

斯人小说

MEIRENPO

美人坡

刘湘如 著

SI REN XIAO SHUO LIU XIANG RU ZHU

中国工人出版社

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斯人语境中的历史与生存 (序)

《美人坡》是一部以当代中国为背景的作品,讲述了一个人的命运,折射出中国社会近四十年来所发生的变化。作者沉迷于对时代有所把握,撷取富有典型性的事例、人物行动和极富时代特色的环境、背景,如饥荒年月、文革运动、八十年代舞厅及九十年代反贫等等,都颇含用意。就书名而言,“美人”在中国文化语境中象征着品性高洁,这一文人士大夫传统渊源久远,而且他们多是些怀才不遇、遭受排挤的知识分子。自屈原即有美人香草自喻,杜工部又以幽谷佳人自赏。加一“坡”字则带有南国地缘风貌,自古江南多佳丽美媛,人杰地灵,山河毓秀,自然美与人之美相得益彰。同时“坡”又喻出人情莫测、世道行难之感,中国特有的深厚历史人文之妙由此隐隐呈现。何况,作者又是以男性视角描摹和测度着书中的不同女人,自始至终带有某种欣羨和眷恋的情愫。

从篇幅、结构及内容看,这部书几乎具备了《红楼梦》一般的宏大气势,虽然有的片段写得稍欠精细,但情节和人物都相当生动,没有词穷或生硬之感,文字因朴实细致而呈现华丽铺张的效果。没有自命清高,矫情做作,哗众取宠式的超越俗世之外,去指摘人性和愤嫉人情,这也是本书的真诚和不凡之处。主人公始终在迷惑、失措及困境中纠缠,对人情世态之中的一切深为看重,并不断地想去适应,争取,融合,探索。没有浪漫夸张的情节和虚伪轻浮的感情,一切都与生存,或求生存的意志相关联。一切都是真实的,沉重的,并以痛苦为代价换来的。毕竟主人公与那些识时务领风骚的人是格格不入的,所以没有也不可能同流合污,卷进时代漩流中去沉浮。这个知识分子从这一

点上,最具典型性,应当算是有节操的人,至少还在宁愿保留着自我的姿态。他虽然立志过一种他设想的生活,这点野心使他显得自私,他的自私几乎可以看作是可贵的。从开始一个孜孜不倦、乾乾奋起的少年,到后来一个迂腐被动、不通世故的成年人,他都只有在权势与富贵嚣张的罅缝中生存。尽管他不敢于抗争,先天的不足使他不可能做一个叛佞。因为那是无效的,还会葬送一切。为了求生存,他也没能最后保持清高,处处委曲求全,以一种弱者的姿态卑微地忍耐。尽管有自己的尺度评判是非却无意抗衡,他的操守实际上已经被淹没到可以忽略不计。为了能够给自己的理想生活留空间,为了发展自己,他本是可以付出一切的,包括尊严。甚至可以跪下磕头。尽管他曾有勇气面对所有批斗他的人,面对包括主持批斗会的工人老陈都要点头哈腰驯服逢迎的章小春,喊出硬邦邦一句“你污蔑”,刹那间本能反抗的他是无惧的,他的辩解也是理智而符合事实的,但却是毫无作用的。他开始模糊地认识到有些事情是无法靠个人努力所能达到的。那种对无法抵御的对手的强大力量和无力保护自己的恐惧自始至终充斥内心,使他怯懦,使他决不可能越出雷池半步。他在狱中偶然得到了“护身符”后,学会装糊涂了,然而也仍旧在观察,也不会浮躁,也可以游离于时代之外。他学得乖巧了,但仍旧不能够起任何作用,仍属于“沉默的大多数”,也仍旧郁郁不得志。他常耿耿于怀地自问:为什么从未风光过?这个可怜又悲壮、充满野心的于连式的悲剧人物,一方面陷囿于根深蒂固的名利思想,再一方面,也无奈地道出了他做为一个知识分子的悲哀,他并不能够靠个人争取到那些。这个从小就想改变自己命运,拼命努力学有所长的人,实际上已内敛到满足于靠攀附女人来救援。他在由别人决定而非个人来决定自己发展的命运的框架中是迷信的。这限制他当然不敢也无能做一个公开的挑衅者,骨子里仍旧很迷信,这是很真实的。他的生命力在这种无法控制的命运的飘忽无据中奄奄一息。到最后,主人公并没有找到出路,只好缩回到心灵的自我宽慰中,诚惶诚恐地体验片刻出世的松释,再度流露了他一生的倦怠和失意。本书像是一面忠实的镜子,照见并折射出社会的和个人的矛盾与和谐,主人公在这个以权力为中心的框架中卑微、

