1987

Women, Men, and Land

Yuri Yokota

WOMEN, MEN, AND LAND

BY

YURI YOKOTA

A thesis submitted in partial fulfillment
of the requirements for the degree
Master of Arts
Major in English
South Dakota State University
1987

ACKNOWLEDGMENTS

I would like to express my gratitude to the members of my committee and in particular to my advisors, Professor Ruth Alexander and Professor Charles Woodard, for their timely suggestions and encouragement.

I dedicate this to my husband and sons who have been so understanding and supportive over the years.

WOMEN, MEN, AND LAND

This thesis is approved as a creditable and independent investigation for the degree, Master of Arts, and is acceptable for meeting the thesis requirements for this degree. Acceptance of this thesis does not imply that the conclusion reached by the candidate are necessarily the conclusion of the major department.

Charles L. Woodard Date
Thesis Advisor

Paul Witherington Date
Head, English Department

TABLE OF CONTENTS

INTRODUCTION

The first few decades of the twentieth century were a memorable time in the history of literature. It was a dynamic era of innovation and iconoclasm. The epoch-making works, James Joyce's Ulysses and T.S. Eliot's The Waste Land, appeared in 1922. The new trend of subjective presentation, and experiments with literary techniques had been fervently pursued by young ambitious writers. It was a "time of rebellion" in which avant garde writers, such as John Dos Passos, Theodore Dreizer, William Faulkner, Ernest Hemingway and Scott Fitzgerald, vehemently attacked traditional morals and aesthetic values. It was also an "era of pessimism," caused by the Darwinian theory of evolution. In this tremendous uproar of the American literary world, two distinguished women writers consistently maintained their independent, unique literary stands and diligently produced works of their own. It is not an exaggeration to say that these two writers, Willa Sylbert Cather and Pearl Sydensticker Buck, left important literary monuments to the twentieth century.

As many critics have pointed out, one important quality Cather and Buck shared was their strong belief in traditional values. Cather and Buck were also

"personal" writers, when "the literary criticism of the Twenties tended to avoid the frankly personal, with its search for new forms and its preference for the 'object' as opposed to more private evaluation."(Greene 585) As personal writers, their presentation of life mainly depended on their individual feelings and consciousnesses. In their biographies we can observe clues to these important characteristics of the two writers. Actually, they had strikingly similar experiences, especially in their early lives, and had some similarity of upbringing, which had similar effects on their works.

Willa Sylbert Cather was born in December 7, 1873, in Winchester, Virginia, and Pearl Sydenstricker Buck was born in Hillsboro in the adjoining state of West Virginia nearly nineteen years later, on June 26, 1892.

When they were sensitive young girls, both of them were exposed to "foreign" cultures, which were quite different from their original Victorian cultures of the East. Willa and her family moved to the Nebraska frontier when Willa was eight years old. In the Nebraska prairies of the late nineteenth century, there were many foreign immigrants who had come to settle: Swedes, Norwegians, Russians, French, Germans and Bohemians were among them. Willa grew up there among

those foreign immigrants. She left home to go to college at the University of Nebraska in Lincoln at the age of eighteen. Pearl was taken to China by her missionary parents when she was four months old. Except for a one-year stay in native West Virginia when she was ten, she was raised in Chinkiang, a port city on the Yangtze River, where she learned the Chinese language and customs. At the age of seventeen, she went back to her native country a second time to attend Randolph-Macon College in Virginia. These sensitive intelligent girls observed peoples around them with keen intent eyes and enjoyed listening to their stories with deep curiosity. Cather recalled:"I have never found any intellectual excitement any more intense than I used to feel when I spent a morning with one of those old women at her baking or butter-making. I used to ride home in the most unreasonable state of excitement."(Van Antwerp 71) Buck did not have freedom to roam around in her neighborhood as did Cather, but she had a Chinese nurse who could tell her not only her own childhood memories, such as accounts of famine and robbery, but also Buddhist and Taoist stories. Pearl was "immensely fascinated by those Chinese tales."(Yu 25) The vivid impression of those storytellers' lives and stories were deeply engraved on the sensitive hearts of the two young

girls and became the basic force of their literary imaginations. Cather herself mentioned their strong influences:

> The ideas for all my novels have come from things that happened around Red Cloud when I was a child. I was all over the country then, on foot, on horseback and in our farm wagons. My nose went poking into nearly everything.... I always intended to write, and there were certain persons I studied.(Bennett, The World of Willa Cather 77)

Among those foreign immigrants who were magnetic inspirations, there was an eminent woman who gave Cather a particularly distinctive imaginative force which culminated in her most famous story, My Antonia. Cather once told of Annie Pavelk, her life-long friend and her model for My Antonia, as follows:

> She was one of the truest artists I ever knew in the keenness and sensitiveness of her enjoyment, in her love of people and in her willingness to take pains. I did not realize all this as a child, but Annie fascinated me and I always had it in mind to write a story about her.(Bennett, The World of Willa Cather 46-47)

This indelible childhood memory became the creative power of her story. The special personality of this fascinating woman undoubtedly gave charm and strength to this fiction. In the story, Jim Burden, the narrator and the childhood friend of Antonia, confesses that, "Antonia had always been one to leave images in the mind that did not fade - that grew stronger with time. In my memory there was a succession of such pictures, fixed there like the old woodcuts of one's first primer."(352-353)

Cather also recollected that "I always felt as if they told me so much more than they said - as if I had actually got inside another person's skin."(Van Antwerp 71) This grasping imagination and sympathetic identification with those people was surely the special gift of Cather, which made it possible to turn these childhood memories into fiction and to develop them into great literary works.

Another interesting aspect of the Nebraska frontier was that it was an intellectual melting pot of the Old World. Most of those immigrants had engaged in rather more sophisticated occupations than farming before they came to this new land. Many of them were culturally refined people; musicians, painters and linguists were among Cather's childhood "friends." They taught her the

beauty of art and shared with her the joy of their Old World's culture.

Besides the strong influence from her Chinese nurse, Buck also received formal education in Chinese culture, literature and history from her Chinese tutor, Mr. Kung, a Confucian scholar. The tutor taught young Pearl the charm and the value of traditional Chinese sagas and Confucian ethics as well as Chinese reading and writing. Yuh-Chao Yu speculates that, "Under his tutelage, her knowledge of Chinese culture began to take root."(Yu 25)

The authors' ties to "their people" were not cut off even after they became adults. Cather repeatedly returned to Red Cloud, and kept her friendship with some of those foreign immigrants all her life. After her marriage, Buck went back to China with her husband and they settled in northern China, which became the setting of her representative work, The Good Earth. Northern China is rather like the Midwest, growing wheat in the vast fields, compared with the small rice fields backed by mountains in Southern China. As a married woman, Buck had more freedom to talk to the Chinese peasants, using her fluent Chinese. Again, she had a chance to become familiar with those Chinese farmers and their lives, which became the basic materials of her story.

Buck found them to be "the most real, the closest to the earth, to birth and death, to laughter and to weeping," and she further confessed that "to visit the farm families became my search for reality, and among them I found the human being as he most nearly is." (My Several World 161)

Another common important aspect of their early lives which led these sensitive, intelligent girls to their successful writing careers was the education Willa and Pearl received at home. As the children of respectable and religious families, both girls received religious education and other liberal education from the time they were quite young. In the Cather family, the pious, patriarchal Grandfather Cather read the Bible to the children every day. Buck was also brought up listening to the Bible read by her missionary father. This daily exposure to Holy Scripture played significant parts in their later literary careers. Their simple, dignified styles remind us of the mellifluous and suggestive prose of the King James Version. Buck herself admitted that, "the great influence, I should say, was the King James version of the Bible, which my father often used to read to us when I was young."(Woolf 145) Their religious educations were major influences throughout their lives. Cather's gradual inclination

towards traditional religion helped to produce her later masterpiece, Death Comes to for the Archbishop. It is noteworthy that both of these female writers were given literary educations by family matriarchs; this was in opposition to the Victorian genteel tradition of training a woman for a woman's place - in the home and with the family. In the Cather household, two grandmothers read Western classics with young Willa. Buck recalled, with deep appreciation, her mother's contribution to her literary training:

> As soon as I was old enough, my mother took my education in hand. She taught me not only the things one would ordinarily learn at school, but also opened up for me the beauties of art and music and what was more important she made me conscious of the beauty of words themselves.(Woolf 145)

Mrs. Sydenstricker also gave Pearl frequent written exercises and painstakingly corrected the grammer, making suggestions for revision and improvement in form or clarity. She even submitted her daughter's juvenile writings for publication, and many of them appeared in Shanghai Mercury.

Because of their early literary educations, both Cather and Buck were very much interested in writing and

started writing early in their lives. Cather published an essay on Thomas Carlyle in the Nebraska State Journal during her first year at college. She continued writing criticism periodically the rest of her college days for this paper. Buck also frequently contributed her apprenticeship writings to her college paper. In her senior year she won the first prizes in a short story contest and a poetry contest. "I knew in my heart as I had always known that someday I would be a writer,"(Muir 107) she mentioned.

Their early enthusiasm for writing was successfully mingled with their literary imaginations nurtured by their experiences with "foreign" people to produce their early masterpieces. Cather's frontier novels, O Pioneers!, and My Antonia can be called her early representative works. Buck is best known for The Good Earth, a story of Chinese peasants.

Reflecting the sources of their imaginations, both writers kept strong traits of storytelling in their works. In storytelling, human destiny is the main concern, rather than psychological penetration of character or its detailed analysis. The common outline of those stories of the land is the drama of human beings at the mercy of great nature: drought, crop failure, famine or rich harvest.

Their stories are marked by the "greatness of epic - it springs directly from the soil and preserves throughout a mood of restrained triumph."(Monroe 229) Cather's was the epic of immigrant pioneers, their toil and conquest of the new untamed land. Buck's story was the epic of Chinese peasants, their struggle on the land and subsequent rise to prosperity. Their stories continue without any "strong dramatic links between scenes,"(Stouk, Narrative in Perspectives 42-43) as actual life itself goes on in that way. Characters are depicted through their behavior and conduct without any analysis of motives or consciousness, and without any comment. Their stories merely revealed what life itself might reveal to us about the people, their conduct and the effect of it upon others and the consequences for themselves.(Morris 650) The simple language used in the stories is well-suited to storytelling or epics: it is concrete, direct, clear and vivid. As the people described in the stories stoically discipline their lives in order to survive in their harsh environment, the language used in those stories is restrained and economical. The effect is static, quiet, Biblical dignity.

The simple style also gives special charm to their works. Their sparse prose has strong poetic

suggestions. In each book, every rural description is filled with poetic beauty and lyricism, which only writers who have deep love for nature can give to their works. The following is a spring scene of a Chinese field:

> It was full spring and in the shallow pool the frogs croaked drowsily. The bamboos at the corner of the house swayed slowly under a gentle night wind ... peach trees, budded most delicately pink, and willow trees thrushing forth tender green leaves.(The Good Earth 146)

In My Antonia, Cather presents a beautiful spring morning scene in a Nebraska countryside.

> It was a beautiful blue morning. The buffalo-peas were blooming in pink and purple masses along the roadside, and the larks, perched on last year's dried sunflower stalks, were singing straight at the sun, their heads thrown back and their yellow breasts a-quiver. The wind blew about us in warm sweet gusts.(127-128)

Theirs are the stories of common people, the stories of foreign immigrants and the stories of Chinese peasants. It was the time when "nobody had ever tried

to write about the Swedish settlers seriously."(Van Antwerp 71) Their deep sympathy for and understanding of those people seem to have come from their warm and profound humanity. Cather expressed her feelings in her own words:

> I used to think them underrated, and wanted to explain them to their neighbors. Their stories used to go round and round in my head at night. This was, with me, the initial impulse.(Carroll 212)

Buck had amazingly similar motive in her writing.

> Through the years I developed an understanding of the peasants of China who were voiceless. The intellectual elite, particularly modern ones were contemptuous of the illiterate peasants. It was for these voiceless ones that I wrote The Good Earth that not only the Chinese peasants, perhaps through him, the voiceless peasants everywhere. (Woolf 145)

When The Good Earth achieved an immediate worldwide popularity, some chauvinistic Chinese critics attacked the novel as inaccurate. They resented having peasants treated as representative of China and its people. Buck tactfully defended her stand, pointing out that the representative voice of China was not that of the two

percent of intellectuals, but that of the vast majority of common people.

In China, through its long history of literature, the novel was not acknowledged as a formal form of literature. The true literary forms were considered to be those of verse, written in Wen-li, the classical language, which only elite scholars wrote and studied. Novels were for common people, written in the everyday speech of the illiterates. In her Nobel lecture, Buck said:

> Happily for the Chinese novel, it was not considered by the scholar as literature..... The Chinese novel was free. It grew as it liked out of its own soil, the common people, nurtured by that heartiest of sunshine, popular approval, and untouched by the cold and frosty winds of the scholar's art.(The Chinese Novel 363)

Buck's deep love for those people, who were nurtured by "that heartiest of sunshine," was manifested most evidently in her heartwarming stories of Chinese peasants. According to Alfred Kazin, Cather's love for foreign immigrants "grew from a simple affection" for her own kind into a reverence for the qualities they represented."(Kazin, On Native Ground 250) Buck shows a

similar affection for Chinese peasants. The human qualities of Wang Lung, O-lan, Alexandra Bergson and Antonia,in these stories of land, are the dignity and integrity we find in these simple people living simple lives. Cather and Buck's assurance of the goodness of humanity which is supported by their belief in traditional values might be one of the most important themes of these stories of the land.

Margaret Lawrence says, "the woman writing is a warm human woman, innately understanding her people."(School of Femininity 358) Reading the stories of Cather and Buck, we especially feel the warm-hearted women who wrote them. There is an intense "feel of life" in their stories, because of the authors' profound understanding of the people and their warm sympathy toward the people. Their stories of land written out of love and passion and sincerity have, consequently, tremendous humanistic appeals, something that "clings tenaciously in the mind."(Miller, My Antonia and the American Dream 112)

The purpose of this thesis is to examine closely the theme of land from various points of view, especially from the humanistic point of view, in Cather's O Pioneers! and My Antonia and Buck's The Good Earth.

Both of the writers being women, some special speculation may be added as to how their feminine qualities have affected or have not affected their works and their careers as writers.

In the long history of male-dominated literature, the distinguished achievements of Willa Cather and Pearl Buck are undoubtedly noteworthy.

