

The Patriarchal Power for Traditional Chinese Women in Pearl S. Buck's "The Good Earth"

Mosleh Habibullah^{1,*}, Ulfa Sufiya Rahmah²

¹English Teaching Learning Program, Tarbiyah Faculty, Institut Agama Islam Negeri Madura, Pamekasan 69371, Indonesia

²Indonesian Teaching Learning Program, Tarbiyah Faculty, Institut Agama Islam Negeri Madura, Pamekasan 69371, Indonesia

ARTICLE INFO

Keywords:

Patriarchy;
Traditional Chinese;
Women role;

Article History:

Received : 29/03/2023
Revised : 30/05/2023
Accepted : 30/05/2023
Available Online:
31/05/2023

ABSTRACT

The subordination of women in society has become a common phenomenon. The woman's life in traditional Chinese culture is portrayed as someone who must be obedient, submissive, polite, have manners, and be loyal to her husband and others. *The Good Earth* novel reflects the life of traditional Chinese women in patriarchal power and the role of female characters. This study aims to describe the Chinese community traditions that govern women's lives in the late 19th and early 20th centuries and elucidate the orthodox tradition's effect on the role of female characters. The method applied was Library Research through the Sociological and Psychological Approaches. The data were obtained from *The Good Earth* novel and secondary data, such as the library, books, critics, writer's biography, and a novel summary. The research revealed that women had a low position in social status in ancient China. We are familiar with the name of the patriarchy set by Confucius, as illustrated by figure O-lan, Wang Lung's wife as a female character in the novel and character theories, and his contribution will be used as the basis for analysis. The research summarizes that the teachings of the Confucian Philosophy of Culture influence patriarchal power.

How to cite (in APA style): Habibullah, M., & Rahmah, U. S. (2023). The Patriarchal Power for Traditional Chinese Women in Pearl S. Buck's "The Good Earth". *OKARA: Jurnal Bahasa dan Sastra*, 17(1), 134–152. <https://doi.org/10.19105/ojbs.v17i1.8575>

1. INTRODUCTION

Women are the sex differences between men and women in suggesting biological differences that they actually have. According to Beauvoir's "The Second Sex," Beauvoir asks about the nature and definition of women as perceived by men. To men, women are not considered as free individuals. The existence of per-Women is always associated with men because men define women. The woman is what the man ordered: "Thus she is called 'the sex,' which means that she appears essentially to the male as a sexual being. For him, she is sex – absolute sex, no less ... she is the incidental, the inessential as opposed to the essential. He is the Subject. He is the Absolute – she is the Other" (Beauvoir, 2011). De Beauvoir argued that women did not have a clear identity since they were always viewed as 'the other' in relation to men (Hannam, 2013). For men, women exist because of their sexual function, for reproduction and fulfillment of men's sexual needs.

*Corresponding Author: Mosleh Habibullah ✉ mosleh@iainmadura.ac.id

2442-305X / © 2023 The Author(s), Published by Center of Language Development, Institut Agama Islam Negeri Madura, INDONESIA. This is open access article under the terms of the Creative Commons Attribution-Non Commercial 4.0 International (CC-BY-NC 4.0) license, which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons licence, and indicate if changes were made. The images or other third party material in this article are included in the article's Creative Commons licence, unless indicated otherwise in a credit line to the material. If material is not included in the article's Creative Commons licence and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder. To view a copy of this licence, visit (<https://creativecommons.org/licenses/by-nc/4.0/>)

Women are only complementary needs. This is why women, in their position as the Second Sex, need attention. Patriarchy means the father's or patriarch's power; it relates to the social system in which the father controls all family members, all property and economic resources, and makes all important decisions (Lerner, 1987). The entrenched nature of this patriarchal system makes it arduous to dismantle as it becomes ingrained in the cultural fabric, passed down through generations. Women's roles are consistently associated with nurturing, while men are tied to labor. Men possess the power to conquer, expand, and exhibit aggression. These physical disparities are further reinforced by the dominant cultural structures, customs, traditions, and education, among other factors. (Pramesti, Litaay, Cesarianti, & Kamayan, 2021). In essence, patriarchy underscores the husband/father's power in terms of dominance, subjugation, and discrimination against women, encompassing parental dominance (especially fathers) over children, husbands' dominance over wives, the glorification of virginity customs, women's inferiority, gender stereotypes, and the accentuation of women's reproductive roles.

Likewise, the position of women in traditional Chinese society is controlled by men, especially those who come from low-income families. This position comes from their culture, which has lasted for centuries. This ancient Chinese culture follows the rules set by Confucius, which are still a guideline for life. They must obey the Si De and San Cong principles, namely the four virtues and three obediences (Yao, 2015). Apart from this culture, there is another tradition, foot binding, which is very torturous for women in China. This practice of foot binding is a symbol of Chinese powerlessness (Loo, 2018). Another tradition for traditional Chinese women is not allowed to determine their own mate, and their parents determine them. After marriage, they must obey their husbands and not prevent their husbands from remarrying. They are considered despicable women if they forbid their husbands from remarrying or demanding a divorce. If her husband dies, women are not allowed to remarry. The law will protect their family if they are determined to do that (Chang, 2020).

Rules and traditions of Chinese society see family relationships based on male lineage. In terms of the world of education, very few schools open their doors to women because education is one of the taboos for them. A woman's place is in the house, with housework and being a family servant, as in *Women's Education in Traditional China* Traditional Ideas and Women's Education (Lee, 1995). Women are an interesting object to discuss, so they are often used as a source of inspiration for writers of literary works. Unsurprisingly, many authors have raised women as characters in their novels. Characters are actors in a literary work and individuals created or imagined by the author who experiences events in various story events (Sudjiman, 1991).

One of the literary works that also elevates women in its character is the novel *The Good Earth* by Pearl Sydenpeter Buck. This novel, which received the Nobel Prize in 1932, contains the social conditions of Chinese society in the era before the 1949 revolution. Late 19th and early 20th centuries during the late Qing dynasty. Wang Lung, the main character in the novel, can only marry enslaved people because he comes from a poor family-O-Lan. The Hwang family's female slave has now become his wife. After Wang Lung's marriage to O-lan, she understands her new role as a farmer's wife. O-lan's presence changes the family (Gao, 2000). Day after day, O-lan accompanied Wang in the fields without a single complaint of hard work. O-lan's perseverance is typical of Chinese peasant women; however, she surpasses the average female farmer. One critic, Barbara LeBar, (1998), as quoted by Chauhan (1994), The observation made by Gao (2000) highlights how O-lan's

delivery of a child in modern times was considered "natural." Despite facing numerous challenges on her own, including the absence of medical professionals, a midwife, or a husband, she managed to have just one child. However, this perspective fails to acknowledge the dearth of affection O-lan experienced throughout her entire life. Having grown up as a slave, she was expected to navigate her difficulties without emotional support. Adapted to a loveless existence, O-lan exhibited remarkable independence when she gave birth to her first child. Wang Lung was blessed with three sons and three daughters. However, one of his daughters died at birth. With hard work, Wang Lung managed to improve his family's life until he succeeded in becoming a wealthy landlord. It was then that Wang Lung's attitude towards O-lan began to change.