无奈,后来找到了一种似是而非的办法,装糊涂,无能为力,无所作为。这个基调在全书开篇就已定下,主人公方生艰难行走的姿态,就是一个意象鲜明的象征,一个预示,一个终其一生持续的状态。

作者不惜笔墨地对某些场面自然主义式的精确铺陈,引领读者返回到语境中所展现的特定历史。就拿书中描写的“文革”来说,一度人们只是跟风式地否定和控诉它给人们带来的劫难。那种态度和“文革”中的大字报没有太多本质上的区别。现在人们倾向于回避和遗忘那个时代。记得在一次年轻艺术家聚首的艺术展上,我听一个男孩子讲,他是八十年代出生的,没有“包袱”。什么是指“包袱”,难道说从那个时代走过来的人,都有了一种负面的精神创伤?而这种创伤会是某种耻辱的标志?他骄傲,因为幸运没有生在那个年代?可是,“文革”后并没经过深刻反思,这种同样的危险仍潜在着,“文革”中谁不是造反派?如果说那些人的错误是时代的错误,那么同样的悲剧继续重演,则是人的错误——人们不懂人权、平等和尊严。等等等等,归结起来是不懂得爱。陈凯歌先生在自传《少年凯歌》中写道:“我是群盲中的一员”,这是我所见到的最深最真诚的检讨。因为思想视界所限,人们认识不到,甚至现在还有人怀恋那一段充满政治理想,不用学习,不用干活的“阳光灿烂的日子”。因为人们倾向于从众,而不是独立做出判断。也许这是很多不应发生的悲剧发生的根本原因。

文革需要反思,但并没有真正反思过。本书看待和描写文革的态度是中性的,作为一个年青人,主人公和所有当时热情爱国积极向上的人一样,愿意投身于运动中,“打倒阎王,解放小鬼”,可以向权威挑战,可以呵斥和指点当权者。这种盲目、混乱状态理应引以为戒,但更重要的更深刻的任务是去呼唤人性的复归。重读历史,也许会对那些如此易于滑向一旦得志,尽显猖狂之态,周围汇聚着无数为之奔突效劳的奴才的普通人感到可悲。然而可笑而荒谬的是,难道人的价值只在于当权有势力,才能够博得人的尊敬;难道作为一个人本身是没有任何尊严吗?按书中情节发展的逻辑,年轻的主人公必须接纳“人有时就像狗一样”的事实。没有深恶痛绝,只一句近乎感慨的平淡,恰恰加重了批判的力度。为什么健全的人格,反倒被处处孤立,只配当边

缘人。逢迎权势和金钱的实用哲学主导着左右着人们对人的态度。这就是人性吗？我们需要反思何以失去了平等相处的正常心态。自孔子以来人们就迁就于权力刻镂的尊卑界线，个人的尊严是可以被随意践踏的，而对人的伤害满足了人们的快意！于是有人就守候和发现这样的机会，靠肆意侮辱别人来寻欢作乐，来发泄自己的尊严受到威胁侵害的压力和懊恼，没有人反抗、守卫和决裂。大多数人没有勇气，因为那会被分离出来。残忍的是，人这种生灵，离开社会和集体就会发疯，为了得到认可的券证，他需要隐瞒，唱高调，说些仁义道德的公式式的套话。而本能的私心，人自身中更为真诚的那些，不见了吗？

