

Tribhuvan University

The Good Earth: A Study as an Oriental Critique

**A thesis submitted to the Central Department of English, T.U. in partial
fulfillment of the requirement for the degree of Master's of Arts in English**

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A DISSERTATION

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This thesis titled *The Good Earth: A Study as an Oriental Critique* submitted to the Central Department of English, University Campus by Mr. Lawanya Kumar Adhikari has been approved by the undersigned members of Research Committee.

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1.1 Buck's Life and Her Works

Pearl S. Buck, one of the well-known novelists, has occupied a special position in the history of American literature. Her biography is one of the most unusual and varied. As a daughter of a missionary, her life is a very checkered one. One the other hand, she became a Nobel Laureate and a millionaire.

After her birth in 1892 at Hillsboro, Buck was taken China at the age of three months and lived there most of the next forty years. Compared with childhood of other Americans, Pearl was extraordinary. By the time of four, she spoke and wrote Chinese as well as English. Because of her blue eyes and hair, her Chinese playmates called her a "foreign devil". She was bright inquisitive child and an excellent student. She grew up on the Bible, Plutarch's lives, the traditional Chinese sagas and stories of Charles Dickens. Later Buck developed a keen interest in the works of Theodore Dresser and Sinclair Lewis. She mainly delighted in their detailed factual presentation.

Pearl Buck from her earliest years not only enjoyed hearing stories but also wished to tell them herself. Her mother's influence was crucial, since Caroline Sydenstricker insisted upon frequent written exercises apart from tutorial or school assignments. Her mother emphasized correct grammatical form and clarity. She used to give suggestions for revision and improvement. She encouraged her daughter to submit her writings for publication.

In 1900, Pearl's unusual but peaceful life was shattered by the Boxer Uprising. The Boxers were Chinese nationalists, who wanted to exterminate western intruders. They attacked several Western settlements and hundreds of men, women and children were killed. Buck spent a year in Shanghai as a refugee. Later in July 1901, Sydenstrickers sailed from Sanghai for California. They had a plan not to return to

China until September of the following year. The family spent most of the year's leave in Hillsboro. In 1902 Buck's father Absolam returned to China and continued his missionary work. But Buck family realized that Westerners were taken as unwelcome outsiders. Pearl Buck was enrolled at Miss Jewell's school Shanghai in 1909. The School was a highly reputed school in Shanghai. During this period, she experienced some of her best and worst of experiences. She worked as a volunteer at the Door of Hope, a shelter for Chinese slave girls and prostitutes. As she could speak Chinese and able to talk with women, she engaged on this sort of task. During this time, an angry crowd surrounded the family house and threatened to kill her sister and mother. So after a few months of living in Shanghai, Pearl returned to Chinkiang, and then traveled with her family to United States. There she attended Randolph-Macon women's colleges in Lynchburg, Virginia. She earned good grades and measure of acceptance from her classmates. She was elected president of her class in her junior years. After receiving her Bachelor's degree in 1914, she stayed at the college as a teaching assistant. She had intended to remain in the U.S. after her graduation but she was called back to Chinkiang to nurse her mother.

Pearl's life changed dramatically. At Kuling in a summer retreat for westerners, she met John Loosing Buck, a Cornell graduate and an American agricultural specialist employed by the Presbyterian Board of Foreign Missions. In 1917 Pearl and Loosing were married and they spent the next several years in Nanhsuchou, in rural Anhwei Province. Pearl then became closely involved in her husband's work and familiar with the farmer's life and customs. She intimately acquainted herself with the natives. In 1920 Pearl and Loosing left the countryside and moved to Nanking, where Loosing Buck secured a post at the University of

Nanking. She also taught classes there in English literature and gave literature courses at two other Chinese universities.

Over the next few years, Pearl S. Buck suffered a succession of tragedies. She had always wanted children and delighted when she became pregnant. In 1921, she gave birth to a daughter whom she named Carol. Then her doctor told that she would have no more children due to uterine tumor. At about the same time her mother, Carrie died. Gradually her marriage to Loosing began to disintegrate. She and Loosing spent the winter of 1924-25 at Cornell, where Loosing completed the course of Ph.D. and Pearl earned an M.A. in English. Her Master's thesis "China and the West" won a cash prize. During this time, they adopted a baby girl called Janice. From 1923, Pearl began to write articles. Her articles started to appear in *Atlantic Monthly*, *Trans pacific*, *Living Age* and *the Nation*.

Then they returned to China, the country was gripped by spreading civil war, Sun Yet-Sen had died in 1925 and Chiang Kai-shek emerged as Sun's successor by the way opposed throughout much of the country. In March 1927, the battle reached Nanking, Buck's house was looted; as result, they fled to Shanghai in an American gunboat and moved to Japan. Thereafter, she gradually devoted herself to writing. In the first half of 1920's she had published a couple of stories and essays. Later she was encouraged to move on other realm of literature. In 1930 her first novel *East Wind, West Wind* was published, which consisted of two short sorties. The first story focuses on a young Chinese married couple who is caught in the conflict between traditional custom and the new fashionable western belief. In the second story, Kewi-Lan's Brother, studying in the United States and gets married an American girl against his family wishes. At the end, the baby of the new couple unites the two different worlds- east and west.

Buck's literary career was underway but within a few month of publishing her first novel, her father Absalom died. Buck then decided that she would move permanently back to United States with Janice. She wanted to be closer to her daughter Carol and further away from Loosing.

In 1931 her second book *The Good Earth* appeared. Part of the appeal of *The Good Earth* is achieved by the characterization of Wang Lung and his wife, O-lan. Wang Lung is the personification of human nature in all its vagaries. He bears his burden with pragmatic stoicism and opportunistically snatches fortune's favor. O-lan a slave on the other hand knows and suffers pain and suffering of human life-she requires only a husband and family to care for.

Her novel *The Good Earth* with its simple but eventful plot incorporates the eternal verities; birth, marriage, success, failure, death, regeneration etc. A universal hunger Increases up to the extent of cannibalism and infanticide. Wang Lung flees to south by facing insurmountable obstacles. There he finds a work of pulling rickshaw. He became a human beast of burden by destroying his body for a few pennies a day. The blind chance documents Wang Lung's increasing prosperity, a rising affluence that reaches a symbolic climax when he buys the 'Great House' of Hwang family and moves into it with sons and grandchildren. Tired of O-Lan, he purchases a young girl named Lotus and installs her in a separate apartment in his house. His aunt is another female character who helps him to bring Lotus. Then, death of Wang Lung's father, uncle, servant and wife gradually takes place. On the other hand, there are born many of his grandchildren. Finally, he faces many upheavals and regains prosperity though it was not permanent.

After the success of *The Good Earth*, Buck decided to proceed with sequel describing the fortunes of Wang Lung's family. She presents another phase of Chinese

life by writing "sons" in 1932. The three offspring of Wang Lung are; a pleasure loving decadent landlord, a shady merchant and a former military officer turned warlord. The major focus is given to third son called Wang, the Tiger. Similarly another novel, *A House Divided*, the last segment of what came to be called the *House of Earth* trilogy appeared with the main character Yuan. He moves from farm to the city and from China to the United States and back to China because of the quarrels with his father.

Before the third volume of the *House of Earth* trilogy was published, one of Buck's most memorable novels *The Mother* (1934) appeared- In this novel, she has attempted to draw a portrait of the eternal, universal mother a saga mingling joy and sorrow birth and death, despair and hope.

The year 1936 was distinguished by the publication of two Buck's finest books: *The Exile*, a biography of her mother and *Fighting Angel*, a biography of her father. In these two novels the portraits of Buck's parents emerge clearly and fully. Buck settled permanently in the United States in 1934. Her marriage had collapsed. She met Richard Welsh, publisher and editor of John Day Company and soon he became her Chief literary advisor and close friend. Within a few years the relationship deepened; Pearl and Richard became lovers. In 1953 Pearl and Richard married on the same day that divorces were made official. Buck enjoyed large commercial success through 1930. She now began to write on American topics as well as continuing to use Chinese subject matter. In 1938 Buck won the Nobel prize for literature and became the first American women to win the Nobel prize. When she was awarded the Nobel Prize, the citation of Nobel committee read; "For rich and generous epic description of Chinese peasant life and masterpieces of biography ..." (Urgar 115) In

the same year she published *This Proud Heart* using an American setting. In the story Susan Gaylord, the protagonist is admittedly based on author.

After writing *The Proud Heart*, Buck realized that she was not yet prepared to deal effectively with contemporary styles. She once again used China as her subject matter and wrote *The Patron*, one of her best books. This novel is a historically accurate portrayal of the late 1920's and 1930's. I wan the chief character is like so many other young Chinese, filled with enthusiasm for Chiang Kai-shek's new revolutionary movement. But it is soon apparent that Chiang will compromise his ideals and that few efforts will be made to bring about greater freedom and social and economic improvement. Many youthful enthusiasts are hunted down as danger to the state. I wan flies to Japan, marries Japanese girl and observes Japanese military activity against Manchuria and China, So, this novel is the well-conceived portrait of two countries caught in a crucial moment in history. In her next work of fiction, *Other Gods: An American Legend* (1940), Buck takes up an American topic.

Later pursing her late 1930'sand early 1940's policy of veering back and forlh between Chinese and American topics, Buck chose as her area of inquiry the Japanese union of China and the Chinese resistance against this atrocity. *Dragon Seed* published in 1942, has vividly depicted the horrors of Japanese air raids and the effects of the underground resistance movement. The Japanese are depicted as behaving barbarously and this constant denunciation is strongly pronounced. The novel appears almost to have been written at the behest of the Chinese government and it became immensely effective propaganda. Immediately after that Buck wrote *The Promise* in 1943, which focuses Chinese efforts to assist their British allies in Burma. Although the novel is a blatant propaganda, designed to aid the Chinese effort and to demonstrate the predicament of being caught between the Japanese on two

fronts, the strength of its point of view has reinforced documentary accounts of this phase of World War II. The novel is a living history.

