

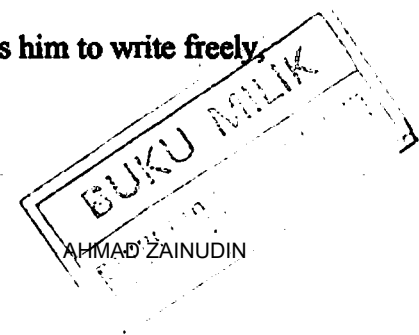
CHAPTER III

ANALYSIS

The novel *One Man's Bible* is written as though the confession, or the autobiography of the author, Gao Xingjian. But, since a novel is a world specially made in words by an author, as Gill has suggested, presented in the introduction of this thesis, novel, however, is fictional. Therefore, the writer comes to a decision to separate between Gao Xingjian and the central character although both agents seem to be closely related. As this thesis does not study the relation between Gao Xingjian and the central character, the writer will make a study about the central character. Finally, all of the discussions in this thesis are the efforts to analyse the central character's personalities.

A. The Agent who Encourages the Central Character Writing Freely

Presented in the introduction, the central character is a Chinese who had encountered the hard life in China. There he could not enjoy the freedom and live as an individual who exists in the world, because China government, under Mao Zedong with his Socialism and Communism, controlled everything in the central character's life. It was very dangerous to express, to write, and to show the thoughts that opposed Socialism and Communism. Thus, he ought to wear a mask, live in hypocrisy hiding his real thoughts, to preserve his life. Even when he is in exile, he is still scared to write freely, without a mask, and to be authentic in writing. It is the woman named Margarethe who encourages him to write freely.



without a mask. She persuades him to let his painful, long repressed memories of the Cultural Revolution, emerge from beneath the mask that he has donned for many years.

Margarethe is a German-Jew whom the central character shares his hotel room high above the city of Hong Kong. Like upon other women characters, the central character tells erotically about her physical body. The central character describes her body as he is attracted roaming over her body, from her toes to her body. Sexually uninhibited, insatiably curious, she is both narrator's mistress and his Mnemosyne, his goddess of memory:

“She has revived many feeling in you, not just sexual feelings. Memories you thought you had forgotten have come back to life because of her” (94).

She stirs up the central character to remember his past in China, although, it is the matter he has tried very hard to forget. In a long debate with the narrator, she says: “Then write about your experiences, your personal experiences. You should write all this up, this is valuable!” (79). And, although, she mostly wants to know about the woman who came before her, he cannot answer her questions about them without revealing – and at time reliving – his past in Mao's China.

Margarethe becomes the agent who drives the development of his *One Man's Bible*. She persuades the narrator to rigorously suppressed memories begin to thaw, and if not to drop his mask, at least to remember that he is wearing one. She suggests him, “You should look with transcendent eyes upon yourself, a man who is an animal with a consciousness, an animal stranded in a human forest”

(138). Thus, then, he is aware the fact of his self as he says: "You are now in a vast expanse of emptiness and tranquillity. You came into the world naked and without cares, there is no need to take anything away with you, and even if you wanted to, you wouldn't be able to."

The ways she stirs him up to remember his past are banal. On the bed of a hotel in Hong Kong she stirs him, "And you also wanted a woman to indulge herself, right? Then fuck me, like you did those women of yours in China" (83). She gives her sexy body to him like a slut although she, as she tells the central character, is not a slut. Like central character, she just want to enjoy life. Yet the central character doesn't really understand the fact of her thoughts and the story of herself she tells him. He doesn't judge her in simplicity, and this traces the questions, he concludes, "Was that a strategy of seduction? Should you just treat her as a slut?" (139).

Margarethe encounters sexual excitement with the central character as well as influences him. She lets the central character hitting her flesh as though she also enjoys sadomasochistic sexual pleasure, but of course that is not suffering that she wants. She is the woman with a penchant for excavating pain and suffering, but the real matters aren't clear. She becomes the woman whom the central character take a great impression. In chapter 39, he confesses her great role in his quality, when he suddenly remembers her, saying:

"Oh, Margarethe! you are thinking over her again, it was she who got you to write this damn book that has made you so wretched and miserable. That slut has caused you excruciating pain, and you want to fuck her really hard, so that you will make her hurt like she wants to, that

masochist. But even if you were to hurt her much more, you would still not be able to cry" (301).