Wang Lung felt bored with his wife, then chose to remarry a prostitute named Lotus. From then on, Wang Lung paid more attention to his second wife. He no longer cared about O-lan as his wife even when he was seriously ill, so in the end, his first wife died. This novel is more than a person's struggle to rise to economic success. The themes underlying the depiction of Chinese women at that time and depicting women with realism included traditional Chinese practices such as foot binding, wife buying, and concubinage. O-lan's character thoroughly touches on the struggles and ways of accepting that lower-class women have to deal with. Additionally, the reader sympathizes with O-lan and her daughter's sacrifices to maintain the welfare household. The Lotus Flower, on the other hand, evokes feelings of hatred and hurt. It was dropped on O-lan as a bully at their wedding. Furthermore, this novel exemplifies the dynamic portrayal of women in traditional China through female characters.

For this reason, this article describes The Patriarchal Power of Traditional Chinese Women and The Role of Female Figures in Pearl S. Buck's *The Good Earth* Novel. This aims to describe the Chinese community traditions that govern women's lives in the late 19th and early 20th century and elucidate the orthodox tradition's effect on the role of female characters.

In some previous studies, the first, Chinese Customs Governing the Lives of Women and the Resultant Emergence of Images of Women in Pearl S. Buck's *The Good Earth* by Sanjaykumar B. Patel, There has been an influence of Confucianism, Taoism, Buddhism, Feudalism on Chinese culture as a whole. Especially, Confucianism has been considered the chief moral codifier of women in Chinese society up to the early 20th. Suppose affects a lot to every sphere – social, political, and economic fields in China (Ruoqi & Jie, 2020). This philosophy builds rigid traditions and customs that govern women's lives in which women are supposed to live within certain limits. Many crimes, such as slavery, female infanticide, selling of girls, feet binding, women as sex objects, etc. are understandable in the language of Chinese society.

The second previous study conducted by Goh Vern Jan (Lorber & Farrell, 1990), titled "Social Construction of Gender in the Good Earth," focused on exploring gender as a social construct. Specifically, it was observed that the masculinity of Wang Lung and the femininity of O-lan did not stem from biological factors but rather were shaped by cultural norms and social interactions. Their respective traits were influenced by the Confucian society and culture prevalent at the time. Hence, Wang Lung's masculinity and O-lan's femininity can be considered products that emerged due to the influence of Chinese feudalism and Confucian traditions.

The third previous study, Books "*The Good Earth*" (Book 1 of *The House of Earth*) Copyright © 1931 / renewed 1958 by Pearl S. Buck (1994), This novel told about China in

the life of 20th century, during the reign of the last empire so that there was a massive political & social upheaval that afflicted the common people. The author can describe the shift between traditional teachings & norms with the influx of foreign influences that ensnare the lives of many people, such as weapons, opium, culture & arts, mindset & education demanding equality of degrees between men and women, and upper-class-lower class. Unlike those researches, this research would explore the patriarchal power of traditional Chinese women in the late 19th and early 20th centuries and the influence of orthodox traditions on the role of Female Characters in Pearl S. Buck's *The Good Earth* novel.

2. METHOD

In this novel, researchers used library research with a sociological approach that can be seen in the reciprocal relationship between literature and society. Sociological Approach literature is not only the effect of social causes but also the causes of social effects (W. Scott, 1970), and Psychological Approaches. which can be analyzed as the relationship between the author and his work, the writer and the reader and the role of the characters (W. Scott, 1970). This study's data sources were texts containing self-actualization aspects of the main character Wang Lung and the female character O-Lan. The primary data from this research is Pearl S. Buck's *The Good Earth* novel (Buck, 1994). Secondary data is taken to provide a clear picture. Data about the lives of Chinese women will be analyzed descriptively using expressive theory. The description covered the role and status of Chinese women in the late 19th and early 20th centuries (Lepore, 2019).

There were 3 data analysis techniques used: 1. Data reduction refers to selecting, focusing, simplifying, abstracting, and transforming the data that appear in written-up field notes or transcriptions. Data reduction is through three processes: carefully reading the novel by Pearl S. Buck, the researcher reads the novel, which is the object of research. Novel reading activities include skimming, reading comprehension, and evaluating reading techniques. Skimming is done to understand the storyline at the reading comprehension stage, which aims to make the researcher understand the novel's problems. Understand the development of patriarchal power in the novel, and read the evaluation to conclude the problems found in the novel. The second is data collection. Researchers conducted the data collection stage by collecting all the data in the research object. These data are related to studying traditional Chinese women in patriarchal power in the female character O-Lan. The data collection stage was carried out by reading novels to obtain data related to research, noting data obtained by researchers from research objects related to the development of patriarchy in female figures. The third is data classification. At this stage, the researcher classified the data according to matters related to the development of traditional Chinese women in patriarchal power. Data classification was carried out by researchers, namely compiling data that had been found by researchers related to the development of patriarchal power in accordance with Analyzing Theory and Literature Review. This theory is used in order to dismantle women in the power of patriarchy in the novel (Miles & Huberman, 1994).

3. RESULTS AND DISCUSSION

3.1 The Patriarchal Power for Traditional Chinese Women in Pearl S. Buck's *The Good Earth*

Tradition is 'transmitted things.' Everything that is passed down from one generation to the next is accepted, believed, carried out, and endured (maintained) until finally replaced by something new. They stated that what is inherited or inherited by tradition are material objects, all kinds of beliefs, images of figures and events, and institutions, such as customs, rules, institutions, and community elders (Shils, 2007). A traditional family in China is led by an elderly patriarch with children continuing to live with their parents after they marry. The extended family, known as the joint family, comprises multiple sons and their respective families. As the family size grows, three generations can sometimes be extended to four or five generations. Four or five generations living under one roof is an ideal Confucian model and still exists in Chinese society. For example, one of the most important Chinese writers Ba Jin, once wrote a famous drama titled *Si Shi Tong Tang* (四世同堂), which can be directly translated as "Four Generations under One Roof." Furthermore, the story happened in modern China (Han, 2012).

In the novel, Wang Lung assumes the role of the protagonist, belonging to a poor farming family. Initially, he resided with his elderly father as the sole member of the household. As his father's ability to work on the farm diminishes with age, Wang Lung assumes the responsibility of being the household's head. The narrative commences on Wang Lung's wedding day, which his father arranged. The marriage lacks the foundation of love as Wang Lung and his wife, named O-lan, had never met before their union. Instead, Wang Lung follows his father's directive to marry a slave who would serve as his wife, eventually becoming so.

