaven***. It is divided into two sections. Section one presents a brief summary of the plot of the novel, while the second one shows the most important themes of the novel.

Chapter three studies ***The Devil Never Sleeps***. It falls into two sections. The first one presents a brief summary of the plot of the novel. The second one deals with the major themes of the novel.

The conclusion of the thesis sums up the main findings of the study. For example, it shows how Pearl Buck portrays and criticizes many aspects of the sordid atmosphere of the modern world and the inner torments of mankind such as:

- Criticizing American policy in the Cold War for being racist and reflecting the bad consequences of the Cold War on people's life.
- She enlightens us about dilemmas faced by masses of American women in a society dominated by men.
- She presents people's sufferings and wretched life because of communism.

Finally, the thesis ends up with a bibliography and summaries in both Kurdish and Arabic.

## Abbreviations:

***AUH*** ***All Under Heaven***. London: Pan Books Ltd., 1975.

***CPP*** ***China: Past and Present***. New York: John Day Company, 1972.

***DNS*** ***The Devil Never Sleeps***. London: Pan Books Ltd., 1962.

***GE*** ***The Good Earth***. New York: John Day Company, 1931.

***MSW*** ***MY Several Worlds***. New York: John Day Company, 1954.

# Contents

## Chapter Three: *The Devil Never Sleeps*

# Chapter One

# Pearl S.Buck

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# Pearl S.Buck

## Introduction:

This chapter deals with Pearl Buck's life and work to suggest something of the breadth of her accomplishment, and to define the significance of her career to twentieth century culture. The chapter is divided into three sections, reflecting the wide range of Pearl Buck's activities.

## 1.1 Historical Perspectives

### 1.1.1 Pearl S.Buck… Popular Expert on China.

This sub-section shows Buck's impact on the shaping of American views of Chinese society, particularly through ***The Good Earth***.

Pearl Sydenstricker was born in Hillsboro, West Virginia, on 26 June 1892. Her parents, Absalom and Caroline Stulting Sydenstricker, were missionaries and took Pearl, at the age of three months, to live in Chinkiang on the Yangtze River in China. She did not return to America until 1910, at the age of seventeen, when she entered Randolph-Macon Woman's College in Lynchburg, Virginia. Spending most of her life in China, Pearl Buck wanted to be remembered and thought of as an interpreter of China and Asia. In her autobiography, ***My Several Worlds*** 1954, she described herself as having a missionary impulse to inform her fellow countrymen about Asia. She expanded on those same feelings in one of her last books, ***China: Past and Present*** (1972), when she wrote with considerable emotion, "My beloved people of China . . . You formed me, fed me, you shaped me as I am forever." And she added, "To the best of my ability, I have tried to speak for you" (***CPP***: 176-177). This self-conception can be seen in her first book, ***East Wind. West Wind*** (1930), in which her characters struggle to create a bridge of understanding Chinese and American ways (Buck, D.: 29).

Through her writings Pearl Buck tried to talk about China and introduce it to the West. The first Chinese translation of ***The Good Earth*** was serialized in The Oriental magazine from January 1932. The years that followed saw a number of Chinese scholars and writers translate works by the foreign woman writer who lived among them and interpreted their nation to the West. As a result, most of Pearl Buck's books on China published in the 1930s and 1940s have Chinese translations. They include ***The Good Earth*** 1931, ***East Wind: West Wind*** 1930, ***Sons*** 1932, ***The Mother*** 1934, ***A House Divided*** 1935, ***The Promise*** 1943, ***The Patriot*** 1939, ***The Chinese Novel*** 1939, ***The First Wife and Other Stories*** 1933, ***Today and Forever*** 1941, ***Dragon Seed*** 1942, ***Pavilion of Women*** 1946, and ***The Journey of Life***. No other book by any foreigner has ever achieved such popularity in China (Haiping, 1946: 58).

Zhuang Xinzai in his book ***Mrs. Buck and Her Works*** (1933) describes Pearl Buck as the Chinese people's "national friend." Xinzai argues that literature and art play an important role in creating and upholding a nation's reputation. "The literature of a nation," the writer claims, "is an invisible and effective weapon for eradicating stupid misunderstandings by other countries without shedding blood or making bodily sacrifices." He further adds and says, "A good novelist, poet, or painter can touch foreign hearts and minds in ways no politician or diplomat can ever expect to match" (Xinzai: 81).

Because of differences in race, language, customs and geography, the Chinese are often misunderstood, distorted and despised. Whenever Chinese appear in Western novels, pictorials or movies, they are always dirty, mean and cunning. Men are depicted with long pigtails and women with bound feet, all skinny with running noses and dirty, ugly faces. Their deeds are always connected with theft, burglary, raping, plotting and assassinations. For centuries, this has been the image the Western mind has of the Chinese. Once formed, the

misunderstanding is very difficult to dispel, and it always stands in the way of international friendship and cooperation. The one book that has changed the whole situation is Pearl Buck's ***The Good Earth***. The reason it has won prizes the world over, including in China, is that it not only draws the appearance of the Chinese, but also shows part of their soul and it humanizes the Chinese people. Except for its medium of writing, everything else, such as the subject matter, the characterization, the mood, is Chinese. The book, on the whole, is very authentic, and one can hardly believe it was written by a foreign hand (Jiabi: 640).

David D. Buck says that as a novelist Pearl S. Buck is characterized as a writer who emphasized the fundamental emotions and rhythms of life. She wrote of people's struggles, dreams, and disappointments. Her descriptions of people were straightforward, but deeply colored by her humanism, and showed a great tolerance for differing notions of how life should be lived. Her books were not highly intellectual, nor did she have much talent in constructing complex literary structures. Her plotting was often weak, but she spoke openly and directly to millions of readers about typical human concerns (Buck, D.: 36).

This true depiction of the reality of Chinese life belongs to her trips with her first husband, John Lossing, through countless villages across the North China plain--he looking for data, she talking to the people--that Pearl Buck discovered the Chinese people especially the peasant's life. Nothing else in her life would ever be quite so important as that discovery (Thomson Jr.: 9).

Although it is the Chinese writers' and artists' primary responsibility for correcting such misconceptions, yet foreigners may help out by portraying Chinese life with sincerity and accuracy. Mari Yoshihara explains, "Such a person is undoubtedly a friend of the Chinese nation. Pearl Buck is exactly such a friend. . . . Although some of her writings were tinged with exaggeration and

disproportion, she, on the whole, took a sincere and objective approach in her portrayal of Chinese life" (Yoshihara: 155).

In spite of her humanitarian efforts she was suspected of being a communist and was registered on the list of Red Sympathizers devised by Senator Joseph McCarthy in the 1950s. She was attacked on communist or even pro-communism grounds. She was disgusted at this narrow minded questioning of her patriotism. In June 1949, Pearl Buck along with Helen Gahagan Douglas, Clifford Odets, Paul Robeson, and others were accused of being communists or a fellow traveler in a report made by the California State Senate Committee on UN-American Activities. She replied that she was not sympathetic to communism and that she was anticommunist to the last drop of her blood (Buck, D.: 38).

Despite all that she had done for China, she was disliked by the Chinese governments, Nationalist and Communist alike. The Chinese Communist government did not like her for the realistic description of its opponents. She was not writing for or against any of the political parties, but simply holding a mirror to the reality of China. Liao states that her books are a historic mirror that reflects the reality of China more truthfully than the works of contemporary Chinese writers.

When Buck was eight years old her parents escaped with her from China for fear of communism. They were terribly frightened by the Boxer Rebellion and this gave her a vivid and terrifying sense of what could happen when those values collapsed. In Nanjing's Incident, late March 1927, the angry armies of the nationalists in cooperation with the communists attacked Nanjing, robbing and killing randomly. Pearl and her two infants escaped death through the help of their Chinese friends who hid them and helped them to the safety of the U.S. Navy (Thomson Jr.: 9, 12).

Yet she remained loyal to China and showed her deep love for it even when it became the enemy of the United States during the Korean war from 1950 to 1953. Liao argues that she had been given strong sympathy to the poor Chinese peasants and their revolutions when the proletarian dictatorship was becoming an increasing threat to the Western democracy. She criticized American foreign policy toward China before and during the Second World War. She praised the partisan struggles against the Japanese attackers led by Mao's small forces rather than Chiang Kai-shek's [Jiang Jieshi's] regular armies. However, she was also the victim of political hostility, attacked by the right for her active civil rights efforts, distrusted by the left because of her vocal anticommunism (Liao: 9-10).

Although always noncommunist and independent in her ideology, after 1950 buck stressed more the anticommunist aspects of her views (Shaffer, 1999: 163).

In ***The Patriot***, ***The Promise***, and ***Kinfolk*** she presented the Communist soldiers' cruel treatment of the Japanese prisoners of war. She criticized the Communists violent methods in their attempt to improve the society. In ***Letter from Peking***, she portrayed the tragic story of a Patriotic Chinese American man who stayed in China and worked for it even when the communists take it over. Buck showed how the government suspected its people, did not allow them to communicate with the West, forced them to reform and savagely killed those who refused to obey. ***The Three Daughters of Madame Liang*** was published in 1969 when the Cultural Revolution was at its height. In it Buck described how the communists depressed a good restaurant business when they take it over and how the new intellectuals as well as the old revolutionists were suspected and persecuted by the state. Liao says that, "It was primarily because of these two books and the movie ***Satan Never Sleeps*** that she was denied a visa for visiting China after its doors had been opened by President Nixon (Liao: 11-14).

For months all her letters to the Chinese VIPs went unanswered as she described it in ***China: Past and Present***, and finally she received a letter from a Second Secretary of China's embassy in Canada saying, as she recorded in the same book (P: 171) "In view of the fact that for a long time you have in your works taken an attitude of distortion, smear and vilification towards the people of new China and their leaders, I am authorized to inform you that we can not accept your request for a visit to China" (Melvin: 28).

In her autobiography, ***My Several Worlds***, she described leader Chiang Kai-shek (Jiang Jieshi) as an undemocratic militarist. But even as it emphasized the support the Chinese Communist Party gained from peasants, it was filled with Cold War catch phrases. For instance, Buck wrote, "Jiang was right, of course, in believing that communism was the basic enemy to the Chinese way of life" (Shaffer, 1999: 162).

The Chinese officials knew that she opposed communism as a foreign philosophy that had no place in China. In 1950, just one year after the communist victory, a Chinese literary journal published a translation of a Soviet article called "Pearl Buck: An Old China Hand Gone Bankrupt," which "condemned her family background and erroneous political viewpoint" (Melvin: 31-32).

Pearl Buck, also, wanted to write on American subjects to prove her own versatility. She had decided that her identification with Asia had become something of an ironic burden. She was defined exclusively as a writer of Asian stories and a spokeswoman for Asian interests. She found herself strangely oppressed. She felt, suddenly, that she was no longer a free individual. She had been cast in a mold. She had written so many books about Chinese people that she had become known as a writer only about China. Beyond that, Pearl Buck

had left China for good in the early 1930s. China was part of a past from which she felt increasingly distant. She believed that writers should make use of the materials they know best, their everyday environment. For her, that now meant America (Buck, P.: VII).

### 1.1.2 Pearl S. Buck in Search of America.

This sub-section focuses on Buck's efforts to communicate her own liberal humanist values to her American readers during the decades between her return to the United States in 1934 and the height of the Cold War in the 1950s. It shows Buck's fictions as deriving from a missionary spirit instilled in her by her parents, particularly her mother, Caroline Stulting Sydenstricker.

Pearl Buck, in advancing her self-image about China, leaves out an important aspect of her life, specifically the middle part of her life from 1934 until about 1950, when her primary effort became to educate Americans about their particular heritage. She made an effort to become part of America. Interpreting China to America still remained a part of her efforts during those years, but it was only one element in a larger cause that dominated both her public life and her literary work. During these years, Pearl Buck remarried and returned to live permanently in the United States. Under the pseudonym John Sedges, she wrote novels about the United States and American values. In the preface for her American novel ***The Townsman*** (1945), Buck wrote how the Sedges novels marked the changing from her old Asian self and declared she was writing for her new America (Buck, P.: VI). This absorption with America is especially obvious in ***Of Men and Women*** (1941), ***American Unity and Asia*** (1942), and ***American Argument*** (1949) (Stirling: 2-3).

David D. Buck argues that Pearl Buck inherited that sense of mission from her mother. In ***The Exile***, "Carie," as her mother was called, spent her life in China, but in her old age she wishes that she might have directed her missionary

energies not toward the Chinese, but toward the population of the United States, to help make them better citizens and upholders of the American ideal. She began to regret deeply at this time that she was old and helpless and could do nothing for her own land. When Buck left China in 1934 to take up residence in the Unite States, she began to fulfill her mother's dream (Buck, D.: 35).

The notions that Pearl Buck wanted to transmit to Americans were drawn from her liberal, humanistic outlook. She deplored racism in the United States, and spoke out repeatedly and forcefully about the discrimination against blacks. Much of Buck's critique of the United States in the Cold War was centered on racism. She criticized American actions in the Cold War as an outgrowth of Western racism and imperialism which led to the separation of Asians from the United States. Buck said that she had it in a letter from a member of the Federal Union group that:

> The exclusion of China from any proposed union of the democracies is now an outgrown idea. This is very important, indeed. The initial step has been taken. The idea of a partial union of the democracies, that is, a union of the white, English-speaking portion of the democracies, has been discarded. It would of course have been an absurdity, an anachronism in these swiftly changing times. To exclude China today, to exclude India tomorrow, or perhaps a few weeks or even days hence, would be folly. . . . (Levine: 298-299).

She believed that the Americans did not want China to be included because the Chinese are not Americans and not English, because the Chinese live in the East and not the West, because the Chinese are yellow-skinned and not white-skinned. The Americans refuse to know that the Chinese are their equals because they consider anything not American to be inferior to them. She was more frightened of America's ignorance of the Far East than she was of any other thing. She said that this ignorance unless it is mended will ruin us, if not in the war, then after the war (Conn, 1994: 112).

She said that America will not win the war, if discrimination exists in its country, America can not fight for freedom unless it fights for freedom for all and America is not better than fascists if it fights for the freedom of one group and not another and for the benefit of one race and not another. She was a strong foe of all concepts of racial superiority, and took a strong stand against the continuation of colonialism during World War II. During the years before and during World War II, Pearl Buck tried hard to help Americans understand their larger role in the world. She attacked racism, urged women to take on larger public roles, and she championed freedom, equality, and the essential humanity of all people. At the end of World War II, she worked to help create a new, peaceful order in which American ideals could help set the direction for the whole world. She sought to guide the United States to greater social justice at home and an appreciation of the role it should play internationally. Buck believed that simple ignorance, combined with immaturity, kept Americans from understanding their proper role. She believed that it was not that Americans were bad, but rather that Americans were uncaring, narrow, and often blind to their own circumstances. She wrote, "If ever I am homesick for China, now that I am home in my own country, it is when I discover here no philosophy. Our people have opinions and creeds and prejudices and ideas but as yet no philosophy. That, perhaps, can only come to a people with thousands of years" (***MSW***: 244).

She looked for every opportunity to sound her message and tried to correct the deficiencies through her writing, her prominence, and her public speaking. In her first John Sedges novel, ***The Townsman*** (1945), Buck tries to capture the settling of the plains by solid, honest, hard-working and democratic immigrants. ***The Townsman*** embodies her essential message about the proper way Americans should conduct their lives. Her protagonist, Jonathan Goodliffe, helps settle the town of Median, Kansas. Others go further west or become wealthy, but Jonathan stays on to help the town and raise his family. Buck was

looking for what America meant in the terms of values and character in the 1930s. She wrote about that in order to inform and enlighten people of her own generation about what it meant to be an American (Bartholet: 103).

In order to deal with remaking her life in her own country she bought a farm in Pennsylvania which she called Green Hills[2] Farm and became her principal residence until late in her life (Conn, 1946: 4).

Nora Stirling says:

> At this juncture, Pearl's liberalism suddenly became less fashionable as nativist strains, including isolationism and fear of communism reappeared strongly. As the logic of the Cold War began to shape American life after 1947, Pearl continued to speak out in terms of her own liberal vision against all sorts of Cold War-inspired efforts such as military rearmament, the institution of universal military training, and the building of public hatred toward the Soviet Union. As public opinion, which had earlier welcomed her liberal humanism, began to turn against her, she became disillusioned with her efforts at educating Americans. She found herself attacked as soft on communism or even pro-communist. She was outraged at this narrow-minded questioning of her patriotism (Stirling: 4).

As a result Pearl Buck became disillusioned about the United States and weary of the task she had assumed from her mother. She recalled in ***My Several Worlds***, "When I look back over the twenty years that I have now lived in my own country, I realize I still do not see my people plain." (***MSW***: 389) So for the rest of her life, Buck's efforts were turned elsewhere. She did not completely change directions, for the old liberal themes of the universalism of human desires and life kept appearing in somewhat muted form; but the emphasis shifted, for in a world dominated by the Cold War, there was no real place for her "one world" views that emphasized the essential humanity of all peoples. She continued to write novels and became absorbed in new projects involving orphanages, films, and children's books (Buck, D.: 30).