Buck's prolific pen began to overwhelm her publishers. She was writing more books than could be profitably marketed at one time. If she had her way, she would be turning out two or three books a year. To solve this problem, her publisher suggested a pen name - John Sedges was born and *The Townsman*, the first five novels published under this pseudonym appeared in 1945. The hero of *The Townsman* is a schoolteacher in the early American west. Much of the material was based on Richard Walsh's relatives. The Sedge Series did begin with *The Townsman*, which remained better than average work that ranks high among American local color studies.

The remaining John Sedges novels- *The Angry Wife* (1947) *The Long Love* (1949) *Bright Procession* (1952) and *Voices in the House* (1953) are undistinguished journeyman writings, worthy neither of contempt nor of particular praise. They preach civilized honorable behaviour, put a strong emphasis on romance, and stereotypes, lacking flesh and blood dimensions. The books read smoothly and quickly then are immediately forgotten. But in Sedge books also Buck has not ignored the Chinese topic for instance, *Pavilion of Women* (1946). It caused the bestseller book of this series.

During the same phase Buck has written short fiction. This best short fiction pieces are on Chinese subjects. *The Rainy Day* (1925) is about a Chinese character who has been educated in an American University. *The First Wife* also contains similar subject, the China scene is again handled especially well in *The Angel* (1937) in which the focus is on character Miss Bony, a lonely American Missionary. *Enough for lifetime* also focuses on the missionary spinster in China. Short Fictions by Buck like *The Lover and Miranda* published posthumously in 1977.

In the last phase of her life, Buck continued to speak out on American relations with Asian civil rights. But the journey to this point in her life begins with the decline of her influence and prominence. In 1950, she published a book called *The Child Who Never Grew*. It is a story about her retarded daughter Carol. Buck especially was interested in contemporary events and questions involving atomic power. Again a novel resulted from her studies, which is known as *Command the Morning*. This work dramatizes the dangers of war. But in 1954, her husband Richard had a stroke from which he never recovered. He declined over the following six years and died in 1960.

Nevertheless, she didn't give up writing. In 1963, she published the *Living Reed*. Buck's preface summarizes the most significant aspects of Korean history until shortly before 1883, when a treaty was signed between Korea and United States. This preface as a useful introduction to a book that is not just a novel about Korea. The first part of the novel focuses on narrative device, whereas the second part emphasizes the brutality of Japanese rule. The third section in a likely manner follows the wanderings of one of IL-Han's sons, who is a rebel leader.

Similarly the *Time is Noon* (1967), one of Buck's most unusual novels, had been written much earlier in about 1938. In the novel Joan Richards, the protagonist, has many affinities with Buck. She has large-boned heavy figure and she is facially attractive. The *Goddess Abides* (1972) is another novel in which Buck is personally involved. Here, the forty-two year old heroine Chardman is loved by two men: a twenty-four year old scientist and a seventy-six year philosopher. Both of them call her "The white Goddess!".

Some of the short stories published posthumously are *Mandala*, *The New Year*, *Alt Under Heaven* (1973) etc. In the late 1960s, when she was in her seventies, Buck

formed a relationship with younger man, Theodore Harris, a dance instructor with Aurther Murray Studio, who became director of the Pearl S. Buck Foundation and her constant companion. The relationship, which became the subject of extensive public gossip, put a considerable strain on Buck's other family connection. Eventually she moved out of Green Hills Farm and lived her last years with Harris in a small town in Vermont. She died there in March 1973, just two months before her eighty-first birthday and was buried at Green Hills Farm.

Her non-fictional works published in this phase include, *My several Worlds. A Bridge for Passing, Children for Adoption, To My Daughter, China Past and Present, China As I See It, Essay on Myself, etc.*

Thus, Buck's life was uncommonly eventful. She lived half her lifetime in Asia and half in the West. She began in poverty and ended her life as a millionaire, along the way winning the most coveted literary prize in the world. She took part in warfare and twentieth century struggles for human rights and established herself as one of the most powerful women of the century.

Key Concern of the Study

The present study is an Oriental study of the novel. Oriental study means the study of Orientalist discourse fashions their modes of thought and working style developing confidence in them, which in turn increases their power and authority over the orient. I have taken the images of the societies, culture, to see its various manifestations in terms of orientalism. The earth will be the collection of various societies, text, discourse cultures which in *The Good Earth* is land the people live on.

First of all I have tried to match various ways. The orientalism is conceptualized in the novel with various images. In this connection, I have started from "Orient" as matter of discussion and tried to link with the concept of occident. Second stage of the study focus on the concept of text, power, culture, hybridity and Eurocentrism. Simultaneously, the third part will also reveal the novel eurocentric, ethnographic, stereotype, feminist, illiterate, barbaric and other traits consisted in oriental society. In this way this study not only the complete the round of Orientalism but also succeed in giving a dynamic and explanatory view of societies in the China that we can see in the novel. From the idea of society as an inert information, I slowly move on to the idea of the discourse which our existence depends. Thus, I utilize in this study the insight given by Edward Said in orientalism and some of the ideas of the post colonialist. *The Good Earth* not only the story of poor peasant and rich earth but also a gradual development of social phenomena in China during post colonial era. Such questions as: how text, discourse is source of power, how cultural expansion and its hybridization played the role to form the modern society? What are distinctive thematic pattern to prove *The Good Earth* as Oriental Critique? Will be discussed in the present study.

Organization of the Study

This study devotes the following chapters to the reading of *Buck's* novel:

Chapter One "Introduction" explores the framework of the study and gives background to *Buck's* life and works. Chapter two "Review of literature presents ideas of different critics regarding the novel, *The Good Earth*.

Similarly, the third chapter gives the models of theory "Orientalism", which explores the gradual development of post colonial theory text, discourse as power. The fourth chapter then reveals the textual analysis. Subsequently chapter five sums up the concept regarding the Orientalism in context of Chinese phenomena and novel's story.

Review of Literature

Buck's *The Good Earth*, a Noble prize winning fiction, has elicited a number of criticism since its publication. Many critics have attempted different possibilities of interpretations and different aspects of the study are focused in the novel. The major criticism of Buck's *The Good Earth* focuses on the realism of the novel and its depiction of peasant life. There are studies that focus on the romance and oriental existential issues. Florence Ayscough who represents the first trend argues:

A beautiful book. At last we read, in the pages of a novel, of real people of China ... the China of fantasy so often exploited is absent from its pages. Instead we have the honest peasant, and his faithful wife; the pampered singing girl, and her unscrupulous attendant; the rich earth, and a farmer's mud house; we have flowers, too, and the many courts of great houses, but it is all real so real ... Mrs. Buck's novel is so moving and so "actual" that I must note one or two points ... (12-14).

However, Malcolm Cowley, emphasizing the novel having a story of a poor farmer, opines thus:

... it is a story of Wang Lung, a poor farmer who become wealthy landlord, but it is also a parable of the life of man in his relations to the soil that sustain him. The plot deliberately common place is given a sort of legendry weight and dignity by placed in an unfamiliar setting ... (qtd. In Belseco 246).

The book undoubtedly contains depiction of oriental life style. Some of Buck's critics have analysed it from this perspective as well. It is the first novel about oriental life by an occidental writer. Ed Lou Walton, exclaims:

Such a novel as *Atlies* calls at once for comparison with other novel of the soil on the one hand and novel concerning oriental life on the other. Any such comparison brings out the fact that despite Mrs. Buck's very good narrative style, despite her familiarity with her material, her work has a certain flatness of emotional tone ... Mrs. Buck is undoubtedly one of the best occidental writer's to treat Chinese life ... (230-231)

Nora Stirling also gives the same type of response. She argues, *The Good Earth* deserves to be discussed from the standpoint of an Oriental familiar with the standard that under lies Chinese life" (58).

The process of struggle up to the state of cannibalism and infanticide is revealed in the novel. Wang Lung never discourages himself nor O-Lan becomes hopeless. So, there are some critic who have accepted *The Good Earth* as an existential novel. In this context, Paul A. Doyle writes, "The World of *The Good Earth* may be often sad, tragic, defeating, ironic, frustrating but never a world without hope, never one which would completely deliberate the striving individual ..." (332-340).

Subsequently, Nathaniel Peffer, Praises Buck for using unique materials. He says, "She is entitled to be counted as a first-rate novelist without qualification for the exotic and unique materials in which she works ... This is the elemental struggle of man with the soil" (qut. In Buck 372)

It is already said that Pearl Buck is a humanitarian writer, such humanitarian attitude is revealed in her novel *The Good Earth*. A critic Roberto Boson, focusing this aspect writes:

China, it's lure, it's customs and experience which link Chinese with all humanity forms the exotic background for this outstanding character

novel ... The point and meaning of the story don't lie on the surface for anyone to pickup idly. It is a beautiful and impressive tale made all the richer because of the opportunity it gives readers to study characters.

(230-234)

Another interpretation of the novel is on the influence of romance. Showing the possibility of romance, Young Hill Kang states:

... By placing the emphasis on romantic love all Confucian society is reduced to a laughable pandemonium. We have the picture of a man taking on ugly wife so she will be a virgin, finding his own son a rival in his concubines chamber, placating uncle's son, who attempts to violate one of the daughters of the house before the father's eyes and finally introducing the youngest slave of his own household into his bed, under the jealous and hating eye of his youngest son. Every one of these acts is, in Confucian society, an offense so horrible that there is hardly a name for it. Consider a man's taking his own slave into his bed. The pressure of opinion was so great on this point that disgrace would overtake the whole clan for centuries to come; indeed, the sons might well commit suicide if such a fact became known about their father. And a woman is always virgin when she is married in China. Women, yes, even slaves, are terribly touchy on this subject. If their chastity is even once questioned, they may commit suicide ... (185-186).

Some critics have commented characters by showing their nature. Edgar Snow, about a character Wang Lung, expresses his views. He argues, "... Wang Lung can be

gauche and timid, stubborn and resolute, servile and pusillanimous, snobbish and hard hearted, idle, and restless, delicate and industrious ... (qtd. In Belsco 242).