"Am I never to have a woman?" his father replied, "With weddings costing as they do in these evil days and every woman wanting gold rings and silk clothes before she will take a man, there remain only slaves to be had for the poor." His father had stirred himself, then, and gone to the House of Hwang and asked if there were a slave to spare. "Not a slave too young, and above all, not a pretty one," he had said." (Buck & Conn, 1994, pp. 20–21)

Which also happened to Wang Lung. After marrying and acquiring riches, three sons, two fine daughters, and an obedient wife, yet he did not tie his feet, Wang Lung still wanted a concubine in his house. "For it was plain enough and to be expected that O-lan would not serve the second one, and she would not speak to her or notice that she was in the house at all (Buck, 1994, p. 131)."

Wang Lung likes a concubine because she is beautiful, and her bondage is very different from O-lan, his own wife, who has given birth to enough children for him. In traditional Chinese society, the position of women has always been below that of men. Men are the main ones in the family. This is caused by several factors. One of them is the three cultural streams that greatly influence the life of Chinese society, namely Confucianism, Taoism, and Buddhism. Even so, these three streams have different gravity from one another. However, out of these three cultural streams, the Confucian school that has deeply influenced the lives of Chinese people, which continues to take root even today, is the rule set by the Confucian Philosophy of Culture; 4 virtues and 3 obediencean (Rosenlee, 2023).

4 Virtues:

- a. De 女德, that is, a woman should know and be able to put self.
- b. Yan 女言, That is a woman who is not allowed to talk much and has many desires.
- c. Rong 女容, that is, a woman must be of good character and character accept.
- d. Gong 女工, that is, a woman must be able to do household chores and serve her husband.

3 Obediencean :

- a. Gu wei jia cong fu 故未嫁从父, meaning that before marriage, a woman must obey her father.
- b. Ji jia cong fu 既嫁从父, meaning that after marriage, a woman must obey her husband.
- c. Fu si cong zi 夫死从子, meaning when the husband dies later, a girl must obey their sons (Irmadani, Supiastutik, & Astutiningsih, 2019).

As stated in concept *De* (德 a woman must be able to put herself. Likewise, with O-Lan, she can do this well, as in the quote:

"We must have a woman who will tend the house and bear children as she works in the fields (Buck, 1994, p. 21)."

"You see she has the strong body and the square cheeks of her kind. She will work well for you in the field and drawing water and all else that you wish. She is not beautiful but that you do not need. Only men of leisure have the need for beautiful women to divert them. Neither is she clever. But she does well what she is told to do and she has a good temper. So far as I know she is virgin. She has not beauty enough to tempt my sons and grandsons even if she had not been in the kitchen." (Buck 1994, p. 27).

As stated above by her former employer, Mrs. Hwang, O-Lan can do any work, from light work to heavy work. This is indeed in accordance with the criteria of women that Wang Lung wanted before marrying O-Lan. For women, she only does household chores, takes care of children, and takes care of her husband and husband's parents or works to help the family economy. Giving birth is also a wife's obligation to her husband. By giving birth, women will extend the lineage. O-Lan is required to be able to give birth, as in the quote: "Obey him and bear him sons and yet more sons (Buck, 1994, p. 27)."

Wang Lung as a husband, hopes to get offspring from O-lan, especially sons. Boys are considered essential because sons will continue the family clan. So, A woman will always hope to be able to give birth to as many sons as possible. She carried the burden of fulfilling the family's desire for a male heir, ensuring the continuation of their lineage. The arrival of a son alleviated the concerns within her husband's family and finally granted her an unquestionable position in the household. According to the law, the husband could take another wife if the first wife couldn't bear a son, and it was expected of her to support him in doing so (Huaid, 1969).

Chinese society demands that a young man cares for his aged parents. If he does not, he is an outcast in his home district and under suspicion everywhere else. It is unthinkable for a son to let his parents live alone in one house and his family in another. The old Chinese saying best interprets a son's duty to his parents: "Save enough grains for famine period; bear enough sons to protect against one's old age." The number of sons - one has is the greatest guarantee of one's happy old age (Huaid, 1969).

Other quotes show Wang Lung's expression when O'lang gives birth a son.

"Is it a man?" he cried importunately, forgetting the woman. The thin cry burst out again, wiry, insistent. "Is it a man?" he cried again, "tell me at least this---is it a man?" Furthermore, the woman's voice answered as faintly as an echo, "A man! (Buck, 1994, p. 37)."

"And then, looking at the child again, this burst forth from him suddenly as though he had just thought of it, "We shall have to buy a good basketful of eggs and dye them all red for the village. Thus will everyone know I have a son! (Buck, 1994)."

From the quotation above, it can be seen that Wang Lung was pleased when Olan gave birth to a son. Happiness also filled O-lan's heart at that time because by giving birth to a son for Wang Lung, her husband became very concerned about her. Wang Lung's desire to have a son was very great. It would not be strange if he did not want O-Lan to give birth to a daughter.

"What a pity our child is a female whom no one could want and covered with smallpox as well! Let us pray it may die (Buck & Conn, 1994, p. 44)."

"What now---has your time come?" The voice of his wife answered from the bed more feebly than he had ever heard her speak, "It is over once more. It is only a slave this time---not worth mentioning." Wang Lung stood still. A sense of evil struck him. A girl! A girl was causing all this trouble in his uncle's house. Now a girl had been born into his house as well (Buck, 1994, p. 52)."

The reality must be accepted by O-lan when she gives birth to a daughter. Therefore the birth of a son is considered auspicious, while the birth of a daughter is generally considered a misfortune and disappointment.

Based on the aforementioned description and quote, the Chinese family structure is characterized by multiple generations residing together in one household, with the eldest member assuming authority. Due to their age and life experiences, the eldest member is highly respected and regarded as wise. Moreover, Chinese culture plays a significant role in shaping the protagonist's marital life, as societal norms dictate the roles of husbands and wives within the household.

The insatiable nature of humans, as exemplified by Wang Lung, is a prevailing theme. Despite having affluent grandparents, three admirable sons, and a dutiful wife, Wang Lung still yearned for a concubine to display his wealth, a common practice among the affluent class. His attraction towards the concubine stemmed from her beauty and the contrasting allure she possessed compared to his wife, O'lan, who had already borne him three children, which he considered sufficient. Naturally, O'lan's heart was shattered, and she felt disheartened by Wang Lung's actions, yet she was powerless to change the situation.