### 1.1.3 Pearl Buck and American Women's History.

This sub-section shows how Pearl Buck encourages American women, through her writings and speeches, to struggle to balance self-fulfillment against duty to others. It gives special attention to Buck's important collection of essays on women's roles, ***Of Men and Women*** 1941.

Buck's life, including both its tragedies and happiness, both its conflict and agreement, had much to tell about American history generally and about American women's history in particular. It would illuminate the difficulties and problems faced by masses of American women. Buck arrived at Randolph Macon Woman's College in the fall of 1910 for her first extended stay in the United States. Later she wrote that her mother had wanted her to attend that college because it was a place where young women obtained education equal to that given to young men. While she was there, she tried to teach something about racism to her college; a subject which would not allow black students for another half-century. She tried to show them the sort of racism against which she and her family had rebelled in China and that she had felt herself, especially during the Boxer Rebellion[1]. She tried to teach Randolph Macon about other cultures. Buck had a special sense of sharing the burdens of others, challenges of women and her understanding of sisterhood that many women comprehend much later in life, if at all. This may come from having two remarkable parents and from having very few other people from her background to rely on for advice or experience in her first seventeen years of life (Spencer: 135-136).

Buck's father was one of seven boys who grow up in a joyless home; his own father and mother were constantly at war with one another. He was a formidable man and Buck was afraid of him. In the biography of her father, ***Fighting Angel*** 1936, Buck wrote that they all felt comfortable when he was going away. And he was often away for his missionary deeds. He hated women at best. When he

traveled to the countryside to convert the Chinese, he would list the number of converts. He always separated the number of women whom he had converted and he regarded it a successful year if the number of women was low (d'Entremont: 45-46).

His relation with his daughter was not friendly. When Absalom and Caroline Sydenstricker had returned to Virginia in 1892, their daughter Pearl was born. Absalom had wanted to return to China before the birth, but Carie had insisted on staying in America until the child could be born more safely. Later, Buck wrote that her father had said it was a girl and was not worth waiting for. Buck's bitterness at her father never fully dissolved. She never forgot his lack of interest in her work at college, or his comment, upon hearing that she had received 99 in her dreaded geometry course, that 100 would have been better. Then, when pearl gave him a copy of one of her novels seeking his approval he throw it aside and said that he could not undertake that (Stirling: 17).

Even his relation with his wife was bitter. Pearl Buck believed that he never knew her mother. He never knew what she liked or what she wore or what she needed. Once, they left for the train station that would take them to California, and then to China, he discovered that he had only one train ticket. He had forgotten to buy his wife a ticket for he had forgotten about her. Caroline Sydenstricker was the one who sacrificed. She was continually sick, but she endured because that was her duty. She sacrificed a great deal financially so as to help her husband to produce endless edition of a Chinese translation of the ***New Testament***, consequently the family get bankrupt. She endured the terrible hardships most importantly; she lost four of her seven children by disease in China (Hunter: 105).

When Pearl's parents brought her to Randolph Macon Woman's College in 1910, it was her mother she relied on because Absalom had not been willing to

sacrifice his work for his daughter and provide money for her education. All of this demanded a perpetual psychic price, because Caroline Sydenstricker was a conflicted, unhappy, deeply talented, and intelligent woman. Buck believed that there was a continual war in her between her sensual side, her love of beauty, her love of music and attractive clothes, and, by contrast, her sense of duty and piety, a conflict of which countless American women have written. So, very early in life, Pearl had learned the painful and harsh realities about sacrifices required of talented women and had thought long and hard about the continuous struggle that women fought in order to choose between family life and a career which was the central theme of American women's history (Harris: 187).

John d'Entremont observes that in Pearl Buck's view point her father, and by extension all men, were "stunted by being all self". In her autobiography, ***My Several Worlds***, she reflected "I knew intuitively that [the missionaries] were not in China primarily because they loved the people, even though . . . they did learn to love a people naturally lovable. No, they were there, these missionaries, to fulfill some spiritual need of their own". While her mother and women in general, were "stunted by being all duty and self-abnegation" (***MSW***: 51). In her ***Of Men and Women***, 1941 she said no home offers scope enough today for the trained energies of an intelligent modern woman, even children are not enough (d'Entremont: 48).

It was predictable, perhaps, that the purpose behind Buck's returning to China solely to look after her sick mother after a semester of working as a teaching assistant in the Randolph-Macon psychology department following her graduation, was both because she adored her mother and always felt a solidarity with her, and because it signaled that Buck, too, was ready to perform the traditional duty of self-sacrifice (Doyle: 15).

Nora Stirling argues that Pearl Buck observed that in the 1920s, during her increasingly unhappy marriage to John Lossing Buck, a Cornell-trained agricultural economist, she felt like a "juggler trying to keep a handful of balls all aloft at once" supervising servants and boarders, helping her husband in his work, teaching two college courses, caring for a child, and trying somehow to write (Stirling: 64).In her autobiography Buck complaint and says that if she were a man her books would have been written in "leisure, protected by a wife and a secretary and various household officials. As it is, being a woman, my work has had to be done between bouts of homemaking" (***MSW***: 239).

She wrote to a friend that she would "help him [John Lossing] some financially if necessary. . . . I will . . . ask nothing of him for myself and the children only ask, that is, not to have to live with him. He has never seen nor understood anything" (qtd. in Stirling: 163). At the end of her life, Pearl Buck complained, "I married two men in my lifetime who were unable to support me; I have always supported myself and my family, and it's been a large family" (Krebs: 40).

Pearl Buck was deeply influenced by her mother and her mother's family, the Stulting of West Virginia, who lived in rural settings in large houses where women took care of large households full of children, servants and workers. During the civil war, the Stulting and Sydenstricker families both had been on the Northern side and both had faced slavery. In fact, Buck had acquired from her mother the ideal of the large Southern family in which the woman who was the mistress of the house was a strong, caring figure who managed the household and the lives of her dependents (Buck, D.: 34-35).

In ***The Exile*** (1936), a biography of her mother, Buck described the life of the missionary wives and how they undergo an unhappy life. She outlined their enduring in silence, going mad, committing suicide. But such cruel and harsh

realities always were quieted for the work must go on. This sense of conflict between men and women forced Buck to write some of her most interesting literary work. Her strength as a writer lies in her themes. Many of these themes are not foreign to American readers. Her principal subjects were women and China, both of which were regarded as unimportant and even trivial in the early postwar years. Her novels and short stories on China show concern for women's roles. She charmed her readers with stories of the sufferings of individual woman. She portrayed this idea very successfully in her masterwork ***The Good Earth***; a novel which describes the life of Wang Lung, a farmer in one of the northern areas of China who eventually becomes a wealthy landowner. In this novel Lung treats his wife O-lan as a servant and greatly neglects her. And she is wounded when her husband takes as mistress another woman. Lung treats her as a stupid and weak woman but in difficulties she is the one who speaks and acts. Later, at her death Lung realized what she has meant to him and what she has done for him, he became regretful and says it is as though half of him were buried with her. ***The Mother*** (1934), talks about a Chinese peasant woman abandoned by her husband, who lives through her children, suffering for and with them, nobly enduring terrible hardships, and sacrificing perpetually. Buck describes a woman's needs and sufferings in a man's society. The main character rejoices in birth and new life but must endure the sad relationships with a husband who leaves his family, an unfeeling daughter-in-law, and a son beheaded by communists (Engar: 56-58).

In 1938 she published ***This Proud Heart***, the heroine of which is a sculptor named Susan Gaylord finds out that her husband does not like and blocks her artistic success and fulfillment. Although she wants emotional fulfillment with a man and a family, Gaylord finds that she cannot leave her work and she chooses her work. Later, in ***Pavilion of Women*** (1946), Madame Wu, takes care of a very large household, sacrificing until the age of forty. Then she decides that she will stop sacrificing. She refuses her husband's sexual advances and she finds

that another woman comes into the home. But after a while, she sees that the household is going to collapse and that there is corruption in it. People start fighting among themselves. Things do not work in the home without her active presence. She decides that she has been selfish and reassumes her role in the home with resulting improvement for everyone. In all of this lies the perpetual struggle in Pearl Buck and in her work between fulfillment of self and duty to others (d'Entremont: 49-50).

Organizing and analyzing the problem of women in the twentieth century is one of the interesting themes which Buck dealt with in her writings. Having lived in China for many years, Buck knew both Chinese and American culture. She was sensitive to the power of each culture to shape its attitudes toward people. She compared the American culture with the Japanese and found that America was behind Japan in its treatment of women. In Japan women were trained from childhood on to be content with their inferior position. While in America, although they believe in equality, women are degraded to a second-class position and deprived of equal opportunity in every area of life. That is why they felt frustrated as adults, because the reality was one of inequality (Sochen: 26).

Buck believed that there is only an illusion of freedom and opportunity for women in the United States. She argued that, "child-raising practices in America discourage the development of independent, fully human women." She added that women intentionally teach their sons to despise them. "Mothers, in fact, degrade their own sex. "Don't be a sissy girl," boys are told in our culture" (qtd. in Sochen: 177-178).

Buck argued that it is very necessary to use equal child-raising methods for both sexes. She believed that American culture should train its girl children from infancy on to be equal to boys, offer them the same life goals, and give them

equal opportunity to fulfill their human ability. She argued that peace and contentment can come to both sexes if honesty replaces hypocrisy. She supported women's rights and believed strongly in women's need for independence. Buck observed, "The examples of Nazi Germany and militaristic Japan portended evil for the status of women. The Nazis subjected their women to inhuman tasks. If America did not alter its attitudes toward women, she feared, the same fate would befall her sex in the U.S" (Johnston: 237). She says if all women could be born with inferior minds and men with superior ones, the scheme for the home could doubtless be perfectly satisfactory. But unless that can be done, it is not satisfactory. She argues there will be no real content among American women unless they are made and kept more ignorant or unless they are given equal opportunity with men. Either American culture should look at women with inferior position and men with superior ones, or the culture should look at them as equal to each other (Ibid.: 238).

Having lived in China for many years, Buck knew both Chinese and American culture and, in her comparison, often found American cultural attitudes wanting. "In China," she wrote, "the home was not what it is in our country, a thing apart from men's lives except when they return to it for food and sleep. The real life of the nation went on in the home" (qtd. in sochen: 178). In the United States home for men is just like a hotel; they went home just to eat something or to sleep, as we later see ***in All Under Heaven*** when Yarcy and the man who sells bread, Max Yander, saw Malcolm and his wife kissing each other in the kitchen they say that "they're queer" (***AUH***: 90). And when Max goes home to flirt with his wife she was surprised to see him at home while it is still day and asked, "What're *you* doing here? ….Ain't you ashamed…" (***AUH***: 91).

After the revolution in China in the 1920's, women were given equal opportunities, and observers found women in many professions as one result of their newfound freedom. In the United States, in contrast, there is only a myth of freedom and opportunity for women, as we later see how Malcolm's younger

sister, Corrine, complains about inequality between men and women when she says, "…. We're supposed to be equal to men, but we never can be…" (***AUH***: 50).

Robert Shaffer states that:

> Pearl Buck was opposing discrimination against women in the United States. She was arguing by 1941 that women played a more important role in modern Chinese society than they did in American society, in part because traditional constrains on Chinese women led them in adversity to be stronger than coddled Chinese men. In the United States, in contrast the "privileges" of women... from the tradition of European chivalry to dependence on male wage earners…. were precisely what kept women down, Buck maintained, isolating them from full public life in the work force and the world of politics (Shaffer, 1999: 158).

Buck was positively frightened by American women's passive obedience to their male masters and the place they establish for them. She believed that both sexes should change and redefine their views of women's education and women's lives. "Otherwise, one-half of the American population would become subservient slaves and follow the model of fascist countries." She criticized women for their fate and argued that they had to wake up from their sleepiness. "They must raise their children, of both sexes, to become fully rounded human beings with life purposes other than the traditional ones" (Sochen: 322-323).

She was one of the strong defenders of coeducation in the United States. She emphasized the necessity and the importance of a common education for both men and women because it would remove the conventional antagonism between them. It also produced a deeper and closer mutual understanding (Liao: 6).

As a woman writer, Pearl Buck generally dealt with women's problems in almost all of her books. She investigated the theme of women and international

relations in her fiction, speeches, articles, and organizational work (d'Entremont: 46).

She criticized racism at home and overseas, she encouraged women to take on larger public roles, and she supported freedom, equality, and the essential humanity of all people (Buck, D.: 30).

She defended those women who were willing to explode traditional conceptions of the woman's proper role. She believed of human equality. She believed that humanity is one, not the same, but in its infinite variety one (Bentley: 17).

She believed that there is no serious difference between men and women. She insisted on men and women's basic sameness. She insisted on the reuniting of men and women both within home and beyond. She argued that the home needs man and the world outside needs woman (d'Entremont: 50).

Pearl Buck strongly opposed the inferior position of women. She rejected all kinds of racism and believed that man is not superior to woman but they are equal human beings. She was against looking down on women and degrading them. She portrayed these ideas very skillfully in her novel, ***All Under Heaven***, in different scenes, for example, when Malcolm's mother told him to praise his wife if she had done something nice. Malcolm's mother often did nice things for her husband but he never praised her. On the contrary he criticized her. This shows the inferiority and harm done to women. Women are degraded here. Although Malcolm's mother was a faithful woman and a good housekeeper and did everything in a nice way, yet her husband treated her with scorn. He considered that women must always do the better things and in return they must be criticized. Pearl Buck rejected these ideas strongly because she believed that

men and women are equal to each other and no one is superior to the other. She believed that women needed to be self-reliant and to express their individuality. Buck's efforts on behalf of equality included tireless support for women's rights.

## 1.2 Humanitarian Perspectives

### 1.2.1 Pearl S.Buck's Writings on Mentally Retarded Children

This sub-section shows the lifelong effects of her sorrow over the retardation of her only biological child. It explores the ways Buck transformed her own grief into help for other families with children who were physically or mentally impaired.

Throughout her life Pearl Buck devoted much of her energy and money to the welfare of children. In particular, she worked for children who were mentally or physically disabled, or were disadvantaged because of their race. The attitude towards retarded people was not favorable and most families tried to keep them secret or out of the way. No one wanted to have a retarded child; they shunned them when they could. Buck's simple but passionate faith in human solidarity led her to ground an organization to be a place for these children and put them in real homes. So, in 1949 she established Welcome House (Conn, 1946: 3).

Deborah Clement Raessler says, "Those who have read ***My Several Worlds*** or ***A Bridge for Passing*** or one of the biographies about her know that a thread of sorrow ran throughout her life" (Raessler: 80).

The source of a great part of her sorrow comes from the fact that her only biological child, Carol, was retarded was something she struggled with throughout her life. In 1950 Buck published a book ***The Child Who Never Grew***, a story about her daughter. The book was a landmark which helped to change American attitudes toward mental illness. In her book, ***The Child Who Never Grew***, Pearl Buck describes Carol's birth, her disease and her own sorrow

and how she dealt with the situation. She says that on March 4, 1920 Carol was born, a beautiful, lively baby. She was a very active, strong-looking child, but Buck began to feel a growing uneasiness about her progress. She did not know where or at what moment the growth of her intelligence stopped. Theodore F. Harris argues that Buck says, "I don't know of any blow in all my life that was as rending. It was as if my very flesh were torn. It was beyond belief and yet I knew I had to believe it, and shape my life around it" (Harris: 119).

From her grief and pain she was able, eventually, to come to an understanding of what persons with disabilities can contribute to their families and to their communities and she made her child's life useful to others. Raessler explains that Pearl Buck was a quiet woman by nature, unless oppressed by what she considered injustice, when she became, she became unendurable articulate. When she began to come to terms with her sorrowing over Carol, she was able to see the injustices committed upon all persons with disabilities and their families. Some feel that her encounters with other families, some of whom had situations much more tragic than her own, convinced her to share her feelings and beliefs. And so she wrote ***The Child Who Never Grew*** in 1950. Raessler added that in this book Buck says that she has been making up her mind for a long time to write this story. It is a true one, and that makes it hard to tell. She has sometimes wondered, as the years passed, whether the moment would come when she might feel that her purpose for her child must include the telling of her story. She dreaded this. Nevertheless, the time has come. For there is afoot in our country a great new movement to help all children like her (Raessler: 92, 94).

When Pearl Buck knew that Carol would never be anything but a child and when she knew that there could never be an answer to why this happened to her, her own resolve shaped into the determination to make meaning out of the meaninglessness.

Pearl Buck changed the world in many ways, and not least by the way in which persons with retardation are regarded by their families and by the community at large. At the end of ***The Child Who Never Grew*** she called the parents, whom their little child born to them not whole and sound as they had hoped, to remember that those children are still their children and told them to be proud of them, accept them as they are and do not pay any attention to the words and stares of those who know no better. She said these children had meaning for them and for all other children. Moreover she told them that they would find a joy they could not suspect in fulfilling their life for and with them. Buck said that from her retarded child she learned to be patient, to respect every human mind, to understand that all people are equal in their humanity and that all have the same human right (Buck, P.: 58-59).

### 1.2.2 Welcome House

This sub-section outlines the work of the agency established to provide for the adoption of mixed-race children.