Buck's *The Good Earth* up to this date has been the subject of discussion, as it has never failed to provide critic with raw materials for their reading. However, the critics so far have overlooked one of the important aspect of the novel - that is the role and significance of the earth itself in human life, the way it constitutes the material as well as mental fabric of our being.

Theoretical Modality

The meaning of the word Orientalism, as given in the Oxford Dictionary, remained more or less unchanged until the period of decolonisation that followed the end of the second world war (1939-45). Then, in a little more than twenty years, it came to mean not only the work of the Orientalist and a character, style or quality associated with the eastern nations, but also a corporate institution, designed for dealing with the orient, a partial view of Islam, an instrument of western imperialism, a style of thought, based on an ontological and epistemological distinction between orient and occident, and even an ideology, justifying and accounting for the subjugation of blacks, Palestinian Arabs, women and many other supposedly deprived groups and peoples. This transformation, which as Mackeuzie has remarked turned Orientalism into one of the most highly charged words in modern scholarship, was accomplished by a series of scholars and intellectuals, many of whom lived in or came from the orient.

Edward Said has inaugurated great interest in the rhetoric and practice of colonial cultural authority. In defining the orient westerners shore up their own identity, as 'Orientalism (is) a western style for dominating, restructuring, and having authority over the orient' (Said, *Orientalism*: 1978, 3) where the orient is a European

invention ... (Representing for home consumption) a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" (1). Its power stems from its apparently unpolitical and 'imaginative' figurative devices, and yet it is profoundly motivated, as no knowledge is ever produced in a vacuum.

The western engagement with orientalism, dating from Homer's time to the present day, constitutes a long tradition directed towards appropriating the orient. Orientalism entails not just speaking of the orient, but speaking for it and representing it. Orientalist discourse is supported by socio-economic and political institutions, which together work towards portraying the orient as the other to Europe while simultaneously subordinating it (Said – 6). Although Said deals primarily with the western attitudes to the middle east and Islam, he points out that, during the early nineteenth century, the 'orient' had really meant only India and the Bible lands and until the second world war, France and Britain dominated the orient and Orientalism (4). Said's exposition, therefore, rests on the fundamental premise of the territorial, imaginative, cultural and ideological boundary drawn between the west and the orient and the use to which this distinction is put. He argues that, while such relations have passed through numerous phases, it is a constant historical factor that in general it was the west that moved upon the east, not vice versa. 'Orientalism' describes this approach in generic terms, both as a topic of learning, discovery, and practice and also.

To designate that collection of dreams, images, and vocabularies available to anyone who has tried to talk about what lies east of the dividing line. These two aspects of Orientalism are not incongruent, since by use of them both Europe could advance securely and unmetaphorically upon the orient (Said: 73).

According to Said the Orientalist, the heir to a 'narcissistic' tradition of European writing founded by, amongst others, Homer and Aeschylus, through his writing creates the orient. In the process, he assists in the creation of series of stereotypical images, according to which Europe (the west, the 'self') is seen as being essentially rational, developed, humane, superior, authentic, active, creative and masculine, while the orient (the east the 'other') (a sort of surrogate, underground version of the west or the 'self') is seen as being irrational, aberrant, backward, crude, despotic, inferior, inauthentic, passive, feminine and sexually corrupt. Other 'Orientalist' fantasies invented by the orientalist include the concept of an Arab mind, an oriental psyche and an "Islamic society". Together they contribute to the construction of a saturating hegemonic system, designed, consciously or unconsciously, to dominate, restructure and have authority over the orient designed, that is to say, to promote European imperialism and colonialism (Orientalism & Reader: 4).

Some critics allege, literary texts begin to stand in for all social process, analysis of representation and discourse replaces all discussion of events and material reality. It has been suggested that this tendency emanates from Orientalism, which situates literary texts as a colonial battlefield. However, Orientalism analysis texts and discourses as they relate to a specific intuitional field:

Imperial relations may have been established initially by guns guile and disease, but they were maintained in their interpolative phase largely by textuality, both institutionally ... and informally. Colonialism (Like its counter part racism), then, is a formation of discourse and as an operation of discourse it interpolates colonial subject by incorporating them in a system of representation. (Tiffin and Lawson 1994: 95).

The counterpoising of 'guns' guile and disease to textuality is precisely what disturbs some scholars: Sumit Sarker finds Gauri Viswanathan's assertion that English studies became the core of colonial hegemony whereas "the exercise of direct force (was) discarded as a means of maintaining social control untenable in the face of continuing English brutality in India. Ania Lomba in her book "colonialism/post-colonialism" mentions that "Many writings on colonial or post-colonial discourse may not expressly privilege the textual, but they implicitly do so by interpreting colonial relation through literary texts alone (95).

Postcolonial theory has largely emerged from within English literary studies. The meaning of 'text' and from there to 'literary text' and from there to text written in English because that is the corpus most familiar to critics.

The text has been the source of enhancing imperial influence on the colonized. It is useful to make notion that texts are the source of discourse to represent the presence of power whether in mind, thinking or in power politics. Discourse analysis involves examining the social and historical conditions within which specific representations are generated. The study of discourse leads towards the institutions through which power is exercised and extended at optimum scale. The empirical ways to impose power are various and among them the text is an important that always opens the door to put into as much possible as the imperialists do. The important line is to look into the colonial institutions that they make power to impose on the colonized.

As said himself made ways to point out his mistakes himself. His monolithic notion on producing Orientalism and related discourse, "Orientalists work made Orientalism effective and congruent with the interests and political concerns of imperialist-oriented rules. Old stereotypes were retained, but the up dating and

systematization of data and analysis enhanced the authority of Orientalist analysis, which posited eastern inferiority, western superiority, eastern decadence, western vibrance, et. In such ways, Orientalism revived, restructured and made more timely, helped prepare the way for further imperial control of the East" (*Orientalism A Reader*: 183).

Here, Bhabha comments on Said's conceptual limit of colonial presence in Leela Gandhi's post colonial theory:

Negative Orientalist stereotype is an unstable category, which marks the conceptual limit of colonial presence and identity. It is fundamentally threatening as the banished or underground 'other' of European self, and insofar as it embodies the contradictory expulsions of colonial fantasy and phobia, it actualizes a potentially disruptive site of pleasure and anxiety. (72)

In Bhabha's words:

Stereotyping is not only the setting up of a false image, which becomes the scapegoat of discriminatory practices. It is a much more ambivalent text of projection and introjections, metaphoric and metonymic strategies, displacement, guilt, aggressiveness; the masking and splitting of official and fantastic knowledge ... (Bhabha 169)

Again, in this light, Hermeneutics versus History, David Kop criticizes on Said's *Orientalism*:

In light of Said's monolithic treatment of Orientalism, that representative of the colonial elite also develop their own ambivalence about, and polarized response to, subordinate oriental cultures. At first I puzzled by Said's failure to trend the bitter 1830s conflict known

historiographically as the Orientalist 'anglicist' controversy – among the British in India over cultural attitudes and policies, for it had revolutionary consequences that shaped the cultural self-image of the Hindu intelligentsia. (195)

Sooner or later, many writers from subordinated cultures or groups sublimate their rage into ideologies of restructuring or revitalizing their own ignored cultures.

Although, David Kopf again critiqued Said he mentions that "My most serious reservation about Said's book, one to which I have already alluded, is that by making Orientalism the villain of the play, Said has confused key issues by distorting historical reality. The reader should be warned that this is not a work of historical scholarship (199)".

Historians know that there is no substitute for the hard work of discovering and ordering the data of past human experience. Perhaps Said tried to include too long a span of years in such brief book. Historical Orientalism had a concrete reality, was complex internally diverse, charged over time and was never monolithic. It was certainly not a unified set of propositions, universally accepted by all westerners involved in Oriental administration and scholarship whose progressive refinement was inseparable from western powers gradual acquisition of much of the worlds real estate.

Nirad C. Chaudhary, though overstating the case with his customary sees this gift clearly and writes:

Historically, European oriental research rendered a service to Indian and Asiatic nationalistic which no native could ever have given ... The resuscitation of their past fired the imagination of the Hindus and made the conscious of a heritage of their very own which they could pit not

only against the Muslim but also against that of the more virile English. Psychologically, the Indian people crossed the line which divides primitive people from civilized peoples. (202)

Though, Orientalists were, at first, primarily concerned with the classical tradition, in the course of the nineteenth century they provide Hindus with a systematic chronological view of their own past for the first time as well.

Foucauldian Notion of Power

Michel Foucault, eminent French philosopher who emerged during 1960. As an apostle of radicalism and intellectual insurgency, describes a striking new lack of faith. According to Lyotard, "Foucault, the great legitimizing narratives of emancipation and enlightenment". As a postmodernist, concerned only with local issues, not with history but with problems to be solved, not with a grand reality but with games. Foucault also turned his attention away from the oppositional forces in modern society which he had studied from their undeterred resistance to exclusion and confinement—delinquents, poets, outcasts and decided that since power was everywhere it was probably better to concentrate on the local power that surrounds the individuals. The self was therefore to be studied, cultivated, and, if necessary, refashioned and constituted. Edward Said in "Culture and Imperialism" mentions that "Foucault and Lyotard both are the same trope employed to explain the disappointment of the politics of liberation: narrative, which posits an enabling beginning point and a vindicating goal, is no longer adequate for plotting the human trajectory in society (26-27)."

Foucault, resolved that power was exercised not only by the direct agencies of government, law, police and military but also through the intangible reticulations of 'discourse' the complex and pervasive interweaving of language, texts, knowledge that

form the basis of our understanding of the world (Tony Davies and Nigel Wood 13). A discourse, whose material presence or weight, not the originality of a given author, is really responsible for the texts produced out of it. This kind of text is composed out of those preexisting units of information deposited (Orientalism 94).