Based on the above statement, O-Lan is a female character who builds an interesting story in the *Good Earth* novel. O-lan has the image of a woman who plays an important role in the main male character, namely Wang Lung. It can also be said that character of this woman greatly influenced Wang Lung's life. Therefore, divide author, the description of O-lan in *The Good Earth* novel is a matter interesting, as well as proving compatibility with the concept of San Cong Si De 三从四德 (three obediences and four virtues).

3.2 Traditional Chinese Women's Life Late 19th and Early 20th Century

The social dynamics of ancient Chinese society were shaped by both the patriarchal system and Confucianism. The fundamental tenet of the patriarchal system, as highlighted by (Spencer, 1982), is the superiority of men over women. This arrangement granted men greater authority and social standing compared to women and children. Consequently, a

similar pattern unfolded within Chinese society. At first, women were highly respected and even played an important role. However, the position of women declined during the Sung dynasty (960-1279). Moreover, specific norms were established to uphold the authority of males. In feudal China, women adhered to the principles of the "three obediences and four virtues" or 三从四德 (Confucianism as quoted by L.-H. L. Rosenlee, 2007). in accordance with Confucian teachings. As per the "three obediences," women were expected to obey their father as daughters (未嫁从父), obey their husband as wives (既嫁从夫), and obey their sons in widowhood (夫死从子) (Confucianism as cited in Rosenlee, 2007). Conversely, the four virtues encompassed morality (妇德), proper speech (妇言), modest demeanor (妇容), and diligent work (妇功). These regulations clearly demonstrate the profound limitations imposed on women during feudal China. When they were teenagers, they had to suffer because their feet were bound for the sake of beauty according to the concept of that time. The foot tie tradition has been going on since the Sung dynasty and lasted until the early 20th century (Jan, 2011). They were married according to his father's choice. After marriage, their suffering did not decrease. If the child born is not a boy, they will often be belittled because they are unable to maintain the husband's family lineage (Lee, 1995).

In this novel, the female character O-lan is also a picture of a woman who is very obedient to her husband. She didn't ask for much and always obeyed her husband's orders. She saw her husband as a person who had to be respected, so, let alone going against him, O-lan was not willing to even go hand in hand with Wang Lung. Another obedience shown by O-lan can be seen in the quote:

"But she, after listening, mused and said in her plain and unmoved way, "Wait a few days. There is strange talk about (Buck, 1994, p. 89)."

"Wang Lung bought also new stuffs for clothes, and although O-lan had always cut his robes, making them wide and long for good measure and sewing them stoutly this way and that for strength, now he was scornful of her cutting and sewing (Buck, 1994, p. 120)."

"When he had seen her feet were large, and she was afraid to ask him anything because of his anger that was always ready for her now (Buck, 1994, p. 121)."

"He hurried O-lan into this and that, sweeping and washing and moving tables and chairs, so that she, poor woman, grew more and more terror-stricken for well she knew by now, although he said nothing, what was to come to her (Buck, 1994, p. 126)."

"To roar out at O-lan that she had not brushed her hair for three days and more, so that at last one-morning O-lan burst into tears and wept aloud, as he had never seen her weep before, even when they starved, or at any other time (Buck, 1994, p. 127). He was glad that O-lan was a silent woman for at least she could not think of words against him (Buck, 1994, p. 130)."

Based on each quote above, the life of women in traditional Chinese society is not an easy life inequality of position between men and women is clearly illustrated by the existence of rules and norms that differentiate between men and women in Chinese culture. The patriarch is described as someone who must obey, be polite, and have the etiquette of being loyal to their husband and others. Pearl S Buck describes the life of the main female character, O Lan, as a woman who understands their position and status in the family. O Lan carries out her roles and obligations as a wife, mother, and daughter-in-law in her husband Wang Lung's family.

Actually, a woman's obedience to her husband is something that cannot be bargained for anymore. After marriage, Chinese women regard men as leaders. They must be submissive and obedient to their husbands, as stated in the draft Ji jia cong fu (既嫁从父).

So does O-lan, who also has to obey her husband. The order to obey Wang Lung had been given to her by her employer before she married the man.

O-lan has endured a challenging life, having served as a slave in the House of Hwang prior to her marriage to Wang Lung. Additionally, Wang Lung himself faced hardships during his childhood, resorting to begging on the streets and eventually being sold into slavery by his own parents. As the narrative unfolds, the novel sheds light on the experiences of being a slave within the House of Hwang. This is exemplified when Wang Lung contemplates selling their first child, and O-lan recounts her own past: "I was sold," she responded slowly, "I was sold into a prominent household so that my parents could return to their own home" as stated in the quote under:

"This woman came into our house when she was a child of ten, and here she has lived until now when she is twenty years old. I bought her in a year of famine when her parents came south because they had nothing to eat (Buck, 1994, p. 27)."

"I was sold," she answered very slowly. "I was sold to a great house so that my parents could return to their home." "And would you sell the child, therefore?" "If it were only I, she would be killed before she was sold... the slave of slaves was I! But a dead girl brings nothing. I would sell this girl for you---to and take you back to the land"(Buck, 1994, p. 82).

Very low-income families may sell their daughters into slavery or prostitution; if selling babies is unprofitable because they carry a low price, they will believe that it is better to end a child's life than to condemn it to a life of poverty and shame. Therefore, it is not strange that Wang Lung finally accepts O-Lan as his wife. O-Lan is a woman whose face is not too beautiful. For O-Lan, who has been a slave for so long, physical appearance is not important. She worked so hard at the housework that she never cared about herself. She never preened herself, tried to beautify herself, or just dressed beautifully, both when she was still a slave, when Wang Lung was still poor, until when Wang Lung already had everything. Even though Wang Lung could afford everything that would make his wife look prettier, O-Lan never wanted to buy it. He prefers to pay attention to the fields or his homework rather than paying attention to his physical appearance. O-lan, who is never important to him, is seen in the quotation:

"Wang Lung saw with an instant's disappointment that her feet were not bound"(Buck, 1994, p. 27)."

"She had a square, honest face, a short, broad nose with large black nostrils, and her mouth was wide as a gash in her face. Her eyes were small and of a dull black in color and were filled with some sadness that was not clearly expressed. It was a face that seemed habitually silent and unspeaking, as though it could not speak if it would"(Buck, 1994, p. 27)."

3.2.1 Foot-Binding

The practice of foot-binding, which lasted from the 10th century until the early 20th century, had a profound impact on the feet of countless women, as described by (Fan & Wu, 2023). This practice specifically targeted young girls whose feet were meticulously transformed during their early years. Mothers or grandmothers were usually the initiators and practitioners of this process, which spanned several years as the bones and soft tissues were gradually altered. While the physical deformation mostly occurred during childhood, the upkeep of bound feet required lifelong attention and care (Fan & Wu, 2023).