老舍说：我爱咱们的国啊，但是谁爱我呢。对个体，对个人的忽视，实际上正是许多社会发展问题的实质所在。试想，一个排斥个性的氛围，必然是把那些最有创造力、思维最活跃、有自我主张的人排挤到边缘的位置。那些被指斥为自私的追求个人发展所做的努力，收到的效果简直是没有保障的。辛方生就是一则实例，他活得如此辛苦，活得如此无奈，如此卑鄙，如此苟且，不得不乖巧、沉默、糊涂，整个反省的结果就是在不断对自己怀疑、失望。因为再小心翼翼，还是要出差错，因为他处身于否定个人、给个人施加压力的群体之中。从最初幼小的心灵就开始承受那种近于人性泯灭的惩罚。那些人肯定都不会以为，打死这个贼会有什么错，因为他们是有正当理由的。一种绝难想像到的少年所面对的压力，一种人生被毁的恐惧推动着主人公，他不甘心做一个农村的“泥糊腿”，像于连似的不顾一切地向上爬，希望改变个人命运。从整体上，他做到了，但是做得窝囊，勉强保持自己既得的一切。于是“忍”字，成了主人公的处世铭言，对此他深信不疑。他掩藏和收敛起野心和见解，因为在那个排斥个性和否定个人发展的群体中，这些东西必然使他显得与那些混俗了、闲惯了的人格格不入，受到孤立，受到不明不白的迫害，也受到众人的怀疑。在他拿到与山东大女的离婚证，兴冲冲地返回兴河中学时，刚想给同事递烟，那些人就都离开了，毫无掩饰，毫无同情，仅仅是因为他已经被取消了工作！这是个什么样的人群，连起码的同情心都欠缺。他不断地受到孤立，很少有人对这个软弱善良的人，公平地对待。难怪他一直

心绪恶劣,到后来仍旧可惜“身无金粉”,而得不到地位和利益。他希望保持自尊,但却生活在一个不懂得尊重他人生命和生活、趋炎附势、迫害弱小的群体之中。到五十岁时,又被迫卷入一场桃色流言之中。歌德说过一句话,人之幸福,全在于心之幸福。简单极了,似乎有些人确会感受到这种不赖于外在条件的幸福,可是如果尊严都无法保证,心理还会有这种平衡吗?这种贵族式的幸福安详实在只是奢望。尊重别人,是一个民族的素质,作者引用日本高僧的人生态度来说明“我”是可以不去计较恶语中伤的,可是,流言对性情纯洁而敏感的人形成的伤害却是无法防卫的,他的爱心,被讹化到了他无法承受得起的肮脏下流程度。“欲洁何曾洁”,委屈难辩的苦恼,无处发泄的愤怒,别人泼来的脏水导致他郁郁成疾,住进了医院。

本书上卷以第三人称语气写成,到下卷作者似乎觉得情不自己,从他叙式文字中跳出来,以“我”的感情和身份去直接叙述,这也是本书一个特殊之处,也看出作者的功力和匠心。第二卷主要写改革开放以后主人公的生活,作品不再按部就班地平铺直叙,前后次序打乱,恰恰映射了这个时代的浮躁、跳跃和无序。同样的痛苦困惑,同样不能减轻的负荷,使主人公常常自省和怀疑,不得不检讨自己不会、不懂和人相处,无法与社会惯性势力对抗。他对个人理想锲而不舍的追求并没有带给他喧嚣的荣耀,相反他无法摆脱软弱、卑微、无奈、压抑的生存困境。

综观全书,一种由善良本性及爱美诗心贯注起来的文字,赋予了许多场景散文诗般的美丽,真诚地与读者分享着一个人人为生存对世界所作的忍让和探索。作者对时代的把握,描摹场景及景色的功夫,同那些鲜活的人物,呼之欲出的群像场面一齐,极出色地描画出一个活脱脱的样本,一个在崇拜权力、追逐权力为核心的社会中无所作为的典型知识分子形象。