Texts are the domain to move ahead with discourse to resist the colonialism. The colonial texts are out of having resistance theory but here according to Seth. 'Separateness' and 'fear' attached to the self-conscious acquisition of English. To make theoretical sense of Seth's literary illustration of the colonizer's complicity in the colonial condition, we need to allow for a more complex understanding of the mechanisms of power. While the logic of power, as critics like Benita Parry insist, is fundamentally coercive, its campaign is frequently seductive. We could say that power traverses the imponderable chasm between coercion and seduction through a variety of baffling self-representation. While it may manifest itself in a show and application of force, it is equally likely to appear as the disinterested purveyor of cultural enlightenment and reform. Through this double representation, power offers itself both as a political limit and as a cultural possibility. If power is at once the qualitative difference or gap between who have it and those who must suffer it, it also designates an imaginative space that can be occupied, a cultural model that might be imitated and replicated. The apparent political exclusivity of power is thus matched, as Foucault argues, by its web-like inclusiveness:

Power is employed and exercised through a net-like organization. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing consenting target; they are also the elements of its articulation. In other words, Individuals are like vehicles of Power not its points of application. (Gandhi 14)

At an obvious level, Foucault's analysis seems to convey the quite basic idea that power is best able to disseminate itself through the collaboration of its subjects. But Foucault's more subtle point is that such apparent "collaboration" is really symptomatic of the pervasive and claustrophobic omnipresence of power. Thus, if power is available as a form of subjection, it is also a procedure which is 'subjectivised' through, and within particular individuals. According to Foucault there is no outside to power it is always already, everywhere.

In the same domain, here, Foucault argues that power manifests itself not in a downward flow from the top of the social hierarchy to those below but extends itself in a capillary fashion – it is part of daily action speech and everyday life. It such a notion of power useful for re-conceptualizing social domination, or does it render it also pervasive and therefore difficult to challenge? Said has himself said he finds such an understanding of power disabling for politically engaged criticism (*Colonialism/Postcolonialism*; 50).

And, George Canguilhem criticizes on Foucauldian notion of Power "That Foucault explicitly equates European knowledge and the mirage of western rationality with the economic domination and political hegemony of colonialism. Similarly, Derrida's white Mythology: metaphor in the text of philosophy; stands out for its suggestion that the very structure of western rationality is racist and imperialist (*Post colonial Theory*; 26).

Again, Louis Gates speaks on Foucault's notion on being narrow not mentioning the colonial power presence but being Eurocentric; although colonial discourse studies are indebted to the Foucauldian concept of discourse Foucault himself has been repeatedly criticized for not paying any attention to colonial expansion as a feature of the European civil society or to how colonialism may have

affected the power/knowledge systems of the modern European state. Thus, Foucault's own theories are Euro-centric in their focus, and of limited use in understanding colonial societies. Their analysis of power is predicated upon a specifically European modernity where in physical punishment and torture lose their spectacular forms and the state's power over the human body operates for more obliquely through the prison or the asylum.

Cultural Artifact

Bhabha's project is to develop a theoretical model, which manifests the difficulties that a writer has to face when one attempts, in ones narration, to frame cultural ambivalences of the nation people. Cultural projection is possible only through narration.

Bhabha argues, this figures ambivalent response to the colonial invader: half acquiescent, half oppositional, always untrustworthy - produces an unresolvable problem of cultural difference for the very address of colonial culture authority (Bhaba 194, 330). It is needless to say, the 'native' is herself not entirely immune to the slipperiness of her own interactions with colonialism. One of the colonized native becomes the unstable-site of cross-cultural meanings and interactions, another-more significant instability informs the adhoc fabrication of wider anti colonial solidarities. The very weak vertical solidarity of anti colonial nationalism presupposes a unity of differences. As Stuart Halls different observation on race politics underscore a similar heterogeneity and hybridity at the heart of "essential" black identity. There is no denying that the experience of colonial/racial oppression meets its immediate and necessary antithesis in the language of racial identity and cultural nationalism. But Gilroy agree; the theme of postcolonial eventually transcend the boundaries of

ethnicity and nationalism to proclaim a considerably more generous' double consciousness (1999.1)

Ashcroft announced the objections to the aggressively postcolonial claims of the indigenous peoples 'settle colonies' which, arguably, compete with the corresponding claims of white settlers Australians and Canadians. He also demonstrated the danger of 'enlightened hybridity' for society as well. Such, critics maintain that white settler culture is able to concede it's own cultural unauthenticity, indigenous groups, by contrast:

Have so often fallen into the political trap of essentialism set for them by imperial discourse ... The result is the positioning of the indigenous people as the ultimately marginalized, a concept which reinscribes the binarism of center/margin, and prevent their engagement with the subtle processes of imperialism (Ashcroft 1995,214).

By suggesting the discourse of essentialism as just another unhealthy symptom of 'false consciousness', Ashcroft et al. deliver a deathblow to the value of any decisively oppositional politics. But the language of hybridity is to retain any seriously political meaning it must logically true that for some oppressed peoples, the fight is not over. Hybridity is not the only enlightened response to oppression.

Bhabha generalizes and universalizes the colonial encounter. Thus, ironically, the split, ambivalent, hybrid colonial subject projected in his work is in fact curiously universal and homogeneous - that is to say he could exist anywhere in the colonial world. The colonialist presence was felt differently by various subjects of the empire some never even saw European's in all their lives, and for them authority still were a native face. The foreign presence was daily visible but space was still divided into 'theirs' sphere and 'ours'. Thus the resonance of both 'hybridity' and mimicry are

enormously variable. As Rob Nixon writes in the context of the complex interchanges between south African and African-American cultures,

The insight of the by now considerable literature around the issue of masking and mimicry ought always ... to be measured against conditions that are unavoidably local and immensely variable in the possibilities they allow. Otherwise the risk arises of sentimentalizing masquered by abstracting it into a unity phenomenon that is inherently, if ambiguously empowering (1994: 2425).

This universalizing tendency in Bhabha's work, derives partly from the fact that in it colonial identities and colonial power relations are theorized entirely in semiotic or psychoanalytic terms. While theories of language and the psyche have given sophisticated vocabularies of subjectivity, we also need to think about how subjectivities are shaped by questions of class, gender and context.

Another critic Benita Parry criticizes the Bhabha that, what he offers us is the word according to the word; and this 'word' seems to lie largely with the colonizer: there is everything outside colonial culture is treated with remarkable fuzziness. If the 'hybridity' of both colonizer and colonized can be understood only by tracing the violent of colonial discourse or the mutations in European culture.

Buck's Ethnographic Gage appears to be Euro-Centric

Bill Ashcroft, Gareth Griffiths and Helen Tiffin in their book named "*Key Concepts in Postcolonial Studies*", they say that, "Ethnography is that field of anthropological research based on direct observation of and reporting on a people's way of life. It is the basic methodology employed by cultural anthropologists and consists of two stages; fieldwork, which is the term, used for the process of observing and recoding data, and reportage, the production of a written description and analysis of the subject under study. Historically ethnography concerned itself principally with

recording the life and habit of people from societies not the observer's own usually distant locals, distant that is geographically or culturally from the west, and seen as different from the normative European cultures. Anthropology began as a kind of natural history, a study of peoples encountered along the frontiers of European expansion.

Anthropology is thus the term of the broad discipline in which ethnography is located when the discipline began these alternative culture were constructed through a notion of the exotic which differentiated them from the European, or of the primitive, which saw them in a Darwinian way as stage in the development of man ideas that were clearly useful to colonial discourse in constructing a hierarchy of cultures. For this reason, anthropology and ethnographic discourse have often critiqued in post colonial texts as classic examples of the power of western discourse to construct its primitive others.

To its proponents, on the other hand ethnography is simply a social research method whereby the ethnographer participates, overtly or covertly, in peoples daily lives for an extended period of time, watching what happens, listening to what is said, asking questions; in fact collecting whatever data are available to throw light on the issues with which he or she is concerned (Hammersley and Atkinson 1983:2). Thus it is a form of participant observation which attempts to gather data, on locations, that will lead to an understanding of a particular social or cultural group.

However, criticism of ethnography argues that none of these activities - watching, listening, asking or collecting is a neutral, value free act, nor does it exist beyond the assumptions and prescriptions of the discourse of the participant's own culture. Not even the concept of knowledge itself can be value free, because what is known depends upon how it is known, that is, cultural knowledge is 'constructed'

rather than 'discovered' by ethnography. Indeed the most vigorous criticism suggests that ethnography itself a 'science' has historically existed precisely to locate the observed subjects in a particular way to interpolate them as Europe others. Asad argued, "that anthropology itself was not simply a child of colonialism, in that colonization opened up areas of research and ethnographers provided information to colonial administrations, but rather that it was colonialism's Twin. Anthropology, reproduced versions of the colonized subject that both were motivated by and rationalized the exclusion and exploitation of those subjects by imperial discourse itself. Richard Fardon puts strongly this critical account of the role of anthropology:

Anthropology necessarily reproduced version of assumptions deeply embedded in a predatory European culture ... the inversion of a self image was generalized to some fictive collectivity based on geography, skin color, tribe or whatever. To counterpose to an enlightened Europe we produced and African heart of darkness; to our rational, controlled west corresponded an irrational and sensuous orient, our progressive civilization differed from the historical cul-de -sacs into which oriental despots led their subjects; our maturity might be contrasted with the childhood of a darker humanity, but our youth and vigour distinguished us from the aged vigour distinguished us from the aged civilizations of the east whose splendour was past ... Subtly, not so subtly, and downright crassly, we produced our exemplar others Now we pride ourselves that we see through the mirrors we set up no longer dazzled by the pleading images of our selves they reflected. The temporal transpositions have been rendered transparent for what they were Artifices of imagination in the service of power. (86-87)

More recently, ethnography itself has experienced vigorous debates about its methodology: between the claims of positivism and naturalism.

Here, James Clifford insists that", ethnography is itself a form of writing and should be approached from the point of writing and should be approached from the point of view of textuality. His argument is with the demise of colonialism, the west can both longer present itself as the unique purveyor of anthropological knowledge about others.