Indeed, foot-binding was a gender-specific practice that occurred in China from the 10th century until the early 20th century. It involved the deliberate reshaping of girls' feet during early childhood. Typically, the process was initiated and carried out by mothers or grandmothers and involved gradually modifying the bones and soft tissues of the feet over several years. Foot-binding was an incredibly painful and physically debilitating practice. It aimed to create small, delicate, and culturally desirable "lotus feet." The ideal foot called referred to as the "Three-Inch Golden Lotus."

Foot-binding had severe consequences for women's health and mobility. Bound feet resulted in lifelong physical disabilities, making it difficult for women to walk or engage in regular activities. It also served as a visible marker of a woman's social status and desirability for marriage, as small feet were considered a symbol of beauty and femininity in Chinese society, as in the quote, "Wang Lung saw with an instant's disappointment that her feet were not bound" (Buck, 1994, p. 27)."

Every woman tries to have small feet by tying her feet tightly. This method is known as footbinding or *bangtui* 绑腿. Even though it is very torturous, women who do footbinding will be considered beautiful women. According to Beverly Jackson, the complex nature of foot binding was associated with various factors, encompassing marriage, sexuality, social standing, aesthetics, and obligations (Conroy, 2014). However, not so with O-Lan. Like the quote above, O-Lan doesn't have small feet. O-Lan was born into a poor family. Since childhood, he has been sold into slavery so he did not have time to undergo leg bandaging. From the quote above, it can be seen that Wang Lung was very disappointed to see that his wife's feet were very big. That's what then made Wang Lung turn to another woman. Big feet, does not characterize the physical appearance of a beautiful woman.

3.2.2 Chinese Family

The initial relationship I will elaborate on pertains to the connection between an individual and their family. Rather than the husband-wife relationship, it was the father-son relationship that held greater significance in shaping the norms and perspectives of the collective members. For the Chinese, the concept of family centers around intergenerational bonds, particularly the relationship between a father and his son. Consequently, it is important to emphasize that due to societal pressures suppressing husband-wife relationships, not only did any expression of sexual intimacy within the family become taboo, but also the wife assumed a significantly lower status compared to her husband (Han, 2012).

This passage highlights the significance of the father-son relationship in traditional Chinese society and its influence on forming norms and views within the family. In this perspective, the father-son relationship held greater importance than the husband-wife relationship. The definition of family in Chinese culture was primarily based on intergenerational relations, particularly emphasizing the relationship between a father and his son. Furthermore, the passage suggests that due to the social suppression of the husband-wife relationship, the expression of sexual relationships within the family became taboo. This indicates that discussions and expressions of sexuality were restricted or considered inappropriate within the family unit. Additionally, it states that the wife held a lower status than her husband. This aligns with the previous mention of the subordination of women and the inferior position they were assigned within the marital relationship.

As a result of the husband-wife relationship being subordinate, women were relegated to an inferior position. However, the situation was further exacerbated by the limited agency granted to men in choosing their own wives. Arranged marriages were prevalent and deeply ingrained in the culture, with the common belief that it was the man's family who selected the bride. Hsu concludes that in China, a man's marriage was not primarily for his personal benefit but rather for the sake of the family's interests. This included carrying on the family name, ensuring the continuation of ancestral worship through the birth of descendants, and providing a daughter-in-law to support and care for his mother, essentially assuming the role of a daughter to her (Han, 2012).

This passage describes a traditional perspective on marriage and gender roles in Chinese society, particularly emphasizing the subordination of women and the lack of agency for men in selecting their wives. In this view, the husband-wife relationship was characterized by the husband's dominant position and the wife's inferior position.

The traditional concept of marriage involved the recognition of concubines as sexual partners of a man who was expected to bear children for him. Unofficial concubines, referred to as "婢妾" (bì qiè) in Chinese, held a lower status, and their children were considered illegitimate. In English, the term "concubine" is also used to describe "嬪妃" (pínfēi), who were the "consorts of emperors" in China and held an official position often associated with a high rank. However, the practice of concubinage in China was prohibited with the rise of the Chinese Communist Party in 1949 (Ebrey, 2002).

This passage discusses the practice of concubinage in traditional Chinese society. Concubines were recognized as sexual partners of a man and were expected to bear children for him. However, there were distinctions between official and unofficial concubines. Unofficial concubines, known as "婢妾" (bì qiè) in Chinese, held lower status, and their children were considered illegitimate. On the other hand, the English term "concubine" is also used to refer to "嬪妃" (pínfēi) in Chinese, which were the consorts of emperors. These official concubines held a high rank and were part of the imperial court.

It is important to note that concubinage was a prevalent practice in traditional Chinese society, but its status and implications varied depending on the specific context and social hierarchy. With the rise of the Chinese Communist Party in 1949, concubinage was outlawed, and efforts were made to promote gender equality and eliminate practices seen as oppressive or exploitative towards women.

3.3 The Portrayal of Female Character and Her Contributions

Characters in a dramatic or narrative piece are individuals depicted by the reader as possessing distinct moral, intellectual, and emotional traits, which are inferred from their speech patterns, the way they express themselves (dialogue), and their actions within the story (Abrams, 1999; Buck, 1994).

The depiction of the woman's circumstances in the novel is strikingly evident and unsettling: the Chinese village society she inhabits is characterized by patriarchal dominance, oppressive conditions, and the stifling of women's aspirations. Although the novel may seem deceptively straightforward, it skillfully explores intricate themes of feminism through the compelling characters of O-lan and Lotus. The most vivid exemplification of this can be seen in the character of O-lan, who serves as Wang Lung's wife. Character theories and her contributions to the novel will be used as a basis for data analysis, such as: (a) The Portrayal of O-lan as a farmer's wife, (b) O-lan's Obligation as a

housewife, (c) O-lan's devotion to her husband, (d) The wise O-lan as a wife, (e) O-lan's pride as a wife (f) Saving his family from starvation, (g) Making Wang Lung a rich landlord.

3.3.1 The Portrayal of O-lan as a Farmer's Wife

The novel depicts O-lan as a hardworking and resilient farmer's wife. Her contributions in this regard include her tireless efforts in working on the land, tending to the crops, and supporting Wang Lung in their agricultural endeavors. Her portrayal as a farmer's wife highlights her connection to the land and her role in sustaining the family through their labor. At age ten, her parents sold her holiday to the Great House of Hwang, where the village's wealthiest landowner was. At this time in China, low-income families would often sell their daughters into slavery or prostitution. O-lan is an unattractive woman, as quoted below.

"She bore patiently Wang Lung's look, without embarrassment or response, simply waiting until he had seen her. He saw that it was true there was not beauty of any kind in her face---a brown, common, patient face. But there were no pock-marks on her dark skin, nor was her lip split. In her ears he saw his rings hanging, the gold-washed rings he had bought, and on her hands were the rings he had given her. He turned away with secret exultation. Well, he had his woman! (Buck, 1994, p. 27)."