CHAPTER 1 : THE THEME OF LAND IN LITERATURE

1. The Theme of Land in the Traditional Literature of Nature

It is a striking fact that in the history of Western cultures, as J.D. Frodsham points out, "Whereas western society did not really begin to appreciate landscape until the middle of the seventeenth century or so, the Chinese had attained a similar level of understanding some fifteen hundred years earlier."(193) Frodsham further comments, "Whereas in China the amalgam of Neo-Taoism and Buddhism provided a secure philosophical foundation for excursions into nature mysticism, the European movement had no sounder beliefs to fall back on than a vague pantheism."(197) The indigenous closeness to nature of the Chinese people has been supported by their two great religious traditions, Taoism and Buddhism for more than fifteen hundred years. Chinese nature poetry especially has been influenced by those religions.

In Buddhism, the landscape is considered to be "one of the Three Bodies of Buddha, or Body of the Law"(Miller, James Whipple 24) and contemplation of

nature is considered to be a religious exercise. In Taoism, it is taught that the Way of Life should be in accordance with the Way of Nature, because "Tao is the all-embracing first principle through which all things are brought into being," and "Nature is not just a symbol of the Tao but the Tao itself."(Fung 178) Thus, in Chinese culture, the contemplation of nature has been one of the most significant practices in the religious and philosophical lives of the people.

According to Frodsham, the first English poem dealing purely with landscape was "Cooper's Hill" written by Sir John Denham in 1642.(199) In A History of British Poetry, F. St. John Corbett called the work "the first example in the history of English poetry of what is called topographical verse."(15) The nature celebrated in the poem was the domesticated countryside; Cooper's Hill on the Thames not far from Richmond. James Thompson's "The Seasons"(1726-30) was an epoch-making work. It was the first poem which looked at the wild landscape with new appreciation. Kenneth Hopkins points out that, "Thompson was the first poet of nature - the first, that is, to write of nature for its own sake, and from a love of fields, birds, clouds and the procession of the months." Hopkins further explains that, "Plenty of poets, from Langland onwards, had given

vignettes, glimpses, of the countryside, or had noted the beauty of a flower or a snowflake ... but these were incidental beauties in works designed to other ends."(219) "The Seasons" also "set the tone for the rest of eighteenth century English nature poetry right up to Wordsworth, with its moralizing, its didactic intent."(Frodsham 199) Wordsworth, the most prominent preacher of Nature, emphasized the importance of harmony with nature as did the Chinese nature poets. However, the most significant difference between the English nature poets and the Chinese nature poets lies in this "moralizing, didactic intent." Chinese poetry seldom moralizes and nature poems are never didactic; the Chinese poets never searched for spiritual values in nature as their English counterparts did. The ethical consciousness exists in both traditions. But while the English poet "used" landscape as an object of his ethical contemplation, the Chinese poets never exploit the scene. They accepted landscape as self-complete, self-interpreting. The Chinese poets are "scene-conscious," as James W. Miller noted, while "self-consciousness and introspection are the cornerstone of [English] romantic poetry."(232) By losing the distinction between himself and the outside world, the Chinese poet sees the world, not as a mass of unrelated

individual beings, but as one complete, relevant whole.

The polarization between self and Nature in Western culture can be traced back to the early Greek philosophers, such as Plato and Aristotle. They regarded man as separated from the rest of the world, taking Nature into his manageable domain, reducing it into a rationalized, understandable unity. As Yu-lan Fung pointed out, "A very important feature of modern western history has been the consciousness by the ego of itself."(Fung 3) By separating the world into the ego and the non-ego, Western men have been alienating the self from surrounding nature.

On the other hand, Eastern culture has stressed "self-effacement," "having no self," pointing out that only a self-oblivious relation to nature can lead one to a perfect union with nature. They teach their followers to "exercise fully what you have received from Nature without any subjective viewpoint."(Chan 49) When one is freed from self-consciousness, one will no longer feel the barrier between oneself and the outside world and will identify oneself with everything in nature.

In this consciousness, freed from any intellectual interference, the Eastern poet hears and sees that of which he is otherwise unaware. Making his mind empty, he can receive Tao, the first principle of

existence.(Fung 291) To the European poets, the mind was primary, but to the Chinese poets, the mind is just an obstacle to prevent the natural operation of things. Denying the ego's superiority over nature, the Chinese nature poet made landscape poetry pure, non-interferent and self-complete. Hence, there is "no animating imagery, no pathetic fallacy in Chinese nature poetry,"(Frodsham 214) and the poet can see landscape without any guilt or fear.

Consequently, English Romantic poetry was a record of one's development and attainment of higher perception, a transformation of one's original experience. Chinese nature poetry, on the other hand, was the record of immediate sensations and feelings of actual experiences in nature.

The crucial criterion of the spiritual values in both Cather's and Buck's works is this significant difference between Eastern culture and Western culture in their relationship to nature.

Especially in her later works, Cather introduced Southwestern Indian culture, which has an amazing similarity to Chinese culture in regard to attitudes toward nature. In Death Comes for the Archbishop, Father Latour was deeply moved by the reverence his Indian companion Eusabio showed to nature when they

travelled together in the Southwestern desert:

> Father Latour judged that just as it was the white man's way to assert himself in any landscape, to change it, make it over a little (at least to leave some mark or memorial of his sojourn,) it was the Indian's way to pass through a country without disturbing anything; to pass and leave no trace like fish through the water, or birds through the air.(271)

Here, as with the Chinese, there is no imposition of self upon nature. Their attitude is supported by religious reverence to nature. When the bishop decided to build his own cathedral, it was one "to vanish into the landscape, not to stand out against it,"(271) like the Hopi villages or the Navaho hogans.

Ivar in O Pioneers! was depicted to have the similar attitude toward nature. "Ivar had lived for three years in the clay bank, without defiling the face of Nature any more than the coyote that had lived there before him had done."(32) However, his unusual attitude toward nature was considered "eccentric" and "dangerous" and he was called "Crazy Ivar."

In her later works Cather shows understanding of and deep sympathy to "the Indian's way." Her frontier novels, however, show merely a more simple emotions,

and childlike innocent responses to nature, or at most, something like "vague pantheism." (Frodsham 197) Alexandra acknowledges "divine" force in her land, but it is still an intuitive, incommunicable perception, different from the common ethical religious consciousness of the Chinese and the Indians.

Joy and affection for the beauty of nature are the major moods in those early works. A feeling of spacelessness leads the young hearts to a sense of freedom. In My Antonia, young Jim's impression of this new vast land was that "the world ended here: only the ground and sun and sky were left,"(16) and "sunflower-bordered roads always seem to me the roads to freedom."(29) In this tremendous sense of freedom, those young hearts simply rejoiced in beautiful nature, feeling their young vitality naturally attuned to the life-force of nature. It might also be the feeling of the young author herself; Cather recollected later that "whenever I crossed the Missouri River coming into Nebraska the very smell of the soil tore me to pieces."(Bennett, 51) The young, sensitive hearts responded to the beauty and the vitality of the vast land, but hadn't yet attained a more profound religious perception of nature.

In The Good Earth, in addition to Wang Lung's deep

love and passion for the land, Buck also introduced this indigenous religious piety of Chinese peasants toward their "Earth God." This piety is most sacredly depicted in the first chapter about young Wang Lung and his newlywed wife O-lan. On his wedding day, Wang Lung decided that "he would buy a stick of incense and place it in the little temple to the Earth God. On a day like this he would do it."(10) Later in the day, on their way home, this newly married Chinese peasant and his former-slave wife stood before the gods of their fields:

> He stuck them[sticks of incense] side by side in the ashes of other sticks of incense that were heaped before the gods, for the whole neighborhood worshipped these two small figures.... When the ash grew heavy she leaned over and with her forefinger she pushed the head of ash away. Then as though fearful for what she had done, she looked quickly at Wang Lung, her eyes dumb. But there was something he liked in her movement. It was as though she felt that the incense belonged to them both; it was a moment of marriage. They stood there in complete silence, side by side, while the incense smouldered into ashes."(25)

The passage tactfully demonstrates that the man and

woman, who first met on their wedding day and became a couple without any festive ceremony, achieved their sincere commitment as husband and wife through their common devotion to their Earth God, which would be the divine center in their lives as peasants. As Chinese nature poets revered nature, these uneducated Chinese peasants also knew their place in nature. By showing their reverence for this Divine force, peasants prayed that their own land would be rewarded with good harvest.

The pastoral tradition in its idealization of nature is similar to Romanticism in its searching for permanent values in nature. As R. C. Harris explains, "the basis of pastoral literature is contrast, and the basic contrast ... is between rural and urban, simple and complex."(9) The sophisticated city man comes from the outer world of turmoil and anxiety. He tries to learn the ideal of the good life from the country people who obtain a state of contentment and mental self-sufficiency.(Harris 9) The more complicated life has deprived city man of the fundamental values of nature. Structurally, the story of My Antonia well fits this characteristic pattern of the pastoral tradition. The evidence most widely used in this interpretation of Cather's works is her repeated reference to Virgil. We surely cannot overlook the importance of the epigraph of

My Antonia: "Optima dies ... prima fugit,: the best days are the first to flee" taken from Virgil's Georgics, III, 66-67. The elegiac tone of this passage indicates that the book is about "the best days" of Jim Burden, at which he was nostalgically looking back.

The diffident city lawyer Jim Burden returned to the Midwest prairie landscape of his childhood, to "reaffirm his weakened sense of self and purpose and to regain some degree of personal contentment."(Harris 9) In the simple, harmonious life of his childhood friend Antonia on her farm, Jim found the values he had longed for. In Antonia's happy family with her brood of children, he recognized the state of contentment and "the deepest peace,"(341) which gave him "spiritual regeneration and atonement."(Harris 10) Jim also recognized "the sense of coming home" to himself.(371) However, Jim Burden also acknowledged that what he had longed for existed only in "the incommunicable past."(372) Thus, in the closing section of the story, he could not escape from gloomy melancholy, because in the pastoral tradition his tormented ego can never find any comfort from his searching into the past.

In the Pastoral, as in Romanticism, the main concern is understanding life with the help of the fundamental laws of nature. Again there arises a

problem of self-consciousness. Even though both traditions recognize the permanent value of the rural life, this self-conscious approach does not necessarily lead the dissociated soul to self-sufficient and peaceful unity with nature.

2. The Theme of Common People in the Traditional Literature

The main characters in both sets of stories of the land are not the middle-class elites of towns or intellectuals who had dominated the literary worlds of East and West, but common farmers, immigrant pioneers or Chinese peasants. Because of the choice of protagonists, these novels have been examined as Naturalism or Populism by some critics. Cather's biographer, E.K. Brown, indicated that Cather was influenced by the Populist Movement, especially its main concept of "noble farmer."(Brown, A Critical Biography 32) But John H. Randall III was actually the first major critic who examined the Populist influence in Cather's works more in detail.

According to Randall, one of the main concepts of Populism is the "idealization of the virtuous yeoman tilling an agrarian Garden of Eden."(The Landscape and

the Looking Glass, 7) Randall saw this glorification of the farm life" in the final section of My Antonia. Antonia's husband represents the virtuous yeoman and Antonia herself the earth goddess. Randall further commented that Cather presented "a highly idealized version of the pursuit of agriculture, stressing its attractiveness as a way of living."(Randall, Looking Glass 7) This idealization of farm life can be easily understood from its political background. The interpretation presented here, therefore, seems to be mere idealization for its own sake, rather superficial and unconvincing idealization, because of its clear political intention. Cather may have shared the essential belief in the agrarian virtues, but her works insist that solid humanistic bases support those virtues.

Cather's attack on expropriators, such as money lenders, grain and stock buyers, and other business people in general is more directly related to the populist movement, and therefore a more convincing appeal for it. Those who "farmed the farmers" (Cherny 208) were not only an economic threat to agricultural life, but also "trampled the flower of agrarian virtue."(Randall, Looking Glass 10) Cather's concern was, of course, about this degenerative force upon the

agrarian virtues she strongly supported.

Robert W. Cherny examined Populism's influence in Cather's work from a different point of view. Cherny believed that Cather was against the movement, because of the "characterization of Populists as lazy ne'er-do-wells prone to blame others for their misfortunes."(209) In O Pioneers!, Cherny found Lou Bergson and Frank Shabata as examples of those Populists who were not hard workers but "the political agitators of the country."(210) Cherny said My Antonia is a better example, for the heroine was mistreated or victimized by "objects of the Populists' anger: land speculator(Peter Krajiek), grain buyer(Christian Harling),money-lender(Wick Cutter), and the railroad (Larry Donovan)."(214) However, Cherny also agreed that Cather's portrayals of those antagonists are not fitted to those of the Populist campaigners; rather they are depicted "as merely one person moved by human emotions such as greed(Krajiek and Donovan), lust(Cutter), or simply a desire to maintain decorum(Harling)."(214) Cherny also stressed the fact that Antonia's redemption is achieved not through collective action of the Populists, "but through individual hard work."(215)

Thus the importance of Populism in Cather's works is not that she was politically motivated by the

movement, but that her interest in farmers' lives was in their humanistic response in and to that life, not in the political conception and meaning of that life. Cather despised Populists not because she was politically against their principles, but because "Populists were the slack farmers" who did not "live by the sweat of the brow,"(Cherny 215) the ethic of hard work Cather admires most in farmers.

Buck acknowledged the influence of Naturalism, especially from Zola. Her documentary, objective approach to the subject material and her focus on common earthy people in the lower social and economic class are traits of Naturalism. Oscar Cargill compared Buck's The Good Earth with Zola's La Terre, and observed that the similarities were not merely in titles but in her simple, unaffected style and in her dispassionate and controlled tone. (148) However, the important difference between other Naturalists and Buck can be found in their special manipulation of the materials. Naturalists emphasized the miserable, sordid life conditions of these impoverished people in order to stress the notion that they were victims of their environment and heredity. Buck merely tried to describe their lives without any intention of emphasizing or minimizing their conditions.

Moreover, compared to the Naturalists' pessimistic determinism, Buck's world has a more affirmative, optimistic view of life and more freedom. In her novels there is a belief that through hard work and human initiative, difficulties and problems can be overcome and despair subdued.(Cargill 148-49) Through hard work and dedication, Wang Lung became prosperous enough to be a landlord and his wife O-lan became a mistress to Cuckoo who used to bully her when O-lan was a kitchen slave in the House of Hwang. Even though her characters are under the influence of fate, Buck stressed "the role of free will in shaping one's fate."(Yu 36) In Buck's world, people are not tied down by society's restrictions; there are many fortunate chances to reach out to their dreams when people are constructive and enthusiastic and diligently work toward their goals. Cather also made her pioneer heroines triumph over their environment "by force of will" instead of allowing them to surrender to their environment as Dreiser's do.(Hartwick 402)

Instead of preaching "class warfare to attract attention to the poor,"(Monroe 236) Cather and Buck simply presented the hardworking farmers and their lives just as they were; such straight and sincere presentations must have a stronger effect on their

readers than manipulated presentations.