藉《美人坡》为一发端,拟将一个“斯人小说系列”陆续呈给读者。作品所描述的大多是作者亲身经历与情绪体验,或十年,或一生,或一天,通过多多少少的生命段落,作者真诚地去分析反省自我与社会,能把握多少把握多少,描述和体会这个已经发生和正在发生巨大

变迁的时代。希望吸引来更多的佳作,吸引更多的作者来创作,从而更加容易建立起这个品牌:“斯人小说”。说起来不拗口,听起来也很自然,“斯人”容易让人以为“私人”,这个误解也不错,但之所以叫“斯人”,是有深意和来由的。其一,尼采有一本书《看,这个人》,基本上、或许完全是在极端的个人与群体对立的情绪中写就的。斯人,这个人,也是把个体抛出来,集中表现个体与群体的矛盾。从此出发,“斯人小说”不为取悦谁和迎合什么,也许会引来非难,攻击,但愿唤得更多的是普遍的同情。其二,“斯人小说”无一不是个人直面生活和命运的写真、个体社会化过程的实录。《论语》中一句“命矣夫,斯人已而有斯疾”,是孔子在学生子牛的病榻前所一迭声发出的叹息。难道仅仅是孔子对命运的感伤和悲慨吗?对于一个时刻思索性格与命运、个体人生与社会的思想者来说,恐怕会有更深的涵义吧?这可与米兰·昆德拉的著名小说《生命不能承受之轻》中那一句谏语般的判断对照来理解,“每个人都有自己的非如此不可”,恰道出了个人性格与命运的内在关联。每一个人生而具个性,而融入社会,得到认可需要个体做出某种牺牲,在这个过程中,涉及到文明和野蛮,理性与感性,个人在社会中的地位,选择,要求等等。“斯人小说”对个人倾向和归宿的描述是真实无伪的。虽然其认识体验,会因角度的不同、生活时代背景的不同而有区别。斯人亦绝非完美正确,其迷惑和内心世界却是在为着做一个人而动荡不安,进而对历史中某些主导价值怀疑,虽然每一个个体是有限的,他们挣脱不开历史的辙向,不可能超越所从生的年代。其三,“斯人独憔悴”,“斯人小说”表现个体在社会中的生存困境。借斯人之言说反映世俗民情,让读者充分达到对整体社会情绪和民族心理的认识。

我们有必要反思,自从“五四”以来,人们对民族对传统似乎认识得深刻透彻,所以兴谈人性。何谓人性,中国道德家们的解释似乎就是那些批判中所呈现的。批评者们的聪明才智全在于绞尽脑汁地破坏,极尽批判挖苦之能事,这样一来反倒摧毁了人性,带来更多人性的衰落和迷失。于是苟且,卑微,容忍,趋炎附势,靠凌辱别人来寻欢作乐,对不合流俗的人加以孤立,有时候连起码的同情心都没有。也

许太多破坏,少有建设,使得一切卑鄙的行为都变得更加可以理解,可以容忍(这里的容忍和宽容是不搭界的)。我们不应该责备谁,因为在我们个人生命中,有些必要的价值教化程序是缺失的,人们不懂得爱同类。人们过于注重名利或权势,往往凭借一个人的地位去判断一个人的价值。实用主义太泛滥了,几乎人人都无法免俗,当一切渗入到生存的方方面面时,如果放弃妥协,生活就会一团糟。在一定程度上,寻找位置,摆正心态,这实际上是每一个人实质的生命过程,痛楚的过程。每个人都得适应社会,适应我们自己营造的生存环境。在中国,难道除此权势之外,就没有什么更好的价值了吗?怎样才能建立起个人内在的自尊和自爱呢?惟其如此,才能懂得尊重别人,才能懂得爱别人,才能建立起整体民族的自尊,才能期待健全的个体和社会。“斯人小说”无一不是在进行着或多或少的反思,对个人生命及社会各种现象的反思,而不是庸碌地活着,至少是在书上这样做了,这就是值得肯定的,至少是与非常有市场的故装糊涂、保全主义唱反调了,这就是可贵的开始,有了能够可供大家鉴定和发挥的文本。一个民族素质的提高,有待于个人精神反思和心理承受付出代价。这种迷惑,这种迷茫,这种苦闷在书中是找不到出路的,惟有认清我们自身的弱点,才能有的放矢,慢慢地改变社会不良风气,和国际上好的价值观念接轨,唤起社会对个体的重视和尊重。这不是别的问题,归根到底是一个民族素质的问题。而建设这种宽容、个性得以健康舒展的高素质的人群环境是一个过程。