However, there in Buck's novel "The Good Earth found Bucks's ethnographic gaze appears to be Euro-centric. This novel reveals the detail native Chinese peasant life, religious belief, thought, superstitions, other inner social native cultures full of presence of heavenly power as well as super thought about nativity and privacy. She mentions: "Take me to the Confucian temple", and there he sat, erect and calm, and there was that in his calmness which allowed no question, so that Wang started forwards as he saw other's do, although he had no faintest Knowledge of where the Confucians temple stand (102).

Although, the Chinese classical tradition of Confucianism where old people confess their younger about the separate, ritual and rites and cultural behaviour which till's about the ethnography about secret Chinese culture and tradition which always remain untouched from foreign intruders and she also reveals the real data about people's superstitions consisted in Chinese society about the colors witch denoted that red colour is color of good luck, represents: "We shall have to buy good basketful of eggs and dye them all red for the village. Thus will everyone know I have a son! (38).

Since, here ethnography, then is concerned with describing and differentiating cultures in ways that acknowledge its own perspective and role in Chinese society as well-social culture which have full of rituals, red cooler identified as good luck and

sign of prosperity going upwards and eggs being distributed for sharing happy, occasion among villagers and family as well. Getting son known as the happiest moment in contemporary Chinese society. Here, Buck as an explorer and ethnographer mentions the exploration of Chinese society, which was full of religious ritual, cultural ethnographic and anthropological existence.

Edward W. Said in his book *Culture and Imperialism*, said that "talking about the way in which structures of location, and geographical reference appear in the cultural language of literature, history, ethnography, some, times allusively and sometimes carefully plotted across several individual works that are not otherwise connected to one another or to an official ideology of "empire (52). The Chinese society, its structures of location and geographical reference appear in the cultural language or ethnography, which carefully plotted by writer.

And Euro-centrism, which Known the conscious or unconscious process by which Europe and European cultural assumptions are constructed as or assumed to be, the normal, the natural or the universal. The first, and possibly most potent sing of Euro centrism, as Jose Rebas explains (1993), was the specific projection employed to constructs the Mercator Atlas itself, a projection that favoured the European temperate zones in its distribution of size. By the eighteenth century this conception of a collective Europe constructed as a sign of superiority and in opposition to the rest of the worlds culture had become firmly consolidated. These as now such collective constructions existed in a troubled or ambivalent relationship with an alternative streets on the nationalism of emerging individual European and nation states and their particular culture. European colonization of the rest of the globe, which accelerated in the eighteenth century and reached its apogee in the ninetieth, actively promoted or facilitated Euro-centrism through exploration, conquest and trade. Imperial displays

of power, both in the metropolitan centers and at the colonial peripheries, and assertions of intellectual authority in colonialist institutions such as school and university, and through the civil service and legal code, established European systems and values as inherently superior to indigenous ones.

Edward Said's orientalism examines the ways in which Eurocentrism not only influences and alters, but actually products other cultures. Orientalism is a way of coming to term with the orient that is based on the orient's special place in European western experience, (1978.1) or the western style for dominating, restructuring and having authority over the orient (3). This authority is in said view a product of a systematic 'discipline' by which European culture was able to construct and manage the orient during the post- Enlightenment period.

Euro-centrism is marked in literary study by concepts such as literary universality, in history by authoritative interpretations written from the point of view of the victor, and in early anthropology by the unconscious assumptions involved in the idea that its data were those societies defines as 'primitive' and so opposed to a European norm of development and civilization. Some cultural critics have argued that anthropology as a discipline in its classic, unrevised form came into being in such a close relationship with colonization that it could not have existed at all without the prior existence of Eurocentric concepts of knowledge and civilization. Euro-centurism is also present in the assumption and practices of Christianity thought missing education on and mission activity, as well as in the assumed superiority of western mathematics, cartography, art and numerous other cultural and social practices which have been claimed or assumed, to be based on a universal, objective set of values.

Since, Pearl S. Buck herself an occidental, involving in Christian missionary writer, wrote about little Chinese land for western people. She revealed detail

existence of Chinese land, life, religion, culture, economy, ethnicity and essence of soil which shows her Eurocentric view about Eastern World. The cultural and ideological evidence that Buck represented in her Eurocentric way is both impressive and influential. A whole movement, literature, and theory of resistance and response to empire of Christian exist ironically in the subject of novel. Edward Said in his book *Culture and Imperialism* cited that "the interrelationships between scholarship between scholarship (or literature, for that matter) and the institutions of nationalism have not been as seriously studied as they should, but it is nevertheless evident that when most European thinkers celebrated humanity or culture they were principally celebrating ideas and values they ascribed to their own national culture or to Europe as distinct from the orient, Africa and even Americas (44)". Culture plays a very important indeed indispensable role in any society. At the heart of European culture during many decade of imperial expansion lay an undeterred and unrelated Eurocentism. This Eurocentric culture relentlessly codified and observed everything about the non-European periphery world, and so thoroughly and in so detailed a manner as to leave few items untouched few cultures unstudied. Few people and spots of land unclaimed.

As Peter Conn "university of Pennsylvania depicted Wanglung in the novel as: "Wang Lung is baffled and understandable horrific. Later that night, he discusses the bizarre picture with his father which often the only plausible explanation." Surely this was a very evil man to be thus hung. This is a logical inference for someone who had novel before seen a representation of the crucifixion and could:

Interpreter the image only from his own experience. The episode demonstrates Pearl's efforts to remain consistently faithful to the novels Chinese perspective here is the strange instructable occident, as

it might appear to skeptical worldly Asian. A sacred western icon is merely a gruesome scene of execution. (*Introduction XXIV*)

In additions to the text, the boxer or nationalist warrior killed the white people by crucifixion on the corner road side, eye witness was innocent, unexperienced old man who never seen such scene in his life, which showed the psychologically, sociologically, politically revolt against western people. Here the novelist attention towards white people white European people are on center as recognize as significance of Eurocentrism. This is a logical inference for someone who had never seen before a representation of that could interpreter the image only from his own experience.

Hence, Buck again cited in the novel about an American women who represented as a angel, who served Chinese people from feminine by providing double rate of labour costs:

"Look at this -what is this I pull?" and the man shouted at him, "A foreigner-a female from America- you are rich-" but Wang -Lung ran as fast as he could fear of strange creature behind his and when he reached the street of Bridge he was exhausted and dripping with his sweat. This female stepped out then and said in the same broken accents, " you need not have run yourself to death," and left him with two silver piece in his palm which was double the usual fare. (109)

In the light of all these lines reveal the real picture and loyalty of westerner towards Chinese people in different ways, which philosophically represents as Eurocentric where European culture finds in the center and higher positions. China situated on vast Asian continent, which has lots of ethnic groups they are living with their individual identity, religion, culture, rituals, language. With the colonial invasion of

western intruders who has reduced Asian people to a cluster of simplify stereotyped, most of them insulted the Chinese were dishonest, cruel, inscrutable, they were addicted to opium and lighted in torture, their sobriety was backward and decadent. It is found foreign oppression signs in the public parks where they are not allowed to go to the park. Thus, Buck's presentation about Chinese people seems imperial and Eurocentric.

Since the "Nation" magazine in 1931, which commented about Bucks novel as:

"The Good Earth" as "Such a novel other novels as *"The Good Earth"* calls at once for comparison with other novels of the same general design novels of the soil on the one hand and novels concerning oriental life on the other. Any such comparison bring out the fact that despite her familiarity with her material, her work has a certain flatness of emotional tone that is not characteristic of Knut Hamsunis studies of the toiler in the earth nor again of the autobiographical narrative of Korean childhood or boyhood *The Grass Roof*. Both Hansun and Youghil Kang have much more than accurate observation and objective analysis of their characters and sense to present: both of them are able institutively to penetrate into the emotions of their characters. This ability derives from their own traditional knowledge and racial inheritance. The result is that they write books which are more convincing and more exciting. Mrs. Buck is undoubtedly one of the best occidental writers to treat of Chinese life but *The Good Earth* lacks the imaginative intensity, the lyrical quality, which someone who

had actually framed Chinese soil might have been able to give it.

(Text-366)

The Good Earth being an oriental novel which sketches the vivid picture of oriental people, place and life. Which commented as representation of oriental creation, they have common features such as illiterate, barbaric, stereotype, capitalistic ethnographic or Euro centric etc. They are commented by western ones as backward, decadent etc. so Buck ethnographic gage appear to be Eurocentric.

Textual Analysis

The previous chapter discusses general introduction and its critical overview of Orientalism by the different critics and with their perspectives according to post-colonial context. Similarly, present chapter explores the concept of Orientalism and its traits, which reveals as features in the eyes of western people, than amalgamates these both concepts and apply them in the novel *The Good Earth*.

Illiteracy

The questions of female education itself becomes a colonial battlefield. If colonialist claimed to reform women's status by offering them education, nationalists countered by charting a parallel process of education and reform, one which would simultaneously improve the women's lot and protect them from becoming deculturated. In nineteenth - century Bengali discourse, e.g., the over educated women is represented as becoming a *Memsahib* or English woman who neglects her home and husband. Too much education, like too little, results in bad domestic practices:

If you have acquired real knowledge, then given no place in your heart to Memsahib like behaviour. That is not becoming in a Bengali housewife. See how an educated woman can do housework thoughtfully and systematically in unknown to an ignorant, uneducated

woman. And see if God had not appointed us to this place in the home,
 how unhappy a place this world would be. (qtd. In Chatterji 1989:247)

This appeal, incidentally, is issued by a woman. Although the ideal woman here is constructed in opposition to the specter of the *Memsahib*, it fuses together older barahimnical notions female self-sacrifice and devotion with the Victorian ideal of the enlightened mother, devoted exclusively to the domestic sphere. Women may have become the grounds for colonial battle but according to Rosalind O' Hanlon, colonial history also reveals a reverse pattern. Many indigenous forms of women's popular cultures were suppressed and marginalized (Loomba: 219-220).