With Margarethe, the central character gets a great experience and because of her this novel is written. She is suffering the fact of herself who was raped by a painter when she was still young. When the central character wants to know more about herself she says that it was impossible for him to understand her suffering. She just lets him use her body to redeem his lost memory, discovering his self through the past, and doesn't let him know her self much more.

She is intelligent and thus the narrator says, "She's too immature to discuss politics and too intelligent to be a woman" (61). Her talks with him are loaded with clashing Eastern and Western -- as well as male and female -- sensibilities, in addition to ideas about ethnicity, sexuality, fidelity, history and more. While inspirational to him, these conversations are often overbearing. The currents running through them fluctuating among intellectual chat and a truncated anxiety that runs through most of his relationships with women -- past and present, all over the world.

She lets the central character express his desire of freedom on her. She says the narrator in their making love, "What I want is for you to suffer..." (83). It is not clear the truth about her. Beside her will to spend several days in a prolonged sexual encounter with the narrator, she does not want to be his lover. In chapter 22 she wrote a letter to him as he narrates, "She said find yourself a happy woman, she can't live with you. It would be too painful, doubly painful, because she wants a secure family, a child, to be a mother" (180). She seems to become the most woman who understand his want, the central character says, "But you

can't find a woman like her, who will listen to your talk about the hells of the world" (181).

When he has to let her leave him alone in Hong Kong, he really misses her. He falls in love with her as he confesses: "You have already fallen in love with this sadomasochistic prostitute and cannot help thinking of her, her moistness and smell, which arouse your lust" (139). Thus, she has an important role in developing his quality from the self who is in a phobia, scared to enjoy freedom and live authentically, to the self who lets himself enjoying the freedom and could exist in the world authentically.

B. The Way the Central Character Constructs and Tells the Story

The way *One Man's Bible* is written reflects the central character's desire of freedom. The story of the novel is written as it comes to his minds. He writes whatever he wants to write according to his ways. It is as if the writing of the novel itself is the act of freedom. While this novel seems to be the act of freedom, the central character develops it as though the novel is the confession of himself. Therefore, this novel is not one work, but it is a process. A process here means the changing the central character goes through. This is what Nithya Krishnaswamy, presented in *www.popmatters.com*, said:

"Reviewing a literary work that spans a whole or part of a calamitous life is a precarious process. One is posed with the dilemma of whether one is to review it from the perspective of the writing or the philosophical, emotional and spiritual journey that the writer has gone through. In this case, I refer to the Nobel laureate Gao Xingjian's latest novel, *One Man's*

Bible, which is a fictionalized account of his life just before and during the Cultural Revolution in China” (*Int*).

Since the novel expresses the process, it is important to study the way the central character constructs and tells the story. The study here will become an analysis on its literary form. Thus, the discussion on its literary form would bring this thesis into a comprehensive analysis on the quality of the central character.

1. Plot

The central character develops *One Man's Bible* as though setting down a memoir or an autobiography. He tries to find his self of the past in China where he had lived under the totalitarian regime. He contemplates the very process of remembering, and, hence, he depicts this novel as the process of discovering his self through the past. The stories and memories of the central character's past make up the inner narrative of the novel. They recount his growth from the bookish child of middle-class to a student, writer and activist during the Cultural Revolution. He tries to find his self as though the observer, hence, he concludes: “It is he that you must allow to emerge from your memory, that child, that youth, that immature man, that daydreaming survivor, that arrogant fellow, and the scoundrel who gradually became crafty” (182). They grow increasingly as a narrator who becomes a successful writer and artist living in Paris.

Through this *One Man's Bible*, the central character feigns the memoirs and writes the confession of himself from a phobia, a desire of freedom as well as maintaining the vivid thoughts. In a laudably detached voice, he stipulates a vivid

picture of human frailty, repression and suffering under the China Communist regime. He also evokes the spiritual torture of political and intellectual repression, including the heartbreaking betrayals he suffers in his relationships with women and men alike. They extend beyond the chapters of the novel. Thus, this novel becomes the expression of a courageous attempt to face down the fearful era and the traumatic experiences the central character had encountered in China.