Welcome House was grounded in Pearl Buck's lifetime of opposition to discrimination and her simple but passionate faith in human solidarity. It was a charitable association for the care of orphans of mixed parentage and the first agency in the country specialized in international and interracial adoptions. Through out its forty year the association has assisted in the adoption of over five thousand orphans and unwanted children; black and white children, Amerasian children, children from Korea, the Philippines, Thailand, India, Pakistan, Vietnam, Hong Kong, Brazil, Romania, Russia, and China, children of all ages and races, children in sibling groups, children with physical and mental handicaps (Conn, 1946: 77). The association, also, embodies Pearl Buck's deep beliefs about human equality and the right of all children to have a home (d'Entremont: 51).

Pearl Buck herself adopted nine children, several of them of mixed races. This began Buck's efforts to help these children, a cause with which she became closely associated in the public mind (Conn, 1946: 2).

In December 1948 Pearl Buck received a Christmas card from an adoption agency mentioning the case of David, the fifteen-month-old child of an American woman, the daughter of missionaries, and a young East Indian man. The woman's family had brought the child to America but insisted on putting him up for adoption. At that time a mixed-race child was considered simply unadoptable. The agency could not place such a child and was aware of Pearl Buck's well-known views that all children deserve a home so they got in touch with her. Pearl and her husband, Richard Walsh, took David in themselves. Then a second child arrived, born to a Chinese surgeon and an American woman. Pearl Buck thought she was too old to take infants for she was in her late fifties so she called all sorts of adoption agencies. Nora Stirling says that everywhere she was faced with the same answer; they could not place these children because they could not match parents. Buck became discontented so she started her own agency (Stirling: 78-79). In short, Welcome House grew out of Pearl Buck's energetic response to an important social injustice.

Pearl Buck's humanitarianism is seen in her concern about one of the consequences of the Second World War, namely, the illegitimate children whom the American soldiers had fathered and abandoned in Asian countries. She published ***Let Them Have Reality*** in 1949, ***Children Waiting*** in 1955, ***Welcome House*** in 1958, ***Child from Nowhere*** in 1962, ***Welcome Child*** in 1963, and ***Children America Forgot*** in 1967 to draw the public attention to the welfare of such children, who had been discriminated against and found themselves rejected in their native countries, particularly in Japan and Korea. Not only did she write about this problem, but she also acted. In 1949, she founded **Welcome House**, which at first was concerned with children of mixed blood born in the

United States, and later developed into an agency to bring Asian American children from overseas for adoption (Conn, 1946: 3).

Having decided to establish the organization, she enlisted persons and collected a staff to perform her plans, and purchased a house near the Walsh farm for the association.

She noted that in the area of education, children with mental retardation were excluded from any kind of school experiences until relatively recently. Their parents naturally felt that the children were being neglected and discriminated against. She also emphasized that the tempo necessary for teaching children with minds slower than average had allowed time to observe ways in which learning is acquired and upon which the techniques of teaching should be based. In addition, testing practices are necessary because of the diversity of persons with disabilities. She emphasized that a variety of tests would produce a much clearer understanding of each child's ability than otherwise could be possible (Buck, P. & Gweneth: 129-130).

Peter Conn says:

> Throughout her career, Buck worked to change attitudes of social workers about interracial adoption, and she worked to change the laws. The claim has been made that Pearl Buck had a direct influence in shaping legislation and practice governing adoption in this country. Specifically, she made adoption across ethnic and cultural lines an acceptable alternative. And she encouraged changes in immigration laws which had prevented children from being brought into the country for adoption (Conn, 1946: 79).

Welcome House has been dedicated to defending the proposition that all children are adoptable. The organization has worked for four decades to find

families for children regardless of race, color, age, or disability (d'Entremont: 49).

### 1.2.3 Pearl S. Buck Foundation

Pearl Buck was approaching the last decade of her life when she was again in Japan for a few months of work on a film. The day after her arrival, she saw on the street a child with Japanese features, but with blue eyes and brown hair. She soon found herself searching everywhere for this child and the others like him, in the street, in orphanages, in the villages and towns. It was impossible to know their number. Usually their births were not registered anywhere. Their mothers were ashamed of them. There were so many, even though many died. A Japanese friend told her that there were many more such children in Korea, so in the same autumn, she accepted an invitation to go there. She found them beggars and wanderers, roving in the streets, alienated in poverty-stricken orphanages, gathering around American camps, lost and alone. One day she met a fourteen-year-old boy who was almost entirely paralyzed, yet he did move about, by wriggling on his stomach. When he lifted his head out of the dust, she saw a beautiful bright face, an American face, and he asked her questions about America which were translated for her to answer. Buck observes that he was thinking about his American father. On her return to her comfortable home in Pennsylvania, Pearl Buck was haunted by the children's faces. She tried to dismiss them by telling herself that she had work to do and books to write. After all, she had mothered ten birth and adopted children, some of mixed race; and she had founded Welcome House, which had revolutionized adoption by finding families for the unadoptable mixed-race children, and it was flourishing. Instead, she found that the children's faces were not to be dismissed (Sum: 71-73).

Buck knew how the orphaned children felt, being outsiders and rejected, because she was essentially a Chinese child born of white parents. She grew up

Chinese, but she wouldn't be totally accepted as one, and even though she was white, the West wouldn't totally accept her because of her Chinese ways (Buck, D.: 37). The conflict she faced all her life can be summed up in a quotation from ***My Several Worlds***: "I grew up in China, in one world and not of it, and belonging to another world and yet not of it" (***MSW***: 51).

Pearl Buck thought something had to be done for these half American children and they must be given a chance to grow. Despite their discriminatory and prejudiced environment, they must be educated, so that they might benefit the land of their birth. These American-fathered children must not be considered a charity but a responsibility to be shared with Asia. Pearl Buck was determined to make them a part of her life. She thought of establishing a foundation that bears her name and to which she was to devote her time, energy, and resources. So in 1964 she set up the Pearl S. Buck Foundation. The staff to run out the plans was assembled. With personal funds she purchased and furnished an elegant old house in Philadelphia, as the foundation headquarters (Stirling: 117).

For a year or more, Pearl Buck made extensive trips across the country. Wherever she went, she gave television, radio, and press interviews. She urged Americans to care and to be responsible, especially by becoming sponsors of individual children. In each of the countries, especially from the 1960s into the 1980s, the Amerasian children faced enormous obstacles. Their existence is largely ignored by the governments of Asia and the United States. A few are fortunate; their American fathers acknowledge their existence and care for them, or at least for a period. But the vast majority is citizens of no country. They have no rights (Smith: 32).

Grace C.K.Sum says:

> In the paternalistic Asian cultures, children belong to fathers, and their fathers' absence precludes their being introduced into extended families, the community, school registration, and later, jobs.

> Illegitimacy is scorned, and many are of such birth. Generally, their mothers are not well educated, and are unskilled or semi-skilled. They are frequently among the poorest. For example, even in today's affluent Japan, we have children living in shacks with only outdoor plumbing, and the shacks are so small that when the children stand, their heads literally rub against the ceiling (Sum: 74).

Pearl Buck believed that learning can set one free and through education one can break the cycle of poverty and negative identity. One of the missions of foundation services, therefore, is education. There is no upper limit to how long the foundation will support them while they are in school, whether it is vocational, graduate, or medical school. The only limit is their abilities and will to achieve (Smith: 57).

In its twenty-eight years, the foundation has assisted about twenty-five thousand children. Despite handicaps, thousands upon thousands of Amerasians became productive adults, and to a greater or lesser degree, integrated into their society. Some have risen above the ordinary. Pearl Buck believed that Amerasians, if they are given the opportunity, can be a bridge between East and West (Haiping, 1946: 56).

Welcome House has merged with the Pearl S. Buck Foundation, as one on October 1, 1991, and was no longer a separate organization. Welcome House is still very much in business, it is in fact flourishing, but now under the auspices of the other major charity that Pearl Buck founded on behalf of children.

### *1.2.4 East and West Association*

This sub-section discusses Pearl Buck’s tireless attempt to build a bridge of friendship and understanding between Asia and America.

Being the daughter of missionaries from the United States who spent most of their lives in China, Buck grew up on intimate terms with two worlds

(Haiping, 1946: 54). In her autobiography, ***My Several Worlds*** (1954), she writes "I grew up in a double world, the small white clean Presbyterian American world of my parents and the big loving merry not-too-clean Chinese world, and there was no communication between them" (***MSW***: 10).

With all sincerity Buck once said to a friend that it was very difficult for her to declare which side of the world is most her own because she is loyal to Asia as she is loyal to her own land. She described herself as "culturally bifocal". At the same time she felt herself homeless in both her countries. She recalled in ***My Several Worlds***, "I grew up in China, in one world and not of it, and belonging to another world and yet not of it" (***MSW***: 51). During her first year at Randolph-Macon Woman's College, her exotic dresses and hairstyle made her an object of classmates' ridicule. Not even after returning to settle in the United States in the mid-1930s could she detach herself wholly from China, which remained in many senses her true home (Doyle: 41).

Witnessing some of the injustices the Chinese suffered at imperialists' hands and her own narrow escapes from such anti-foreign responses as the Boxer Rebellion and the Nanjing Incident (1927) taught Buck the importance of communication and understanding between the peoples of the East and the West (Stirling: 316).

Through her writings she managed to touch and successfully describe with an elegant style the core of Chinese society and life. She went on to write and speak widely about Asia. She formed Americans' view of China for many years and worked tirelessly to create the sense of friendship, identification and solidarity between the two cultures. Of all the writers who have tried to depict and interpret the Chinese for Americans, none has done so with more effect than Pearl Buck. No single book has had a greater impact than her famous novel, ***The Good Earth***. Christina Klein argues that, "It can almost be said that for a whole

generation of Americans she created the Chinese, in the same sense that Dickens created for so many of us the people who lived in the slums of Victorian England" (Klein: 125).

A journalist, who later in his life spent several years in China, described Buck's influence on him and said that his first exposure to Asia comes through Pearl Buck. For him China was a "place on the map, with 400 million people who wore inverted dishpans for hats, rode rickshaws and ate rice with chopsticks. This much he got in high school. Then he read ***The Good Earth***. He said Pearl Buck made people out of the Chinese for him…" (Isaacs, 1980: 155-156).

Some scholars claimed that Buck's writing so changed the average American's impression of Chinese people in the years before the Second World War that Americans became eager supporters of China in its war against Japan (Melvin: 24) .

Karen J. Leong explores the shift in American attitudes toward China that took place in the 1930s and 1940s. Leong traces the emergence of what she calls the China mystique through the lives of three extraordinary women from the worlds of literature, film, and politics: Pearl S. Buck, Anna May Wong, and Mayling Soong (better known as Madame Chiang Kai-shek). Together they dominated the American media's representations of China, as authors and subjects of novels, essays, memoirs, films, magazine stories, newspaper articles, newsreels, and political pageants. Each woman served as a bridge between China and America and strove to represent the two countries as more similar than different. Leong shows how Buck, Wong, and Soong each struggled to construct a more positive image of China yet remained constrained, to varying degrees, by the conceptual framework of orientalism. She devotes particular energy to showing how each woman's power to shape the China mystique was determined by her racial, class, and national identity, arguing that the white,

middle-class, and American Buck had a far greater impact on perceptions of China than either Wong or Soong (Leong: 261-262).

By depicting the culture and history of the East through her characters' stories, Buck describes a world still unknown to the majority of her readers and at the same time gives them the opportunity of meeting and comparing two cultures. Thus she has often been considered a cultural bridge between East and West (Maiorani: 106).

Robert Shaffer states:

> Thus, in "Walking the borders" between the United States and China, Buck elaborated a world-view that was quite different from the dominant views in American society. At the same time, Buck provided a gendered critique of Cold War Policy. She decried the glorification of militarism as a masculine value the Cold War required and which itself became a major source of conflict between Americans and Asians (Shaffer, 1999: 154-156).

Buck tried to promote a cross-cultural understanding among the peoples of the world. She hoped to bring people of different backgrounds and cultures together. She wished that the U.S. citizens could see others as equal human beings with worthy cultures and desires. She believed that such an understanding would provide the only basis for a lasting peace. She tried all her life to resolve cultural misunderstandings. She interpreted for Americans every thought and feelings of people from another culture (Brayton: 115).

As the Chinese scholar Kang Liao wrote in 1997,

> Pearl Buck Single-handedly changed the distorted image of the Chinese people in the American mind through literature. Chinese people were no longer seen as cheap, dirty, ridiculous coolies or sneaky, vicious, insidious devils. The majority of Chinese were seen for the first time in literature as honest, kindhearted, frugal-living, hard-working, gods-fearing peasants who are much the same as American farmers (Liao: 47).

Buck’s genius as a writer lay in her ability to portray her characters in a universal manner; their joys, sorrows, problems, and disillusionments transcend cultural barriers to become understandable to all readers. Her earlier works, most of them portrayals of Chinese characters and subjects, appropriately made her the bridge between the Eastern and Western worlds, China and America. Gallup Poll placed Buck among the Ten Most Admired Women in the United States. Eventually, Buck's works appeared in 145 languages and dialects, making her the most widely translated author in U.S. history. James Thomson, a leading scholar of U.S.-Asian relations, judged that she had influenced more people on the subject of China than any non-Chinese writer since Marco Polo in the thirteenth century (Grant: 66-67).

In 1946, Peter Conn, Buck's scholarly biographer, simply stated: "For two generations of Americans, Buck invented China" (Conn, 1946: 1).Other scholars go even further, saying that Buck’s writings so changed the average American’s impression of Chinese people in the years before the Second World War that Americans became eager supporters of China in its war against Japan. Pearl Buck did more than write books that influence people. She used her celebrity to raise money for war-relief efforts in China in the 1930s and 1940s, fight racial discrimination in the United States, and promote cultural understanding (Melvin: 27).

She often made attempts to reduce the cultures of China and the United States to their lowest common denominator in order to bridge the two worlds in which she lived (Rabb: 103).

In 1941 Buck and her second husband, Richard Walsh, founded and led the East and West association as a vehicle of educational exchange. The association aimed to educate Americans about the culture and concerns of the people of China (Bloom: 48).

The association soon developed and began working against colonialism and racism in Asia and in the United States during the Second World War and expanding that work to include a critique of the Cold War in the following years. Robert Shaffer believed that many historians observed that American sympathy for China in the Second World War stemmed in part from the runaway success of ***The Good Earth*** which provided a very human portrait of the Chinese peasantry (Shaffer, 2003: 29).

They also published the ***Asia*** magazine which had a greater influence than any other journal on American views about Chinese society. Peter Conn says,

> In the early 1940s, Buck and Walsh led the national campaign to repeal the notorious Chinese exclusion laws. Finally throughout World War II, despite her close association with Chinese resistance to Japanese aggression, Buck was one of the few Americans who spoke out strongly against the U.S. internment of Japanese-Americans (Conn, 1946: 4).

In 1958 Harold Isaacs published his influential study of American opinions about Asia under the name Scratches on Our Mind. Isaacs interviewed a large number of men and women, the majority of them identified that Buck's novels and stories were the source of their opinion about Asia (Ibid.: 3).

Most of Buck's books have serious subject matter and they are meant to teach readers as well as to entertain them. One of the regular themes of her books is the conflict and confluence between the East and the West (Liao: 1).

Pearl Buck's ***All under Heaven*** is one of her masterpieces which summarize much of her world view and outlook on life. It also underscores several of the ironies of her own life (Haiping, 1994: 75).

In this novel, buck combines her beloved China and native America in a sensitive drama of human relationships and conflicting emotions in a world of changing attitudes. She portrays this idea in Malcolm, an American diplomat, who attempts to show people that his family is not different from them and tried to bring his family close to other families.

## 1.3 Literary Perspectives

This sub-section presents Pearl Buck's literary accomplishments. It represents a collective effort to rediscover this remarkable woman and her work.

Pearl Buck’s genius as a writer lies in her ability to portray her characters in a universal manner. It was certainly the power of her fiction that brought her to the tables of presidents and into the counsels of ambassadors. It was the charm of her stories that captivated millions around the globe and made her the first woman receiver of both the Pulitzer and the Nobel awards for literature (Buck, D.: 37).

Her accomplishment begins with her career as a writer, which extended over more than five decades. She was the author of over ninety books, many of them best-sellers. Her work includes virtually every genre of writing: novels, short stories, plays, translations (from the Chinese), biography, autobiography, children's literature, essays, poetry. Several of her books broke new ground in subject matter, especially in her representation of Asia, and above all in her portraits of Asian women.

In 1922 she began to write essays on China. Her first published article, entitled “In China, Too” appeared in the 23 January issue of ***Atlantic Monthly***. She also wrote articles for ***Forum*** and ***Nation***, began to write short stories, and planned her first novel. In 1925 she brought her retarded daughter, Carol, to the United States for medical treatment. To distract herself, Buck enrolled at Cornell

University in Ithaca, New York, for a master's degree in English. There she won the Laura Messinger Prize in history for her essay “China and the West” (Thomson Jr.:8).

On the ship to America she had written the story that would become her first novel. It appeared as ***A Chinese Woman Speaks*** in ***Asia*** magazine (April-May 1926). Kwei-lan, a traditionalist, tells of her marriage, which is unhappy until she can accept the Western ideas of her modern Chinese husband. Buck was asked by a publisher to expand the story into a full-length novel, but thinking the framework too slight and delicate, she suggested two shorter narratives in one volume. She was refused but found another publisher, the John Day Company. The story was published as ***East Wind: West Wind*** 1930, the first part concerning Kwei-lan, the second, her brother. In both parts the characters are caught in a dilemma between traditional and modern idea (Sochen: 183).