出版“斯人小说”系列,旨在关爱个体,唤起社会宽容。每一个人都需要面对和正视生存困境,找到个人的价值,而不是融入流俗,同化于平庸中无所坚持,一任真善价值一代一代持续失落下去。中国人是最善良最善于忍耐的民族,正是这样才有那么多不平等,才有衍生腐败和物欲泛滥的土壤。中国人不容易成为真正的自己,太容易受同化,太适应环境了,永远都不会窒息;而谁感到压抑又都是与自己过不去,又都活该,又都该死。在中国做人是不容易的,人生本身也是不容易的,因为个人所要承担的是社会和个人的双重角色,多重压力使他们无法成为真正希冀平等、渴望和平的人,他们的幸福最终只置换

成内心的幸福,内心的平和。个人的力量如此渺小,无力反驳普遍默认为的价值观,就连寻求个人发展都是一种错,那么还要求什么有创造力的个人呢?而尤其可憎的是那些明知故犯者,媚上惑下,拉帮结派,气焰嚣张。处身这样的环境,人们尤其需要活得更真实,更纯洁,更诚信,更坦然。与此相应就要首先有这种文艺来移风易俗。

维新派首领梁启超在著名的《小说与群治的关系》一文中开宗名义地说,“欲新一国之民,不可不先新一国之小说”。“斯人小说”主导特色是唯我,独立,才异,情真。“斯人”是真实而平凡的生命和世界的见证者,探索者。其作品发乎情,止乎礼。目前市场上跟风造文和拼命迎合人们欲望,表现灰暗生活的小说很多,并且大多数该类作品有阅读上的障碍,自说自话式的比日记更无章法的小说比比皆是。对性,对一些煽情元素的拙劣运用,已经开始令人厌倦。尽管起初令人感到诸如“用身体写作”很新鲜,难能可贵的是居然有人肯用“下半身”招摇。相信“斯人小说”会在粗浅泛滥、色调阴郁、一切都可以抛开的小说林中独树一帜,因为用真心抒写的文字是清新的,适合一个人成长过程的实际情况,其基调也是热爱生命,热爱真善的,相信会感动所有善良的心。也许斯人的声音是喑哑的,微弱的,但已经呼喊出来了,并希望得到倾听,得到应和,得到省视。在得到省视的过程当中,这些真诚的文字将会那么深地以尊严、爱的力量 and 自省精神去鼓励、陶冶读者,使人对平凡琐屑、日复一日的生活感到温暖,心生爱恋。即使经历未来社会种种风潮冲击和涤荡,只要是真诚的言说与架构就不会滞后,而更重要的是斯人语境的巨大载力,根植于时代与人们心中,其中所浸渗的真诚的血液自会使文学的生命力永不衰竭。

黄 炎

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The History and Existence of his Linguistic World

"Beauty Hill" is a work that uses contemporary China as a backdrop, narrates a person's fortune, and refracts the changes in Chinese society that have taken place in the last 40 years. The author in picks up typical cases and people's behaviour, and the stylised environment and background, like the famine period, the movements of the Cultural Revolution, the dance halls of the eighties and the anti-corruption of the nineties, etc, all are given meaning. So, to talk of the meaning of the title, "Beauty" in the language of Chinese culture symbolizes the nobleness. We can trace this Chinese intellectual tradition far back to Qu Yuan^①, who used beauty and herbs to make analogies about his moral integrity. Add a "hill" character, then it will carry terrain characteristics, since ancient Jiangnan^②'s so very beautiful ladies, outstanding people and magic land, where natural beauty and human beauty are mutually complementary. At the same time, "hill" also resonates the unfathomable depths of human feelings, and the feeling of the trials of life, the brilliance of China's deep historical figures thus faintly comes to view. Furthermore, the author describes and evaluates different women in the book from a male point of view, from the beginning to the end there is the feeling of an admiring and attaching to female.