As we have observed, neither Cather's nor Buck's choice of common people as protagonists had any particular political or social intention. They may have shared some similar characteristics with the works of those movements, but the primary motives of these two writers were purely personal, based on their experiences and their views of human society.

Hence, the guiding principle in understanding their works is humanity, in other words, the humanistic point of view. To this approach, the mythical tradition would give us the most useful interpretation, because myth would most successfully present the humanistic aspects in the stories of land, explaining human values, especially those of common people. Actually, most of Cather's critics have been partly or totally devoted to this mythic interpretation, for it seems to be the most effective approach to her works.

One of the most important interpretations of land in the mythic tradition is the idea of the earth as the source of fertility. The vegetation myth interprets human death and birth by the cycle of nature. In this cycle, birth is regarded as rebirth and death is just a temporary repose before being born again. As one year's crop dies and the next year's crop replaces it, even

though the individual dies, life continues through regeneration. The eternal beauty of the creative force of this rich earth is the most important conception of land in this mythic tradition.

In Cather's frontier novels, both Alexandra and Antonia were presented as figures of an "earth goddess." Their creative force as expressed in childbearing and successful farming was the sign of this fertility goddess. Alexandra created the huge ordered farm and her life-long friend and husband-to-be Carl Linstrum pointed out that "it is in the soil that she expresses herself best."(73)

Antonia is a more complete figure of the earth goddess, for her human fecundity, her happy motherhood, was in accordance with the fertility of her land. As many critics have pointed out, the last chapter of My Antonia most effectively presents this vegetation myth. There is one small, but remarkable scene in this chapter:

> We turned to leave the cave; Antonia and I went up the stairs first, and the children waited.... when they all came running up the steps together, big and little, tow heads and gold heads and brown, and flashing little naked legs; a veritable explosion of life out

> of the dark cave into the sunlight. It made me dizzy for a moment. (338-339)

As James E. Miller observed, this is a remarkable image of the "the explosion of life out of the dark womb."(480) Antonia's contented motherhood is based on the essential principle of fertility in the old vegetation myth. As the life force in the earth is continually renewed and carried on in the perpetual cycle of the year, human life also will carry on through children, generation after generation.

In The House of Earth trilogy, Buck also acknowledged this essential principle of passing life from generation to generation. Even after her husband's love had been transferred to his mistress, O-lan could keep her pride as the mother of Wang Lung's sons who would carry on life in the future. Her last wish before her death was to get her eldest son married so that he could beget his son, O-lan's grandson. In this patriarchal society, life was carried on through the paternal lineage, even though mothers actually kept the continuity as propagators and as actual links between past and future.

We can see a similar scene in Buck's simple story, The Mother, which depicts traditional womanhood. Even though her life had been a series of suffering after

suffering, this "universal" mother finally found her joy and triumph when she held her first grandchild, because she knew that her life would carry on through this child.

For both O-lan and "The Mother," their grandmotherhood is especially important because in archetypal interpretation, "the grandmother is a more exalted rank which transforms her into a 'Great Mother.'"(Jung 102)

In Cather's short story, "Neighbor Rosicky," Anton Rosicky also represents "the linking of the past and the future."(Harper 63) He died peacefully, knowing his son would soon have a child, Rosicky's grandchild. He was buried in the graveyard close to where his horses worked, where life goes on. It was not like city cemeteries, "cities of the dead, cities of the forgotten, of the 'put away.'"(71)

In the vegetation myth, the pattern of life on earth including human life matches the cycle of the seasons. In winter, the time of the death of the year, all life goes back into the earth, waiting to be born in spring. Spring is the time of birth, and summer is the time of growth; fall is the time of maturity, but also the start of decline leading to the winter of death. Jim Burden in My Antonia laments, "it is the tragic

nature of time to bring life to fruition through hardship and struggle only to precipitate the decline and ultimately death."(77) However Cather also stresses that winter is merely the time of "repose," "in which Nature recuperates, in which she sinks to sleep between the fruitfulness of autumn and the passion of spring."(O Pioneers! 159) This ever-recurring renewal, this perpetual rhythmic cycle also is particularly an Eastern view of life. In Buddhism life itself is perceived by this cyclic form through reincarnation. Human destiny also is under this cyclic force,that is, the law of retribution or nature in the perpetual return to the beginning.

In Wang's trilogy, House of Earth, this cyclic form is strongly present. Wang Lung's youngest son rebelled against his father's wish to make him a farmer and became a warlord. Wang Lung's grandson, Yuan, whom his father trained to be a warlord, became interested in farming and became an agriculturist; the wheel of fate came full around. Wang Lung came from the land and to the courts of his city house but went back to his old earthen house and to his land when he knew his death was coming near. Wang Lung believed that "out of land we came and into it we must go."(374-375)

As Jung pointed out, the concept of rebirth is an

evidence of universal "hope of immortality," and moreover, it expresses "the primordial affirmation of mankind."(116-117) The mythic tradition and the Buddhist tradition mystically coincide in rebirth myths and give us the essential ideas of human existence through the interpretation of the theme of land.

CHAPTER TWO: HUMANIZED LAND

One land was a new, untamed land; the tiller was just transplanted from another continent. The other land was an old, familiar land; forefathers of the tiller had toiled on since the immemorial past. However, both lands would never yield to lazy hands, never bless the tiller with abundant harvest, unless the farmers loved the land, because both authors' lands were "humanized land."

1. Humanized Land

In both American Midwestern pioneers' lives and Chinese peasants' lives, the land was the source of their hopes and dreams; what is more important, the land was the reflection of their spiritual quests.

When Alexandra Bergson decided to honor her father's wish to cultivate the harsh, untamed land, this decision was also the beginning of her spiritual quest. Her father John Bergson "recognized the strength of will" and "the simple, direct way of thinking things out"(21) in his daughter and gave her, rather than his sons, full responsibilities over the land. Alexandra promised him, "We will, father. We will never lose the

land."(23) She had a strong body to endure the hard work and also had spiritual strength to overcome hardships and to cling to the soil. When many pioneer families gave up and moved away from their land in the three long years of drought and the following crop failures, Alexandra persistently stayed on her land, rejecting her brothers' wish to sell the land and to move to another city.

This situation was the actual historical fact in the Nebraska frontier in the 1870's. In the hard times of droughts, grasshopper plagues and great prairie fires "some grew discouraged and moved back east, but others stayed, worked harder, saved, and kept their homes."(Sheldon 336) As Frederick J. Hoffman commented about those early settlers, "they must possess a power which enables them to outstay temporary disappointments, to accept the hardships of nature on its own terms and fight it by enduring."(56) In general, the early frontier life was always a confrontation with severe reality. No weaklings, either physical or spiritual, could ever prosper or even survive in this harsh wilderness. Antonia's father, Mr. Shemerda, shows us one cruel example of weakness by his suicide. In History and Stories of Nebraska, A. E. Shelden tells this human reality as historical truth:

> Those who held on to their land through hardship and suffering, with heart strong and faith firm in the future of Nebraska, lived to see their later years made glad by generous crops and happy homes.(338)

Since the farmers' fate is always at the mercy of nature, the problems of hardships are universal experiences of farmers. In the Chinese novel The Good Earth, the drought also struck the Wangs and their village. The following famine affected all of the village and the rumor started that some were eating human flesh. Wang Lung had clung to his land till the last moment but finally decided to go into exile to the South. He felt a strong responsibility for his children, assuring himself that "at least he has the land."(62)

In addition to "endurance" and "strength," another important quality required of the pioneers and the Chinese peasants was love for the land they cultivated. Toiling in the fields, Wang Lung held deep love and passion for the land. Even in his days of exile in the southern city, thoughts of his land never left him: "the thought of it lying there waiting for him, rich with the spring rains, filled him with desire"(83) and peace.

The same deep love and passion for the land can be

found in the heroines of Cather's frontier novels. The following scene is also in a hard time of crop failure. Having toured the neighboring farms to examine their condition and coming back to her own land, Alexandra felt strong happiness filling up her heart. Her young brother, Emil, wondered why his sister looked so happy:

> For the first time, perhaps, since that land emerged from the waters of geologic ages, a human face was set toward it with love and yearning. It seemed beautiful to her, rich and strong and glorious. Her eyes drank in the breadth of it, until her tears blinded her.(56)

This deep "love and yearning" of both hero and heroine toward the land seems to be one of the most powerful forces which dominate those stories of land.

Closely associated with this "love and yearning," another significant quality required of the pioneers and peasants is intuition to be able to feel identification with the land they till and plow. Wang Lung believed that "land is one's flesh and blood."(55) and Alexandra felt "as if her heart were hiding down there, somewhere, with the quail and the plover and all the little wild things that crooned or buzzed in the sun. Under the long shaggy ridges, she felt the future stirring."(62)

Alexandra also knew, through her intuition, the promise of the land, the mysterious life force of the land which other farmers, including her brothers, could not perceive. Alexandra told her brother that " I can't explain that, Lou. You'll have to take my word for it. I know, that's all. When you drive about over the country you can feel it coming."(58) Confident in her intuition, she took the initiative and expanded her land. She was the first to plant alfalfa, the first to sow wheat, the first to build a silo, the first to buy land in vast acreage. The aspiration of this pioneer woman merged with the promise of the land and brought out prosperity. The creative force of the land responded to the creative energy of Alexandra and offered rich harvest.

The land, responding to this love and passion "bent lower than it ever bent to a human will before,"(56) and brought the tiller a rich harvest and the deepest peace. He felt the joy of fulfillment in the successful completion of human endeavors. This absolute peace is the ultimate goal of the spiritual quest. In My Antonia, the contentment and peace we can observe in the Cuzak family through the eyes of Jim Burden, most effectively present this final goal, the attainment of the spiritual quest through toil on the land.

My Antonia also presents us a good example of a farmer's spiritual quest on the land in his relationship to the land. In My Antonia, the heroine also takes the responsibility to work on the land with her brother after her father's death. Her vitality and her strength enable her to endure the hardships and to work like a man:

> I can work like mans now. My mother can't say no more how Ambrosch do all and nobody to help him. I can work as much as him.(123)

Antonia's determination to cultivate and prosper on the land was supported by her special vitality, which was one of her most precious qualities. However, she was still immature and not ready to achieve a harmonious relationship with the land. Her toiling on the land not only made her appearance coarse, but also hardened her heart. It was after she had strayed into town and had misfortune and returned to the land again that she really forged a true relationship with her land. Now as a matured woman, as a mother of a child, she could more easily attune her heart to the creative force of the land.

Jim Burden saw her toiling in the field, several years after her catastrophe. "She was thinner than I had ever seen her,... but there was a new kind of

strength in the gravity of her face"(319). This special new strength came to her through her recognition that her life really belonged to the land. Antonia told Jim that "I'd always be miserable in a city. I like to be where I know every stack and tree, and where all the ground is friendly. I want to live and die here"(320). And, of course, another source of strength came from her new motherhood. "I'm going to see that my little girl has a better chance than ever I had. I'm going to take care of that girl"(320-21). Her love for her fatherless daughter and her responsibility to this little life undoubtedly strengthened her injured, but still aspiring soul.

The detailed descriptions of her productive years, both as mother and as a farmer, are not given to us, but what we see in her middle age fully demonstrates and testifies to her hardworking years and the succeeding triumph and happiness. "She was a battered woman now, imagination."(353) Standing in her ordered orchard, she can "make you feel the goodness of planting and tending and harvesting at last."(353) Her vitality, warmth and fertility are the values of land which she has cultivated and with which she identifies.

Through these two pioneer heroines and their relationship to the land, Cather asserted the spiritual

values in the pioneer life and passionately showed her faith in humanity. These frontier novels, even though they have special settings, strongly demonstrate universal moral values through universal human experiences relating to the land. Through this universality, Cather's frontier novels are closely linked with Buck's stories of Chinese peasants.

In The Good Earth, as in Cather's stories of pioneer women stories, all the virtues come from the land. The dramatic diversity of Wang Lung's life is clearly paralleled by his relationship to the land. In his early hardworking days, Wang Lung showed diligence and honest sincerity, keeping human integrity by living close to the land. Even though he had to exile himself to the southern city to survive with his family in the time of famine, he could keep his human dignity, because his resolve to return to his land kept him strong. Wang Lung endured everything, from the shame of begging to the back-breaking but scantly paid job of riksha driver, plus hunger and the sordid life of exiles. Pushed together in the shade of city walls, other city beggers longed for material comfort, but Wang Lung's dream and aspiration was to go back to his own land and to make it fruitful and prosperous. When an accidental fortune gave him a chance to go back to his land, he also got a

chance to make his aspiration come true. Arriving at his old land, he "looked across the land, his own land, lying loose and fresh from the winter's freezing, and ready for planting.... the quiescent, waiting land"(146).

However, his spiritual decline started after he acquired prosperity and quit working on the land. Even though the money steadily came in from his tenants, and his wealth kept accumulating, spiritual debility increased in his family. Wang Lung tried to make the best of his three sons, but none of them turned out to be a respectable successor, and his wealthy home was never freed from petty family problems. It was only when he returned to his old earthen house close to his land that he finally had his peace.

The story is clearly the confirmation of the universal values of the land: the values of living close to the land, the importance of diligent toil, endurance and endeavor. Tilling the soil leads to all the virtues, because the earth is good itself.

Then the eternal immutability of the land leads the temporal human existence to the infinite, to "something complete and whole." Farmers feel at one with the land they plow and they rejoice at the idea they will be part of the land someday. In his closing days, Wang Lung

"stooped sometimes and gathered some of the earth up in his hand and he sat thus and held it in his hand, and it seemed full of life between his fingers."(373) He was content, for he knew that "his good coffin" was there and that "the kind earth waited without haste until he came to it."(373) Wang Lung and the good earth "belong to each other in origin and they will become one again with the death he will meet with tranquility."(Frenz 353) The closing passage of O Pioneers! also expresses this idea in a beautiful poetic tone: "Fortunate country, that is one day to receive hearts like Alexandra's into its bosom, to give them out again in the yellow wheat, in the rustling corn, in the shining eyes of youth!"(262)

Once they merge themselves with the land, the vast land gives them tremendous freedom. When Wang's youngest son told of the revolutionary war, Wang Lung said with wondering that "our land is free already - all our good land is free. I don't know what freedom you desire more than you have"(353). Their unity with the land already transcends social and historical restrictions, because they are governed by the immutable law of nature. The freedom Alexandra found in her own land after she had been through tragedy and the following depression shows the loving, curative force

the land reveals to the one who belongs to it. In the closing scene of O Pioneers!, Alexandra confessed that, "I was glad to come back to it.... There is great peace here, Carl, and freedom....I thought when I came out of that prison, where poor Frank is, that I should never feel free again. But I do, here."(260) Both of them agreed that Alexandra belongs "to the land,.. now more than ever."(260)

We can observe the same consoling, curative effect on Antonia when she was toiling on the land after her tragedy. For Wang Lung, "the good land did ... its healing work,"(242) everytime he returned to it. Without blaming their mistakes and weaknesses, the benevolent, generous earth embraces the injured and worn-out souls which finally come back to it.