In order to make an understanding about how the plot of this novel is developed by the central character, it is firstly important to know Gao's view of literature. In an interview, presented in www.asiacourse.org, he said:

“I also was investigating doubts one has about language, suspicions about language and questions of what a novel is and what purpose the novel serves. To me it's not that interesting to simply use language to describe characters or to describe a plot or to describe circumstances. I decided that the actual calling of names, of pronouns, was a subject worthy of investigation in itself; pronouns became the plot. But I also realize that if you're trying to narrate something about pronouns, and that's your plot, you have to do it through language. The minute that you use language, you come to the question of who is speaking and who is narrating. So I realized that this brought me back to the starting point of characterization and plot, and I thought that using pronouns and titles was a way of leading readers into the story” (*Int*).

In the plot of the novel, mentioned in chapter II, there are always sequential events that consist of the beginning, the middle and the end of the story. The central character, like Gao, is not interested in developing his novel in an ordinary way, or in the chronological events, begins with an introduction, continues with rising action, conflict, and so forth. The novel just consists the

chronicle of thoughts and of experiences, which are told in the series of episodes rather than in one unified plot. He, frequently, develops the complex stories and memories in a dramatic intensity, which thoroughly told with many scenes and many characters. Thus, this novel seems to be developed as the stories come to his mind.

The central character uses different literary styles, techniques, and a variety of narration within the novel. He develops his novel through 61 chapters in which he tells the stories or a story within a story - or stories: "He thought back to previous year, when arm battles were raging..." (112). His desire of freedom becomes the important factor, which drives this writing into a unique form. The setting changes continually and the pronoun he use to reflect himself shifts from second to third person. Beside that, this writing also mixed with a sprinkling of dialog. Yet, in this supposedly true confession of Gao Xingjian, the author, the central character confesses the difficult of feigning memoirs:

"You find retelling that period quite difficult, and for you now, he of that time is hard to comprehend. In order to look back, you must explain the vocabulary of those times, restore special meanings to words. For example, the proper noun "Party" was totally different from the word used in saying "The morally superior person comes together with others but does not form a party." As a child, he often heard his father proclaim this to assert his own moral superiority, but afterward, his father did not dare say this again." (149).

As the stories within the book alternate between the past and the present, and as though they come to the writer's mind, the novel is rambling and pedestrian. It is because the stories are concerned with his effort to reveal his

impressions and to describe the state of his self of the past as well as the state of his self of the present. The central character says this when he tries to be aware of his objectives of his writing, he says:

"You seek only to narrate your impressions and psychological state of that time, and to do this, you must carefully excise the insights that you possess at this instant and in this place, as well as put aside your present thoughts" (182).

In this writing, the past stories reflect the third-person recollections of his personal stories during his life in China, whereas the present reflects his meditations and his conversations with his friends in exile. These all make the novel full with a chronicle of a variety of thoughts and experiences. He writes them frankly, without a mask. Thus, *One Man's Bible* seems to be the central character's confession, or his autobiography.

The book becomes a fictionalized account of the central character, he says: "You must turn him into fiction, a character that is unrelated to you and has qualities yet to be discovered" (183). Within the novel, he tries to depict the political crises and a political situation he had encountered in China, as well as creating individuals' characteristics and weaknesses in both epochs. Through the pronouns *he* and *you*, he wants to capture these all in detail within the book. The central character, through his writing, shows the world he has seen through his words.

The book is shockingly realistic as it becomes the central character account of defiance as well as the act of freedom. He, frankly, describes the fearful era that had threaten his life, but, however, it is not a tale of suffering, at

least that is not what he intends it to be. This is clear in his saying: "Indeed, you are very lucky, so why are you complaining?" (198). The central character, as reviewed by a critic presented in *www.amazon.com*, "contrives not to write about politics though he means to accent his memories during the dark period. The outcome is a stunning account of man person's fate is being miraculously and calumniously determined with surpassing accuracy than the prophecies of the bible, attributing to the policies and regulations that fluctuate so frequently, according to the bitter contention of Party members. To him the country doesn't exist but exists only in memory that the country is possessed by him alone, and is thus a one man's account" (*int*).