Buck’s feminist ideas were clearly manifested in two essays on the themes of “America's Medieval Women” and “America's Gunpowder Women” published as early as 1938 and 1939, long before the feminist movement loomed large in the country. These two essays aroused much discussion about Women’s role in the modern world, and they should be regarded as important early feminist documents. Pearl Buck was not only the first writer who portrayed strong Chinese Women, she was also the first writer who described Chinese peasants and farmers. The novel as a literary genre appeared much earlier in Chinese than it did in English, but Chinese writers had never depicted peasants, the representative of the majority Chinese people, before she did in ***The Good Earth***. In classic novels, Chinese writers portrayed bandits and officers in ***Outlaws of the Marsh***, warlords and kings in ***The Three Kingdoms***, aristocrats and gentlemen in ***The Dream of the Red Chamber***, a rich merchant and his family in ***The Golden Plum***, scholars and bluestockings in ***The Garden of the Mirror***. Of course, servants and farmers appear in these novels here and there, but they are marginal figures. The New Culture movement of China that started

in the late 1910s advocated using the Chinese vernacular in literature and writing about ordinary people. Yet, no one wrote a novel about peasants who worked the fields before Pearl Buck had done so. Proper peasants or farmers had never been in the center of a novel until ***The Good Earth*** in 1931 and ***The Mother*** in 1934, whose protagonist, unlike Wang Lung who becomes a rich farmer in the second half of the novel, remains an ordinary peasant to the end (Liao: 4-5).

Her breakthrough novel, ***The Good Earth*** sold 1,800,000 copies in its first year. It has been translated into more than thirty languages and was awarded the Pulitzer Prize for fiction in 1932 and the Howells Medal of the American Academy of Arts and Letters as the best novel of the first five years of the 1930s. The book was filmed in 1937. Many historians believe that the novel's style, a combination of biblical prose and the Chinese narrative saga, increased the dignity of its characters (Isaacs, 1980: 155).

Though ***The Good Earth*** was written in China and devoted exclusively to Chinese subject matter, the book, also, addressed a cluster of recognizably American themes. The story is about ordinary human beings suffering the combined trials of natural and economic disaster (Hayford: 19).

Buck's powerful narrative conveys to the reader not only the Chineseness of her characters, but also to feel what it must have been like to be living in the era between the old dynasty and the modern state. Like an epic writer, with a prophet's vision that can not only see, but also reveal to others, the patterns that are embedded in human lives and Nature's kingdom, Buck brings all this to her readers, and without leaving them with any sense of despair either. When one reads, "the woman and the child were as brown as the soil and they sat there like figures made of earth and there was dust of the fields upon the woman's hair and upon the child's soft black head" (***GE***: 44), one finds there is nothing for tears in

their plight. Eternal like the earth, they are possessed by its strength. There is such vitality in their motion that nothing can stop this fountain of life. If Buck's novel begins with some curiosity, it ends with wisdom (Chauhan: 119-120).

In 1933 Buck published ***All Men Are Brothers***, her two-volume, thousand-page translation of the classic Chinese novel Shui Hu Chuan (Shui hu zhuan). This was the first complete translation of the novel into English (Haiping, 1994: 63).

In 1936 she was made a member of the National Institute of Arts and Letters. In 1938 she won the Nobel Prize for Literature for her true descriptions of Chinese peasant life and for her two masterpieces of biography. In 1941 Buck published a volume of pioneering feminist essays, collected under the title ***Of Men and Women***. The reviewer for the New York Times compared the book to the work of Virginia Woolf (Rabb: 107).

Buck's wartime activities included the writing of radio plays, some of which were written for the Office of War Information and broadcast to China, and the founding of the East and West Association, a nonprofit group dedicated to the promotion of greater understanding among the people of the world. These activities did not reduce her creative writing, and often she combined her interests, writing pro-Chinese, anti-Japanese propaganda novels and short stories. Buck's second collection of stories, ***Today and Forever*** (1941), resulted from this effort (Haiping, 1994: 58).

Pearl Buck was also one of the strong advocators of coeducation in the United States. In her book ***Of Men and Women*** (1941), she urged the necessity of a common education for both men and women because, she believed that in this way American Women would achieve a greater measure of equality, contribute more to the nation, and have better relationships with men (Munn: 6).

Nevertheless, no one can deny that Pearl Buck was a true humanitarian in word and in deed. During her lifetime she received more than three hundred humanitarian awards. Her humanitarianism is seen in most of her works[4], in the way that she dealt with racial, sexual, religious, cultural, and political issues. In particular, she published three novels, ***The Patriot*** 1939, ***Dragon Seed***, and ***The Promise*** 1943, to expose the terrible ferocity committed by the Japanese invaders in China, to reveal to the world China's heroic resistance against Japan, to demonstrate the importance of a free China, and to arouse America's support for the Chinese who had been fighting the Japanese alone for years. (Thomson Jr.: 8).

In spite of all her strong support for China in its war against Japan, as David D. Buck put it, "she took the rather daring stand in 1943 of testifying against relocation and imprisonment of West Coast Japanese immigrants" (Buck, D.: 37). And she also took the firm stand against the use of atomic bombs on Japan as shown in her article "Bomb, Did We Have to Drop It?" and in her novel ***Command the Morning***.

Pearl Buck was always a careful student of literary fashions; in ***The Townsman*** (1945) she intently made use of several of the chief formulas and conventions that characterized American popular fiction in the 1930s and 1940s. The book is a historical romance, set on the Kansas frontier in the late nineteenth and early twentieth century. Most importantly, ***The Townsman*** is a novel of the land. The book's main character, Jonathan Goodliffe, emigrates from England to the United States at fifteen, and helps to build a new community on the plains of Kansas (Harris: 187).

In all sorts of direct and indirect ways, the novel grew out of Pearl Buck's personal and family experience. She chose Kansas because she had traveled through the state several times and knew something of its geography and history. Kansas also appealed to her because she found the land and climate

oddly reminiscent of the farmlands of Nanxuzhou. Jonathan Goodliffe's expatriation provides a clear analogy for Pearl Buck's homecoming; character and author were both settlers in a new land that would be their home, and both were uncertain of the outcome (Buck, P.: 345).

Sometimes ***The Townsman*** offers a frank sentimental portrait of American small-town life. Buck effectively evoke the hardships of pioneer society and the rigid weather of Kansas; the endless sequence of winter blizzards and crushing summer heat is described in some of the book's strongest paragraphs (Stirling: 130).

Pradyumna S. Chauhan believed that Buck's tales had the compelling power and her style the touches of sublimity which release the readers from the numbing round of their daily life and transport them to new regions of thought and feelings. To read her trilogy ***House of Earth*** is to confront in all its fullness the part of humanity that had gone unrepresented in Western literature. She also awards human decency and literary dignity upon peasants and slaves, upon the disinherited of the earth who seldom had their portrait taken. In this trilogy the main character who is a worker falls in love with his tractor and lives happily thereafter, it is because the human spirit is dearer than any ideology (Chauhan: 120).

Through her personal experiences, Buck had much first-hand knowledge of the relationships between men and women from different cultures. In her books one of the major themes was interracial love. In ***The Angry Wife*** 1949 she wrote about the love of Bettina, a former slave, and Tom, a southerner who fought for the army of the North. In ***The Hidden Flower*** 1952 a Japanese family is disturbed when the daughter falls in love with an American soldier (Liao: 2).

After the communist revolution in China, Buck became disillusioned about the chances for international cooperation. ***The Patriot*** 1939 focused on the

emotional development of a university student, whose idealism is crushed by the brutalities of war. Buck gradually shifted her activities to a lifelong concern for children. She coined the word “Amerasian” and raised millions of dollars for the adoption of Amerasian children. Buck's own family included nine adopted children as well as her biological daughters. ***The Child Who Never Grew*** 1950 told a personal story of her own daughter, whose mental development stopped at the age of four (Raessler: 93).

In 1970 a UNESCO survey reported that Pearl Buck's work had been translated into 145 different languages and dialects. According to this survey, Buck was more frequently translated than any other American writer (Conn, 1946: 2).

## Notes to Chapter One

[1]Boxer Rebellion was a Chinese rebellion from November 1899 to September 7, 1901, against foreign influence in areas such as trade, politics, religion and technology that occurred in China during the final years of the Manchu rule (Qing Dynasty). The Boxers began as an anti-foreign, anti-imperialist peasant-based movement in northern China. They attacked foreigners, who were building railroads and violating Feng shui, as well as Christians, who were held responsible for the foreign domination of China. In June 1900, the Boxers invaded Beijing and killed 230 non-Chinese. Tens of thousands of Chinese Christians, Catholic and Protestant alike, were killed mostly in Shandong and Shanxi Provinces as part of the uprising. The government of Empress Dowager Cixi was helpless as diplomats, foreign civilians, soldiers and some Chinese Christians retreated to the legation quarter and held out for 55 days as a multinational coalition rushed 20,000 troops to the rescue. The Chinese government was forced to indemnify the victims and make many additional concessions. Subsequent reforms implemented after the crisis of 1900 laid the foundation for the end of the Qing Dynasty and the establishment of the modern Chinese Republic (Wikipedia: 66-67).

The Boxer Rebellion greatly affected Pearl Buck and her family. Buck explained that during this time her eight-year-old childhood split apart. Her Chinese friends deserted her and her family, and there were not as many Western visitors as there once were. The streets of China were alive with rumors, many based on fact, of brutality to missionaries. Buck's father was a missionary, so Buck's mother, her little sister, and herself were evacuated to the relative safety of Shanghai, where they spent nearly a year as refugees. In July 1901, Buck and her family sailed to San Francisco. Not until the following year did the Sydenstrickers return back to China.

[2]Green Hills Farm served as home and headquarters for several decades of activity. There she continued to write, to raise the seven children she adopted, and to manage the various organizations she founded to address the problems of ethnic hatred and to help displaced and disadvantaged children (Conn, 1946: 4).

[3] In this novel Pearl Buck compares the situation of women in the United States and China. Chinese women who had been confined to the home became very powerful. They were able to understand the nature of men completely. Buck says, "They knew men's every weakness and used such weakness ruthlessly for their own ends, good or evil. Lacking other education, they devised cunning and wile and deviousness and charm, and they had men wholly in their power, confounding simple men by their wisdom and learned men by their

childishness" (Sochen: 29). In the United States they educated women and still sought to keep them in the narrow sphere of the home.

[4]For the same purposes, she gave numerous speeches and published many articles throughout the eight years of China's resistance including: "Western Weapons in the Hands of the Reckless East" in 1937; "Arms for China's Democracy," "Mind of the Militarist," and "Japan Loses the War" in 1938; "Soldier of Japan" and "Free China Gets to Work" in 1939; "Women and War" in 1940; "Warning to Free Nations," "New Patriotism," "No Union without China," "People in Pain," and "Freedom for All" in 1941; "What We are Fighting for in the Orient," "Total Victory," and "Freedom, East and West" in 1942; "Post War China and the United States" and "China Front and the Future of Asia" in 1943; "Our Last Chance in China" and "Darkest Hour in China's History" in 1944; and "Tell the People" in 1945. (Thomson Jr.: 9).

# Chapter Two

# *All Under Heaven*

# Chapter Two

## *All under Heaven*

This chapter deals with the plot and the theme of ***All under Heaven***.

### 2.1 The Plot

***All under Heaven*** is about an American diplomat's, his Russian wife's, and their two children's life in America after escaping from communists in China.

After twenty five years in China, Malcolm MacNeil and his Russian wife, Nadya, were forced by the communist's takeover to leave Peking and return to America to face new problems. When they arrived, they stayed in a hotel and unpacked their luggage then they went out to see the city. At night they were exhausted and all went to bed except Malcolm who stayed thinking. He felt a strange loneliness in the most crowded city in the world. But it was not the city that made him lonely. What he felt was a peculiar emotion, the loneliness of the exile returned. He sank in thinking about whether his country would welcome him and his family or not? He thought he had a lot of responsibilities. He must be careful to find exactly the right beginning of this new life. His task was to make sound root for them all, to choose the place from which they need never move again. He had to visit his sisters, Corrine and Susanna, for the sake of his family for they need to be surrounded by their kind, he must give them security. He decided to resign from the service and devote himself to them.

After few days they drove southwards to his father's old house which was for sale again. Malcolm thought of buying the old place but he soon changed his mind when he saw that his wife did not like it. It was impossible for Nadya to live there after seeing a black man who was working on the land staring at her. It is not because the man was black but because his eyes were the eyes of her father's serfs in Russia. Old memories come back to her.

During their travel, Malcolm felt that his children, even Nadya, were shy of Americans. Lise, his daughter, clung to his hand when she saw American people. Malcolm thought it was his task to teach them slowly and thoroughly until they recognize in any American something of themselves. He thought it is better to buy a house and begin to live in it because, he felt, learning and living were always inseparable.

Peter, his son, was afraid that his new friends might think that his mother is Russian and Russians are communists. He was afraid that they thought his mother to be queer and dangerous. He loved his mother and could not endure it. That is why he did not bring his friends home. Nadya wanted her children not to be different from their friends, so she asked Peter to try and invite his friends to see her as she is.

Malcolm worried that there would be misunderstanding between his family and others and this led them to face troubles and difficulties. He hoped to show people that his family is equal to them and that there are no differences between them in order to make them live in peace. As soon as he found shelter for his family, he began to write a book about the history of the years in a country now lost to him. He wrote the whole truth about all he had learned in the years that he might be of use in his generation. He described how communism began in China many decades before the Second World War, the Chinese revolution and the final triumph of communism. He had told the events which he had seen came to pass over a quarter of a century in China and he proved that the past years were only an introduction to the present.

Later he believed that no one or very few people would read the book on which he had spent all these months, so he decided to get to people direct and face to face because this was better than writing books. He decided to tell them the

history they did not know. The history of the white men on the other side of the world, and from that history shows them the probabilities of the white men and his future. He explained for them that they had to choose between war and peace. And since they are men and women of free will, they are not compelled. But if they had the patience to learn the truths which lead to peace, they will have peace. He went about speaking to people. He thought this might be better than the writing of books for this was a direct way, because people may not read a book. He explained, for people, that life was meant for their benefit and their enjoyment, and not for their destruction.

Nadya, his wife, on her turn, did her best to make her children equal to their friends. She seeks to reduce the gap between her children and others by asking them to bring their friends home. Malcolm and his family hardly knew what to expect. Only in their enduring love did they find the strength needed to face the future and the harsh realities of their new homeland.

## 2.2 The Theme of Equality

Once pearl buck reveals Malcolm's good and insightful nature, she begins to establish him as her voice of reason where race relations are concerned. Once as a boy Malcolm had come upon his mother in the kitchen, crying soundlessly while she was washing the dishes. He become terrified and asked for the reason of her crying. To this she replies, "When you get married, Malcolm, tell your wife once in a while if she does something nice" (***AUH***: 27). His mother often did what she called nice things for his father but his father never praised her and said criticism is a man's duty to give. Pearl Buck crusaded for equal rights. From her early childhood she lived in a diverse community, filled with aspects from many different cultures. She learned that no one person was above any

other, and to presume something like that creates hatred for others that indeed does consume life.

Another example of the theme of equality is seen when Malcolm observes that his sister Corinne lives an unhappy life and she did not love her husband. She said, "I was in love once with a man who did not love me. When I saw he never would love me, never could, because he loved his own wife, I married Charles" (***AUH***: 49). Corrine believed that there is something wrong with the way women have to stumble into marriage. She told Malcolm:

> There is something wrong here with the way women have to stumble into marriage. May be it is all right for men--I don't know. But for women like me, too well educated, perhaps, or educated in a wrong way--I don't know. We're supposed to be equal to men, but we never can be so long as we have to stand and wait for an invitation to marriage. And the devil of it is we still want marriage (***AUH***: 50).

The above quotation clarifies two things: the first one is that the United States advocates that there is equality between the members of its nation and women are expected to be equal to men but, in fact, this saying sounds hollow. Here, Corrine complaints about inequality to his brother, Malcolm. The second one is supported by Pearl Buck's belief, "…a score of unhappy women who never marry but who hope to, since the culture does not provide any other respectable life choice for them" (Sochen: 179). Buck urged that women should be freed simply because they are human beings like men. And those women who never married must live individually and socially useful lives, free of the stigma traditionally attached to an unmarried woman. Pearl Buck struggled against social conventions and desired greater freedom than was generally available to women at her time.