The men who identify themselves with the land are generous and kind as the land itself is benevolent to them. Alexandra took as a work hand a queerly pious nature man, Crazy Ivar, whom other people were afraid was half-witted and dangerous. He stayed as a trusted, loyal servant to her. It was Ivar who comforted grief-ridden Alexandra after the deaths of Emil and Marie. "You have been a good friend to the mistress, Ivar,"(236) admitted Alexandra's maid Signa. The liaison of Alexandra and Ivar was undoubtedly based on

their closeness to nature.

Wang Lung also took an ill-fated neighbor to his house. This honest old man became Wang Lung's partner-servant and managed the field work after Wang Lung moved to the city courts. When Ching died from old age, Wang Lung buried him in his own family graveyard where he would join his friend later.

Among the protagonists of Cather's and Buck's stories of land, the person who has the most earthy quality is O-lan. Her earth-like dark skin and her sturdy body fit perfectly her earthy nature. Her reticent endurance is the very quality of earth and she also knows intuitively her identification with the earth. After she becomes a farmer's wife, she tilled and plowed the land with her husband until Wang Lung forbade her to work on the land from his own vanity and pride as a prosperous man. When Wang Lung took a concubine to his house and stayed at her side all day long, O-lan took a hoe at dawn, took her children along and toiled in the field until night came and then came home "silent and earth-stained and dark with weariness"(207). Even when she was kept away from the land, O-lan never changed her diligent, humble nature. However, her health failed, even though she was scarcely past her middle age. That was the first time "Wang Lung

and his children knew what she had been in the house."(265) Her reticent benevolence was the deep-seated, hidden virtue of mother earth.

In these stories of the land, the virtues or weaknesses of human beings are perfectly fitted to their relationship with the land; so far as they keep their identities with the land, they can keep their virtuous selves, because "the commitment to the land is a value in itself and a touchstone of value."(Schneider #1 75) Lucy Schneider also pointed out that "the earth and nature represent the personal basic, primeval forces that sustain and enrich life as the creative force."(Schneider #2 58) The land has this magical power over humans, which is the divine force for some people or in some cultures, but a force about which other people are ignorant and insensitive. However, those fortunate people who belong to the land are sometimes threatened by some dangerous degenerative force.

2. The Degenerating Forces in the Stories of Land

(1) The Intellectual Aspirations of Male Characters

In Cather's frontier novels, major male characters leave their frontier homes and the land on which they grew up. Jim Burden in My Antonia moved to Lincoln to study at the University of Nebraska, as Cather herself did. Carl Linstrum in O Pioneers! left for St. Louis with his family and plans to learn engraving with a German engraver and then to get a job in Chicago. Their moving from the prairie to the big city reflects their cultural aspirations, from the primitive to the more sophisticated. These sensitive, intellectual boys acknowledge the intellectual sterility in the small frontier community and try to get a wider education in a big city.

When Carl tells Alexandra his plan, she enthusiastically supports it, saying that "Yes, yes, Carl, I know. You are wasting your life here. You are able to do much better things... I've always hoped you would get away."(44) Even though she herself was satisfied with her life cultivating the land, Alexandra believed her youngest brother Emil should go out into the world, for Alexandra thought that "Out of her

father's children there was one who was fit to cope with the world, who had not been tied to the plough, and who had a personality apart from the soil."(181) Alexandra's sympathy with their intellectual aspirations is very much reflected by the writer's own attitude, that is, Cather's ambivalent reaction to her rural upbringing. As well as "the great emotional appeal"(Hoffman 58-9) of the prairie, Cather was also conscious of its limitations, which was the common feeling of the pioneers of the day. As some critics have pointed out, Cather's early works expressed distinctly negative attitudes toward the frontier life. Cather wrote with bitterness about the "oppressively narrow world and cultural sterility"(Kazin 253) of the early frontier. One good example among those stories is a short story titled "Wagner Matinee." Aunt Georgiana, who had been a music teacher in Boston but had eloped with a young farmer and spent most of her life on the Nebraska prairie, visited Boston and went to a Wagner concert. As she heards the music, she cries and tells her nephew that she does not want to go back to her farm. The nephew told himself: "I understood. For her, just outside the door of the concert hall, lay the black pond with the cattle tracked bluffs; the tall, unpainted house, with weather-curled boards; naked as a tower, the

crooked-backed ash seedlings where the dishcloths hung to dry; the gaunt moulting turkeys picking up refuse about the kitchen door."(101) To some people the Midwest frontier was also an uncultivated, ugly, harsh wilderness, where people lived in dugouts, surrounded by "crude" homemade furniture "with the accent on utility rather than beauty or grace."(O'Kieffe 62) As James E. Miller put it, the harsh reality reduced human existence to the level of animals, "scratching and scrabbling for the barest necessities of life itself."(My Antonia and the American Dream 116)

Some sophisticated men hardly bore the condition: they were the men who had spent more cultured lives in the Old World and were compelled to break sod in the frontier wilderness. A man like Mr. Shimerda just could not endure this. This former "skilled workman on tapestries" could not reconcile his traditional cultural heritage with this primitive, wild pioneer life. He grew more and more gloomy, and even to the young eyes of Jim, "his far-away look" always made Jim feel as if he were "down at the bottom of a well."(42) It is quite understandable that his death took place in the most desolate time of winter. The blood which came from his gun-wound, "the very substance of life itself," became frozen and reduced to lifeless solidity in the extreme

coldness of the Midwest winter. His body had to be cut off from this mass of frozen blood to be buried.

These sensitive male characters also share the frailty which makes them unfit for this vigorous pioneer life. This is the reason these males are considered as "declining." Fathers were failures; both Mr. Shimerda and Mr. Bergson were "the blasted hopes of immigrants who could not cope with the challenge of the New World." But their daughters, , Antonia and Alexandra, never bent to the toughness of the frontier life and prevailed on the harsh but promising land. As Frederic J. Hoffman pointed out, triumph over the land is accomplished by "the endurance of the heroine."(57)

As Jim Burden and Carl Linstrum came back to the land, Cather herself returned to her prairie and to her people. Through traditional education in big cities, they searched for permanent values in vain. When they returned to the land of their childhoods, they found what they had been looking for. The eternal value had existed under their own feet, in the immutable land.

Alexandra and Antonia remained faithful to these values, and as we have seen in the previous chapter, they acquired spiritual and physical rewards: prosperous farmland and a stable life, peace and happiness. In My Antonia this comparison is most clearly shown. Jim's

childless unhappy marriage is compared with Antonia's brood of cheerful children and calm trustful marriage with Cuzak.

In Buck's stories of land, as G.A. Cevasco suggested, it was also women who showed more endurance and fortitude than men.(Image of the Chinese Family 109) After her husband ran away, "The Mother" tilled the land and took care of her mother-in-law and her children. O-lan stayed on and tilled the land even after the achievement of prosperity until she was forbidden to do so by her vain husband. Wang the Youngest(Wang the Tiger) ran away from home because of his broken love to Pear Blossom, and became a wandering warlord, but Pear Blossom stayed at Wang's place until she grew old, taking care of Wang Lung's half-witted daughter. They stayed on the land, enduring, surviving. In Buck's stories, "Chinese woman, because of her spirituality, her fortitude, her dignity, is an ethically enviable creature and the true mainstay of the home."(Cevasco, Image of the Chinese Family 109)

Contrasting the restless doubtful men with settled trustful women, Cather and Buck strongly suggested the superiority of female intuition. In the Western literary tradition, based on the epistemological search, the male consciousness has always striven for the more

sophisticated, the more complex, and consequently the more chaotic. Their souls are uprooted from the earth which nourishes them, and inevitably weakened and led to destruction. Even though they live on this promising virtuous land, they cannot "feel" or "understand" the benevolence and righteousness of this "good earth." On the contrary, women with their female creative force are intuitively attuned to the life force of the land, as seen in the mythical tradition, and they keep their feet on the ground; women are more intuitively attuned to the immutability of nature. This special faculty of women may also be linked to their fertility and motherhood. Jung classified women's special faculty as follows: maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; and helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. It might be nature's special intention to give women this special gift and strength, so that human life will continue on this earth.

Marian Harper compared Mark Twain and Cather and made an interesting comment; "Cather's West is the West of the family."(61) It was historically true that a woman of the West seldom was a solitary roamer, but

settled on the land and had a family. They had to keep the land, for they had responsibilities to take care of the family. Thus, it was historically proved that the very nature of motherhood or womanhood helped women to stay on the land and to prevail with growing children and with the cultivated land, while some ambitious lonely male roamers just exploited the land in order to get "easy money" and strayed on into the wild West. "Cunningness" and "shrewdness" were the survival skills of those male exploiters, while "hardwork" and "cooperation" were the survival force of women.

This issue of man's ambition and intentional separation from the land has different perspectives in Buck's Chinese novel. The novel is strongly affected by the historical background of Chinese life in the early twentieth century. The whole society was undergoing radical changes, social revolution from inside and westernization from outside, and conflict between old and new, East and West. Wang Lung's sons and grandsons were directly involved in this social turmoil.

In this Chinese family, it was the father's decision to keep his two elder sons from the land and to send them to a city school. In the old China, every major decision of a son's life was made by his father. Wang Lung needed a "scholar" in the family who could

help him read and write contracts in marketing. At school these two sons of Wang Lung were given school names by their teacher. The elder was called Nung En and the younger, Nung Wen, and "the first word of each name signified one whose wealth is from the earth."(172) Wang Lung was ashamed of his illiteracy; therefore, he was very proud of his educated sons.

Wang Lung prospered from his hard work on the land, but his sons were separated from the virtues of land from the beginning; their relationship to the land was indirect from the start. From the beginning they were alienated from all the virtues related to the good earth. This "wealth from earth" only made an indolent, pleasure-loving weakling out of the elder and a crafty, mercenary merchant out of the younger. For these sons, money was more important than the land itself, the very source of their wealth. Through the Wang's trilogy, the basic personalities of Wang Lung's sons never changed, and their own sons, Wang Lung's grandsons, also took over their lack of virtue.

The youngest son, whom Wang Lung had planned to make his successor on the land, had a special ambition to be a warlord. His lifelong lack of fulfillment and discontent may have been caused by his conquering and wandering life as warlord. The land he inherited from

his father he turned into the silver to support his soldiers and wasted it away. Even though he became a representative ruler of a small province, his commitment to the land was obviously temporary, for as he conquered the bandit ruler, Wang the Tiger himself was conquered in return. To this warlord, the land was just a token of his temporal power. This ambitious rootless life which was cut off from all the virtues of the land was more frail and unstable than the lives of his elder brothers, who kept at least some links with the lands they had inherited.

Wang the Tiger's only son Yuan was in a more complicated situation. Against his father's wish, Yuan turned away from his early childhood warlord education, for Yuan found in himself a love for the earth and an interest in the life of peasants. His grandfather Wang Lung's wish seems to have come true. However, through his education and his life experiences in big cities and the student life in America, Yuan was aleady far removed from simple toiling on the land. Yuan became an agriculturist and barely kept his link to the earth. As some cultivated men from the Old World could not reconcile themselves to the primitive frontier life in America, so though Yuan felt peace and joy on his experimental fields, he could not stay on the land.

In both the Chinese peasants' stories and the American frontier stories, the authors tell us that the acquisition of education, wealth or social position never brings spiritual fulfillment to these aspiring male characters. In the midst of material wealth and social success, those melancholy males brood on something precious, now lost in their ambitious movements.

(2) The Degenerating Effects of Materialism

As we observed in the previous section, separation from the land has a definite degenerative force upon the human spirit, whether the cause is intellectual aspiration or accidental fate. Materialism is closely related to these men's ambition and the following spiritual decline. "Material success of the farmer eventually leads to the despoiling of both nature and human character."(Miller, My Antonia and the American Dream 117)

As we have observed through the character study of Buck's story about the changing society of China, Cather's frontier novels are also studies of "a growing complexity and of a deepening evil in the change from pioneer life to a complex modern life."(Hoffman 62) As

was the case in the Wang family, on the Midwest frontier the people who were most often apt to have the degenerated, corrupt quality were the second generation of pioneers. Their longing for easy living and material comfort went along with lazy hands and succumbing to the tyranny of money. This desire for ease drove the children of pioneers to the small towns of the prairie, where "smugness and contentment with second-rate feelings and experience"(Hoffman 59) prevailed. As the small town stood as the symbol of the degenerating pioneer quality, the townspeople showed dehumanized traits. Jim Burden in My Antonia condemned their discrimination against foreign immigrants. They were unloving, uncharitable people, just opposite of the generous pioneers on the land who were marked by their "help thy neighbor" spirit.(Barnes 401) The coldness of townspeople made Antonia always lonely in town.

Jim compared the town girls with the hired girls from the prairie and he praised the latter's vital beauty and independent strength against the anemic passivity of the town girls. Jim further praises hired girls saying that, "if there were no girls like them in the world, there would be no poetry."(270) He also criticized the town boys who "looked forward to marrying the Black Hawk girls, and living in a brand-new little

house with best chairs that must not be sat upon, and hand-painted china that must not be used." (201) These superficial, frail, spurious values of town make a good contrast to the genuine values of the country where everything posesses lively importance. The townspeople also were characterized by their drabness and unliveliness, making a good contrast with the robust vitality of the hardworking farmers.

The quality Cather herself seems to have most condemned was the conformity of these settled communities. This conformity deprived the pioneers of creative imagination, one of the most significant qualities in the pioneer spirits. Cather regretted that "at present in the West there seems to be an idea that we all must be like somebody else, as much as if we had all been cast in the same mold." In town, "cheap mass production has largely replaced conscientious individuality."(Schneider #2 59) The comformity also deprived the pioneers of freedom of spirit. In return for material comforts, the human spirit was eroded into lifeless, uncreative passivity.

When we compare the heroic achievements of Cather's frontier heroines and those of Wang Lung, we notice one significant difference between them. Both Alexandra and Wang Lung bought the neighboring lands and increased

their acreage. However, Alexandra had no ambition for economic prosperity; even when she was blessed with accompanying economic affluence, she was rather hesitant to be extravagant.

> If you go up the hill and enter Alexandra's big house you will find that it is curiously unfinished and uneven in comfort.... Alexandra has brought together the old homely furniture that the Bergsons used in their first log house..... You felt that, properly, Alexandra's house is the big out-of-doors.(72-73)

Alexandra never left her land spiritually or physically. The consistency of her values was always with this calm, confident woman.