Actually, the telling of the story is begun when the central character, a narrator, long exiled from China, has been brought to Hong Kong to help stage one of his play. This story is depicted in chapter II whereas the opening chapter, chapter I, depicts his childhood. The central character is already a world-renowned writer stays in a hotel room with a Western journalist named Margarethe who speaks Chinese. In a hotel room of Hong Kong, the Western-influenced Chinese city-state in 1996, Margarethe stirs him up remembering, she says: "You can't cut off memories, they remain submerged in your heart and from time to time they gush out. Of course, it's painful, but it can also give you strength" (60). She also encourages him writing freely without a mask, the thing that is impossible to do in China, she says, "Then write about your own experiences, your personal experiences. You should write all this up, this is valuable!" (79). The fearful life and suffering in China that has made him scared

remembering his past, and getting a phobia become the important background of the novel writing. But, one who encourages him to remember the past is Margarethe.

Reluctantly at first, but encouraged by her, he begins to conjure the hazy images of his former life. He allows himself to surrender to the memories of his life in China under the shadow of Mao Zedong and the Cultural Revolution. He engages in a dialogue that produces a state of mind that allows him to endure the pain of articulating the painful events. He doesn't mean this novel for complaint. He feels he has certainly received much more than he has given, as his saying: "Indeed, you are very lucky, so why are you complaining?" (198).

Begun in Hong Kong, the central character so carefully fingers and releases the memories of the traumatic experiences in China. He tells about the women he loved and with whom he was forbidden to marry, the members of his family who died off as symbols of a discredited era, the friends he saw suffered, tortured and killed. He shows how China political system and Cultural Revolution, under Mao Zedong, affected the people. He reveals how the China communist regime spread the insidious terror, also the propaganda that turn citizen against one another, and how daily life is riddle with paranoia and fear. Hence, the lie at that time, even, becomes the only way of self-defiance.

The development of *One Man's Bible* is driven by the sweeping panorama of history and the suffering and reconciliation that underlie it through remembering and confessing. When the Cultural Revolution ends, the central character leading his life as an expatriate writer, traveling the world, receiving

accolades, meeting more women, and no longer hiding from the truth. Thus, the central character depicts the journey of him self in affirming his existence as an individual. He made love with a biology student called Xu Ying, resisted the advances of a middle-school student, and then after emigrating met Sylvie, from France, who accompanied him on a trip to Australia. He meets a woman whose name he never learns when in Sweden attending a literary conference. And so it goes on.

In the last chapter, 61, the story is set up in Spain. Like the episodes before, the central character reveals the awareness of him self, and the amazing phenomenon of the world. He says:

“Right now you are listening to a mass by Kodaly, a woman singing to an organ. People need prayer just like they need to eat and make love, and you, too, have religious feelings. Last night the woman in the room above was crying out all the time. It was excruciating, and stopped you from sleeping the whole night. From midnight till three o’clock, she was screaming, panting, then laughing loudly. You couldn’t tell if it was rape or ecstasy taking place, loud wanton laughter that even aroused your lust” (449).

The narrator ends his *One Man’s Bible* by describing the atmosphere he feels when he is visiting Spain: “The organ and a choir. The hotel room has stylish old furniture, a heavy oak table,..” (450). But it is not the end of his story. He ends his writing with: “It is Sunday, late morning, and you are waiting for friends to take you to the airport to catch the plane back to Paris some time after noon” (450).

One Man's Bible is the record of an author's doomed attempts to release his desire of freedom and of writing what he wants to write without a mask. It reveals astounding insights about human nature under duress, the struggling urges to express one self and preserve oneself, and the tremendous value of freedom, life, emotion and self-discovery. Therefore, this has become the un-mask writing of an author which is written in order to release his desire of freedom and enjoy the total freedom. Furthermore, it is as if the writing of this novel itself is an act of freedom. Since what he hopes to achieve is the freedom, according to Richard Gill explained in chapter two, the freedom becomes a cause of the plot of this *One Man's Bible*.

2. Setting

One Man's Bible is developed as the central character writes his thoughts and his experiences without a mask in order to enjoy the total freedom. This is the expression of a courageous attempt to face down the fearful era and the traumatic experiences the central character encounters under the shadow of Mao Zedong in China. He says: "You have written this book for yourself, this book of fleeing, your *One Man's Bible*" (198). It is Margarethe who stirs him up facing down those dark periods and encourages him writing what he wants to write freely, the matter that is impossible to do in China, and that could bring him into serious problem, being destroyed or died. Thus, it is as if the writing of the novel itself is a self-defiance, or an act of freedom.