In spite of her unhappy life she did everything perfectly. She worked too hard in order to be a good wife and mother. Nadya appreciates the house's cleanliness and order. She made it so pleasant in order to make her children and her husband happy. Nadya realized that Corrine was not happy in her life and

that she was not in love with her husband. She told Malcolm, "Corrine is very good. She works too hard and the house is too clean. She works too hard also to be a good wife and mother, and she is too good there also. One can not work so hard and be also happy, you understand, Malcolm?" (***AUH***: 51). Malcolm, also, felt that the very perfection of the house was meaningful. He felt that Corrine was as restless as ever. She smoked without grace or ease, quickly and nervously. He also understood that she, too, hated her clean, quite kitchen but food must be prepared and work must go on because it is her duty. Although she did not love her husband and although her life was unhappy she endured it and ignored herself for the sake of her family and managed her household and the lives of its dependents in a perfect way. Most of Pearl Buck's books which are about women deal with this theme, namely, choice between self and career. She encourages women to struggle to balance self-fulfillment against duty to others. She categorized women into three major groupings. One of these groups is women, the largest single group, who were unhappy but were not sure why, or how to alleviate their anguish. Corrine had an unhappy life but she did not do anything to change it, to make her life better.

What really hurt Corrine and made her sorrow greater and bitterer was that her husband loves her, but she had never been able to give him what he deserved; a wife who loved him. Pearl Buck argued that women should be free to express their intelligence and creativity and to enjoy equality as human beings. She believed that they needed to be self-dependent and to express their individuality. She believed that women should be allowed to enjoy marriage and motherhood (Johnston: 233).

Malcolm became completely confused by the eternal injustice of life when Corinne told him that Susanna, his elder sister, was betraying her husband in spite of being madly in love with him when they were married. There is something wrong within the marital process. One never loved, could never love

her husband yet she is loyal to her husband and did everything in a perfect way regardless of her own happiness. The other one is madly loved by her husband yet she betrays him.

"These two families, commonplace and yet somehow endearing, were good enough as an introduction to America" (***AUH***: 54). Through these two families, Pearl Buck criticized American women for either enduring bitter realities of life; doing so many works, sacrificing their life for the sake of others as Corrine did to her family, or betraying their families as is the case with Susanna. Buck believed that, "…prostitution …, as well as scores of unhappy women who never marry but who hope to …" (Sochen: 179). The families are either did their choice willingly and led a happy life yet there is betraying, or they have no will in their choices and had a bitter life yet they remain loyal to their families. There is no estimate or balance. She believed that the only solution is to educate women into independent human beings.

Children always remembered the tale their mother's told about Yarcy's wife, of how she had taken a basket and gone to kitchen doors on cold winter's night to beg. She knocked the door and when it was opened they saw a slender, pretty woman, her blue eyes always bewildered and then as the years passed she became thinner and the pink of her checks gone and the bewilderment in her eyes changed to blankness. During summer she worked at a vegetable garden under Yarcy's stern command. He beats her violently, she could be heard screaming and crying. After her death the children had scattered. Two boys were killed on a battle field in France. Old Yarcy was forgotten. "He was as good as dead" (***AUH***: 65). This shows the common fate of women in a male-dominated society. It shows men's bad treatment towards women. It shows how women work hard restlessly and how they are tortured and controlled by men. It also shows the inferior position of women which Pearl Buck was strongly against. It also shows the importance of women's role in society. They have a greater role

than men have. Without women the family will become scattered and there will be no relationships between its members. Yet the Americans did not appreciate women's role. As Nadya told Malcolm, "It is my opinion, so far, Malcolm, that your American men despise women very much" (***AUH***: 71).

When Nadya noticed the stonemason's sidewise glance, which was a strange, secret, lustful look, full of sin, she told Malcolm that in her opinion American men despise women very much. Nadya knew that the husband of Malcolm's sisters did not look at other women sidewise yet she knew that they thought little of women. When Malcolm told her that they were very polite to her, she answered, "So polite that I knew they thought me only a woman" (***AUH***: 71). She said that she did not care of Yarcy's and other men's dirty looks but she believes that if they did not despise all women they would not make the dirty looks.

MacNeil's mansion descended from elder son to elder son. Until a generation ago an inheritor lost too much money in a horse-racing and ruined the family. He had sold the house and land to pay his debts. The old house was for sale again. Malcolm's sister, Corinne, wrote to tell him so. She wrote, "Anyway, the house always went to the son. Susanna and I' --Susanna was his younger sister—'have often talked about it. We agree that we could never feel at home in it" (***AUH***: 22). Women had no right to inherit a house. They had not given this right. Even if they bought the house, they did not feel comfortable in it.

One day Max Yander, with a wandering truck that carried pies, cakes and bread over the countryside, came to Malcolm's house and started talking to Nadya. She told the man that she was Russian. Malcolm became disturbed and asked her not to tell anyone that she was Russian as it is better for her. He wanted to explain to his countrymen step by step, that his wife was Russian.

Gradually, he tried to bring people of the East and the West together. He tried to reduce racial discrimination. He believed that human beings are all equal and there is no difference between them. Nadya said, "How can I live, Malcolm, trying to hide what I am? I am not one to hide" (***AUH***: 89). Here, Pearl Buck shows the true nature of women through Nadya by presenting her in a way that is in conflict with her own society's expectation. She is not calm, passive, and obedient woman, on the contrary, she is rebellious. She wanted to introduce herself, to say that she is also a human being like men and have her own rights.

When Max Yander saw Malcolm kissing his wife in the kitchen he was astonished by that scene and he said with Yarcy, who was taking care for Malcolm's garden, that, "They're queer" (***AUH***: 90). They consider them queer because for Americans men must go home just when it is night to sleep or when they are hungry to eat something. Sex has its private time as Max thought, if he went home to make love with his wife, Shirley Louise, she would tell him "Kissing in the kitchen! ….It had to be night and dark and upstairs in their bedroom with the door locked …" (***AUH***: 91). But he could not control himself and he went home. Shirley was in the kitchen, too. She became surprised to see him at home as it is neither time to have dinner nor time to sleep. As if she saw someone strange entering her house. "What're ***you*** doing here?" she inquired, accenting the pronoun heavily. As Max has never being at home during the day he became worry and he could not tell her the truth, coming home to flirt with her so he lied. "I've got a headache," he lied. "Thought I'd stop by for an aspirin." But he could not resist fondling her breasts as he passed and she pushed him away. "Cut that out, Max! Ain't you ashamed, right in broad daylight, in the kitchen, too? What do you think I am? ….Get back to your job …" (***AUH***: 91).

## 2.3 The Theme of Unity

Besides equality, another very strong theme presented to us is that of unity. Pearl Buck felt the necessity of a remarkable cultural unity and she portrayed it very skillfully in this novel.

During the family's voyage from Peking to America Malcolm and Nadya saw that, "No one was on the deck yet except themselves, though towards the stern he could see many heads below, some in kerchiefs. Steerage passengers were still immigrants…, but he was no immigrant. He was an American coming home…" (***AUH***: 8). Racial inequality is clear in these lines. Because Malcolm is an American he was regarded as belonging to the first class. Therefore he was staying in a nice and comfortable place whereas the immigrants, who were regarded as lower or poor people, stayed in the ugliest and worst part of the ship.

Racial discrimination is also obvious in describing Nadya's father; her father, who had died in an epidemic of bubonic plague, had been more than the usual Russian nobleman. He had been a scholar, and in Peking he had done scholar's work at last, an opportunity not to be found in the crude border towns of Manchuria. Thus Nadya had been spared the tragedy of most White Russian daughters of noble families. "She had not been compelled to be a dancer in a café nor had she become the concubine of a fat old Chinese warlord" (***AUH***: 8). Poor people are compelled to do bad or humble things. One either became a dancer in a café or became an illegal wife who had a lower position. In both cases they face many problems, led a terrible life and the society look at them with inferiority.

> In China the intellectual was the aristocrat the poor and the ignorant are patient, they will respect and worship those who know more than they do, who possess the secrets, they think, they will take away poverty and pain and sickness and death. But when in Russia they saw those who had the secrets using them only for their own good, then they rose up … (***AUH***: 17-18).

There is no equality between the classes. Poor people hoped that the intellectuals would help them and save them from poverty and the hardships of life. But the intellectuals were selfish and care only for their own good.

Malcolm's ancestors had come from Scotland to Virginia and had settled in the wilds of the Shenandoah Valley. They had bought miles of wooded land and had laid the foundations of a fortune for generations to enjoy. They cut down the wood and the land was made into fields. "Black slaves gave their lives and their laughter to the land, to the planting of orchards and to the making of a great mansion" (***AUH***: 22). "A score of black and filthy men were working on the land…" (***AUH***: 31). Pearl Buck criticized racial inequality. She satirized the way people treat and look at the black skinned people. She argued that they are human beings with rights. It is not true to treat them as slaves or buy their lives and torture them.

One can see racial prejudice clearly in these lines also. Malcolm hired Yarcy as their gardener but he said he was the manager of their house. He described again and again how they come and how he had advised them not to buy that ruin house. When he called Malcolm by his name, Nadya became annoyed to see so earthly a creature as Yarcy made himself thus free with the master. Malcolm reminded her that she was inconsistent, privately caring for levels which she declared were unjust. "You are always telling me that in Russia your serfs hated you because you kept yourselves far from them. Yet here when Old Yarcy calls me by my first name, which certainly he would not do if he did not like me, you are offended" (***AUH***: 66).

Malcolm took his family to sightseeing to Thomas Jefferson's mansion, when they reached the house other tourists were before them. His children were shy of Americans and immediately Lise clung to his hand. When he observed

Nadya he found that she looked at the strangers curiously as though she did not belong to their kind (***AUH***: 33). And when Peter asked Lise if she is afraid of beginning, when she asked beginning of what he answered, "School, other boys and girls who don't know us" (***AUH***: 86). They were in the woods, sitting by the brook, putting their bare foot in the water. Lise saw him pushing his toes into the openings of the brown rocks under the water, she decided that he was afraid. But she did not accuse him for she had learned many things in Peking among them was consideration. Malcolm knew this was his responsibility to be done slowly and thoroughly until they recognize in any American something of themselves.

Although the above examples refer to unity among people within a culture, the idea can also be extended globally to include all people. Pearl Buck expresses her desire for unity, not only within a culture, but also among the human race. She believed that people should work to do away with the boundaries that separate them from each other. It is those boundaries that create the fuel for hatred. If people were kind and just to one another, the walls between them fell and they became one. This idea coincides with the Chinese belief that all under heaven are one. Pearl Buck is trying to tell us that although everyone does have his or her individual differences, when people purposely, arrogantly set themselves apart from the world they will be faced with hatred created by those boundaries.

## 2.4 The Cold War

Another important theme which Pearl Buck concentrated on in this novel is the Cold War. Through Malcolm and Nadya, sometimes, she shows the bad sides of the Cold War and its consequences on people's life and other times she presents America in ways that are in conflict with its image in reality. This is something like Cold War propaganda in order to show people, intentionally, that

America is better than the other places and there is no racial discrimination in America, as shown in these examples.

Because of communism Nadya's family ran away from their home and their hereditary lands near Moscow. They were friends of Czar and they were afraid of communists, so they left to Peking. In Peking the terror of communism began again. Nadya was afraid again, she told her husband that she was afraid of Communists, "The Communists will kill me!" she gasped. Malcolm tried to comfort her but it was useless for she thought that, "Bolsheviki are ever the same, only now called Communists, but still the same. They will destroy me…" Malcolm told her that "You are my wife now," he had reminded her. "And I am American" (***AUH***: 9). Then, she suggested that it is better for them to go to America. Malcolm was not afraid of his own country. He was sure that in America they will live in peace.

Or, when the family arrived at America, they decided to stay a few days in New York. Malcolm realized that underneath Nadya's lovely face there was a terror of change. But Malcolm felt there was no need for fears, "Well, thank God, there was no more need for such fears now. When they had found the place they wanted to live and make their home, the shadows would flee away" (***AUH***: 11).

And also in answering Nadya's question, "What do we do in New York?" Malcolm says, "There is more to do here than in any city in the world-theatres, museums, concerts, shops…" (***AUH***: 12).

This means they had not to be afraid and there are so many activities they can do that did not exist in the other countries.

The family went out to see the city. They stopped to wonder at a shop window. Tears pour down on Nadya's cheeks. She said, "It is wonderful to see

not a beggar," Nadya sobbed. "Not one, Malcolm! Where are they? Can it be true that there is not one beggar?" ".... I do love America already!" (***AUH***: 14). This shows that the negative consequences of the Cold War can not be observed on the American people because America is better than the other places in every aspect of life.

"All Chinese who visited New York went first and if possible daily to Radio City. When they returned to Peking they told and retold its delights until everyone dreamed of Radio City" (***AUH***: 14). There are so many funny things in America that is not available in the other places and people dreamed of it. Then Malcolm took them to a vast building crowded with people, released from work and worry. "…thick carpets under the feet, immense balconies, music straining through the distance, lackeys in uniform waiting to serve. There was no place like it, surely, anywhere else in the world and it was as much his as anyone's, and so he supposed each person felt as he came through the mighty doors (***AUH***: 14).

Malcolm had seen so many troubles and human sorrow during his life, but when he come to America and saw all these wonderful places he forgot all the sad events. "He had seen enough of human sorrow for the rest of his life. Years in China had been filled with the troubles of revolution and war. For two hours and a half he had forgotten it all" (***AUH***: 15).

When they went back to the hotel they were exhausted and went to bed. Malcolm could not sleep. He went to the open window. He remembered the pleasant years of his youth where he lived in a small town, and where his father was the editor of the local newspaper, and the most famous man.

> His father had been the big frog in the little pond, but he preferred to find a big pond where at first he might be a small but where he could grow to his own size, a difficult thing perhaps, in a country

where levels were all fluid and anybody might be president (***AUH***: 16).

This paragraph shows that there is no racial superiority in America and peoples are equal in this country.

Malcolm was out, when he came back to the hotel from distant he hared the sound of hearty singing crept from under the door. His family was singing a Russian song. He opened the door impetuously. Their voices stopped. He was about to cry, "Not Russian, for God's sake!" but he did not. No, he would not put fear into them. "Here, at least, they must live free of fear" (***AUH***: 23).

They were hungry so they song in order to forget it. Each chose certain food for dinner. Lise said, "I will eat the fresh egg…I never knew how fresh eggs were before. Here no eggs are floating, I think" (***AUH***: 23). It was her child's memory of eggs in Chinese markets; they did not buy eggs unless it was first tested in water. Those that sank could be eaten, those that floated not. Besides living in peace, the family found everything perfect.

During the meal they planned to go, the next day, by a new car he had bought, to MacNeil's mansion, which was for sail again. They were all happy, "… an excitement in itself, for the children had seldom ridden in an automobile, a vehicle they had thought in Peking belonged only to generals and presidents and officials…" (***AUH***: 24). While in America anyone can has a car. Nadya said, "I think we shall all be happy here in America, Malcolm, and we are so lucky there is this country to be ours." Malcolm was happy and excited, and the children also. He felt his heart lifted and old burdens rolled away. He thanked God that he was a citizen of the strongest nation in the world.

They were so happy in America that they did everything the American's do in order to sound more American. When Malcolm was driving the car he set his

jaw. Nadya saw it and asked why he did so. He said it was a bad habit and he ought to chew gum. She told Malcolm not to chew gum as she hated it. Then she chewed exaggeratedly. Peter said, "But if every America is chewing the gum, Mama, will it not seem we are not American if we do not also?" (***AUH***: 25).

Malcolm took his family to his father's old house. When they reached the house, they found that it was inhabited by an old widow man. The old man told Malcolm, "my two boys went off to the wars and one never came back" (***AUH***: 30). Because of the war he had lost his son.

Malcolm took his family to sightseeing to Thomas Jefferson's house in Manticello. They wandered slowly, observing every detail, and then they discovered the rooms for the slaves under the terrace. The sight gravely shook Nadya's admiration. She thought it is unfair and not good. She said, "This is not good, these dark small rooms for the black people, damp too, doubtless, although on the hill. Malcolm, this is not right. It was like this in Russia, too, and it was not good" (***AUH***: 34). This shows that during the war time the black skinned people were treated badly. Pearl Buck spoke out repeatedly and forcefully about racial discrimination. She strongly attacked all concepts of racial superiority and took a strong stand against the continuation of colonialism during the Second World War (Buck, D.: 36). She criticized racial inequality and class distinction. She believed that all human beings have and share the same equal rights regardless of their color, race…etc. but her main concern here is that she concentrated on the evilness of war. She shows how some people are considered in a wrong way and imprisoned in dirty and bad places. Malcolm told her that, "the rooms are empty now. There was a war about it" (***AUH***: 34).this quotation shows that there is no more war in America and there are no slaves.

They bought a lonely, deserted old house and began to repair it. The carpenter stared at Nadya and his face slowly flushed red. Nadya caught the dark and lustful look. She became frightened and told Malcolm, "Something is here like-like Russia! Serfs- looking at me- such eyes! I am afraid again" (***AUH***: 68). Malcolm comforted her by saying, "Nadya, you are imagining! We are at home, we are in America!" Each time when she told Malcolm that someone was looking at her that lustful look, he comforted her and told her that they are in America and there is no need to fear anymore.

The house was repaired and everything was arranged tidy and clean. Nadya tried to use machine (the carpet sweeper) but she could not manage it. "She longed to call out, as she would have done in Peking, 'Yien Er, come and sweep, please!'" (***AUH***: 83). Tears filled her eyes but she hardened herself. She told herself that this was not Peking, but America and she must become an American woman and do the things by herself because no one has servants in America.