The same was true of Antonia; even though Antonia established a prosperous farm, her life remained "admirably simple."(Harris 10)

On the other hand, we can observe a definite degeneration in Wang Lung's personality after his prosperity and the following separation from the land. His lands become too increased and he left his lands, "having indeed to spend his whole time, so increased were his lands, upon the business and the marketing of his produce, and in directing his workmen."(139)

Finally he moved away from his earthen house to the great House which used to belong to the Hwangs. When he decided to buy this house with the silver and gold he had hoarded, he entered the huge room in the court. "Moved by some strange impulse,"(306) Wang Lung sat down on the great carven dais where the old Mistress had sat majestically, when he had come to get O-lan as his wife. Then some satisfaction he had longed for all his days without knowing it swelled up in his heart and Wang Lung cried out that "This house I will have!"(307)

The dark ambition of wealth and power had been deeply seated in Wang Lung's heart and caught the chance to reveal its evil power. In the courts of this great House, Wang Lung permitted himself the luxury of desire, living an idle life and his decay further progressed.

> And Wang Lung took it into his heart to eat dainty foods, ... who once had been well satisfied with good wheaten bread wrapped about a stick of garlic, now that he slept late in the day and did not work with his own hands on the land, now he was not easily pleased with this dish and that, and he tasted winter bamboo and shrimps' roe ... and all those things which rich men use to force their lagging appetites.(312)

Wang Lung's decadence is the very proof of his alienation from the virtuous land. It is also an example of the ever-recurring tragedy of human history, from the fall of the great families of China to the fall of the Roman Empire.

In this luxury and extravagance, Wang Lung could never find his spiritual contentment and peace until he finally went back to his old earthen house. It was only when he went back to his old house and to his good earth, that he could attain tranquility and peace in his closing days.

Maintaining the virtuous self demands special strength. Once a hard-working farmer forgets his diligence, the debilitating force instantly grabs him and drags him into corruption.

The narcotic effect of materialistic pleasure makes people more greedy and rapacious. Among those corrupt people, there appear certain characters who personify those evils in themselves. Wick Cutter in My Antonia is the first typical villain of this kind in Cather's works. Cutter is a money-lender and also a land-grabber. In her next novel, One of Ours, appears another "new economic" villain, Bayliss Wheeler. Like Wang Lung's second son, Wang the Merchant, Bayliss degrades farming into a money-making business. Actually

they share strikingly similar qualities as businessmen: lack of sympathy, greediness, and narrow-mindedness. Their whole energy seems to pour into money-making. In her next work, a novelette entitled A Lost Lady, Cather introduces the most notorious materialistic villain in her works: Ivy Peters represents the exploitation of the new West, the decline of pioneer idealism and virtues. As the episode of putting out the eyes of a live bird just for fun shows, Ivy Peters is "essentially anti-natural, ruthless and cunning."(Jones 3) He capitalizes upon Captain Forrester's economic decline and drains Forresters' beautiful marshland to turn it into cash-making wheat fields. The narrator of the story, Neil Herbert, laments this ethical degenerarion of the West:

> The Old West had been settled by dreamers, great hearted adventurers who were unpractical to the point of magnificence; a courteous brotherhood, strong in attack, but weak in defence, who could conquer but could not hold. Now all the vast territory they had won was to be at the mercy of men like Ivy Peters, who had never dared anything, never risked anything.... The space, the colour, the pricely carelessness of the pioneer they would

> destroy and cut up into profitable bits, as the match factory splinters the primeval forest.(102)

Those merchants and businessmen misuse the land for their own exploitation. They are non-producers, never risking anything, making money from others' labor, from others' sweat and toil. They also take advantage of others' misfortunes and grab wealth by any means. The land no longer serves to sustain human values; it serves as a source of their private profits.

In the House of Earth trilogy, Buck also criticized those money-oriented people, idle rich and manipulative merchants. She never depicts economic prosperity as worth pursuing and stresses the corruption of those people against virtuous, hardworking farmers. The land which Wang Lung's sons inherited was gradually sold and turned into money. The descendents of the land-oriented Wang Lung were uprooted from the good earth and became money-oriented, depending on the materialistic pleasure money could buy. By describing those money-oriented sons of Wang Lung in an unfavorable way, Buck must have shared the view of Cather; that is, "enduring something could not be bought."

Another important effect on these Chinese in the early twentieth century is Westernization.

Westernization along with materialism invaded the old, traditional values of the East. In the feudal Eastern society which had been influenced by the ideas of Confucianism, merchants were called "unrespected people" and ranked under farmers and craftsmen. The infiltration of Western ideas deprived the society of this old value. Some in Eastern societies started to think that economic power was the most desirable attribute, just as people in other materialistic societies do. Buck, as sympathizer with the old traditional values of China, seems to imply in her works that this changing of China also was degrading.

Like many modern writers who deplore our industrialized civilization, both Cather and Buck strongly condemned the dehumanizing effects of materialistic progress. The situation might be a paradox of civilization itself, "an experiment in progress and decline, in building and destruction."(Murphy, Cooper, Cather 183) This "machine-made-materialism," as Cather called it, made people and their living reality more and more mechanical. This mechanistic quality is the essence of evil, which is also in opposition to the life force of the land. Its lifelessness, sterility and coldness have deeply affected human spirituality in the modern world

as it has turned the humanized land into a mechanized world. It is easy to understand that those sensitive writers who believed in the life philosophy of land were strongly opposed to this dehumanizing force of materialistic progress in its rudimentary stage and expressed their opposition in their writings. They considered this evil effect of materialism on the human spirit as far more damaging than any material comfort and convenience was desirable.

One more consideration of the wrongness of materialism can be drawn from traditional Chinese philosophy which states that one's profit from another's misfortune leads to the breakup of the original ideal union of the human relationship and therefore of nature. Any force that destroys the essential order of nature is considered evil, because the law of nature is primary in this traditional world. We have seen that any force against the permanent value of nature is considered destructive and degenerative in both Cather's and Buck's works.

(3) The Sexual Drive as Degenerating Force

Along with the separation from the land, the sexual drive of the protagonists is considered to be another

corrupting, destructive force in both Cather's and Buck's stories.

When Antonia left her land and lived in town as a hired girl, it was the budding sexuality in this robust teenage Bohemian girl that gave her the biggest trouble. With other hired girls, Antonia started going to the dances and gained popularity among young men in town. Mr. Harling, her conventional master, did not like the idea that the young hired girl of his house had this kind of frank attitude toward men and forced her to choose between dance and the job at his house; she chose the former. She moved to the house of the notorious Wick Cutter and was almost raped by this unvirtuous master. She hit the bottom when she was seduced and abandoned by Larry Donovan, pregnant with his child. She came back to her brother's farm, to her land, and "All that spring and summer she did the work of a man on the farm."(314) Because "she was quiet and steady,"(314) the people in the Divide "respected her industry and tried to treat her as if nothing had happened." (314) Like Hester Prynne, she stoically endured the shame and overworked as if it were the practice of penance. Antonia was revived on the land and started to have a more stable life and married a faithful, honest Bohemian man, Cuzak. Their marriage

has a distinctive calmness; their relationship is based more on friendship-like trust of each other than on self-destructive, passionate sexual love. Jim Burden observes that "the two seemed to be on terms of easy friendliness, touched with humour."(358)

Wang Lung's amatory history took a course somewhat similar to Antonia's. The start was the flood. Most of his lands went under the water and could not be cultivated, and Wang Lung became idle. Now a prosperous man, he could still eat good food, and he became restless. He looked at O-lan "as a man looks at the woman"(174) and found her "without any sort of beauty or light."(175) The "restlessness"(174) took him to a tea house and his thought began to drift over to "the dream woman."(182) Even though Wang Lung was ashamed of himself, he just could not stop his urge. He spent the precious money which he earned from hard work on the land on a painted girl named Lotus. He also took away O-lan's precious pearls, cursing her and saying, "Why should that one wear pearls with her skin as black as earth? Pearls are for fair women!"(194) With these pearls and more luxurious gifts, Wang Lung brought Lotus to his house as his concubine. Wang Lung's attraction to the useless but fair Lotus and neglect of the earthlike, dark-skinned and plain-looking O-lan exactly

paralleled his attraction to decadent pleasure and his alienation from the good earth. This painted lady Lotus is a spoiled, selfish woman. She does not have any inner beauty as O-lan does. Lotus hated Wang Lung's children, especially his eldest, a half-witted girl. "I will not stay in this house if that one comes near me, and I was not told that I should have accursed idiots to endure and if I had known it I would not have come - filthy children of yours!" (219) Thus she bit. At these poisonous remarks, Wang Lung finally realized that this woman was not worth loving and he could not indulge in her so wholly as before. This recognition freed him from the sickness of love and led him to go back to his good earth. To Wang Lung, as well as Antonia, the direction the land gives them is essential; without it they were vulnerable to dangerous destructive sexual forces which trapped them.

In O Pioneers!, Cather depicted this destructive force of sexual love most dramatically with the love story of Emil and Marie. These star-crossed lovers were killed by Marie's husband.

To Jim Burden, his childhood friend Lena Lingard represents alluring female sexuality. E. K. Brown called her "the most beautiful, the most innocently sensuous of all the women in Willa Cather's works."(A

Critical Biography 203) Lena appears in Jim's adolescent dreams with her "semi-naked beauty."

> One dream I dreamed a great many times, and it was always the same. .... Lena Lingard came across the stubble barefoot, in a short skirt, with a curved reaping-hook in her hand, and she was flushed like the dawn, with a kind of luminous rosiness all about her. She sat down beside me, turned to me with a soft sigh and said, "Now they are all gone, and I can kiss you as much as I like."(225-26)

It was after Jim went to Lincoln, where Lena also started her new life as a seamstress, that they became closer. Jim's teacher-friend Cleric advised him to go to Boston with him to study at Harvard, warning Jim that "You won't recover yourself while you are playing about with this handsome Norwegian ... She's very pretty, and perfectly irresponsible, I should judge."(289)

In the Wang's trilogy, the person who was most puzzled and annoyed in a sexual relationship was Wang the Tiger. His first love of Lotus's serving girl Pear Blossom was severely broken by his old father's taking her as his second concubine, which led him to run away from home. His most passionate love was dedicated to the former mistress of the bandit leader whom Wang the

Tiger himself killed. Wang the Tiger recognized in her the willfulness and wished her to conceive his son, his successor as warlord. To his disappointment, she never had a child. This love also ended tragically when Wang the Tiger was betrayed by her treason and he killed her with his own hands. His grief and despair were so deep that he would never love any woman again. He took two women as his wives only to get a son.

One of the common, noteworthy characteristics of these seductive sensuous women is their infertility, the lack of one of the most essential qualities of femininity. Their sexuality has nothing to do with child-bearing. Wang Lung's first concubine Lotus stayed in his house until the end of her life but she never conceived a child. She does not have any traits of motherly love, which is illustrated by her aversion to Wang Lung's children. Pear Blossom's devotion to Wang Lung's retarded daughter makes a good contrast to Lotus's unmotherly coldness.

In her fictions, as Jennifer Baily points out, Cather also "equates this fluttering femininity with unproductive land.....subject to decay,"(396) because "femininity without purpose or function is not only undesirable but dangerous."(Bailey 398) Lena Lingard in My Antonia keeps her singleness, a decision she made

as a very young girl. Lena confesses to Jim Burden that, "I don't want a husband.... Men are all right for friends"(291) When teased by Frances Harling about her young Swede, Lena says "I don't want to marry Nick, or any other man.... I've seen a good deal of married life, and I don't care for it."(162) Having been raised also in a large family, Antonia shows a completely opposite response to motherhood. Widow Steavens, who stayed very close to Antonia during her time of trial, told Jim that "She loved it from the first as dearly as if she'd had a ring on her finger.... and no baby was ever better cared-for. Antonia is a natural-born mother."(318)

In the Chinese story, the importance of motherhood is further supported by cultural background. Angry at Lotus's cursing his own children, Wang Lung insulted her as "you who have no son in your womb for any man."(181) O-lan, on the contrary, found her pride in being the mother of Wang Lung's sons.

> At last one morning O-lan burst into tears and wept aloud, as he had never seen her weep before, even when they starved, or at any other time.... she answered nothing except to say over and over, moaning,"I have borne you sons - I have borne you sons."(202-3)

Wang lung was silenced and uneasy, because he was

shamed before her. He thought that "It was true that before the law he had no complaint against his wife, for she had borne him three good sons and they were alive, and there was no excuse for him except his desire."(203) In this old agrarian Chinese society, sons were especially important as successors to the land as well as the main labor force. Girls were degraded as "slaves" who did not belong to the family and were to be married to another family. It was only when the woman became the mother of a son that she could establish her status in the family and also in the society. In other words, fertility and motherhood had special importance in this feudal patriarchal society.

It is also noteworthy that Alexandra Burgson in O Pioneers! also would reach this traditional womanhood at the end of the story. In her younger days, Alexandra's whole creative energy was devoted to the work of the land and she rigidly kept away from any intimate relationships with men. The men surrounding her were just workhands who were nothing but workhands to her. When Marie mentioned her curiosity whether Alexandra "wasn't a little in love with Carl,"(131) Emil laughed and said, "Alexandra's never been in love, you crazy!"(131) However, she had a frequent sexual fantasy:

> She used to have an illusion of being lifted up bodily and carried lightly by someone very strong. It was a man, certainly, who carried her, but he was like no man she knew; he was much larger and stronger and swifter, and he carried her as easily as if she were a sheaf of wheat....She could feel him approach, bend over her and lift her, and then she could feel herself being carried swiftly off across the fields."(176)

Her reaction to her own sexuality was an aversion:

> After such a reverie she would rise hastily, angry with herself, and go down to the bathhouse....There she would stand in a tin tub and prosecute her bath with vigour, finishing it by pouring buckets of cold well-water over her gleaming white body which no man on the Divide could have carried very far.(176)

In her aversion toward her sexual fantasy, we can observe her unconscious caution against this dangerous destructive sexual force of being "carried away." Alexandra knew that "human passion is self-indulgent, limiting.....entraps rather than liberates the self."(O'Brien 15)

In the closing section of the story, when Alexandra finally decided to get married to her childhood friend Carl Lindstrum, it was not from passionate sexual love, but friendship. It is clear in her own words:

> I think we shall be very happy. I haven't any fears. I think when friends marry, they are safe. We don't suffer like - those young ones.(262)

Their love has the same calmness and peace as the marriage of Antonia and Cuzak, like "yoke-mate horses."(358)

The early married life of O-lan and Wang lung had similar love and trust. They toiled together on the land like "yoke-mate-horses," except when O-lan delivered their baby:

> Moving together in a perfect rhythm, without a word, hour after hour, he fell into a union with her which took the pain from his labor.(33)

They also survived together various hardships and misfortunes like comrades in war.