The central character's meeting with Margarethe from which he begins writing this novel is depicted in chapter two, whereas chapter one is loaded with the memoir about the central character's childhood. Thus, this book is started to be narrated when the central character is visiting Hong Kong, on the cusp of the hand-over, in the year of 1996, the time before China retakes the city from British government. Thus, the sense of time is warped as Margarethe, his Jewish lover, stirs up his memories of the embittered childhood under the shadow of Mao in a hotel room during pre-handover Hong Kong. And so on, the book is not constructed with the sequence settings.

The stories of the novel the central character depicts alternate between the present and the past. They reveal the central character's narrations feigning his memoirs as well as describing his selves, his thoughts. He makes use the 'he' to indicates his past in China and the 'you' to indicates his self after traveling from China overseas. Therefore, it is not only the inner quality of the character that forms different selves, but the setting also becomes the important elements, which develop one person into the difference selves.

The China settings tell about his self when he was in China: from the bookish child to a student, writer and activist during the Culture Revolution. He depicts the psychological terror of class struggle and shifting day-to-day loyalties at home and among the populace during the Cultural Revolution:

““Haul out before the people that evil scum of the Nationalist Party, the reactionary soldier-hooligan Zhao Baozhong!” the former lieutenant colonel loudly announced into the microphone on the dais. Officer Zhang, head of the Army Control Commission, wearing badges on his

collar and cap, sat majestically alongside, showing no sign of emotion. "Long live Chairman Mao!" The meeting suddenly erupted into a unified shout" (282).

Individual thoughts and feelings are a crime. People are beaten, denounced and sent away to rural labor camps for re-education. No one can be trusted, because people are always looking for some way to get ahead, often by turning in those closest to them. True friendships are rare and words are weapons to be used against the speaker:

"After midnight the political cadres and the staid, expressionless Party secretaries separately ensconced themselves in their own offices. One after another, people went through the cycle of confession, remorse, crying if they wanted to, and then entered the phase of informing on one another" (53).

The central character also paints the crisis events in those times but they are not clear whether they are in the period of Cultural Revolution or not – or the tragedy of Tiananmen Square. He tells: "He realized that the sound he had heard was a rifle shot. He started running, but immediately stopped. He mustn't show that he was panicking, because it would make the sniper even more suspicious of him", he continues: "It was impossible to say where the shot had come from... was it aim at him?" (237), and, thus, the terrors sprang up in his heart.

Thus, he paints a stark, unforgiving picture of the results of Mao's regime, of the Cultural Revolution, and of the political oppression that forced him to practice his art in secret and to become a ruthless political intriguer in order to survive. Through the years he becomes a loner. He destined to a life of solitude and burden as he moved from city to city, village-to-village, meeting people,

escaping possible danger, trying to find a niche for himself. The scenes he had encountered during his life in China he reveals within his writing becomes the setting in which he as an individual must struggle to discover himself.

For the most part the China setting concerns a cadre-school, a farm where the central character is undergoing forced "re-education through labor," a country school where he teaches, and similar facelessly bleak locations. Whereas the invitations to events on the international cultural circuit give the readers scenes in Hong Kong, Sydney, New York, Perpignan, Stockholm, Sydney and elsewhere, all of which are much the same. Yet, much of the central character's time, in both epochs, is spent lying in bed in the company of various lovers.

In feigning the memoirs, the central character depicts the system of signs, the social condition, and political affair that surround the central character. He tries to depict them in detail:

"New people were also created. A perfect model, and ordinary soldier called Lei Feng, who grew up an orphan under the five-star red flag not knowing what it was to be an individual, selflessly saved others and sacrificed his own life. When this hero of few desires first learn to read, he felt boundless gratitude to the party or being able to read the Selected Works of Mao Zedong and to write about it. Lei Feng was willing to be a bright, shiny cog in the machinery of the revolution so that citizens could model themselves on him. And every have to do just that" (142).

The memory of scenes in his past recalls the endless rounds of recrimination and the policing of every word and deed. There was nothing that did not conform to the mandates of the state or the Party was allowed and anyone who dared speak out was denounced, imprisoned or killed:

“He was dubious about this type of new people, but the confession system at the university required that everyone confess their thoughts to the Party. One’s own thoughts and those of others, including one’s doubts, all had to be reported at special summing-up meetings. He was tricked and frivolously ask if one could be a hero without having to throw oneself on a bag of explosives and getting blown up, and was not the function of the engine more important than that of a cog. This instantly sent his fellow students into an uproar, the woman students making the loudest protests. He was criticized, luckily only at a class discussion, so it was not too serious” (142).