Peter and Lize were in the woods, sitting near the brook, near their house. They were talking about their new life in America. Lize said that her mother had told her that they must do everything others do. Peter told her that they did not do what the other peoples had done in Peking. Lize answered her by saying, "We were special there and so we could do what we liked. But here we are not special…" (***AUH***: 86). No one is special in America. People are equal in that country. No one is superior to the others.

Malcolm asked Nadya why the intellectuals were killed in Russia. She answered and said, "In Russia, we had everything divided very clear- too clear. Serfs upon our land I remember so well, and never could they be anything but serfs. And my family, we never thought ourselves anything but intellectuals…." (***AUH***: 113). She remembered when her mother came back from Moscow to their land by carriage. Little serf children ran after the carriage while it was

rolling. Her mother threw out candies, to the serf children, and they fell into the mud and the children picked them up with mud and ate them so happily. When Nadya grew up and told her mother why not she stopped the carriage to give the candies clean to the children, she answered, "Nadya, you cannot remember, but if I did it those children would climb all over the carriage and demand so much and maybe give an illness to my own children" (***AUH***: 114). The intellectuals degraded the serf children and regarded them as dirty creatures that bring diseases to their children.

And Malcolm, old Yarcy, he is like a serf, but he is free, and there are others here like serfs, but all are free. Everything is moving here, nothing is tied to land or tree or house and I should like to know how it got in this way, freely moving, so that a serf kind of man can still feel himself so free and his children can go to school…" (***AUH***: 114). This means, comparing to Russia, there are no serfs in America. There is no class distinction in this country.

Malcolm decided to go to a lecture tour to get to people direct and face to face to tell them the truths which lead to peace. After finishing his preach a brawny blond fellow asked, "Wouldn't it be a whole lot simpler just to drop some atomic bombs on the whole Commy outfit?" (***AUH***: 135). The rest of the audience became quiet and did not speak. When he went back to the hotel, Rackman, his friend, visited him and discussed the matter. Rackman said that they became silent because the brawny man who never finished high school had a gun and they did not. They had weapon but they did not know it. The man took out his gun and cried 'communist'. The other people did not know what to do. They did not know what a communist is except that at the moment it is the wrong thing to be. Rackman said, "But are we all going to sit quiet, say nothing, hear nothing, do nothing like stone monkeys?" (***AUH***: 139). Malcolm believed in history and believed that what had happened in China was inevitable and might happen in his own country. But when he revealed the truth for them, no one takes an action. They stood still. Although Malcolm had a fine idealistic

purpose he said “I feel as if men like ourselves were single-handed and without weapon” (***AUH***: 138).

There is no one to support them. Even the state did not take an effort to help them. He thought sorrowfully and believed that people do the things in the same way, embody the same thoughts, expressing the same interests and the world was not their concern except for few.

Malcolm thought there was no time left for teaching. He must warn and threaten but always he ended with hope. He said, “If we Americans can see and understand that this is our opportunity, God given, I believe, to prove our ways and our thoughts to all men, then through us will come the golden age of mankind” (***AUH***: 140-141). The people sat motionless then they moved in their seats, they thought of home and bed and sleep, and the next day’s work. He thought it was the strange quality of Americans that they could be familiar and easy and always very kind and yet beyond it was insensitive indifference. He became deceived by the surface kindness crushed by the inner hardness of his own people.

He was not sure that he had changed the thinking of any mind behind the faces. He had come back realizing that history and facts mean nothing in America. During his entire journey no one asked anything about Peking, not even Corinne and Susanna had asked so much as a casual question. Except what did you eat there? And did you sleep on beds like ours? And this too was a kind of silence. They cared not enough even to ask a question of what lay beyond. They never wandered a mile from their beaten road. No one asked and no one cared. They were silent in order to be away from troubles.

# Chapter Three

# *The Devil Never Sleeps*

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## *The Devil Never Sleeps*

This chapter deals with the plot and the theme of ***The Devil Never Sleeps***.

### 3.1 The Plot

Father O'Banion and Monsignor Fitzgibbon are a couple of Irish priests running a remote mission post. Father O'Banion is accompanied by a lovely young Chinese peasant girl, Siu-lan, who has joined him along the way. His job is to take the place of the existing priest, Monsignor Fitzgibbon, who is now too old and weak to continue to run the church. However, communist soldiers arrive at the mission and seize it as a command post. To add to their woes, their leader, Ho-san, an ex catholic turned communist, persecutes the mission that cared for him and his family, and orders the destruction of the church. The two priests have bigger problems when the forces of Mao arrive at the village. They become prisoners and are not allowed to be visited by any one. They were friendless except for the young girl, Siu-lan, who comes in secret to look after them. Ho-san becomes so cruel that he tortures those who loved and raised him. He ordered his soldiers to persecute and torture the two priests in order to oblige them and say that they are American spies. But the two priests were very strong willed against the Chinese communists and the way they hurt the people and missionaries in China. For the young priest, Father O'Banion, there were two vastly different enemies; the fear of the Chinese Red Army and the presence and the temptation of beautiful Siu-lan who makes him feel uncomfortable by frequently flirting with him. But he always defends her affection and remains true to his faith. Later, Ho-san rapes the young girl and impregnates her. Father O'Banion subscribes to the idea that the resulting son needs a father. He

encourages Siu-lan to form a family. He told her that although Ho-san became a communist yet he feels goodness in him, struggling to come out. That is why he is so bitter and so angry. Father O'Banion tries over and over again to change Ho-san. Later, Ho-san realized that communism is no good for him and the promises they gave are all visions, he changed completely. He tried to save his family and run away. Eventually, the two priests, Ho-san, his wife and his son, and his parents flee to the border to Hong Kong for safety but were pursued by communist soldiers. Ho-san knew the communists would seize them and kill them all so he hides them all and he drove the car away from them in order to make the soldiers follow him and let his parents and his spiritual fathers escape. The communists arrest Ho-san and the others flee free.

## 3.2 Criticizing Communism

Devil is a symbol for the bad deeds which never ends in human being and which presents itself in different ways. This novel shows the Chinese Communist persecution of Christians during the Communist Revolution. When the Maoists went to the village, they controlled it, imprisoned its people and tortured them, and persecuted the sacred places. In a nice way Pear Buck presents how people, often, devote himself to an idea or to a party in a way that he neglects and never sees the reality in which he lives. He reaches a state which he loses his thinking, as we see later in the examples how Ho-san treats his spiritual father and the other priest. In this novel Pearl Buck concentrated on the two priests and took them as samples that represent and signify the other peoples.

After Father O'Banion's arrival, Monsignor Fitzgibbon wanted to leave the Rectory and go back to his country, Ireland. But the car was stalled and did not move, so he asked Father O'Banion to repair it for he was an excellent mechanic. After some trial he managed to solve the problem and the car began to work again. Father O'Banion made a big push and Wang, the gateman,

operates the car machine, a cloud of oily smoke puff out from the exhaust, Father O'Banion stepped back blinded and coughing. The landscape blacked out. He waved his long arms gasping for air and fell back. Meanwhile the vague shapes of four men on horses appeared out of dust and smoke. Father O'Banion looked up and saw Ho-san. He tried to grasp the bridle but Ho-san beat his hands with a whip and he pulled them away. "A whip descended upon his hands and he jerked them away" (***DNS***: 14). Father O'Banion stepped back amazed, nursed his hands, of Ho-san's disrespectful manner. He did not respect the priest who is older than him and has an honorable position.

Monsignor Fitzgibbon heard and saw all these, he ordered Ho-san to come down from the horse. "Ho-san!" he shouted in Chinese. "What are you doing in that accursed Communist uniform? Come down from that horse! Explain yourself to me! It has been three months since you came to Mass!" (***DNS***: 14). He stood waiting for Ho-san to keep his order; he knew that Ho-san would descend from his horse when speaking to an elder one, but he did not. He did not regard the old man who takes him when he was a youth, son of poor peasant, to his house, fed him, clothed him and taught him what he knew. He forgot what the old priest had done for him. He even became rude to him. He went proudly to the front of the car and gazed down at the old priest as though he had never seen him before. He neither respected nor obeyed. With a look of majesty he commanded, "Foreign priest, I commandeer this car!" (***DNS***: 14).

Monsignor Fitzgibbon told Ho-san "How dare you speak to me thus?" he demanded at last. "Remember that I am your spiritual father…" (***DNS***: 15). He asked Ho-san to confess and warned him that his punishment would be serious of what had he done. He answered rudely that he had nothing to confess and that he was not one of their followers anymore. He also put the two priests under arrest. "I put you under arrest you and this other priest and all who are in your foreign compound" (***DNS***: 15).

They not only captured the two priests but also controlled whatever they found and put them under guard. “Lead these two priests into the compound and lock the gates on them! Remain on guard! As for the car, see that it is taken to headquarters” (***DNS***: 15).

The old priest wondered what had happened to the shy and pitiful child to whom he had opened his arms as a father, he taught him everything and prepared him for the holy priesthood. Ho-san was his brightest pupil. Monsignor Fitzgibbon thought that he would become a priest and take up his work after him. He did not believe his eyes and what he had seen. He asked, “Is this really you? Can it be you? ….Where has your faith gone? How is it that you have yielded to the devil?” (***DNS***: 16).

He was surprised of what had become of Ho-san and what made him change so greatly. Ho-san looked away and said that he had seen a new light. “I have seen a greater light than the light of the church. This light shines upon the path I have chosen now to follow. It leads to a better nation, a better world” (***DNS***: 16).

That night when he ran away, without any reason, he left the old priest a letter telling him that he was going to Moscow. The Reds had promised him that he could go to school there. They made him believe that the communists could bring about quickly what the church worked so slowly to achieve, a world where men were good, unselfish, brotherly to one another, where all were fed, the sick healed, the children taught. But such ideals were only visions. Throughout the novel we will see how the two priests are tortured and degraded by the communists, he kills one of his soldiers because he suspected him, he raped the girl, he disregarded his old parents, and even himself was killed by the communists. There was corruption everywhere.

The communists taught him false knowledge. Their influence on him was so considerable that he refused to believe that such dreams were faded away and being lost. He deceived himself by saying that corruption was only temporary and tyranny was the only discipline necessary for the undisciplined and the ignorant. Ho-san was completely changed into an unsympathetic and a cruel man who did not respect even the older ones. He commanded his soldiers to push Monsignor Fitzgibbon and Father O'Banion into the gate and locked them inside the compound. He also charged the gateman to watch them and told him if they escape he would kill him. "I charge you to keep those two foreign priests locked inside this compound," Ho-san commanded. "If they escape you will pay for it with your own head…" (***DNS***: 17). The trembling man threw himself into the dust before Ho-san's horse and knocked his head again and again.

The small throng stood devotedly while Monsignor Fitzgibbon was performing the Mass. Suddenly there was a loud clatter of horses at the chapel door. The Red officers entered led by Ho-san. Monsignor Fitzgibbon became angry and shouted, "Ho-san," he thundered. "How dare you desecrate this holy place?" (***DNS***: 20). Ho-san ordered the old priest to stop the Mass. The soldiers marched into the chapel and commanded the people to get out of the place. "You!" he shouted. "You, eating the bread and drinking the wine of a foreign god! Do you know what our leader Mao has commanded? Get out of this place or it will be your prison!" (***DNS***: 20). Then they rushed at the terrified people and hurried them with the points of their bayonets, shouting at them and cursing them for being running dogs of a foreign religion. They controlled everything in the village, imprisoned its people, and spoiled the sacred places. Then, Ho-san turned to his soldiers and said, "Disperse these fools! I will forgive them this once" (***DNS***: 20).

Monsignor Fitzgibbon became white, not with fear but with anger. He stood still. Holding the sacred symbol and faced the proud young officer. Suddenly, Ho-san knocked the Host from the priest's hands and dashed it to the floor.

Monsignor Fitzgibbon told Ho-san that he had sinned and God would not forgive him because this was the most sacred moment of the Mass. Ho-san answered between set teeth, "There is no God. This is what I know now" (***DNS***: 21). He continued and said that he would be imprisoned with the other priest in the chapel which would no longer be a place for worshiping false gods but it would be a jail for their followers. He said he would find them one by one and test them. If they join the communists they would be forgiven, but if they did not he would execute them in the chapel. Then he ordered his soldiers to "sweep the altar clean!" (***DNS***: 22). And they swept and tore down everything. The soldiers did not let the people to do their praying but monsignor Fitzgibbon continued. "…the little priest was standing with head bowed, his fingers busy with his rosary, his eyes closed in prayer" (***DNS***: 22). The soldiers abused the two priests and called them "foreign dog".

The communists not only treated the two priests rudely and cursed them but also put fear in them. The gateman whom Ho-san asked to guard the two priests ran away and instead of him stood a fierce young soldier marching to and fro, staring at them in an awful way that the sight of it curdled one's blood. Then he took his gun pretending that he was ready to shoot. During the night the Red Army poured into the city. The shouting and confusion outside the chapel's walls were shocking and terrible for the two priests who were waiting anxiously for someone to come and tell them what was going on outside.

Monsignor Fitzgibbon was very sad of Ho-san's behaviour toward him. He told Father O'Banion, "It's the shock," Monsignor Fitzgibbon now said uncertainly. "I'm cut to the heart as if Ho-san had thrust his bayonet clean through me" (***DNS***: 26). He paused to impress. He slapped his hand on the table to emphasize what he said word by word. Then he told Father O'Banion that Ho-san had left him a good letter, though it broke his heart to read it. "Good letters, too- but

breaking my heart nevertheless because he was learning false knowledge" (***DNS***: 29). He knew that they are going to deceive him.

The Red Army took everything and arrested everybody. One morning there was no guard and the garden was empty of all except for the two priests. Monsignor Fitzgibbon told Father O'Banion that they are locked in the chapel like two criminals, and if anything happened to him, for the Reds would take him first because of his significance, Father O'Banion would remain alone. Monsignor Fitzgibbon told Father O'Banion where would he find his bodily sustenance so that he could do his religious duties and hold the property. He went to the cupboard and pushed it aside. Under it there was a hole full of tinned goods. Monsignor Fitzgibbon knew that the Reds were coming; his converts told him every step the Reds took. So he borrowed money from the church and bought these things in case they were locked up they would not starve. At that moment the altar boy came, he brought food for them then he went away. A few minutes later, their door flew open and Ho-san with six of his soldiers came in each with drawn bayonet. Ho-san shouted, "Foreign priest, how dare you hide your stores from us? Do you know what happens to those who defy us?" (***DNS***: 46).

He commanded his soldiers to take the boxes away and lead them into the car. In a few minutes the hole became empty and the treasure gone. Then, Ho-san came and paused to look about the garden to see whether anything remained that he might take. There was only Thomas, the donkey, Ho-san went toward the beast and he was about to loose the rope when Siu-lan came out between the trees. She stood across the path, spread her arms to prevent Ho-san from seizing the rope and said:

> Are you a robber too? She demanded. Are you no better than the enemy soldiers you drove out of the city when you came in? You called them robbers! You said your men would not rob or steal

> …oh no, you were all good men, you communists! And you, the commander, the big man, you are stealing an ass …a small common beast...(***DNS***: 48).

Ho-san shouted and said that he was not stealing, but he is seizing in the name of …but Siu-lan did not let him finish his speech. She flung back and said:

> In the name of Ho-san, in the name of great Ho-san, colonel in the Red Army, saviour of the people! What a victory! Ho-san and his soldiers came to rob two lonely foreign priests who have no one to protect them! (***DNS***: 48).

Ho-san caught her by the elbows and pulled her against him. Monsignor Fitzgibbon went to release the girl. He began kicking and beating Ho-san, but it was no better than kicking a tree trunk or beating on a rock. Meanwhile Father O'Banion came and caught Ho-san. He told him that he had no wish to hurt him and it is not his nature nor his religion allows him to do so. But Ho-san began slapping Father O'Banion on his cheeks and screaming "You foreign devil! You American spy! You priests are all American spies. You son of a turtle! You rabbit egg!" (***DNS***: 52).

Ho-san and his soldiers hurt and injured the two priests physically and psychologically. They hurt them physically by seizing their food which they store for necessity, while the Red Army gave them very poor food as we see later how Father O'Banion could not stand on his feet because the food was so little and was not sufficient for his huge body. They also hurt them by tying them to chairs and beating them by their bayonets. They hurt them psychologically, as well, by disrespecting and degrading them. Monsignor Fitzgibbon was Ho-san's spiritual father. He had served him and supported him in the famine when his parents left him behind. He had done many kindnesses to Ho-san, but he forgot all these and disregarded his spiritual father by his impolite and insulting manner.

The communists did not allow the faithful converts to gather in the chapel to do their religious duties, their leader, Ho-san, warned them if they went there, they would be executed in the chapel. There were no more celebrations in the chapel, so they met secretly in a rice field. One Sunday morning they had gathered as usual in the chapel for the Mass. Monsignor Fitzgibbon was about to begin when Siu-lan hurried in and whispered to the kneeling people that the soldiers were coming. Quickly they scattered until the chapel became empty except for the two priests. She told them, "Do not worship here, God is everywhere, is he not? Then worship him safely in your own house" (***DNS***: 67). This, also, is a psychological torturing. To be worried all the time and not to be allowed to worship God.