In this secure relationship, they produced the good harvest on the land and they also bore many children of their own. In other words, in this secure relationship of man and woman, they became more attuned to the law of

the land and kept productive, stable and peaceful lives. In this way, in these stories of lands, human sexuality is assigned a distinguishing characteristic: fertility or reproductivity is the most essential role in sexuality as it is in most life forms of nature. As opposed to the modern perception of sexual freedom, human sexuality is restricted to reproduction, the idea which is most accordant with the essential values of the land. Otherwise the force becomes destructive or degenerative and brings disaster and misfortune to human lives. As one of the living creatures on earth, humans also are governed sexually and morally by nature. All the heroes and heroines in these stories of lands clearly show this principle in the course of the amatory stories of their lives.

CHAPTER THREE : CATHER AND BUCK, THE WRITERS OF STORIES OF LAND AND THEIR LATER LITERARY CAREERS

As we have observed in the previous chapters, the early works of Cather and Buck showed quite a few significant similarities. However, after these early works, the two writers departed into quite different ways as writers, even though both of them remained sincere writers marked by traditional values and humanism.

It is generally admitted among her critics that even in her early works Cather had already acomplished highly artistic craftmanship. Her basic ideas of the philosophy of writing never changed throughout her literary career. Since she began her writing career as a "disciple of Henry James," beauty of form was one of the biggest concerns in her writings. Her striving for her own literal, artistic ideals was similar to that of the pioneer woman struggling for the land. As many critics have pointed out, her career was marked by an increasing economy of style. In her famous essay about her writing philosophy, The Novel Demeuble, Cather expressed this distinctive characteristic of her writing that "The higher processes of art are all processes of simplification."(48-9) Actually her simple, sparse

style conceals tremendous complexity. Truman Capote called her a "styleless stylist."(Writers at Work 295) In this process of simplification, Cather "translated her deep subjective feelings into objective human impulses."(Curtin 49) As a result, the simple sentence has a highly suggestive, evocative quality which gives great charm to her style. Cather also managed to select "facts from experience on the basis of feeling and then present the experience in a lucid, objective style."(Curtin 52) In order to achieve this highly artistic grand style, Cather must have spent all of her creative energy. Cather, at another time, compared this creativiy of writing with childbirth. "First she felt it in front of her head, where it enlarged as a baby grows in its mother's womb. And finally, it reached the back of the head where it lay heavy and painful awaiting delivery."(Mildred 212) As most women in her time spent their whole energy on their family, Cather spent hers on her own "child," a masterpiece created through this pains-taking endeavor. As Cather critics have most often admitted, Death Comes for the Archbishop might be the most successful of her later achievements. In this highly polished masterpiece of "quiet and radiant perfection"(Kazin 316), we can recognize the very fruit of her literary endeavor.

When we examine her works after the early frontier novels, we cannot help noticing a decline in various ways. One of the most significant declines is seen in the heroines of her later works. Her frontier novel was "a celebration of female nature."(Rubel 24) Her early heroines were all robust, heroic pioneers, pioneers on the land as well as pioneers of the spirit.(Kazin 252) In this sense, Thea Kronborg, the singer heroine of the second novel, Song of the Lark, was also a pioneer, sharing essential virtues with Alexandra and Antonia: vitality, strong will, endurance and endeavored. In other words, they were all artists, following their creative imaginations on the land or in music. All endeavor toward their ideals through their own form of "art."

In her novels after these three frontier stories, none of the major female characters have the human integrity of those early pioneers. Lucy Gayheart makes a good comparison to Thea in the early work of Song of the Lark. Dorothy McFarland speculated that "while Thea's desire is for artistic creation itself, Lucy finds the embodiment of her desire in the person of the successful singer Clement Sebastian,"(49) an unhappy married man. This adulterous passion, again, has a degenerative, destructive force and finally drives Lucy

to her death. Even though she had some special charms which attracted her townspeople and the rich young man in her hometown, Harry Gordon, she did not have enough vitality and intuition, as was the case with Antonia, and the tragedy was inevitable. Even the beautiful, lively Marian Forrester, who is "the most provocative among Cather's heroines," is destined to be "A Lost Lady," because she lacks the most integral intuition which drives passion and life force to the right cause as they did to Alexandra and Antonia. Myra Henshawe in My Motal Enemy is "another glamourous lost lady."(Grumbach 247) Myra calls herself "a greedy, selfish, worldly woman"(314) Comparing these two "lost ladies," their husbands, Captain Forrester and Oswald Henshawe are men with integrity and generosity. Even after the fall of fortune, these men never lose their integrity and dignity. In the author's last novel, Sapphira and the Slave Girl, the heroine's occasional self-centered, cruelty toward her slaves makes a good contrast to her compassionate husband, who freed her slaves after her death. In the Professor's House the wife and the elder daughter of Professor St. Peter were depicted as representatives of "the new trading, grasping class" marked by their "vulgar ambitions" and "the lucrative commercial use."(Kazin 255) In those

later stories heroes are always better than heroines; the situation is completely reversed from that in their early novels. Almost all of the heroines are "degraded" women whose souls consequently are apt to be tormented as with Myra Henshawe in "My Mortal Enemy." None of them have the fulfilled, stately peacefulness of Alexandra and Antonia at the end of their stories. In Death Comes for the Archbishop, we cannot even find any female character worth mentioning; we can see a few virtuous women, but they remain minor. It is the most important decline of Cather as a woman writer.

When Cather started her writing career, Sarah Orne Jewett gave her important advice: a female writer should write from the female point of view. This is particularly important for Cather, who put much importance upon verisimilitude in her creative writing. As some critics pointed out, one of the failures of her fourth novel, One of Us, was the subject matter; the last half of the story dealt with a war experience about which Cather had only indirect knowledge. Cather is the writer who "has to touch life at first hand, in order to create it."(Sergeant 270) When Cather was writing her frontier stories, she was free from those worries, because she knew that the subject matter was genuine and the feeling and the emotion was what she had experienced

firsthand.

We might say that this distinctive change in Cather's choice of female characters suggests Cather's loss of identity as a woman writer. Her strong affirmation of female values which we have observed in her early novels completely disappears from her later works. In this way, Cather's belief in female values had been somewhere lost during her literary career.

When we look at her later works, this loss of feminine values mysteriously corresponds to her despair upon the materialistic progress of modern society, as is typically seen in Professor's House. Her gradual isolation from the contemporary world is another noteworthy change in Cather. In the prefatory note to Not Under Forty, Cather wrote: "The world broke in two in 1922 or thereabouts, and the persons and prejudices recalled in these sketches slid back into yesterday's seven thousand years."(v) She moved into the past, into the remote worlds of seventeenth century Quebec or the eighteenth century Southwest and also into her own closed world, withdrawing "from all domestic and social relation."(Geismer 186) This once friendly, sociable girl gradually limited her relationships with others only to the most intimate and trustful. In her essay on Katherine Mansfield in Not Under Forty, Cather mentions

that "human relationships are the tragic necessity of human life: that they can never be wholly satisfactory, that every ego is half the time greedily seeking them, and half the time pulling away from them."(136)

Most of the male protagonists in her later works share similar qualities with the later Cather. They are all idealists with noble human integrity but have little connection in their contemporary societies. Professor St. Peter retired from the world he lived in and wished to go back to his childhood world where he could find his true self. He tried to commit suicide but survived. Through this incident he lost "something very precious" but "felt the ground under his feet(281)" and lived as another person, compromising with the world. Father Latour's world in Death Comes for the Archbishop is already secluded from the contemporary world because of the nature of his vocational mission. The serene, tranquil, religious atmosphere of the book indicates, as is also clear from the title, that this is a novel about dying, which also makes another distinctive comparison to the earlier novels about living. The lives happily continue at the end of O Pioneers! and My Antonia. On the contrary, the heroines of later novels died tragically: Lucy Gayheart's accidental death in the icy water, Myra Henshawe's tormented death in the poverty,

and Marian Forrester's death as a stranger in a foreign land. Sapphira Colbert is the only one who confronted her death with "Archbishop's dignity," as her life-long Black maid Till reminds us with respect at the end of the story. When her strong heart was finally overcome by her long-time sickness, "Though her bell was beside her, she had not rung it."(294) She had "preferred to be alone."(294) Sapphira, not perfect in her lifetime, showed the best quality of "fine folks"(294) at the closing of her life.

As E. Helmick noted, sterility, coupled with the loss of rich earthiness, is another characteristic of the world of Cather's later works, whereas her early works were fecund.(175) But, however desperate she may have been, Cather would not give up her own moral standard and sincerity. She did not take a nihilistic or self-doubting attitude, but just went into the traditional tranquility which religion of both East and West has given to the tormented soul throughout human history. To Cather as with the Chinese, the only answer was reconciliation. This acceptance consisted of a willed passivity to the world surrounding her in its traditional religious perceptions. W. G. Rubel may not have been far from the truth when he concluded that "Her final word had been said in Death Comes for the

Archbishop, and having written that, she had nothing to add."(28) The straight confession of Elizabeth Sergeant may also well summarize the general feelings of the reader: "I think I shall always love better the early books which comprehend youth and simplicity so largely and profoundly than the later ones where the ugliness, the complexity of middle or old age pierce through."(279)

Against this troubled world, Buck took a completely different attitude. It seems that the awarding of the Nobel Prize following the Pulitzer Prize in 1932 determined her unique career as a writer. In her acceptance speech of the Nobel Prize, Buck herslf predicted that, "Whatever I write in the future must, I think, be always benefited and strengthened when I remember this day."(359) Buck accepted the honor as an base of her career on the values for which her works had been awarded. However, the awarding of those prizes to her "raised a storm of protest"(Thompson 85) from the literary critics of the day. They claimed that her writings were hardly worthy of the prize, despite some hearty commendations from Sinclair Lewis, Carl Van Doren and Malcolm Cowley.(Cevasco 115) Jane Muir tactfully commented that "her works have a different kind of greatness"(115). Literary artistry is not the most

important criterion for the Nobel Prize, and humanistic merit was more valued than high art because of Nobel's intention that the prize be for work benefiting the welfare and peace of mankind. The remarks of Bortil Lindblad, Director of the Stockholm Observatory, addressed to Buck prior to her acceptance of the Nobel Prize, stressed this importance of "humanistic merit.": "it is of great importance that the peoples of the earth learn to understand each other as individuals across distances and frontiers.....and when works of literature succeed in this respect they are certainly in a very direct way idealistic in the sense in which this award was meant by Alfred Nobel."(Frenz 360) In Muir's words, "There is a magnificent and noble humanitarianism in the work of Pearl S. Buck that makes up for any literary shortcomings."(115)

Against this charge of "literary shortcomings," Buck explained her own philosophy of writing by saying that her work was deeply affected by the form and style of the Chinese novel, which Buck herself explained in detail in her Nobel Lecture titled "The Chinese Novel" delivered on that memorable day of December 12, 1938. Whereas English novels are more concerned with the minds and the inner worlds of the main characters, which reflect their cultural characteristics, as we have

observed before, the Chinese writer tends to omit "the internal struggles of his protagonists so as to please the audience."(Cevasco 442) Importance is given to plot rather than character analysis and the author stays objective and omniscient, in order to not interfere with the progress of the plot. The plots "are often incomplete,.....sometimes it merely stops, in the way life does."(Frenz 377)

Concerning this importance of storyline, the style eventually took the characteristics that Buck mentioned in her Nobel address:

> The style the people loved best was one which flowed along, clearly and simply in the short words which they themselves used every day, with no other technique than occasional bits of description only enough to give vividness to a place or a person and never enough to delay the story. Nothing must delay the story.(Thompson 101)

Jason Lindsey pointed out that Buck also believed that "the purpose of language is communication, not deliberate obscurity"(28).

Her objective presentation of characters also was necessary to follow this tradition of the Chinese saga. The characters are mainly introduced by their

appearance, their own action, and words, rather than by the author's explanation. Vividness of character portrayal is the first quality which the Chinese have demanded of their novels.(Frenz 366) All of them have clear, distinctive characteristics of personality, which help audience's understandings.

However, the literary characteristics of Buck's works which was based on the Chinese saga would become definite limitations in her succeeding works, especially when she produced too many books and stories in a short time. One of Buck's few major critics, Paul A. Doyle, examined her short stories written up to 1961 and commented that from her earliest and finest short stories, "a decline has set in." Doyle further said that these "excellent examples of storytelling, especially those written in later years are too sentimental and too improbable, too slick and too facile, too lacking in poetic sensibility and complexity.," and concludes that Buck 's short fiction "does not reach the high levels of artistic purpose of meaning."(68) Even her representative work, The Good Earth, does not have literary attraction for the contemporary literary world whose values are far different from the goals of Buck. As a matter of fact, during the fifty years since she received the Nobel

Prize, amazingly few critics have analyzed her works. Buck has an especially "low critical reputation in America,"(Muir 115) and Thompson speculates that her simple form may be out of harmony with a more dynamic mode of modern existence.(70) Buck herself admitted from the beginning that the novel in China, which she defended as her choice, "was never an art."(Frenz 361) Buck also pointed out that a good novelist "should not be conscious of techniques.....but should be above all tse ran, that is natural, unaffected...as to be wholly at the command of material that flows through him."(Frenz 369) For the Chinese novelists, art is "secondary" and the most important thing is "human life as he finds it in himself or outside himself."(Frenz 378) Buck's literary goals were also not artistic perfectionism. She concentrated on humanitarianism in her concern for people. As a storyteller in a Chinese village tent "need not raise his voice when a scholar passes, but he beats all his drums when a band of poor pilgrims pass on their way up the mountain in search of gods, telling them "I, too, tell of gods!"(Frenz 379) As Ya-chao Yu well summarized, "her determination to write about real people for the sake of the people, instead of writing 'pure literature' for a small audience"(33) was her consistent belief during her whole

writing career. "That zest, that immense joy in life and in people, and in their variety"(A Debt to Dickens 20) Buck learned from Charles Dickens in her intensive reading of his books in her youth and maintained her whole life. Buck was very much concerned about dehumanized modern society and wrote about those problems in her works. She was especially concerned with human freedom, human rights and equality.

Another important aspect of her career is her strong concern for children, as a "mother has concerns for the members of her brood." (Thompson 107) She loved and enjoyed children. She charmed them and she was charmed by them.(MacMill 51) Buck founded the East West Association in 1941 and helped to place Amerasian children for adoption. Buck herself adopted and raised nine children of mixed race. She also wrote many stories for children. Her motherly love seems to have extended to all children on earth, especially those who were oppressed, impoverished, discriminated against, and suffering. As Thompson put it, hers was "an essentially feminine career," fitting "into that great American feminine tradition whose line comes down through Harriet Beecher Stowe and Louisa May Alcott."(101) Theirs are the books of "a maternal woman writing for women about the problems of women,"(Snow 168) and are based on the

most precious feminine virtue, the nurturing love of mothers. By becoming "the nurturing and moralizing mother of people," she used writing only as the tool for her humanitarian tasks.