Although, the lady character called O-Lan -an uneducated, timid, innocent, obedient, slave woman who always sacrifices her whole life for mending, feeding, paying worldly duties as a dutiful mother, she stood away from contemporary fashionable world. Being an uneducated slave girl who remains inferior in the society but she did not lose any sign hamper her family. Such an example of illiteracy found in a text, which denoted by western writer as well. But the male character Wang Lung, he also snuffers from lack of education Thus, the writer assumes:

He was greatly hampered by his lack of book knowledge and of the knowledge of the meaning of characters written open a paper with a camel's hair brush and ink. Moreover, it was the shame to him when he was in a grain shop, where he was in a grain shop where grain was bought and sold again, that when a contract was written for so much and for so much of wheat rice he must say humbly to the haughty dealers in the town " sir, and will you read it for me, I am too stupid.
 (163)

Neither female nor male illiteracy is the most prevailing feature in oriental society.

Thus, here novelists sketch the real picture of illiterate protagonist in her novel. So far as, oriental people underprivileged, dominated by occident for their superstition, unconsciousness, and obedience due to lack of education as well.

Prostitution

Ania Loomba, mentions in her book *Colonialism and Postcolonialism*, the lover's relationship is worked out in terms of the colonialists interaction with the lands they discover: as in' to his Mistress going to bed: "License may roaving hands, and let them go, before, behind between, above below o my America; my new-found-land, my kingdome, safeliest when with one man marred my myne of Precious stones: My Empire, How blest am I in discovering thee" (72).

The colonial contact is not just reflected in the language or imagery of literary texts. It is not just a backdrop or 'context' against of literary texts, it is not just a backdrop or context against which human dramas are enacted, but central aspect of what these texts have to say about identity, relationship and culture. Here in this poem by Donne, sexual and colonial relationships become analogues to each other Donne's male lover is the active discoverer of the female body, and desires to explore it in the same way as the European adventurer who penetrates and takes possession of land which are seen as passive, or awaiting discovery. Here, the sexual promise of the woman's body indicates the wealth promised by the colonies (Loomba 73).

John Barrel opens his study of the imperial roots of Thomas De Quincy's neurotic vision with an extended quotations from De Quincy's confessions of an English Opium-Eater:

May 1818. The Malay has been a fearful enemy for months,

Every night, through his means, I have been transported into

Asiatic Scenery ... I have often thought that, if I were compelled to forgo England, and to live in China, among Chinese, Manners, by the barrier of Uttar aldrence placed between Myself and them, by counter-sympathies deeper than I can analyzed. I could sooner live with lunatic, with vermin, with crocodiles or snakes ... (Loomba: 137)

Barrel discusses how these traumas are impelled by a fear of society in the mass, the monstrous aggregation of human beings, (1991: 6), both swarming Orientals and working class hoards and also shaped by sexual guilt.

In due course of textual context, there is well known whore called cuckoo who always looking customer for others and herself. Wang Lung a farmer newly becoming landlord, wandering in search of whore:

Wang Lung hesitated upon the threshold and he stood in the bright light which streamed from the open doors. And he might have stood there and gone away, for he was fearful and Timid in his heart still, although his blood was rushing through his body is to burst his vains, but there came out of the Shadows on the edge of the light a woman who had been leaning idly against doorway and it was cuckoo she came forward when she saw a man's figure, for it was her business to get customer for the women of the house, but when she saw who it, was, she shrugged her shoulder's and said, "Ah it is only the farmer!".
(179)

Buck, being an occidental blooded writer, she intended to show the vivid sketch of Chinese rural life based on farming economy. The peasant slave women always engage whoring profession which known as the means of earning for livelihood. As

sketching actual, phenomena of post-colonial era by occidental people and their psychology.

Cultural Hybridity

Hybridity is more self-consciously invoked as an anti-colonial strategy by some Caribbean and Latin American activist most notable the Cuban Fortier Roberto Fernandez Retamar. Retamar writes that our American is unique in the colonial world because the majority of its population is racially mixed. Retamar suggest that Caliban is most appropriate symbol of this hybridity, although:

I am aware it is not entirely ours, that it is also an alien elaboration, although in our case based on our concrete realities. But how can this alien quality be entirely avoided? The most venerated word in cuba-mambr-was disparagingly imposed on us by our enemies at the time of the war for independence, and we still have not totally deciphered its meaning. It seems to have an African root and in the mouth of the Spanish colonists implied the idea that are independentiasts were so many black slaves - emancipated by the very war for independence - who of course constituted the bulk of the liberation army. The independentitas, white and black, adopted with honor something that colonialism meant as an insult. This is the dialectic of Caliban. (1974: 27)

Although, Retamar's vision of a radical hybridity sweeps under the carpet both gender difference and African culture in his region. It distinguishes between the hybridity of the Creole exploiting classes and the *mestizo* culture created by the oppressed class peasants and workers (175).

Since, Bhabha goes back to Fanon to suggest that liminality and hybridity are necessary attributes of the colonial condition. For Fanon, you will recall, psychic trauma results when the colonized subject realized that he can never attain the whiteness he has been taught to desire, or shed the blackness he has learnt to devalue. Bhabha amplifies this to suggest that colonial identities are always matter of flux and agency. Fanon's image of black skin/ white masks is not, Bhabha explains a neat division but:

A doubling, dissembling image of being in at least two places at once which makes, it impossible of the devalued, insatiable evolve (an abandonment neurotic, Fanon claims) to accept the colonizer's invitation to identity: 'you're a doctor, a writer, a student, you're different, you're one of us: it is precisely in that ambivalent use of different - to be different from those that are different makes you the same that the unconscious speaks of the form of otherness, the tethered shadow of deferral and displacement. It is not the colonialist self or the colonized other, but the disturbing distance in between that constitutes the figure of colonial otherness - the white mans artifice inscribed on the Black man's body. It is the relation to this impossible object that emerges the liminal problem of colonial identity and its vicissitudes.

(Loomba 177)

Bhabha, however, this images evoke an ambivalence that can be read not just as marking the trauma of the colonial subject but also character rising the working of colonial authority as well as the dynamics of resistance.

As an Oriental context based written critique "The Good Earth" here metaphorically and a symbolically mentions the image of hot wine which is mixing

from different bowl denoted the amalgamation of two different race into one arose new one as racial hybridization in post-colonial period:

Now none would answer her when she spoke thus but the two sat down side by side, shy and in silence of each other, and the wife of Wang Lang's uncle came in fat and important with the occasion, bearing two bowls of hot wine, and the two drank separately, and then mingled the wine of the two bowls and drank again, thus signifying that they two were now one, and they ate rice and mingle the rice and this signifying that their life was now one, and thus they were wed then they bowed again to O-Lan and to Wang-Lung and then they went out and together they bowed to the assembled guests. (266-267)

Here, marriage into two people, mingling hot wine and rice each other denoted the mingling into race and culture even life as well. Writer's individual attitudes developed towards contemporary Chinese society, its interior ethical, racial, output and prevailing social problem of hybridity of two different cultures the east and the west. New generation always in favour of new form and against traditional outfit.

Even Bhabha had critiqued Said's Orientalism for suggesting that colonial discourse was all-powerful, and for not considering how it was forged relationally. Bhabhas writings are indeed useful in insisting that neither colonizer nor colonized is independent of the other (178). Another famous writer Parry (1994) suggested that about hybridity that they work to downplay the bitter tension and the clash between the colonizer and the colonized and therefore misrepresent the dynamics of anti colonial struggle (181).

Feminism

As a self-aware and concerted approach to literature developed after 1960s, in which lie two centuries of struggle for women's rights by Mary Wollstonecraft John Stuart Mill and Margaret Fuller. Feminist literary criticism continues in our time to be closely interrelated with the movement by political feminist for social, economic, and cultural freedom and equality. It is also the product of Post-colonialism. Colonial, anti colonial or Postcolonial, also play upon and with the connections between women, land or nations. The nation state and its guiding principles are often imagined literally as a woman. Feminist literature on reproduction considers the biological and economic aspects of the term but, has generally failed to consider the reproduction of national, ethical and racial categories. Anti-colonial or nationalist movement have used the image of the Nation-as-Mother to create their own lineage, and also to limit and control the activity of women within the imagined community.

Lata Mani suggests that the entire colonial debate on sati was concerned with re-defining tradition and modernity, that what was the stake was not women but tradition and that women become sites on which various vision of scripture/tradition/law are elaborated and contested (Lumba: 221). Hence, she argues, nowhere is the sati herself a subject of the debate, and nowhere is her subjectivity represented. The debates around widow immolation have come to occupy a prominent place within postcolonial theory, and especially within debates on the agency of the colonized. Women are not just a symbolic space but real targets of colonialist and nationalist discourse.

Some critic viewed that, "Gandhi's non-co-operation movement were feminist in nature, not only because they mobilized enormous number's of women, but also

because they adopted attributes (such as passivity) and actives (such as spinning) that are traditionally considered female. Taking the example of colonial India, the ideal of the *bhadramahila* constructed during the nineteenth century (when women seem to be absent from any public anti-colonial protests). But she remain only dominated, patriarchal, subdue in the post-colonial society in India and China. The essence of feminism evolve here in the given following passage: "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 was causing all this trouble in his uncle's house. Now a girl had been born into his house as well" (65).

As we have seen there contemporary Chinese society was filled with male oriented psychology a girl does not secure any value, in society known as burden of family and treated as slave.

Again the writer *Buck* intended to show male-dominated family system in peasant Wang Lung's home: "And it was a matter for Joy to Wang Lung that this slave gave birth only to a girl, for it had been a boy she would have been proud and have claimed a place in the family, but being a girl was only slave bearing slave, and she was no more than before" (333).

It was a matter of joy for everyone when their women gave birth male child in his home which arose the contemporary feminity system prevailed in than social periphery, even in Chinese society. That mother was humorous who gave birth the male child, respected in higher rank than female burner. There is no equal right and status between male and female. Male gained higher rank than female in the whole socially, economically, politically mingled atmosphere.