From the length, structure and content, this book seems to possess the grand and profundity which specified in "Dreams of the Red Chamber", although some parts are written a little casually, the script is well written and has a natural feeling the words thus appear simple and meticulous resulting in magnificent. There is no hypocritical, af-

① A great poet and patriot in the Warring States Period.

② the southern drainage area of Yangtse River.

fect, cynical words passing beyond the common world, to go and nitpick over human feelings and pour venom over human feelings this is also what is unusual and sincere in this book. The hero of the novel is constantly puzzled, at a loss what to do, and because he gets entangled at the border, he deeply regards everything deep in humanity and the ways of the world as important, he also incessantly wants to go and adjust, strive for, join together, explore. There is no romantic exaggerated plot or hypocritical feeling, the whole thing writes about reality of struggling for worldly existence, or the willpower of worldly existence. It is all sincere, depressing, and suffering is the price of the exchange. After all, the hero of the novel, is incompatible with people who are fickle so he can't place himself amongst these people and become one with the rising and falling of the era. From this point of view, he presents himself as a typical Chinese intellectual, at least he does prefer to retain his own personality. He is determined to lead the life of his choosing, his ambition makes him appear selfish; his selfishness could almost be regarded as precious. From the beginning he is a hardworking, ambitious teenager to the becomes a passive juvenile delinquent, he can only survive between the rich and the powerful. Although he is afraid of fighting, and born disability prevents him from becoming a rebel. It would be useless and would have resulted in losing everything. In order to survive he couldn't keep his high-mindedness, put up with everywhere and withstand everything as a weaker person. Although he has his own standard of judgement, he can't fight on deliberately; in fact his moral integrity is almost completely concealed. In order to keep a space for his own ideal life and in order to develop himself he could sacrifice everything, including self-respect. Moreover, he could kneel down. Although he once had the courage to face all the people who were fighting against

him, such as when he faced Zhang Xiaochun - the guy even worker Lao Chen, who hosted the Criticism Assemblies, would make up to, he shouts "you're lying" so at that time he was instinctively against him and brave. His explanation is also true and sophisticated, but useless and he starts to realise he can't achieve anything through own hard work alone. He feels his rivals to be too powerful for him and there is nothing he can do to save himself. He feels upset and frightened, which makes him look awkward but he can't do anything beyond this. After he getting a talisman when in prison and he starts to become careless but at the same time is watching and keeping calm. Drifting outside society he learns to be good but remain useless, and to belong to silent majority. He is also unhappy with his unlucky life often asking himself "why have I never been successful?" this tragic person is like Julien Saurel^③, pitiful and solemn, but also ambitious. On one hand, he traps himself with deep thought-want fame and gain, on the other hand he speaks out his sorrow as a intellectual, who he can't achieve anything. So the hero wants to change his fate when he is young, and tries his best to be a useful person and later becomes a person who is satisfied with getting help by pleasing high-ranking women. His fate was decided by others, and not by himself, and of course, he is afraid to speak out against it publicly. His is naturally superstitious and becomes indifferent to a life at the mercy of uncontrolled fate. In the end the hero can't find a way out and he has to go back to the meditation in the temple, thinking of everything as a special providence of God. As an outsider he once again reveals his tiresome and depressed life experience. The book looks like a loyal mirror, reflecting the conflict and harmony between society and a single person.

③ From the French novel "Red and Black".

The hero appears small and helpless in the frame in which power occupies the centre and later he finds a way which appears to be useful but proves to be useless. This basis is set up at the beginning of the book; the hero was walking on a narrow, cliffy dyke, which is a vivid and obvious representation, symbolising his whole approach to life.