In a way, both Cather and Buck "left" the land, after their early works. Cather paid her last visit to her Red Cloud in 1931 and never returned. As E.K. Brown pointed out, "when Miss Cather parts from this land, the 'grand passion of life' as she calls it, she retains much, her style, her art, her sense of heroism, but the essence of her power, an essence so fine that almost resists definition, she cannot retain."(234) Cather could keep striving for artistic perfection, but she seems to have lost one of the most important qualities of the land, the life-force. Cather's later negativism and her seclusion from the contemporary world was undoubtedly related to this loss of the life-force.

Buck's case, in a way, resembles that of Wang the Tiger. Buck, like Wang the Tiger, worked hard to reach her goal, the achievement of humanistic idealism, but she also became "uprooted" from the land, and consequently from the diligent effort toward the career goal she chose when she was very young girl. Whatever apologies she might have, it is not natural that one who had had such intensive training in writing and had such

great interest in it did not achieve any artistic triumph in her writing career. Buck might have done a much better job as a writer if she had "stayed on her land," had stuck to her early subject matter of China and her people, and had made more efforts in cultivating literary craftsmanship.

As did the characters in their works, both Cather and Buck had lost something important when they left the world of their early works, when they left their "land."

When we look into the course of these two women writers' literary careers, we cannot overlook the limitations they could not avoid because of their sex. Cather's was the more typical fate of a career-oriented woman who chose art over human need, just as "Thea's sacrifice of intense human relationships was the price of her success."(O'Brien 17) Buck, at first glance, seems to have accomplished both her career and her human needs, as Helen F. Snow once mentioned that "Pearl Buck had everything she wanted."(65) However, upon a second look, we may also say that her literary accomplishments stayed mediocre, because she had the excuses of her humanitarian tasks. This lack of persistence in her professional works has been most often criticized by professionals. The limitations Cather and Buck showed were partly because of the time in which they lived. It

is a pity that those well-educated, strong-willed, gifted women writers with sincere, warm hearts had to sacrifice something important as writers or as women in order to achieve something else. We've been waiting for a great woman writer, one with Cather's splendid craftmanship and artistic perfectionism and Buck's humanitarian enthusiasm, to be integrated into a strong unity based on the female values. Among contemporary women writers, we may notice some possible candidates; at least we can acknowledge steady advancement. This half century, especially during the past few decades, we have witnessed one of the most important advancements in the history of literature: the growing acknowledgement and recognition of female writers and their works. Willa Cather and Pearl S. Buck, through their literary careers, showed present and future generations the important signs which would lead women writers to the most ideal literary pursuits.

CHAPTER FOUR : CONCLUSION

About a half century has passed since Cather and Buck wrote their stories of land. The dismay in the chaos of the modern world, to which Cather and Buck seem to have been strongly averse, has definitely prevailed in these years and has been expressed in the representative works of contemporary literature. This is why the works of Cather and Buck have special importance today. Diagnosis is surely a necessary procedure, but diagnosis itself cannot cure the disease. To analyze the problem or to look at the problem or the chaos with dismay cannot remove the problem or reorder the chaos. In this sense the works of Cather and Buck certainly contain a significant comforting, curative forces for this diseased modern society. In today's literary world, affected by the anemic frailty of artificial, abstract art, the robust earthiness of their works will certainly give the reader a positive feelings about life. The values Cather and Buck express will help people restore their confidence in humanity.

Cather's and Buck's words have only their own full weight and no obscurity, and express only what is real and true. Their world is full of trust and hope. Some critics observed an elegiac or nostalgic tone in

Cather's works, but what is more important is the values she presented in them. In this sense Cather shares the same trust in human integrity and hope for the human future with the more simply optimistic Buck. Anyway, so far as their vigorous, virtuous heroes and heroines kept their values alive in Buck's and Cather's stories of the land, the values those two authors cherished will keep guiding the people who believe in them, as the land itself guided those pioneer women and Chinese peasants. These values based on the immutability of the land, the infinite life-force of "the good earth," are the long-lasting values that have survived through the changes of the time and surpassed the differences of countries. They have the proof of the transcendence of time and space.

The world civilization, which has been influenced mostly by Western culture, in what is called "linear progress," needs introspection and re-examination. The world has been rushing into the more sophisticated and the more complex, and maybe into chaos itself. The old Eastern culture has been threatened by the menace of Westernization; the same is true for the Native American Indian culture and old African culture, those so-called "primitive" but "earthy" cultures which are so closely related to the virtuous land. Before the whole of human

society be lost in the mechanicality and inhumanity of the highly developed materialistic society, we must again bring esteem to those basic human values taught in those "simple" civilizations. /

Another significant dimension of these values of land is that they give us new insight into the strength and dependability of feminine perceptions and perspectives. this aspect helps us to understand the limitations and weaknesses of male-dominated society and to lead the world into more balanced, harmonized, solid unity.

Cather and Buck were also actually pioneers who used common people as their main characters, not from any social or political intention, but from an entirely free, humanistic recognition of the people. These pioneer writers widened the range of literature for all people, denying any disciminating consciousness. They were the spokeswomen for foreign immigrants, Southwestern Indians and Chinese peasants. Today, half a century later, we have many gifted writers who write about their ethnic cultures and their own traditional values in their own words. However, we cannot forget the great literary achievement of Cather and Buck in the understanding of different cultures. Without their sincere and warm sympathy, their works would neve have

moved and impressed readers' hearts all over the world and helped in cross-cultural understanding.

Their universality is deeply associated with their philosophy of the land; the universal life experience on the land, that through tilling and cultivating it, leads to the same universal values of the land. In "the land as the foundation upon which families are built,"(Frenz 360) Cather and Buck let us see the "qualities of thought and feeling which bind us all together as human beings on this earth."(Frenz 360) Today when the world is moving into globalization, this recognition has a special importance. As habitants on the same earth, we find the land is one. Nationality and ethnicity of the people can be merged into one whole unity by recognizing that the land is one, as the East and the West are integrated by the philosophy of the land.

Changing the view from the macrocosmic to the microcosmic, the trivial, but most precious, existence of individual life can be offered direction through this philosophy of land. Individuals can also be given peace by recognizing that this life will be merged into "something permanent and complete" someday.

This earth is a good earth. As Buck once mentioned, "the good earth is the good earth no matter whether it be in China or America."(Woolf 149)

Willa Cather and Pearl S. Buck taught us the importance of this good earth through their magnificent, unforgettable stories of the land.

BIBLIOGRAPHY

Adams, Fredrick B. Jr. "Willa Cather. Early Years: Trail and Error" Colophon, 3 (1939): 89-100

Albertini, Virgil. "Willa Cather's Early Short stories: A Link to the Agrarian Realists." Markham Review 8 (1979): 69-72

Bailey, Jennifer. "The Dangers of Femininity in Willa Cather's Fiction." Journal of American Studies 16 (1982):391-406.

Baker II, Bruce. "Nebraska Regionalism in Selected Works of Willa Cather." Western American Literature 3 (1968): 19-35.

Bash, James R. "Willa Cather and the Anathem of Materialism." Colby Library Quarterly 10 (1973): 157-68.

Benet, S. V. and Rosemary. "Willa Cather: Civilized and Very American." New York Herald-Tribune Books 17 (1940): 6.

Bennett, Mildred R. The World of Willa Cather. New York: Dodd, 1951.

---. "The Childhood worlds of Willa Cather." Great Plains Quarterly 2 (1982): 204-9.

Bloom, Edward A. and Lillian D. "Willa Cather's Novels of the Frontier: A study in Thematic Symbolism."

American Literature 21 (1949): 71-93.

---. "Willa Cather's Novels of the Frontier: The Symbolic Function of 'Machine-Made Materialism." University of Tronto Quarterly 20 (1953): 70-85.

---. Willa Cather's Gift of Sympathy. Carbondale, IL: Southern Illinois U P, 1962.

Bohling, Beth. "The Husband of My Antonia." Western American Literature 19 (1984): 29-39.

Bohlke, L. Brent. "The Ecstasy of Alexandra Berggson." Colby Library Quarterly 11 (1974): 139-49

Boynton, Percy H. "Willa Cather." America in Contemporary Fiction. Chicago: U of Chicago P, 1940.

Brown, E.K. "Willa Cather and the West." University of Tronto Quarterly 5 (1936): 444-66.

---. "Homage to Willa Cather." Yale Review 36 (1946): 77-99.

---. Willa Cather: A Critical Biography. New York: Knopf, 1953.

Carroll, Latrobe. "Willa Silbert Cather." Bookman 53 (1921): 212-6.

Cary, Richard. "A Willa Cather Collection." Colby Library Quarterly 8:2 (1968): 82-95.

Cather, Willa. The Troll Garden. New York: McClure, Philips, 1905.

---. Alexander's Bridge. Boston: Houghton Mifflin, 1912.

---. O Pioneers! Boston: Houghton Mifflin, 1913.

---. The Song of the Lark. Boston: Houghton Mifflin, 1915.

---. My Antonia. Boston: Houghton Mifflin, 1918.

---. One of Ours. New York: Knopf, 1922.

---. A Lost Lady. New York: Knopf, 1923.

---. The Professor's House. New York: Knopf, 1925.

---. My Mortal Enemy. New York: Knopf, 1926.

---. Death Comes for the Archbishop. New York: Knopf, 1927.

---. Shadows on the Rock. New York: Knopf, 1931.

---. Obcure Destinies. New York: Knopf, 1932.

---. Lucy Gayheart. New York: Knopf, 1935.

---. Not under Forty. New York: Knopf, 1936.

---. Sapphira and the Slave Girl. New York: Knopf, 1940.

---. The Old Beauty and Others. New York: Knopf, 1948.

---. Willa Cather on Writing. New York: Knopf, 1949.

Charles, Sister Peter Damian. "Love and Death in Willa Cather's O Pioneers!" College Language Association Journal 9 (1965): 140-50.

---. "My Antonia: A Dark Dimention." Western American Literature 2 (1967): 91-108.

Cherny, Robert W. "Willa Cather and the Populists." Great Plains Quarterly 3 (1983): 206-18.

Crane, Joan. Willa Cather: A Bibliography. Lincoln:U of Nebraska P, 1982.

Curtin, William M. "Willa Cather: Individualism and Style." Colby Library Quarterly 8 (1968): 37-55.

Dahl, Curtis. "An American Georgic: Willa Cather's My Antonia." Comparative Literature 7 (1955): 43-51.

Daiches, David. Willa Cather: A Critical Introduction. Ithaca: Cornell UP, 1951.

Ditsky, John. "Nature and Character in the Novels of Willa Cather." Colby Library Quarterly 10 (1974): 391-412.

Edel, Leon. Willa Cather: The Paradox of Success. Washington, D.C.(Library of Congress Lecture), 1960.

Fadiman, Clifton. "Willa Cather: The Past Recaptured." Nation 135 (1932): 563-65.

Footman, Robert H. "The Genius of Willa Cather." American Literature 10 (1939): 123-41.

Fox, Maynard. "Symbolic Representation in Willa Cather's O Pioneers!" Western American Literature 9 (1974): 187-96.

Freydberg, Margaret Howe. "Willa Cather: The Light Behind Her Books." American Scholar 43 (1974): 282-87.

Gale, Robert L. "Willa Cather and the Past." Studi Americani 4 (1958): 209-22.

Geismar, Maxwell. "Willa Cather: Lady in the Wilderness." The Last of the Provincials: The American Novel, 1915-1925. London: Secker & Warburg, 1947.

Gelfant, Blanche H. "The Forgotten Reaping-Hook:Sex in My Antonia." American Literature 43 (1971): 64-80.

Greene, George W, "Willa Cather at Mid-Century." Thought 32 (1957): 577-92.

Grumbach, Doris. "Willa Cather's Marriage Theme." Quarterly Journal of the Library of Congress 39(1982): 242-49.

Harper, Marion. "The West of Twain and Cather." Diliman Review 14:1 (1966): 60-80.

Harris, Richard C. "Renaissance Pastoral Conventions and the Ending of My Antonia." Markham Review 8 : 8-11.

Helmick, Evelyn. "The Mysteries of Antonia." The Midwest Quarterly 17:2 (1976): 173-85.

Hicks, Granville. "The Case against Willa Cather." English Journal 22 (1933): 703-10.

Hinz, Evelyn J. "Willa Cather's Technique and the Ideology of Populism." Western American Literature 7 (1972): 47-61.

Hoffman, Frederick J. "Willa Cather and Ellen Glasgow." The Modern Novel in America, 1900-1950. Chicago: Regnery, 1951.

Hutchingson, Phyllis Martin. "The Writings of Willa Cather: A List of Works By and About Her." Bulletin of the New York Public Library 60 (1956): 267-88,338-56,378-406.

Jacks, L. V. "The Classics and Willa Cather." Prairie Schooner 35 (1961): 289-96.

Jessup, Mary E. "A Bibliography of the Writings of Willa Cather." The American Collector 5&6 (1928): 67.

Jones, H. M. "The Novels of Willa Cather." Saturday Review of Literature 17 (1938): 3-4.

Kazin, Alfred. "Elegy and Satire: Willa Cather and Ellen Glasgow." On Native Grounds: An Interpretation of Modern American Prose Literature. New York: Knopf, 1942.

Kronenberger, Louis. "Willa Cather." Bookman 74 (1931): 134-40.

LaHood, Marvin J. "Conrad Richter and Willa Cather: Some Similarities." Xavier University Studies 9:1

(1970): 33-44.

Lambert, Deborah. "The Defeat of a Hero: Autonomy and Sexuality in My Antonia." American Literature 53 (1982): 676-90.

Lewis, Edith. Willa Cather Living: A Personal Record. New York:Knopf, 1953.

McFarland, Dorothy T. Willa Cather. New York: Macmillan, 1972. Martin, Terence. "The Drama of Memory in MY ANTONIA." P M L A 84:2 (1069): 304-11.

Miller, James E. Jr. "My Antonia: A Frontier of Time." American Quarterly 10 (1958): 476-84.

---. "The Nebraska Encounter: Willa Cather and Wright." Prairie Schooner 41:1 (1967):165-67.

---. "My Antonia and the American Dream." Prairie Schooner 48:2 (1974): 112-23.

Milton, John. "From Articraft to Intuition in Great Plains Writing." Prairie Schooner 55 (1981): 131-40.

Monroe, Nelli Elizabeth. "Trends of the Future in Willa Cather." The Novel and Society:A Critical Study of the Modern Novel. Port Washington, N.Y.: Kennikat P, 1941.