Cannibalism

According to Bill Ashcroft et al "An eater of human flesh of particular interest to post-colonial studies for its demonstration of the process by which an imperial Europe distinguishes itself from the subjects of its colonial expansion, while providing a moral justification for that expansion" (29). The OED definition of cannibalism reads: 'a man (a savage) that eats human flesh; a man-eater, an anthropophagite. Originally proper name of man eating caribs of the Antilles (Hulme 1986: 29). This definition separates between civilized and the savage, and the importance concept of cannibalism. Peter Hulme coined about cannibals, the first recording of the term cannibals is found in Columbus journal, where he writes that the local Arwaks regarded a particular island with great trepidation.

Peter Hulme's explanation is that there was an implicit struggle occurring within Columbus journal, as there was in European consciousness generally, over how the new world was to be depicted: a struggle between the rhetorical tropes of idealization and debasement between oriental civilization and savagery. Oriental civilization is displaced by the definitive primitivism of man-eating cannibals, and the demonization of the primitive other in imperial discourse naturalized.

The writer Obeyesekere shows how statements about cannibalism in the diaries and writings of Cook and his companions, some of whom were ethnographers of the Royal Society reveal more about the relations between Europeans and savage during early and late contact than, as ethnographic statements, about the nature of savage anthropology (101). Around all the south sea islands that they visited, the British Sailors obsessively inquired about the cannibalism of the native because:

Cannibalism is what the English reading public wanted to hear.

It was their definition of the savage. Thus in the many places Cook visited, the inevitable question he asked was about cannibalism, and the replies for the most part convinced Cook of its universal prevalence ... (635)

But this confirmation came both from those people who did eat human flesh, and those who did not. Obeyeskere suggests that the native response were based on their counter-assumption that the British inquires showed from the fact that the British themselves were cannibals and wanted to eat the islands:

The Hawaiians hypothesis was based on the pragmatics of common sense. Here were a regarded, filthy, half-starved bunch in of people arriving on their island, gorging themselves on food, and asking questions about cannibalism. Since Hawaiians did not know that the British inquiry was a scientific hypothesis, they made the pragmatic inference that those half-starved people were asking questions about cannibalism because they were cannibals themselves and might actually eat the Hawaiians. If the British could ask what seemed to the Hawaiians an absurd question - whether they ate their enemies slain in battle - it is not unreasonable for the Hawaiians to have made a further inference: that since the British had slaughtered so many Hawaiians, it is they who ate their slain enemies. (1992: 634)

Obeyeseker further suggests that the British presence was a new and traumatic event in the history of the region, and it produced a new discourse on cannibalism.

In due course of context in the novel mention" There have been worse days - there have been worse days. Once I saw men and women eating children (78). As

known as the symbol of cannibalism due to famine and draught in the country. They ate human flesh to fulfill the hunger for long time. And again". In the village they are eating human flesh," he whispered". It is said your uncle and his wife are eating. How else are they living and with strength enough to walk about they, who, it is known, have never had anything, which vivid, real ironic condition of Chinese people during famine and draught, they had finished all human eatable things at surrounding and ate even the flesh of their dead children. Pearl S. Buck, being an occidental writer she ironically sketches the vivid picturesque of contemporary Chinese days which evolved the post-colonial sign of human being as cannibalist.

Barbarism

Medieval notions of wealth, despotism, and power attaching to the East (and especially to the Islamic East) were thus reworked to create an alternative version of savagery understood not as lack of civilization but an excess of it, as decadence rather than primitivism (109). According to Ania Loomba Columbus distinguished between canible's and 'indios' - the former were represented as violent and British, the latter as gentle and civil. Both were regarded as inferior to the white people. According to some commentators, this showed a lack of racial feeling on the part of the Portuguese or the Spanish. But in fact colour and race consciousness market even the policy of cohabitation, and racial order (110).

Although the writer mention about barbarity as:

He went in, then, and she lay there upon the bed, her body scarcely raising the cover. She lay alone. "Where is the child? He asked. She made a slight movement of her hand upon the bed and he saw upon the floor the Childs body. "Dead" he exclaimed. "Dead" she whispered.

He stooped and examined the handful of its body - a wisp of bone and skin - a girl. He was about to say. "But I heard it crying-alive-"and then he looked at the women's face. Her eyes were closed and the color of her flesh was the color of ashes and her bones struck up under the skin a poor silent face that lay there, having endured to the utmost, and there was nothing he could say. After all, during these months he had only his own body to drag out, what agony of starvation these women had endured, with the starved creature gnawing at her from within, desperate for its own life. (82)

Because of, fear of draught, famine, and starvation the mother killed her infant after burn, which reveals the symbols of barbarity resolve in the text, which signify the importance of nature that tamed human being by providing the richest fertility to grew rich crops as well as natural vegetation.

Uncivilized

The concept of uncivilized is traceable at least as far back as Homers Odyssey. In English the oxford English Dictionary defines "uncivilized as existing in the lowest stage of culture (1588); pertaining to or characteristics of savage. The term savage has perform an important service in Eurocentric epistemologies and imperial/colonial ideologies. In 'An Image of Africa; Chinese Achebe, citing Joseph Conrad's Heart of Darkness, notes how Africa is used by the west to define and establish it's own superiority as a 'civilized' culture against the darkness of a primitive Africa (Achebe 1988; 209).

Orient people are uncivilized in the eyes of occident. Orient people haven't any manner of spoken, living, and other, they always underestimated by western people. Due to the lack of civilize manner and performance they indulge in unsocial-

practice. The novel's writer sketches the peasant life, their young age, social practice, even sexual life as well. Any young girl could not control her sexual desire and even she may conceive with wild dog too, who always roaming in the jungle with full of erotic eagerness. Here writer mention in the text as:

She should be married. She is fifteen years old and for these three or four years could have given birth. I am terrified constantly lest she conceive by some wild dog and bring shame to me and to our name.

Think of this happening in our respectable family to me, the brother of your father. (62)

However, this is one the most degraded sign of uncivilized practice done by young lady in contemporary Chinese society, taken as a key ironical symbol of Chinese feudal society where the social norms, rules, regulation, law, tradition, culture should be avoided and indulge in unsocial practice. As such social symptom prevailing in society, which pleads towards degraded, gotten, rotten, social practices and avoided the natural rules in accordance with biological cycle.

Marxism

Said responded to this the Marxist thesis on socioeconomic revolution is ultimately and ethically flawed from the perspective of the colonized world-first because it's vision of progress tiredly reiterates nineteenth - century assumption of the fundamental inequality between East and West. Marxism views the colonized orient simple as the abstract illustration of a theory rather than an existential mass of suffering individuals. Marx follows the insidious logic of the colonial civilizing mission in postulating Europe as the hyperreal master – narrative, which will pronounce the redemption of poor Asia. Thus, even socialism, as Fanon writes becomes 'part of the prodigious adventure of the European spirit (Fanon 1990: 253).

And said criticize of Marxist theory arrives at a poststructuralist destination insofar as it demonstrates, once again, the always already complicity of western knowledge with the operative interest of western power. Foucaults' scrupulous attention to the discursive structure and order of western civilization remains culturally mythopoic with regard to the non-European world.

Orientalism argues that in order to fully understand the emergence of the 'west' as a structure and a system we have also recognize that the colonized 'orient' has helped to define Europe as its contrasting image, idea, personality, experience (Said – 2). Thus, Said's critical pursuit of Marx out of the streets of Paris into Asia is symptomatic of the way in which his work, to quote Homi Bhaba again:

Dramatically shifts the locus of contemporary theory from the left bank to the west Bank and beyond, through a profound meditation on the myths of western power and knowledge which confine the colonized and dispossessed to a half-life of misrepresentation and migration.

(Bhaba; 149)

Marxism, despite Said's objections, is not so much complicit with imperialism as it is an account of the necessary complicity of capitalism and colonialism. Gayatri Spivak argues, it is profoundly enabling and useful to rethink the present relationship between the third and first world through Marxist accounts of the globalization of capital and the international division of labour. As she argues, Marxist thought relies on the:

Possibility of suggesting to the worker that the worker produce capital because the worker the container of labour power, is the source of value. By the same token it is possible to suggest to the so called third

world that it produce the wealth and the possibility of the cultural self-representation of the first world. (Spivak: 96)

So, Orientalism, that postcolonial scholars and theorists have been able to imagine the seemingly impassible collusion of poststructuralists skepticism with Marxist historicism.

Although, textually being an occidental writer Pearl S. Buck dug out about contemporary post colonial Chinese peasant, labour, slave and other underlined level people's hidden mystery which related to their social, economical, political even cultural life as well. She contended the inner reality, prevailing in contemporary Asian society like China where the gap between have or have not seemed vast there was drastic difference between landlord and small peasant who always struck his bone for small, minimum livelihood. Landlord who has lots of sources of income he could afford anything but a poor peasant could not. The life style, living, eating foodstuff are completely different than a farmer. Green tea leaves are images that represented as a aristocratic living style and plain tea which can be made by all normal peasant. A slave grown up in landlord's home she represent as bridegroom in poor farmer's home, found great different in their livelihood, economical status but she console herself because her ultimate destination was her family, husband and identity which is known as significance of Marxism:

This simple question troubled Wang Lung. He would have liked to say, "certainly there must be tea leaves. Do you think we are beggars? He would have liked the woman to think that they made nothing of tea leaves in this house. In the house of Hwang of course, every bowl of water was green with tea leaves (25).

Ethnography

Ethnography is that field of anthropological research based on direct observation of and reporting on a people's way of life. Historically, ethnography concerned itself principally with recording the life and habit of peoples from societies into the observers own-usually distant locales, distant, that is, geographically or culturally from the west, and seen as different from the normative European cultures (Ashcroft, Griffiths, Tiffin). Simply, ethnography is simply a social research method whereby the ethnographer participates overtly or covertly, in people's daily lives for an extended period of time, watching what happens, listening to what is said, asking questions: in fact collecting whatever data are available to throw light on the issue with which he or she is concerned (*Hammersley and Atkinson: 2*).