The author uses a lot of paragraphs to describe precisely some naturalist scenes, and let the readers go back to the specific historic time in his words, such as the discrimination of the Cultural Revolution: people are against the Cultural Revolution and accuse it of bringing devastation, but these attitudes are little different from the Big Character Posters of the Cultural Revolution. Now the people prefer to avoid and forget that era. I remember meeting a man in a young artists' art exhibition, who was born in the 1980's, said that he had no such burden. What is the burden? Does it mean the people who went through that period of time all have spiritual scars? Are these scars trademarks of shame? He is proud - is that because he was lucky not to be born at that time and has no deep thought for the Cultural Revolution. The danger still exists, and who was not an insurrectionist in the Cultural Revolution? If we say those people's mistakes were just anachronism, if the same tragedy would happen again, which might be a human mistake - people don't understand human rights, equality and dignity, etc. Chen Kaige wrote in his biography "teenager Kaige", 'I am one of those blind people', which is one of the deepest and honest self-criticisms I have seen. Being restricted by their horizon of thought, people don't realise, until now there are a lot of people who cherish and miss that sunny period of time, which was full of political ideology and people didn't need to study or work because the people had a tendency to follow the majority without making independent judgements. Maybe that's the fundamental

reason for a lot of the tragedies which shouldn't have happened.

The Cultural Revolution needs to be examined, but we have never done this before. In this book the author regards and describes the Cultural Revolution impartially, as a young man the hero of the novel is willing to devote himself to the movement like the other people who love their country passionately; "Down with Hades and liberate the small ghosts" they could challenge the authority and blame and direct the people in power, and this blind and messy state of affairs should be stopped. But the most important and deepest duty is to recall the return of humanity. When re-reading the history we may feel pity for those ordinary people who once successfully possesses the power might appear as an overlord and surrounded by lots of people who serve him but the hilarious and absurd thing is that people are only valued once they have power, don't people have any value as a human being? According the logic of the development of the plot in this book, the young hero of the novel has to accept the fact that human beings can be like dogs sometimes. His plain emotionless way of describing events serves only to reveal their true ferocity. How is it that a healthy person excluded and forced to live on the margins of society? The practical philosophy adoring the rich and powerful direct and control the people's attitude to each other - is that humanity? We need to examine how people can forget to treat another equally. Since Confucius, the people have abided by the rules of hierarchy created by power. His austerity can be destroyed easily, people seek happiness by harming others and there are people out there waiting for such a chance; also to release their stress and anger when they are threatened. Most people had put aside their courage, for fear of becoming a pariah. The cruel reality is human beings desperately need to belong to their

society or group. In order to get group recognition we hide our feelings and speak highly of things, using old formats of speech to talk about virtue. But the selfish instinct and the value of being a person has gone, hasn't it?

Lao She^④ said, "I love my country, but who loves me." The ignorance of the single person has been the real problem in many societies. Let's imagine a society which avoids individualism must have pushed the most creative, imaginative and individualistic people to the margins. And those criticised as having worked hard for selfish ambition to develop themselves get no security as a result. Xing Fangshen is a case; he lead a painstaking, humble, muddled life, keeping doubt himself and the result of self-examination is feeling disappointed. The more careful he is, the more error he make because he is under the pressure being in a group in which the individual is subservient to the group.

He suffers and stands the inhumane punishment from the very beginning in his life. The people are reluctant to consider it is wrong to beat a thief to death when they can find justifications for their actions. The hero of the novel faces great pressure which he can hardly stand as a teenager; he is afraid his life will be destroyed and he can't stand the thought of becoming a poor peasant so that he tires his best to join the high class like Julien Saurel and change his fate. He fulfils it as a whole, but he has pay his price, barely enough to maintain he had gained. Thereupon, the word "endure" becomes his motto of conduct in society - he was in no doubt about this. He conceals and restrains his wild ambition and personal opinions, because in this group which excludes the individual and denies personal development, these things would extinguished him from those goofing idlers. Consequently make him become

④ A famous novelist and dramatist in modern China who committed suicide in the Cultural Revolution.