Based on the quote above seems to be describing O-lan when Wang Lung first sees her. Wang Lung observes O-lan's physical appearance and reflects on his satisfaction with having her as his wife. The description emphasizes O-lan's lack of conventional beauty, as Wang Lung notes that her face has no inherent attractiveness. Instead, her appearance is described as "brown, common, patient." This suggests that O-lan's physical appearance may not conform to societal beauty standards. However, it is worth noting that beauty is subjective and can be interpreted differently by different individuals. Despite O-lan's plain appearance, Wang Lung finds comfort in lacking physical flaws such as pockmarks or a split lip. He also takes pride in her wearing the rings he has given her. This indicates Wang Lung's satisfaction with O-lan as his chosen partner, seeing her as a symbol of his possession and status as a husband.

3.3.2 O-lan's Obligation as a Housewife

After Wanglung had brought O-lan to his house, she was completely devoted to her husband. She started working hard as a housewife. She prepares food, sweeps the floor, mends torn clothes, feeds the cows, and piles manure for the fields. She takes care of the house and everyone who lives in the house with no complaints or word of her mouth. He would not rest alone until everything had been taken care of. He always has something to do after the others. After she finished her household chores, she would cook simple yet delicious meals for her husband and father-in-law. Her presence at home gave Wanglung and his father a more comfortable life.

"Now whatever there was, was ready for him, and he could seat himself upon the bench by the table and eat at once. The earthen floor was swept and the fuel pile replenished. The woman, when he had gone in the morning, took the bamboo rake and a length of rope and with these she roamed the countryside, reaping here a bit of grass and there a twig or a handful of leaves, returning at noon with enough to cook the dinner. It pleased the man that they need buy no more fuel (Buck, 1994, p. 32)."

O-lan is the figure of a wife who works hard and obeys her husband. She always does housework without being asked. He was ready at any time to do any job he could without being asked to do it. In short, he is like a machine capable of doing anything and never gets tired. From the results of the expression above, O-lan is a woman who has done the concept of De (德), that a woman must know and be able to place herself. Women must know and carry out their obligations under their position as a wife.

3.3.3 O-lan's Devotion to Her Husband

Voluntarily and devoid of any form of coercion, she actively assists her husband in the fields, demonstrating her utmost dedication, as highlighted in the quotation; "There is nothing in the house until nightfall," she said briefly, and without speech, she took the furrow to the left of him and fell into regular hoeing (Buck, 1994, p. 33)." Her daily routine revolves around adhering to societal norms, which dictate that a virtuous woman must tirelessly toil from sunrise to sunset. Her existence is consumed by the never-ending cycle of work and the responsibility of caring for her family. In this deprived condition, O-lan was willing to sell her daughter to get money, even though Wang Lung prevented the plan from happening (Buck, 1994, p. 82). This shows that she is willing to sacrifice her daughter for her husband. Perhaps Chinese customs themselves are to blame for his thoughts. It is no secret that girls are less liked and desired in Chinese culture. At this point, she showed excessive devotion as a wife. It is fine for her to separate from her daughter if it can save her husband. In another quote about Olan's devotion to her husband:

"In the rich man's house. It must have been a favorite's treasure. I saw a brick loosened in the wall, and I slipped there carelessly so no other soul could see and demand a share. I pulled the brick away, caught the shining, and put them into my sleeve (Buck, 1994, p. 98)."

"If I could have two," she went on humbly, "only two small ones---two small white pearls even..." "I would keep them---I would not wear them," she said, "only keep them." Furthermore, she dropped her eyes and fell to twisting a bit of the bedding where a thread was loosened, and she waited patiently as one who scarcely expects an answer (Buck & Conn, 1994, p. 99)."

In this deprived condition, O-lan steals jewelry from a wealthy family. These treasures he kept carefully. It was this jewelry that finally financed them to return to their hometown, and they were even able to buy a rice field until finally, Wang Lung was able to get rich. O-lan had indirectly escorted her husband to success.

From the results above, it can be stated that his life is all about working and taking care of the family. Once there was a severe famine in their hometown, making Wang Lung invited his family to flee to the South. During the evacuation, O-lan helped make a living by begging. In fact, O-lan was willing to sell her daughter in order to get money, even though Wang Lung prevented it.

3.3.4 The Wise O-lan as a Wife

O-lan's wisdom lies in her ability to discern right from wrong and her courage to speak up against the injustice taking place. By reminding the villagers of the moral implications of their actions, she challenges their behavior and confronts them with a higher sense of accountability. As in the quote:

"Not that---not that yet," she called out. "It is not yet time to take our table and the benches and the bed from our house. You have all our food. But out of your own houses you have not sold yet your table and your benches. Leave us ours. We are even. We have not a bean or a grain of corn more than you---no, you have more than we, now, for you have all of ours. Heaven will strike you if you take more. Now, we will go out together and hunt for grass to eat and bark from the trees, you for your children, and we for our three children, and for this fourth who is to be born in such times (Buck, 1994, p. 58)."

The quote showcases O-lan's assertiveness and resilience in defending her family's possessions and asserting their equality with the villagers. O-lan suggests a mutual struggle for survival. She states that they will go out together and search for grass to eat and bark from trees, highlighting the shared hardship and the common need to provide for their children. She emphasizes their unity in facing difficult times and expresses her determination to provide for her family, including the child she is carrying. There are quotes in support:

"The land we will not sell, surely," she said, "else when we return from the South we shall have nothing to feed us. But we will sell the table and the two beds and the bedding and the four benches and even the cauldron from the stove. But the rakes and the hoe and the plow we will not sell, nor the land (Buck, 1994, p. 65)."

This quote showcases O-lan's pragmatic approach to decision-making. She carefully weighs the consequences and necessities, demonstrating her commitment to securing their sustenance and ensuring a stable future for their family. Her consideration of selling certain belongings while safeguarding their farming tools and land exemplifies her wisdom as a wife and her understanding of their fundamental needs for survival.

3.3.5 O-lan's Pride as a Wife and Her Contributions

Confident in her abilities as a woman and a wife, she takes immense pride in upholding her responsibilities. She considers her greatest achievement to be the continuation of her husband's family lineage through the birth of three sons, while diligently tending to the welfare of her household. According to Chinese tradition, a woman's worth is often measured by her ability to bear sons for her husband's family, and in some cases, a woman who bears children may experience a warmer reception from her husband's relatives. However, in O-lan's situation, she doesn't receive such warmth from her husband's family, yet she commands respect from society, as in the quote, "I have borne you sons---I have borne you sons---(Buck, 1994, p. 127)."