Morris, Lloyd. "Willa Cather." The North American Review 219 (1924): 641-52.

Murphy, John J. "The Respectable Romantic and the Unwed Mother: Class Consciousness in My Antonia." Colby Library Quarterly 10 (1973): 149-56.

---. Five Essays on Willa Cather: The Merrimack Symposium. North Andover, Mass.: Merrimack College, 1974.

---. "Cooper, Cather, and the Downward Path to Progress."

---. "Willa Cather." Fifty Western Writers: A Bio-Bibliographical Sourcebook. eds. Fred Erisman & Richard W. E. Tulain. Westpoint, CT: Greenwood P, 1982. Prairie Schooner 55 (1981): 168-84.

---. Critical Essays on Willa Cather. Boston: Hall, 1984.

Nyquist, Edna. "The Significance of the Locale in the Nebraska: Fiction of Willa Cather, Especially in MY ANTONIA." Wisconsin Studies in Literature 2 (1965): 81-9.

O'Brien, Sharon. "The Limits of Passion: Willa Cather's Review of The Awakening." Women and Literature 3: 2 (1975): 10-20.

---. "The Unity of Willa Cather's Two-Part Pastoral: Passion in O Pioneers!" South American Fiction 6:2 (1978): 157-71.

---. "The thing Not named: Willa Cather as a Lesbian

Writer." Signs: Journal of Women in Culture and Society 9(4): 576-99.

Piacentino, Edward J. "The Agrarian Mode in Cather's NEIGHBOR ROSICKY." Markham Review 8 (1979): 52-4.

Popken, Russell L. "From Innocence to Experience in MY ANTONIA and BOY LIFE ON THE PRAIRIE." North Dakota Quarterly 46:2 (1978): 73-81.

Randall, John H.III. The Landscape and the Looking Glass: Willa Cather's Search for Value. Boston: Houghton, 1960.

Rapin, Rene. "Willa Cather." Modern American Writers. New York: Robert M McBride & Co., 1930.

Reaver, J. Russell. "Mythic Motivation in Willa Cather's O Pioneers!" Western Folklore 27:1 (1968): 19-25.

Rosowski, Susan J. "The Pattern of Willa Cather's Novels." Western American Literature 15 (1981):243-63.

---. "Willa Cather's Women." Studies in American Fiction 9 (1981): 261-75.

Rubel, Warren G. "Willa Cather: The Fragile Web of Memory." Cresset 37 (1974): 7-12.

Schneider, Sister Lucy, C.S.J. "Willa Cather's Early Stories in the Light of Her 'Land-Philosophy.'" Midwest Quarterly 9 (1967): 75-94.

---. "O Pioneers! in the light of Willa Cather's Land-Philosophy." Colby Library Quarterly 8 (1968): 55-70.

---. "Artistry and Instinct:Willa Cather's 'Land-Philosophy.'" C L A Journal 16 (1973): 485-504.

---. "Willa Cather's THE BEST YEARS: The Essence of Her 'Land-Philosophy.'" Midway Quarterly 15:1 (1973): 61-9.

Scholes, Robert E. "Hope and Memory in My Antonia." Shenandoah 14 (1962): 24-9.

Schroeter, James, ed. Willa Cather and Her Critics. Ithaca: Cornell UP, 1967.

Sergeant, Elizabeth Shepley. Willa Cather: A Memoir. Philadelphia: Lippincott, 1953.

---. "Willa Cather." Fire Under the Andes. New York: Knopf, 1927.

Shaw, Patrick W. "My Antonia: Emergence and Authorial Revelations." American Literature 56:4 (1984): 527-40.

Slote, Bernice. The Kingdom of Art: Willa Cather's First Principles and Critical Statements, 1893-1896. Lincoln: U of Nebraska P, 1967.

---. "Willa Cather." Sixteen Modern American Authors. Ed. Jackson Bryer. New York: Norton, 1973.

--- and Virginia Faulkner, eds. The Art of Willa

Cather. Lincoln:U of Nebraska P, 1974.

Stouck, David. "Perspective as Structure and Theme in My Antonia." Texas Stidies in Literature and Language 12 (1970): 285-94.

---. "Willa Cather's Unfinished Novel: Narrative in Perspectives." Wascana Review 6 (1972): 41-51.

---. "O Pioneers!: Willa Cather and the Epic Imagination." Prairie Schooner 46:1 (1972): 23-34.

---. Willa Cather's Imagination. Lincoln: U of Nebraska P, 1975.

---. "Willa Cather and the Indian Heritage." Twentieth Century Literature 22:4 (1976): 433-43.

---. "Women Writers in the Mainstream: A Review Essay." Texas Stidies in Literature & Language 20:4 (1978): 660-70.

---. "Marriage and Friendship in My Antonia." The Great Plains Quarterly 2 (1982): 224-31.

Stuckey, William J. "My Antonia: A Rose for Miss Cather." Studies in the Novel 4:3 (1972): 473-83.

Sullivan, Patrick J. "Willa Cather's Southwest." Western American Literature 7 (1972): 25-37.

Walker, Don D. "The Western Humanism of Willa Cather." Western American Literature 1 (1966): 75-90.

Wasserman, Loretta. "The Lovely Storm: Sexual Initiation in Two Early Willa Cather Novels."

Studies in the Novel 14 (1982): 348-58.

Whitney, Blair. "A Portrait of the Author as Midwestner." Great Lakes Review 1:2 (1975): 30-42.

Whittington, Curtis Jr. "The Burden of Naration:Democratic Perspective and Firsr-Person Point of View in the American Novel." Southern Humanities Review 2:2 (1968): 236-45.

Winsten, Archer. "In a Defence of Willa Cather." Bookman 74 (1932): 634-40.

Woodress, James. Willa Cather: Her Life and Art. New York: Western, 1970.

---. "The Uses of Biography: The Case of Willa Cather." The Great Plains Quarterly 2:4 (1982): 195-203.

Wright, Robert C. "Hardy's Heath and Cather's Prairie as Naturalistic Symbols." Mankato State College Studies 1:1 (1966): 55-68.

Ziolkowski, Theodore. "The Existential Anxieties of Engineering." The American Scholar 53:2 (1984): 197-218.

* * * * * * *

Bartlett, R. M. "East and West: One World." They Work for Tomorrow. New York: Association Press, 1943.

Benet, S. V. and Rosemary. "Two-World Success Story:

Pearl Buck." New York Herald-Tribune 8 (1942): 21.

Bentley, Phyllis. "The Art of Pearl Buck." The English Journal 24 (1935): 791-800.

Buck, Pearl S. East Wind: West Wind. New York: John Day, 1930.

---. The Good Earth. New York: John Day, 1931.

---. The First Wife and Other Stories. New York:

---. The Mother. New York: John Day, 1934.

---. House of Earth. New York: Reynal and Hitchcock, 1935.

---. The Patriot. New York: John Day, 1939.

---. Dragon Seed. New York: John Day, 1942.

---. The Townsman. New York: John Day, 1945.

---. Pvillion of Women. New York: John Day, 1946.

---. Voices in the House. New York: John Day, 1953.

---. Imperial Woman. New York: John Day, 1956.

---. Fourteen Stories. New York: John Day, 1961.

---. All Under Heaven. New York: John Day, 1973.

---. The Lovers and Other Stories. New York: John Day, 1977.

---. The Woman Who Was Changed and Other Stories. New York: John Day, 1979.

Canby, Henry Seidel. "The Good Earth: Pearl Buck and the Nobel Prize." Saturday Review of Literature 19 (1938): 8.

Carson, E. H. A. "Pearl Buck's Chinese." Canadian Bookman 21 (1939): 55-9.

Cevasco, G.A. "The Image of the Chinese Family in Pearl Buck's Novels." Chinese Culture 6 (1966): 107-9.

---. "Pearl Buck and the Chinese Novel." Asian Studies 5 (1967): 437-50.

---. "Pearl Buck's Best Books." Notes on Modern American Literature 5:3 (1981): 19-20.

Cooper, A.C. and C. A. Palmer. "Pearl S. Buck: East Meets West." Twenty Modern Americans. New York: Harcourt, 1942.

Doyle, Paul A. Pearl S. Buck. New York: Twayne, 1965.

---. "Pearl S. Buck's Short Stories: A Survey." English Journal 55 (1966): 62-8.

French, Warren, Walter E. Kidd, and Dody Weston Thompson, eds. American Winners of the Nobel Literary Prize. Norman: U of Oklahoma, 1968.

Frenz, Horst, ed. Nobel Lectures Literature 1901-1967. New York: Elsevier, 1969.

Henchoz, Ami. "A Permanent Element in Pearl Buck's Novels." English Studies 25 (1943): 97-103.

Kang, Younghill. "Controversial Article on The Good Earth." New Republic 1 July 1931: 185-6.

Kiang, Kung-Hu. "A Chinese Scholar's View of Mrs. Buck's Novel." New York Times 15 Jan. 1933: 216.

Johnson, Merle. "American First Editions: Pearl S. Buck 1892- " Publisher's Weekly 20 Jan. 1934: 125-272.

Langlois, W. G. "The Dream of the Red Chamber, The Good Earth, and Man's Fate." Literature East and West 11 (1967): 1-10.

Lindsey, Jason. A Study of Pearl S. Buck. New York: John Day, 1966.

MacMillan, M. "Born Between East and West." Saturday Review 23 July 1966: 51.

Muir, Jane. Famous Modern American Women Writers. New York: Dodd, 1959.

Nathan, George Jean. "Pearl Buck Wins Coveted Pulitzer Nobel Prize." China Weekly Review 11 June 1932: 41.

Shuler, Max. "We Dream Too Much." Christian Science Monitor 28 (1936): 54.

Snow, H. F. "An Island in Time." New Republic 168 (1973): 28-9.

Stuckey, W. J. Pulitzer Prize Novels: A Critical Backward Norman: U of Oklahoma P, 1981.

Van Gelder, Robert. "Pearl Buck Talks of Her Work." Writers and Writing New York: Scribners, 1946.

Venne, Peter. "Pearl Buck's Literary Portrait of China and the Chinese." Fu Jen Studies 1 (1968): 71-86.

Woolf, S.J. "Pearl Buck Talks of Her Life in China."

China Weekly Review 62 (1932): 145-6.

Yu Yuh-chao. "Chinese Influences on Pearl S. Buck." Tam Kang Review 11:1 (1980): 23-41.

Zinn, Lucille S. "The Works of Pearl S. Buck: A Biography." Bulletin of Bibliography 36 (1979): 194-208.

* * * * * * *

Barnes, Harry E. and Oreen M. Rued. The American Way of Life. New York: Prentice, 1942.

Blankenship, Russell. American Literature: As an Expression of the National Mind. New York: Holt, 1949.

Cargill, Oscar. Intellectual America: Ideas on the March. New York: Macmillan, 1941.

Chan, Wing-Tsit. A Source in Chinese Philosophy. Princeton: Princeton UP, 1963.

Corbett, F. St. John. A History of British Poetry. London: Gay and Bird, 1904.

Cowie, Alexander. The Rise of the American Novel. New York: American Book, 1948.

Creel, H. G. Chinese Thought from Confucius to Mao Tse-Tung. Chicage: U of Chicago P, 1953.

Foerster, Norman. Image of America: Our Literature from

Puritanism to the Space Age. Notre Dame: U of Notre Dame P, 1970.

Ford, Madox Ford. The March of Literature. London: George Allen and Unwin, 1938.

Frodsham, J. D. "Landscape Poetry in China and Europe." Comparative Literature 19:3 (1967): 193-215.

Fung, Yu-Lan. A History of Chinese Philosophy: The period of Classical Learning. Princeton: Princeton UP, 1952.

Gelfant, Blanche H. Novel: A Forum on Fiction. Providence: Brown UP,1984.

Gertenberger, Donna and Carolyn Allen. "Women Studies / American Stidies, 1970-1975." American Quarterly 29: 3 (1977): 263-79.

Gray, James. On Second Thought. Minneapolis: U of Minnesota P, 1946.

Hackett, Alice Payne. Seventy Years of Best Seller 1895-1965. New York: Bowker, 1967.

Harris, Theodore F., ed. China as I See It. New York: John Day, 1970.

Hartwick, Harry. The Foreground of American Fiction. New York: American Book Company, 1934.

Hazard, Lucy Lockwood. The Frontier in American Literature. New York: Frederick Ungar, 1961.

Hicks, Granville. The Great Tradition. New York:

Macmillan, 1933.

Hopkins, Kenneth. English Poetry. Philadelphia: Lippincott, 1962.

Howard, Leon. Literature and the American Tradition. New York: Doubleday, 1960.

Hsia, C. T. A History of Modern Chinese Fiction 1917-1957. New Haven: Yale UP, 1961.

Irwin, Ricjard Gregg. The Evolution of a Chinese Novel: Shui-hu-chuan. Cambridge, Mass.: Harvard UP,1966.

Jessup, Josephine Lucie. The Faith of Our Feminists: A Study in the Novels of Edith Warton, Ellen Glasgow, and Willa Cather. New York: R. R. Smith, 1950.

Jung, C. J. The Archetypes of the Collective Unconscious. London: Routledge and Kegan Paul, 1959.

Kazin, Alfred. An American Procession. New York: Knopf, 1984.

Lawrence, Margaret. The School of Femininity. New York: Kennikat, 1936.

Levenson, Joseph R. Modern China: An Interpretive Anthology. New York: ManMillan, 1971.

Levi, Albert William. Literature, Philosophy and the Imagination. Bloomington: Indiana UP,1962.

Levin, Harry. "Literature and Cultural Identity." Compararive Literature Studies. 10: 2 (1973): 139-

56.

Liu, James J. Y. Chinese Theories of Literature. Chicago: U of Chicago P, 1975.

Macy, John. The Spirit of American Literature. New York: Dodd, 1913.

Miller, James Whipple. "English Romanticism and Chinese Nature Poetry." Comparative Literature 24:3 (1972): 216-36.

Miller, Perry. The Responsibility of Mind in a Civilization of Machines. Amherst: U of Massachusetts P, 1979.

Moore, Charles, A., ed. The Chinese Mind: Essentials of Chinese Philosophy and Culture. Honolulu: U of Hawaii P,1967.

O'Kieffe, Charley. Western Story: The recollection of Charley O'Kieffe 1884-1898. Lincoln: U of Nebraska P, 1960.

Quinn, Arthur H. The Literature of the American People. (Part IV) New York: Appleton, 1951.

Sheldon, A. E. History and Stories of Nebraska. Lincoln: University Publishing Co., 1919.

---. Nebraske of Old and New. Lincoln: University Publishing Co., 1937.

Stovall, Floyd. American Idealism. Norman: U of Oklahoma P, 1943.