One morning Siu-lan was cleaning the Rectory and making the beds. She began thinking, now in Father O'Banion's bed room, sweeping and dusting and making his bed, he seemed very near to her. She sat down on the edge of the bed and smiled. Here on this narrow bed he had slept last night and his head had rested on this hard pillow. She did love him. She worshiped him. She thought this was the way the Blessed Virgin felt when she conceived her child alone and by heavenly love. She, absorbed in this vision, waiting for the arrival of a god, closed her eyes, remembering. She waited, smiling and was roughly interrupted by Ho-san's loud voice. She jumped to her feet, opened her eyes, the smile was gone and changed into terror. Ho-san had been drinking. He seized the girl who tried to push him off but she could not. She screamed, Father O'Banion rushed in and tried to release the girl but Ho-san ordered his soldiers to bind him to a chair. A prisoner in his own priestly cell, then to endure a torture more keen than any other he had suffered at the hands of soldiers. In spite of Ho-san's filthy, harsh and rude behaviour, he, later, accused Father O'Banion of raping the girl, "You consort with women," he declared (***DNS***: 76).

Father O'Banion was kneeling beside Monsignor Fitzgibbon who lay sick on the living room couch when the soldiers had swarmed into the garden and into the Rectory. He looked up startled to see the angry young men crowding through the door. A blustering sergeant told him that they were under prison arrest. Although Father O'Banion urged and told them that his superior was not well, they arrested them and forced Monsignor Fitzgibbon to his feet and bound his hands together. Father O'Banion bound foot and hand followed. The soldiers took them to the headquarters of the Red Army. Hour after hour the two priests had sat, still bound, in the bare and the chilly room. Father O'Banion saw the cold rain of early winter rushing down in a thick white mist, and they had not worn their winter clothes. He saw Monsignor Fitzgibbon shaking in an uncontrollable chill. He told Ho-san, "Ho-san," he said. "Look at your old teacher! Have you forgotten all the good teachings of Confucius as well as those of our Blessed Lord? Does not Confucius bid you consider your teacher as a parent?" (***DNS***: 76-77). Ho-san became angry and said that he did not know Confucius and he had no lord. Then he commanded the two priests to confess that they are spies. "You two! Confess you are spies!" (***DNS***: 77).

He wanted them to confess unwillingly about things they did not do. When he saw that they did not confess, he used more severe ways to oblige them. He ordered his soldier, who was standing behind the two priests, to wound them. "Prick this priest," Ho-san commanded. The soldier pricked Monsignor Fitzgibbon first. He felt the sharp point of a bayonet through his cloth and blood ran down his back. The room was cold and his blood was hot against his chilled flesh. Then they pricked Father O'Banion. Monsignor Fitzgibbon told Ho-san that he could not make liars of them and he was stupid ever to imagine it. Monsignor Fitzgibbon told him, "….Did you ever know me to lie? Did I ever let you lie?" (DNS: 79). Ho-san had nothing to say. He mercilessly accused them, not because he had seen something from them, no, just because the papers of the Red Army say so. He picked up a paper lying on the table and said:

> This cannot lie! Here are the facts. They have been sent to us from top echelon officers. Mao Tse-tung has stamped them with his seal. 'All priests are American spies, and spies for the Pope.' It is written here—an official paper. Official papers of the Red Army do not lie. And … (***DNS***: 79-80).

This paragraph shows that Ho-san so absorbed with that idea, of communism, that he did not see with his own eyes. His own mind did not work. Whatever his superiors say he admit it.

But Monsignor Fitzgibbon did not let Ho-san finish his speech and told him that he had studied with him year after year and he never asked him to be a spy. He also told Ho-san that he was acquainted with his mind and he could not deceive him. On the contrary, Ho-san was deceiving himself and lying for a reason Monsignor Fitzgibbon did not know unless he was afraid. He told him that he was false and he could not make him false and he was not afraid of Ho-san or of anyone else.

Ho-san mistrusted his spiritual father who was very kind to him and taught him what he knew and he never let him lie. He remembered when Ho-san had eaten the peaches from the peach tree of their neighbour and he lied and said it was the gateman's son who ate them. But Monsignor Fitzgibbon had seen him from his study window and he came down and whipped him with a small branch of that same tree to teach him not to lie. But now Ho-san came and told him that he was a liar and a spy. He disrespected, mistreated and wronged his spiritual father. He shouted and commanded his soldiers "Take these cursed priests to prison where they belong! They should have been there long ago. I have been too kind!" (***DNS***: 81).

Ho-san superintended every moment. He sent his soldiers to bring the two priests to the headquarters again. When they arrived, he ordered his soldiers to bind them to the seats tightly. He shouted to his soldiers "tighter –tighter!"

(***DNS***: 82). Monsignor Fitzgibbon was suffering a serious pain while O'Banion's torture was crucifixion. He shouted in agony and told Ho-san to shoot them if he must kill them. Ho-san had grinned, "It would be unkind. We are told always to be kind. The harder I am the sooner it will be over. Knot the rope, then! Around his neck! Pull up the ends!" (***DNS***: 82).

He used the most cruel, impudent and disgusting way in treating them. When he saw that the two priests did not confess, he asked his soldier to give them the talking pills. "Give them the pills. Give them the talking pills" (***DNS***: 83). The soldier took out two pills and put them on Father O'Banion's lips. He turned his head away, gasping for breath and said

> What kind of false thinking—is—is this, Ho-san?" he urged. "You have been taught—you have been taught—the mercies—the truths—of—of goodness. Can you—can you—respect yourself? If your—superiors tell you—to—do these wicked—things—can you—honor them? God have pity—on you, Ho-san (***DNS***: 83-84).

He had been taught the finest and the highest ideals and even after all these torturing and disregarding them yet Father O'Banion asked God to have pity on Ho-san. But he remained on his harshness and even became ruder than before.

For the two priests night and day passed again and again in a round seemingly endless. Besides being cursed, frightened and beaten they had to endure hunger because they were given very little food. Monsignor Fitzgibbon slept most of the time because he was sick and old and could not endure all these miseries. But Father O'Banion could not sleep first of all because he was hungry. His big body needed much food and good food and the prison meals were insufficient for him; two bowls of soup a day. So he prayed almost continually in order that he might keep his thoughts elsewhere than on his stomach.

Ho-san became seriously ill. He sent for the two priests to come to his room. When they entered the room, they saw that indeed he was very ill. He lay on a couch in a room as bare as a cell. His checks were spotted red, his large eyes sunken. He fell into a terrible coughing. He put his handkerchief to his mouth it came away spotted with blood. He asked for penicillin and Father O'Banion said that there was penicillin at the Tung An mission, two hundred miles to the south. He told Ho-san that he would go and fetch it for him if he leave Monsignor Fitzgibbon and forgive him and save him from more suffering. He said

> If I go fetch it, will you forgive Monsignor Fitzgibbon and save him from more torture? He is old, he wants to return to his own country to die and be buried there with his ancestors. Have mercy, as you wish for mercy from God!" Ho-san listened he understood a man's desire to be buried with his ancestors. Then he remembered that he was a communist, he said "Ancestors are dead. They are nothing to me (***DNS***: 93).

This shows the cruelty and the hard-heartedness of the communists who did not pay any attention to other people's desires and did not respect their ancestors and the dead.

Ho-san told Father O'Banion that Tung An is not far from the border and if he let him go, he would never return. Father O'Banion promised that he would come back. Ho-san told him to take the car they seized in the name of the Party and said, "Two days I allow you, and if you do not return I will kill Monsignor Fitzgibbon. I give you my word on that. You had better believe me—both of you" (***DNS***: 93-94).

This shows the inhumanity of Ho-san. He became so rude. He had forgotten everyone even his spiritual father. He became selfish. He was ready to do everything in order to get the medicine and become well again, even if he killed the man who fed and taught him, he did not care.

Monsignor Fitzgibbon went to see Ho-san and tell him to marry Siu-lan because she was pregnant. When Ho-san saw Monsignor Fitzgibbon beside his bed, he gave a violent shout and demanded how he got out of his cell without guard because he had given orders that the two priests were to be under guard at all times. Monsignor Fitzgibbon told him nobody obeys orders and corruption was everywhere. Besides he did not need a guard and said, "I know the rules and abide by them until I am formally released from this ridiculous jail. Corruption is everywhere …. But it is of your own corruption that I have come to speak" (***DNS***: 122).

There were corruptions everywhere. There was no respect, order, mercy or the other mottos that the communists call for or promised to fulfill. All the dreams which the communists promised to fulfill faded away and turned to illusions.

A soldier came and told Ho-san that his parents had arrived. They had heard that he was sick; they brought him a basket of fresh eggs and some chicken soup to restore his health. Ho-san waved his hand in dismissal and said, "Send them away," he ordered. "I have no parents. I renounced them when I became a servant of the state. They know that. Why do they trouble me now? Tell them never to come back" (***DNS***: 123). This is a criticism of the communist's attitude towards family ties. Ho-san did not respect even his old parents who had come from his ancestral village and brought him food in order to see him and to be sure of his health. But he neglected his old parents. He left them behind and denied that he had any parents as soon as he joined the communists.

Monsignor Fitzgibbon told him, "Is this possible, Ho-san? Have you ceased to honour your parents? Do you remember the Fifth Commandment? Have you indeed forgotten that once you studied for the holy priesthood?" (***DNS***: 123) Ho-

san replied and said, “So did Josef Stalin” ((***DNS***: 124). He is doing whatever his superiors had done or asked him to do. They controlled his mind.

Father O’Banion told Siu-lan to save Ho-san. He said there is still hope to return to his reason.

> Father O’Banion knew there was still goodness in Ho-san and there is still some hope to I discern that his heart is not what he tries to make it. I feel goodness in him, struggling to come out. Otherwise why is he so bitter and so angry? He is fighting himself. I believe that if you were his wife, Siu-lan, he would yield to the goodness in him. It is love that you are seeking. Perhaps it is love that he is seeking too (***DNS***: 125).

Ho-san called Father O’Banion to the headquarters, again, to confess. This time Father O’Banion was alone as Monsignor Fitzgibbon was ill and was lying in bed. When Father O’Banion entered the room, he saw that Ho-san was irritable and hostile and he prepared himself for torture. The soldiers tied him tightly and punished him. He fainted. Ho-san asked him why he was so weak. He said that he did not eat anything since yesterday because he had sent his food to Siu-lan who had a child and need more food. Ho-san sprang to his feet and said, “I am responsible for this man” (***DNS***: 131). He exclaimed. Then he ordered his soldiers to untie him and bring him some food.

Then he asked about the child. He said, “Get up and walk,” he ordered. “Move your arms and rub your hands together.” His voice fell. “Now, as to this child--” (***DNS***: 132). He could not finish his speech. He became confused. The love of his child affected him. He did not know what to do. On one side he was happy that he had got a child on the other side he did not want the power of love to affect him in order to be able to continue with the Red Army. He was confused between getting back to his reason and between the ideas of communism. He wanted to deny the child and to accuse Father O’Banion of being the father of that child. Father O’Banion asked Ho-san, “Go and see the child,” he said. “He has your face, your eyes. Ask yourself who is the father” (***DNS***: 133). He began

moving in the room, up and down. “He lifted the teapot spout to his lips and drank deeply” (***DNS***: 133). Whenever Ho-san became worry he drank tea and start moving around.

He went to see his child and talk to Siu-lan. His speeches were disconnected because he was worry. “Beast—” Siu-lan said faintly. Her head dropped. “When I think— no, I can’t. You were — a beast.” Ho-san told her, “Don’t say it,” he begged hurriedly. “Forgive me” (***DNS***: 138). Siu-lan turned herself away from him. The child’s face could be seen over her shoulder. “The little face peering over her pretty shoulder unnerved him. He said, “I assure you— I promise you—” then he talked to his son and said, “I must tell you, my —my son, that I am sorry for the way I begot you…” (***DNS***: 138). He was changed completely. Since he had joined the Red Army he did not asked anyone to forgive him. But now he begged Siu-lan and his son to forgive him.

At this moment Father O’Banion returned followed by two elderly Chinese who were Ho-san’s parents. “He had not loved his father until now when he ould not love others unless his heart had first been wakened to love his ownhimself was a father” (***DNS***: 139).

When night came, he could not sleep. He pondered his room. He remembered how he enjoyed books and the communists promise to send him to school and their other promises. “he had refused to believe that such ideals were now being lost stubborn in his pursuit of what he thought right, he had deceived himself by saying that corruption was only temporary, that tyranny was only discipline necessary for the undisciplined and the ignorant. In his zeal he forgot the power of love. Perhaps he had never really loved anyone. Perhaps a man could not love others unless his heart had first been wakened to love his own — his parents, his wife, his child…” (***DNS***: 141).

He was torturing himself by these questions which he could not answer. Then he sent for Father O’Banion to help him. This time, he was too kind to

Father O'Banion. He told him, "I must reach a decision" he said and paused so long that Father O'Banion helped him again. "I do not know how to decide" (***DNS***: 143). He told Father O'Banion that tomorrow orders would come from above of him and would send him south with his men. He said, "if I obey orders and leave for new parts, am I not deserting my parents, and my son, and —and —"Father O'Banion finished it for him and said, "your wife" (***DNS***: 145).

His mind was so shaped and so weakened by the discipline of tyranny that he could no longer free himself. He thought and said to himself if he could not free himself, how he could free others. At the end of the novel and after seeing many disorders and corruptions in the communist's discipline, he knew that he had made a great mistake and his life and the life of his family is in danger. So he tried to save his family and himself also. He told Father O'Banion, "Spiritual father," he implored. "Save my son. For me there is no escape. I can not be saved. It is too late. But you can save my son. He must not fall into the hands of my enemies" (***DNS***: 151). "Take him," he said, "baptize him on your faith, but give him my name" (***DNS***: 152).

He tortured and disregarded those around him and he himself was ruined at the end by the communists who promised to provide him a perfect life, equal opportunity, demolishing of classes and giving him whatever he wants or wishes. When he came back to his reason and realized that all these promises are not real he tried to save himself and his family. At the end, he managed to save his family but for him it was too late.

## *3.3 Criticizing Religion*

Pearl Buck used her characters to reveal her views on different aspects. For instance, for two reasons she used Monsignor Fitzgibbon, in this novel, to criticize religion. The first one is that throughout the novel Monsignor Fitzgibbon is cursing and easily becoming angry though it is guilt or a sin to be

angry, especially for a man of God. The second is that he doubted and suspected Father O'Banion; a priest and his lonely friend in his grief and disaster.
Father O'Banion was a prisoner like him. He was also tortured and abused but he never said a bad word.

Father O'Banion arrived late to the rectory because the donkey he was riding walked very slowly, for it was hungry and the weather was too hot, so he arrived late. When he saw the small furious figure of his superior, Monsignor Fitzgibbon, he turned away to cross himself secretly and in haste. Then he confronted him and in a soft voice he said, "I know what you'd be saying', Father. I know it very well—indeed I do. But—" But Monsignor Fitzgibbon did not let Father O'Banion finish his words and he thundered, "Be silent!" (***DNS***: 8) His deep voice roared around the courtyard. The gateman who was asleep in his room jumped from his bed, and the cook thrust his shaven head from the kitchen door.

Several times Father O'Banion tried to explain to him the reason of his being late but Monsignor Fitzgibbon interrupted him and said that he had been waiting for him to come for two months. He said:

> Where the devil have you been?—where have you been, you renegade? –I've been due a furlough for ten years and more, and when I get it I wait for you, you and your donkey, and which of the two of you is the donkey I'm hard put to it to know, you thickheaded ass! (***DNS***: 9)

Father O'Banion told him that he could not help himself and that he had problems, again he was interrupted but this time it was the donkey who lifted his head opened his mouth and drew back his lips to snicker, "He- he- he- haw!" Monsignor Fitzgibbon become very angry and said, "From the mouth of an ass," He drew himself up to his full height of five feet two. "Not another word out of the two of you," he said severely (***DNS***: 9). He did not respect Father O'Bannon. He listed him with the donkey.

Father O'Banion was starving and asked Monsignor Fitzgibbon to let him go to eat something but he did not allow him to go. "There'll be no bite of supper," Monsignor Fitzgibbon declared (***DNS***: 9).

He was angry, swearing and cursing continually. He shouted to Father O'Banion and said, "…. The jalopy has not run in a month and it'll be set in its ways. It's got to go, all the same." Father O'Banion became disturbed of the Monsignor Fitzgibbon's impolite manner. He muttered under his breath and said, "'T is not the jalopy alone that's set in its ways. It's a draw between the two of you, not to mention Thomas" (***DNS***: 10).

Monsignor Fitzgibbon told Father O'Banion to repair the car in order to return to his country. Father O'Banion told him that he did not know the instructions well "But the instructions— while you're gone — I've not had total charge alone— I doubt I can—"(***DNS***: 10). He shouted and told him in a very rude way that it was all written down on papers on the table.

Father O'Banion checked the car and asked Lao Ting, the gateman, what was wrong with it. He answered that there was no kerosene so he used soybean oil and as it was very thick to the machine the car did not work. He told Father O'Banion, every day Monsignor Fitzgibbon was angry. First because you did not come back and second because when he tried to drive the car himself, it would not move. He said, "And you know, father, it is a sin to be angry especially for a man of God, and I thought to help him save his soul. I failed" (***DNS***: 11).