O-Lan's Contribution to her Family O-lan has several personalities that determine her contribution. First, she is a filial woman. This personality has made his father-in-law's cough grow better. Second, she is a loyal woman. Her devotion has changed her husband's fate forever. Third, she is a reasonable woman. This kept his family alive during famines, and finally, he was a devout man.

As expressed in her pride and contribution, O-lan is willing to continue to be pregnant in order to be able to have as many sons as possible, even though it is challenging for her. However, she does not want to trouble other people, so when giving birth, she does not want others to help her, even though she can afford to pay someone to help her give birth. She carried all the suffering alone. This shows that she is a persistent and independent woman.

These problematic conditions made Wang Lung feel depressed. O-lan appears to help the family to live in such a time of deprivation. He issued many opinions that could help Wang Lung to make decisions. O-lan was always ready to accompany and help her husband deal with all situations, such as hearing that Wang Lung was richer than them, and the villagers came to Wang Lung's house in droves. To plunder all the treasures that are there. Then, O-lan had the courage to save her family from the wrath of the mob and others.

3.3.6 Saving His Family From Starvation

During times of hardship, O-lan plays a crucial role in securing the family's survival. She demonstrates resourcefulness in finding ways to feed the family, including making sacrifices and using her knowledge and skills. Her contributions to the family's sustenance are instrumental in preventing them from succumbing to starvation. When famine swept through the village, many villagers starved or even died, but O-lan, who is good at cooking, figured out a way to keep Wang Lung, Wanglung's parents, and children's tummies away from starvation. When a cow is slaughtered, he doesn't throw away any part of it. He made use of every part of the cow, from the flesh down to the bones and skin, knowing that hunger would linger long enough, as in the quotation: "She cut a great gash in the beast's neck, and thus she severed its life. And she took a bowl and caught its blood to cook for them to eat in a pudding, and she skinned and hacked to pieces the great carcass (Buck, 1994)."

However, it was undeniable that the family ended up suffering from hunger too before they moved south because there were no crops left to cook anymore.

3.3.7 Making Wang Lung a Rich Landlord

O-lan's contribution to Wang Lung's rise from poverty to becoming a wealthy landlord is twofold. Firstly, she helps save money and make wise financial decisions, ensuring their savings grow. Secondly, O-lan gives birth to and raises sons who become sources of labor and contribute to the family's wealth accumulation. Her role in this transformation is pivotal. The jewelry she stole and then she gave Wanglung was the most significant help O-lan gave him. By doing so, she had indirectly raised Wang-lung's position from an ordinary farmer to that of a wealthy landlord, and the Jewels spent by him buying much land ... as in the quote below. See the quote:

"Now Wang Lung had more land than a man with an ox can plough and harvest, and more harvest than one man can garner and so he built another small room to his house and he bought an ass and he said to his neighbor Ching, "Sell me the little parcel of land that you have and leave your lonely house and come into my house and help me with my land." And Ching did this and was glad to do it. I (Buck, 1994, p. 105)."

In this quote, the contribution O-lan has made to her family., Wang Lung's prosperity and success as a landowner are highlighted, as well as his generosity towards his neighbor Ching. His being filial, observant, and reasonable, had saved the family a lot. He was the one who in some ways made Wanglung's father healthy again, who had made the family last longer in hunger, indirectly changing Wanglung's destiny to become a rich man.

In Pearl S. Buck's novel "*The Good Earth*," Patriarchal power is central to portraying traditional Chinese women. The story is set in rural China when Confucian values and gender roles heavily influenced society. In the novel, women are depicted as subordinate

to men and bound by the expectations of their gender. They are expected to be obedient, loyal, and submissive to their husbands and male family members.

Men hold primary authority within the family and society. The male head of the household, such as Wang Lung, controls decisions related to land, finances, and family matters. Conversely, women are expected to follow their husbands' directives and serve their families. Women have limited agency and independence. Their lives revolve around fulfilling domestic duties, including managing the household, bearing children, and tending to their husbands' needs. They often have little say in marriage, property ownership, or larger family decisions.

Subjugation and Exploitation: Women in the novel are portrayed as objects of desire, often valued for their physical beauty and reproductive capabilities. They are sometimes treated as commodities to be bought or sold, as seen in Wang Lung's purchase of his wife, O-lan. Women's bodies and labor are often exploited to benefit men and their families.

Foot Binding: Foot binding, a practice that physically and symbolically restricts women, is depicted in the novel as a manifestation of patriarchal control. O-lan's bound feet highlight her position as a subservient wife and signify her acceptance of societal expectations.

Through portraying these patriarchal power dynamics, Pearl S. Buck sheds light on the challenges and constraints traditional Chinese women face in a society dominated by male authority. The novel also explores the consequences of these power imbalances, often leading to the marginalization and oppression of women.

4. CONCLUSION

In Chinese history, it is apparent that women have a low position in social literature in ancient Chinese life, which we know as patriarchy. Women are considered unfit to be excessive again as holders of power. Women in ancient Chinese culture lived according to the rules of Confucius. It can be concluded that the description of the character O-lan in the novel *The Good Earth* corresponds to one of the elements of San Cong 三从 (three obediences) Ji Jia cong fu 既嫁从父 (after marriage, a woman must submit to her husband). Apart from that, O-Lan's description also corresponds to the concept of De 德 (which shows that a woman must know and be able to position herself), Yan 言 (which states that a woman is not allowed to talk too much and have many desires), Rong 容 (which arranging for a woman to behave well and receptive), and Gong 工 (which states that a woman should be diligent and skilled at household chores), all four of which are summarized in Si De 四德 (four virtues).

The clearest illustration, this occurs through O-lan, Wang Lung's wife as a female character in the novel. Character theories and their contributions to the novel will be used as the basis for data analysis. O-Lan is also described as a woman who can carry out her obligations as a wife in household life. This can be seen from her skills in doing household chores and giving birth to sons who are the successors of the family, quiet, and obedient to her husband's words. In addition, O-Lan is also described as a woman who ignores physical appearance. However, she just hoped her son would not do the same thing with her. The novel provides insights into the lives of traditional Chinese women during the late 19th and early 20th centuries. Women in this period were constrained by societal norms and expectations, primarily defined by their roles as wives, mothers, and homemakers. The

novel focuses on O-lan, who embodies the traditional ideals of hard work, loyalty, and self-sacrifice. The portrayal of O-lan's experiences sheds light on the challenges faced by women in a patriarchal society and their resilience in navigating these constraints. The author also suggests that Pearl S. Buck's novel, *The Good Earth*, be analyzed further because each analysis of a different subject with the same object results in different new findings.

Acknowledgment

The authors thank the Rector, the Head of Research and Community Services, the Head of Rumah Jurnal Institut Agama Islam Negeri Madura for allowing us to write an article based on the results of the DIPA Institut Agama Islam Negeri Madura research.