Some criticism of ethnography argues that none of these activities – watching listening, asking or collecting is a neutral, value free act, nor does it exist beyond the assumptions and prescriptions of the discourse of participants own culture.

Ethnography itself, as a science, has historically existed precisely to locate the observed subjects in a particular way to interpolate them as Europe's other. Asad argued that anthropology itself was not simply a child of colonialism, in that colonization opened up areas of research ethnography provided information to colonial administration, but rather that it was colonialism's twin (Fardon 6).

Anthropology reproduced versions of the colonized subject that both were motivated by an rationalized the exclusion and exploitation of these subjects by imperial discourse itself. This critical account of the role of anthropology and ethnography is put strongly by Richard Fardon:

Anthropology necessarily reproduced versions of assumptions deeply embedded in a predatory European culture ... the inversion of a self-

image was generalized to some fictive collectivity based on geography, skin colour, tribe or whatever. To counterpose to an enlightened Europe we produced in African heart of darkness to our rational, controlled west corresponded in irrational and sinuous Orient, our progressive civilization differed from the historical cul-de-sacs into which oriental despots had their subjects: our maturity might be contrasted with the childhood of a dark humanity, but our youth and vigor distinguished us from the aged civilizations of the east whose splendor was past ... Subtly, not so subtly, and downright crassly was produced our exemplar other's: now, we pride ourselves that we see through the mirrors we set up, no longer dazzled by the pleasing images of Ourselves they reflected. The temporal transpositions have been rendered transparent for what they were artifices of imagination in the since of power (Fardon 6).

Moreover, ethnography itself has experienced vigorous debates about its methodology; between the claims of positivism and naturalism and about the status of reflexivity, which the ethnographer is conscious of his or her own subject position. Pratt Points out that ethnographers use it to describe how subordinated groups select and invent from materials transmitted to them by dominated culture.

Since, Buck has denoted the details about culture, life, history and style of peasant in Chinese society, she sketch the vivid picturesque of Chinese life and ethnic people which known by an anthropologist. She mention the ethnographic sketch of contemporary China as:

And Wang Lung went against the town and he bought pork, fat and white sugar and the woman rendered the fat smooth and white and he

took rice flour, which they had ground from their own rice between their milestone to which they could yoke the ox when they needed to do so, and she took the fat and the sugar and she mixed and kneaded rich New years cakes, called moon cakes, such as were eaten in the House of Hwang. (47)

In Chinese society there different types of ethnic groups but here mention some extent who followed Confucius religious tradition and culture which was reveling contemporary society. Here the writer sketched the original realities found as biographical style.

Stereotyping

Stereotyping involves a reduction of image and idea t a simple and manageable form; rather than simple ignorance or lack of real knowledge, it is a method of processing information. The function of stereotype is to perpetuate and artificial sense of difference between self and other (Gilman 18). The travel collections produced note of specific eating, habit, religious beliefs clothing and social organization in ways that mark the beginning of anthropological studies. This nothing the figure of a man whose heads do grow beneath their shoulders. In Othello this image may be considered as the work of fictional imagination, in de Bry it passes for observed fact. This is more important, in Shakespeare's play such images function to indicate Othello's different form the monstrous non-Europeans. European travel accounts and literature were actually conscious of these differences. The wild man and the barbarian were not identical the former lived outside civil society, the latter was part of an alien social system (White 165).

In very different context of nineteenth century colonial India, Jenny Sharpe (1993) demonstrates that the dark-skinned rapist is not an essential feature at all but

discursive produced within a set of historically specific condition. During the first war of Indian Independence, the transformation of colonial stereotype that of the mild Hindu; into another, that of savage rapist of British women.

Of course, stereotypes of races or groups were not consistent over time: following the 1857 rebellion, the mild Hindu figure gave way to an image of Hindu rapist which came much closer to the stereotype of the brute black man generated in the African context. Stereotype also works in tandem with pre-colonial power relations. Various tribal peoples historically repressed by the upper castes and already relegated to the margin of Hindu society, were also regarded by the British authorities as less sophisticated, more warlike, child like and gullible (AL 98).

Said protest against the representational violence of colonial discourse and, indeed, in its commitment to the onerous task of consciousness raising in the western academy. Thus, Orientalism is often theoretically naïve in its insistence that the Orientalist stereotype invariably presupposes and confirms a totalizing and unified imperialist discourse. A wide variety of recent critics have revisited Orientalism to argue that cultural stereotypes are considerably more ambivalent and dynamic than Said's analysis allows. Homi Bhabha, in particular, argues that the negative Orientalist stereotype is an unstable category which marks the conceptual limit of colonial presence and identity. In Bhabha's words:

Stereotyping is not only the setting up of a false image which becomes the scapegoat of discriminatory practices. It is a much more ambivalent next of projection and introjections, metaphoric and metonymic strategies, displacement, guilt, aggressiveness: the masking and splitting of official and fantastic knowledge ... (Bhabha 1986: 169).

Here, Bhabhas psychoanalytically informed claims about the indeterminate and explosive structure of the colonial stereotype are complemented by a growing critical awareness about the historically radical use of orientalism both within the west and within the colonized non-west (Gandhi: 78).

And, by mentioning Chinese stereotyping culture, tradition consisting in Chinese society even asked to father for cutting the lock of mans crown as a saviour obedience of his parents: "His razor hovered so near the circle of hair upon.

Wang Lung's crown that Wang Lung cried out, "I cannot cut if off without asking my father" and the barber laughed and skirted the round spot of hair" (11).

Conclusion

In sum up this as, the orient is an integral part of European material civilization and culture. Orientalism coinage by modern critic Edward Said, he expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions vocabulary, scholarship imagery, doctrines, even colonial bureaucracies and colonial styles. Orientalism is a style of thought based upon an ontological and epistemological distinction made between 'the Orient' and 'The Occident'. Thus a very large mass of writer's among whom are poets, novelist, philosophers, political theorist, economists and imperial administrators who have accepted the basic distinction between east and west as the starting point for elaborate theories, epics, novels, social descriptions and political accounts concerning the orient it's people custom, mind, destiny, and so on. Orientalism accommodate Aeschylus and Victor Hugo, Dante and Karl Marx. It is not a mere political subject matter or field that is reflected passively by culture, scholarship or institutions and a large and defuse collection of texts about the Orient. It represent the first phase of post-colonial theory.

Said mentioned here text is power. Textuality become the exact anti-thesis and displacement in history. Text is produced in space and time. Said argued that texts are worldly to some degree they are events, and even when they appear to deny it. Text is a part of the social world, human life and course, the historical moments, in which they are located and interpreted. Text cannot be free from social and political sphere of an era.

Michel Foucault, a post-structuralist writer who developed a theory of discourse in relation of the power structure operating in society. His main thesis is that discourse is involve in power. According to Foucault, discourses are produced in

which concept of madness; criminality, sexual abnormality and so on are defined in relation to sanity, justice and sexual normality. The rules and procedures, which determine what is considered normal or rational, have the power to silence what they exclude. Foucault's main point, here, is that meaning of any discourse depends on who controls it. The orient is governed and dominated by discourse produced by orientalist rather than material, military or political power because discourse makes possible orient as subject class.

Another grad post-colonial critic "Bhabha" who develops an alternative approach which draws attention to those races of national culture. He established a new theory of the politics of difference. His views that metaphor of the "articulation of language" is important to those who are "concerned with the problem of ambivalence and contingency in the construction of political identities within what is loosely called a politics of difference". The image of cultural authority may be ambivalent, because it is caught, uncertainly in the act of composing it's powered image.

So far as concern with Aijaz Ahmad, being a Marxist, he divides the world horizontally rather than vertically, between classes, which are so called "Third World". Ahmads claimed that third world intellectual conveniently ignores not only they demonstrated economic bankruptcy, but also political repression. Ahmad forces the class issue in his several reference to Zionism.

As Said viewed about the hybridity as a matter of mixed genres and he could conceivably be charged with lacking inventiveness and recycling old vocabularies. Mixed genres, literary and cultural have been with us for a long time. Here Bhabha has closed attention about the hybridity.

In retrospect, *"The Good Earth"* is the Oriental critique written by Occidental female writer known Pearl S Buck, which shapes the her attitudes towards east. In contrast to Buck's various novels, however, it has its essence of oriental product. The concept of character's their style of living, illiteracy, stereotyping, cannibalism, barbarity are as universal, either a symbolic model in oriental literature. Buck's novel *"The Good Earth"* is not the exception in this case; rather it occupies special position, as it bears the title from its subject matter and setting in particular region of continent called east.

In other words, *"The Good Earth"* is not a simple story of the honest peasant and earth but also a presentation of universal social figure which transcends textual, power, cultural, racial hybridization between boundaries. Pearl Buck who has attempted to empty orientalism to explore the postcoloniality in the novel. The Oriental concept in the novel, with its historical evidence in materialistic expression, with its different features by which the easterners (Oriental) are dominated by western (Occidental). The first feature or problem of oriental is illiterate where protagonist Wang Lung, his father and his wife O-Lan represented by their simple, innocence, outcasted behaviour from contemporary social development. Likewise, the second feature, observes, the Chinese society continue its journey of cultural transformation which regard as sexual interpretation in social phenomena and its abuse as prostitution, that symbolically regards the Chinese society facing post colonial disadvantage and drawn from then colonial era. In the first half of the book the, subjective and objective change makes Wang Lung optimistic towards the land. The cultural expansion, racial exchange, hybridity, barbarity, cannibalism, and ethnic domination which Wang Lung experienced in the novel. The love of land which signify the feature of colonized people. Due to lack of modern development eastern

people mostly depend on their land as farmers. So that Wang Lung warns his sons not to sell the land.

Therefore, it is Pearl S. Buck who searches and finds the identity of people in life and art, and her novel *The Good Earth* asserts the story of Chinese people and its character through the current history. The Good Earth thematically and structurally dominated by the Orientalism concept, which we discussed from Said, Foucault, and Bhabha whose critique called modern post colonial perspectives. Thus ends the journey of my reading in almost; the way, the novel itself ends in.

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