Father O'Banion became confused of Monsignor Fitzgibbon's insulting and uncivilized words. A man of God must be calm and undisturbed, but Monsignor Fitzgibbon was furious, angry and cursing most of the time. When Father

O’Banion told Monsignor Fitzgibbon he could not find out what was the trouble with the car, he replied, “In you, it may be” (***DNS***: 12). He told Father O’Banion that the trouble may be in him. Father O’Banion became bothered and dearly he wished to throw down the tools and tell Monsignor Fitzgibbon to do the job himself, but he did not for he knew that it would be hell itself to live with the old man afterwards.

He was disrespectful not only to Father O’Banion, but also to the others. He told Father O’Banion to push the car from behind and ordered the houseboy, Wang, to operate the car machine. He shouted at Wang and said, “Put ‘er in gear, you spalpeen!” (***DNS***: 13)

In addition to Monsignor Fitzgibbon’s becoming angry most of the time, he did not believe in comfort for young priests. When he was arrested with Father O’Banion by the soldiers of the Red Army and were imprisoned in the chapel, the morning of the next day he waked up early, as his habit was, and immediately wakened Father O’Banion who, as he knew, could sleep too late.

He, also, was not satisfied with whatever Father O’Banion did. When Father O’Banion prepared and brought him the breakfast he said, “And what do you call this mess?” Monsignor Fitzgibbon inquired (***DNS***: 23). He looked withdisgust upon a plate of food. Father O’Banion told him that the servants had gone and he had no training as a cook and this was the best he could do. And when asked Monsignor Fitzgibbon if he drinks tea or not he replied, “What does it matter?” he growled. “The tea will be dishwater, likely, if you have anything to do with it” (***DNS***: 24).

Besides Monsignor Fitzgibbon’s becoming angry with Father O’Banion and using bad and rough words, he did not trust him and accused him of consorting with woman. Siu-lan loved and worshiped Father O’Banion and tried so many

times to flatter him. Several times, she put herself in dangerous situations for his sake and in order to stay near him. She knew that her tries were useless and Father O'Banion could not and never love her because he was a priest and he was loyal to his faith, yet she tries. Father O'Banion told her that he could have nothing to do with love and there is no place of love except for the pure love of God. She, even, accused him that he was the father of his unborn child in order to affect Monsignor Fitzgibbon to oblige him leave his priesthood and to marry her. She wanted to be a nun to be near of him. Father O'Banion felt sad and disturbed of Siu-lan's continuous attempts. In spite of all her tries to flatter him, he remained loyal and told Siu-lan to look at him not as a man but as a priest. Yet, Monsignor Fitzgibbon doubted him, always suspected him and accused him to be with the girl.

Siu-lan went to the Rectory where the two priests were imprisoned and said that she had come in order to teach her the Ten Commandments. Several times she tempted and tried to seduce the young priest. Monsignor Fitzgibbon doubted Father O'Banion; he thought that he had committed a sin by communicating with a woman beyond that of a priest with a human soul. So he ordered him to confess.

Although Father O'Banion told Monsignor Fitzgibbon that he did not do anything wrong and he had nothing to confess, yet Monsignor Fitzgibbon regarded him as a sinner and in need of confession. He said, "There is something very strange here," Monsignor Fitzgibbon observed. "Is it true that you have given instruction to this young woman?" (***DNS***: 34)

Father O'Banion told him that she had come to his catechism class with her mother and after her mother's baptism she continued. She insisted that she still needed to learn more.

One day, after the lesson had finished, Siu-lan asked Father O'Banion if he had ever broken the sixth commandment and why he did not marry. She was a

persistent woman. She caught Father O'Banion's arm and asked him those questions again and again. At that moment Monsignor Fitzgibbon arrived staring at Father O'Banion, all his being revealing suspicion and outrage. He cast such a long look upon Father O'Banion that the very air about them withered and the sunshine seemed to fail. He commanded Father O'Banion to go with him, and he followed obediently. He said

> You will come with me and read your breviary. Monsignor said in the same dreadful voice. You will read double your usual length of time and you will reflect upon your own soul. You will inquire of yourself whether you are in a state of sin (***DNS***: 41).

For the tenth time Father O'Banion told Monsignor Fitzgibbon that he had nothing to confess. And it was she who took his hand and he tried to drop it. But Monsignor Fitzgibbon heard these with unbelief.

Father O'Banion knew that love between man and woman was a sin, so he decided that he must ignore temptation. He must not admit a sinful thought. Even though he told himself he must not remember Siu-lan, he did remember. He could never forget her standing in the green shadows in the garden. This then was love, he thought. The love he had been taught to avoid, warned to avoid. He tried to dismiss her from his thought. He took a book from the table beside his bed and began to read. She opened the door safely and said if he had rang the little bell on his table and called her. He looked at her from over the book. She was standing there by the door, the light of the candle falling upon her. She was very attractive. He told her that he did not ring and asked her to leave him and go away. He heard the door closed. He said to himself, "Satan, this time I win," he muttered. "I sent her away. You're surprised. Doubtless—but I did it" (***DNS***: 56).

He turned out the candle. The room became instantly dark, and in that darkness the sleeve of his skirt caught the bell and it fell to the floor with a clatter of ringing sound. Siu-lan entered and asked if he needed anything. Father

O’Banion said that he did not want anything and he did not ring the bell, but the bell fell down. Before Father O’Banion finished his words she had dropped to the floor and was under his bed, feeling about the bare floor to find the bell. At that moment Monsignor Fitzgibbon arrived and saw her under the table. He became very angry and said:

> Get down on your knees, he ordered. Down on your knees, O’Banion, and ask God to forgive you. Lock your door this night, and tomorrow I’ll meet you in the garden at seven o’clock in the morning before you’ve eaten or drunk. We’ll discuss the situation. I dare not now when I am angry (***DNS***: 59).

Father O’Banion told Monsignor Fitzgibbon that he was innocent of any act, but he did not believe him. He was a sinning priest in the eyes of Monsignor Fitzgibbon, who could not and would not believe that a woman could be innocently under a man’s bed.

The next morning Father O’Banion woke up early. He felt two forces fought in him; the priest and the man. There was a man in him, but the priest was master of himself. He was sure that he had committed no sin and there was nothing to repent of. “Indeed, he could say that he deserved reward as a priest for not yielding even to his thoughts” (***DNS***: 60).

He was innocent. It was not his fault that love had entered his heart. He had not sought love nor desired it, on the contrary, he had no wish to love anyone except ordinary sinners whom all priests were commanded to love. But Monsignor Fitzgibbon did not trust him and had no intention of forgiving him easily. He told Father O’Banion, “Why were you ever a priest, O’Banion?” he inquired coldly. “Do you not wish that you were a mere man? It’s more your calling than priesthood, it seems!” (***DNS***: 62). He also asked him to remove his collar and cease to be a priest. Father O’Banion asked Monsignor Fitzgibbon to listen to him. He replied, “I will not,” Monsignor Fitzgibbon said. He knocked

the pebbles from the path as he paced. “The facts are clear, and the conclusion is plain. You should remove your collar and cease to be a priest” (***DNS***: 62)

One evening, Siu-lan had came to the two priests and brought food to them. She greeted Monsignor Fitzgibbon, set the food on the table, and said that she had something to confess. She told the old priest that she was pregnant. At that very moment Father O’Banion entered the room. Monsignor Fitzgibbon stood up angrily and called him. Father O’Banion was surprised and asked what had happened, but Monsignor Fitzgibbon roared and said, “Ah - ha! You are concerned! You are frightened!” (***DNS***: 114). He was so innocent and trusted himself so much that he did not know what is going on in Monsignor Fitzgibbon’s mind.

Siu-lan told Father O’Banion that she had told Monsignor Fitzgibbon that she had happiness in her, as the Blessed Virgin had, and he became angry. Father O’Banion, innocently, asked her what she would do. He spoke with pity and distress but Monsignor Fitzgibbon, who thought that Father O’Banion was the father of the unborn child, cried out in outrage and said, “What will *she* do! You had better think what *you* will do, wretched priest!” (***DNS***: 115).

Siu-lan loved and worshiped Father O’Banion and she knew that he would never love her, this made her became upset. And when she knew that Father O’Banion would save Ho-san’s life by bringing him penciline, she became more disturbed. Forced by desperation and anger, she had devised a way to wound Father O’Banion through the one person he feared—Monsignor Fitzgibbon. She wanted to hurt him savagely and cruelly. She wanted to destroy him, to have him at all costs.

She knew how Monsignor Fitzgibbon loved food and that morning she cooked a delicious food which he liked very much and took it for him. She thought if she allowed Monsignor Fitzgibbon to believe that what he suspected was true, he would compel Father O'Banion to abandon his priesthood and insist that the marriage took place. She succeeded in filling Monsignor Fitzgibbon's mind with doubts. And Monsignor Fitzgibbon did not let Father O'Banion speak or defend himself, he said "In spite of all my warnings," Monsignor Fitzgibbon was saying sternly while he glared at Father O'Banion, "In spite of your own conscience, you have allowed yourself to fall into terrible sin. You have broken your vow of celibacy" (***DNS***: 117).

# Conclusions

The conclusions drawn up from this thesis can be summed up as follows:

1. Pearl Buck is a humanitarian writer and her writings are of moral issues that deal with many aspects of the sordid atmosphere of the modern world and the inner torments of mankind. Her novels are about problems exist in the real society where she lived and wrote her novels. In ***All Under Heaven*** Pearl Buck criticized American policy in the Cold War for being racist. The novel reflects the bad consequences of the Cold War on people's life and criticizes the racial discrimination caused by the Cold War and tries to reduce that racial superiority because Buck believed that all under heaven are one. Sometimes, through her characters, Pearl Buck depicts America in ways that are in conflict with America's image in reality which was like the Cold War propaganda. For instance, when Nadya told Malcolm that she was afraid of communists and suggests to go to America. Malcolm himself was sure that in America they will find peace.
2. In her novel, ***All Under Heaven***, Pearl Buck enlighten us about dilemmas faced by masses of American women. She criticizes women's passive role and doing nothing in order to improve their situation in a society dominated by men. She portrayed women in ways that their society expected them to be – women were expected to be calm, passive, patient and obedient – as was the case with Corinne and Yarcy's wife. Pearl Buck shows the true nature of women via her heroine, Nadya, and challenged that notion of the nature of women and desired greater freedom than was generally available to women at her time.
3. In ***The Devil Never Sleeps***, Pearl Buck presents people's sufferings and wretched life because of communism. She shows that most of the

revolutionary parties' promises are not true. They promise their followers a perfect life, demolishing of classes and people will be given whatever they want or wish. But, only then, people will discover that this is not really what they were looking for, or wished. As we see what has happened to the two priests and the people in the village because they were imprisoned by the communists and what has happened to Ho-san because of the lying promises of the communists.

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# پوختە

ئەم تێزە بە ناونیشانی ( لێکۆڵینەوەیەکی بابەتیانە لەسەر هەردوو ڕۆمانی ( هەموو لە ژێر ئاسمانێك دا ) و ( شەیتان نانوێت ) ی پیرل بەك دا ) یە.

تێزەکە دابەش کراوە بەسەر سێ بەشدا، بەم شێوەیەی خوارەوە :

بەشی یەکەم ، تاییەت کراوە بەژیان و کارەکانی پیرل بەك ، بۆ پێشنیارکردنی بەشێك لەکارەکانی. بۆ ئەم مەبەستەش ، بەشەکە دابەش بووە بەسەر سێ باسۆکەدا . یەکەمیان بریتی یە لە تێڕوانینێکی مێژووی کەکاریگەری پیرل بەك نیشان دەدات لەسەر دروستکردنی دیدی ئەمریکیەکان سەبارەت بە کۆمەڵگای چینی و هەوڵەکانی نووسەر دەخاتە ڕوو بۆ گەیاندنی بەهامرۆییە ئازادیخوازیەکانی بەخوێنەرە ئەمریکیەکان . لەگەڵ پیشاندانی هەندێ لەوگیروگرفتانەی کە ئافرەتان لەسەردەمی نووسەردا تیای ژیاون . دووەمیان ، تێڕوانینێکی مرۆییانەیە کەڕەنگ دانەوەی پێك هاتەیەکی فراوانە لە چالاکی یە مرۆییەکانی پیرل بەك لەڕێگەی ئەو دەزگاییانەوە کەدا یمەزراندون .سێیەم ، بریتیە لە تێڕوانینێکی ئەدەبی و کارەکانی پیرل بەك دەخەنە ڕوو.

بەشی دووەم ، تەرخان کراوە بۆ تۆێژینەوە لەڕۆمانی ( هەموو لە ژێر ئاسمانێك دا ) و بەشەکەش دابەش کراوە بەسەر دوو باسۆکەدا . یەکەمیان ، پوختەیەکی کورت سەبارەت بە پلانی ڕۆمانەکە دەخاتە ڕوو . دووەمیان ، باس لە گرنگترین بابەتەکانی ڕۆمانەکە دەکات.

بەشی سێیەم ، تۆێژینەوەیەکە لە سەر ڕۆمانی ( شەیتان نانوێت ) دا . بەشەکەش دابەش کراوە بەسەر دوو باسۆکەدا . یەکەمیان ، پوختەیەکی کورتە لە پلانی ڕۆمانەکە . دووەمیان، باسی دیارترین بابەتەکانی ناو ڕۆمانەکە دەکات .

لەکۆتایشدا ئەو ئە نجامانە خراونەتە ڕوو کە تێزەکە پێ ی گەیشتوە ،بۆ نموونە، پیرل بەك وێنای زۆرێك لە تاییە تمەندی یە قێزەونەکانی جیهانی نوێ و ئەو سزا ناوخۆیانەی مرۆڤایەتی دەکات و ڕەخنەیان لێ دەگرێت وەك:

* ڕەخنە لە سیاسەتی ئەمریکا دەگرێت لە جەنگی ساردا بەوەی کە سیاسەتێکی ڕەگەز پەرستانەی بووە و ڕەنگ دانەوەی بەرە نجامە خرا پەکانی جەنگی سارد لەسەر خەڵکی دەخاتە ڕوو.

پیرل بەك ئەو گیروگرفتانە ڕۆشن دەكاتەوە و دەیخاتە پێش چاومان كە ڕوبەڕوی زۆرێك لە ژنە ئەمریكیەكان بوەتەوە لە كۆمەڵگەیەكدا كە پیاو تیایدا بالاّ دەستە.

* ئەو ئازار و چەرمەسەریانەی خەڵك دەخاتە ڕوو كە بەهۆی شیوعیەتەوە دووچاری بوون.

بەدوای ئەویشدا لیستی ئەو سەرچاوانە دێت كەلەباسەكەدا پشتیان پێ بەستراوە لەگەڵ كورتەیەك لە پوختەی نامەكە بەهەردوو زمانی كوردی و عەرەبی .

# خلاصة البحث

هذه الرسالة بعنوان (دراسة موضوعية لروايتين للكاتبة بيرل س. بك وهما: الكل تحت السماء و الشيطان لا ينام. وتقع الرسالة في ثلاثة فصول وخاتمة وكما يلي:

يكرس الفصل الاول لسيرة حياة بيرل بك ومؤلفاتها ليبين سعة وتنوع نتاجها الأدبي. وينقسم الفصل الى ثلاثة مباحث. يقدم المبحث الأول عرضا تأريخيا يتناول تأثير بيرل بك في بلورة وجهات النظر الأمريكية تجاه المجتمع الصيني، وجهودها من أجل ايصال قيمها الأنسانية المتحررة الى قرائها الأمريكيين، وبعض مشاكل المرأة التي كانت سائدة في عصرها. ويتناول المبحث الثاني أنشطة بيرل بك الأنسانية من خلال المؤسسات التي أوجدتها. أما المبحث الثالث فيتناول منجزات بيرل بك الأدبية.

يتناول الفصل الثاني رواية الكل تحت السماء وينقسم بدوره الى مبحثين، يقدم الأول موجزا لقصة (حبكة) الرواية، أما المبحث الثاني فيتناول المواضيع الاكثر اهمية في هذه الرواية.

أما الفصل الثالث فيتناول رواية الشيطان لا ينام ويقع في مبحثين. يقدم المبحث الأول موجزا لقصة (حبكة) الرواية، ويتناول الثاني المواضيع الرئيسية فيها.

والقسم الأخير هو الخاتمة التي يلخص ما توصلت اليه الرسالة من نتائج. على سبيل المثال، بيرل بك يُصوّرُ ويَنتقدُ العديد مِنْ سماتِ القذرِ للعالمِ الحديثِ والعذابِ الداخليِ للبشريةِ مثل:

* إنتقاد سياسة أمريكيةِ في الحرب الباردةِ بانه كان عنصريا ويَعْكسُ النتائجَ السيئةَ للحرب الباردةِ على حياةِ الناسِ.
* تنوّرُنا حول المعضلاتِ التي واجهها عديد من النساءِ الأمريكياتِ في مجتمعُ سيطرت عليها مِن قِبل الرجالِ.
* تُقدّمُ آلامَ الناسِ والحياةِ التّعسةِ بسبب الشيوعيةِ.

ويعقب ذلك قائمة بالمصادر وملخصان باللغتين الكردية والعربية.