Availability of Data and Materials

Not Applicable

Competing Interests

The authors declare that they have no competing interests.

Funding

This work was supported by the LP2M IAIN Madura under DIPA Research.

Authors' Contribution

Mosleh Habibullah worked on the project and the main conceptual ideas, wrote the script, and corrected the script. Ulfa Sufiya Rahmah worked on collecting data, collecting reference books, typing data, helping edit data, and providing software.

Authors' Information

MOSLEH HABIBULLAH is an English Lecturer at English Teaching Learning Program, Tarbiyah Faculty, Institut Agama Islam Negeri Madura, Pamekasan. His research interests include English Literature and Translation as learning media in lectures.

Email: mosleh@iainmadura.ac.id

ULFA SUFIYA RAHMAH is an Indonesian lecturer at Indonesian Teaching Learning Program, Tarbiyah Faculty, Institut Agama Islam Negeri Madura, Pamekasan. Her research interests include Madura Literature and Pramasastra as learning media in lectures.

Email: ulfasar38@gmail.com

REFERENCES

- Abrams, M. H. (1999). *A Glossary of Literary Terms* (7th ed.). Boston: Harcourt Brace College Publishers.
- Beauvoir, S. D. (2011). *The Second Sex* (1st edition; C. Borde & S. Malovany-Chevallier, Trans.). New York: Vintage.
- Buck, P. S. (1994). *The Good Earth* (Enriched Classics Series). Washington: Washington Square Press.
- Chang, S. (2020). *Chinese Women, Marriage and Gender: Exploring the Idea of Women and Marriage Over Time in the Context of China*. (Thesis, University of Windsor). The University of Windsor, Sunset Ave, Windsor. Retrieved from <https://scholar.uwindsor.ca/major-papers/109>

- Chauhan, P. S. (1994). Pearl S. Buck's *The Good Earth: The Novel As Epic*. In E. J. Limpsomb, F. E. Webb, & P. Conn (Eds.), *The Several Worlds of Pearl S. Buck: Essays Presented at a Centennial Symposium, Randolph-Macon Woman's College* (pp. 119–124). Connecticut: Greenwood Press.
- Conroy, H. (2014). *Female Body Modification Through Physical Manipulation: A Comparison of Foot-Binding and Corsetry* (Thesis, Carrol College). Carrol College, Montana. Retrieved from <https://scholars.carroll.edu/handle/20.500.12647/2490>
- Ebrey, P. B. (2002). *Women and the Family in Chinese History*. Oxford: Routledge.
- Fan, X., & Wu, L. (2023). *The Shaping of a Gender Norm: Marriage, Labor, and Foot-binding in Historical China* [SSRN Scholarly Paper]. Rochester, NY. Retrieved from <https://papers.ssrn.com/abstract=4441075>
- Gao, X. (2000). *Pearl S. Buck's Chinese Women Characters*. London: Susquehanna University Press.
- Han, Q. (2012). An Overview of Traditional Chinese Family Ethics. *Quarterly Journal of Chinese Studies*, 1(1), 85–99.
- Hannam, J. (2013). *Feminism*. London: Pearson/Longman.
- Huaid, S. M. (1969). *The Changing Nature of Family Values in Pearl Buck's House of Earth* (Thesis). South Dakota State University, United States of America.
- Irmadani, A. N., Supiastutik, S., & Astutiningsih, I. (2019). The Representation of Woman's Oppression in Lisa See's *Snow Flower and The Secret Fan*. *SEMIOTIKA: Jurnal Ilmu Sastra dan Linguistik*, 20(1), 14–25. <https://doi.org/10.19184/semiotika.v20i1.12832>
- Jan, G. V. (2011). *Social Construction of Gender in The Good Earth* (Research Project). University Tunku Abdul Rahman, Perak, Malaysia.
- Lee, W. (1995). Women's Education in Traditional and Modern China. *Women's History Review*, 4(3), 345–367. <https://doi.org/10.1080/09612029500200092>
- Lepore, R. (2019). *Chinese Women in the Early Twentieth Century: Activists and Rebels* (Undergraduate Honors Thesis, University of Colorado Boulder). University of Colorado Boulder.
- Lerner, G. (1987). The Creation of Patriarchy. Vol 1. Women and History. In T. H. Nielsen (Ed.), *Acta Sociologica* (Vol. 30, pp. 229–232). New York: Sage Publications Ltd. Retrieved from <https://www.jstor.org/stable/4194683>
- Loo, N. (2018, February 8). Survivor of Ancient Chinese Practice of Foot Binding Shares Her Story. Retrieved May 8, 2023, from WGN-TV website: <https://wgntv.com/news/cover-story/survivor-of-ancient-chinese-practice-of-foot-binding-shares-her-story/>
- Lorber, J., & Farrell, S. A. (Eds.). (1990). *The Social Construction of Gender* (1st edition). Newbury Park, Calif: SAGE Publications, Inc.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative Data Analysis: An Expanded Sourcebook* (2nd ed.). Thousand Oaks: Sage Publications.

- Pramesti, T., Litaay, A. G. M., Cesarianti, F. M., & Kamayan, B. (2021). Multiple Forms of Oppression on Women in Muna Masyari's Damar Kambang and Khaled Hosseini's A Thousand Splendid Suns. *The 9th Literary Studies Conference*, 66–72. Universitas Sanata Dharma, Yogyakarta.
- Rosenlee, L.-H. (2023). Gender in Confucian Philosophy. In E. N. Zalta & U. Nodelman (Eds.), *The Stanford Encyclopedia of Philosophy* (Spring 2023). Stanford: Metaphysics Research Lab, Stanford University. Retrieved from <https://plato.stanford.edu/archives/spr2023/entries/confucian-gender/>
- Rosenlee, L.-H. (2007). *Confucianism and Women: A Philosophical Interpretation*. New York: SUNY Press.
- Ruoqi, C., & Jie, L. (2020). A Study of Chinese Images in Pearl S. Buck's *The Good Earth*. *Linguistics and Literature Studies*, 8(5), 264–268. <https://doi.org/10.13189/lis.2020.080505>
- Scott, W. S. (1970). *Five Approaches of Literary Criticism: An Arrangement of Contemporary Critical Essays*. (5th printing edition). Johannesburg: Collier-Macmillan.
- Shils, E. (2007). *Tradition*. Chicago: University of Chicago Press. Retrieved from <https://www.jstor.org/stable/178104>
- Spencer, M. (1982). *Foundations of Modern Sociology* (3rd ed.). New York: Prentice-Hall.
- Sudjiman, P. (1991). *Memahami Cerita Rekaan* (2nd ed.). Jakarta: Pustaka Jaya.
- Yao, X. (2015). *The Encyclopedia of Confucianism* (1st ed.). London: Routledge. <https://doi.org/10.4324/9781315810751>