Thus, the central character traces his dangerous path through those times and examines every aspect of his life. He stipules a vivid picture of human frailty, repression and suffering under the totalitarian regime. People have been the victims of China Communist regime’s bloody persecutions. The intellectual class has been purged with the utmost cruelty, and daily life is riddled with paranoia and fear, and government propaganda turns citizens against one another.

Mostly, the China settings show the fearful atmospheres of the terrors and the political oppressions. They are the worlds in which the state controls everything, even the thoughts inside people heads. The international settings reflect the exciting places, the independent societies, peaceful communities, and liberty.

The narrator’s moods and thoughts are closely related with the settings he formed in the novel. The stories within the novel are written as though it was

produced as it came to the writer's mind. Even it is not organized, rather just a chronicle of a variety of thoughts and experiences. The narrator says, "You seek only to narrate your impressions and psychological state of that time, and to do this, you must carefully excise the insights that you possess at this instant and in this place, as well as put aside your present thoughts" (182). Thus, besides the events told in *One Man's Bible*, what is memorable about the novel is its construction. The continual changes in setting and the central character's liberal shifting from second to third person, mixed with a sprinkling of dialog throughout, add to the novel's complexity and make it a difficult work.

3. Characterizations

One man's Bible is developed as the confession of the central character. He tells about his self and everything that come to his mind: his society his family, his friends, and also the Cultural Revolution in China. He directly gives the comments upon other characters, explains their motives, their appearances, and their thoughts. The central character, as the narrator, confronts himself in this terrible context, the choices he made, the people and principles he betrayed, the drive to save himself at great cost. Thus, according to Emil Hurtik and Robert Yarber, explained in chapter two, the method of characterization used by the central character in developing his characters is namely analytic method.

The characterization in the novel is developed intelligently in a complex form. The central character is describing himself in an unmask writing that also becomes the process of discovering his selves through the past. It is because this

writing is his courageous attempt to face down the horrors he had encountered in his past, and those he tried very hard to forget. Since *One Man's Bible* is the confession of the central character, the characters in the novel are not created but described by the central character as an author. Hence, the novel is a description, not a creation, or at least a fictionalized account of the central character, he says: "You must turn him into fiction, a character that is unrelated to you and has qualities yet to be discovered" (183). The central character tries to reveal, by remembering, sepia-colored ghosts of another era and another selves as well.

The central character makes use of the pronouns *you* and *he* to reflect himself. The implied *I* interconnects *he* and *you* as the narrator. They form a "three-faced subject" and creates the portrayal of the subject through an object. Thus, the central character looks inwards, not outwards. The implied *I* interconnects the *he* of the past in China and the *you* of the refuge and the present or at the time he writes his *One Man's Bible*. For addition, in order to make sense the using of *he* and *you*, below is Gao's view of pronouns, he said in an interview presented in www.asiacourse.org:

"So all three pronouns (you, me, he or she) can be used to refer to one person, and if I use the first person (I or me) then it's quite clear who I'm referring to. But if I use "he" or "she," then that creates some distance. It creates some distance and it gives a different perspective and allows me to create an artifice. It's an artifice of myself, a different perspective of looking at myself" (*Int*).

The central character is an exile based in France who writes fiction and drama in his own language. The other characters are mainly the women he sleeps

The central character is an exile based in France who writes fiction and drama in his own language. The other characters are mainly the women he sleeps with and they are not fellow dissidents. Mostly, they are told as they come to the central character's mind. The people as a whole are mostly perceived as a pack of mindless dogs whom he can escape by disguising himself temporarily as one of them.

The central character as the writer of this *One Man's Bible* describes himself very well. He seems alive, independent, and original. His experiences, his acts, his thoughts and his sayings, are spread wide in the novel. He views himself from the outside: his speech is reported, his thoughts are revealed, and his feelings and needs are shown. This way of characterization, as Richard Gill said in *Mastering English Literature* the writer has mentioned in Chapter II, creates the rich and the deep character. Thus, he characterizes himself as the round character.

C. The Quality of the Central Character

The central character, explained in the introduction of this thesis, is an author and a narrator of *One Man's Bible*. He develops this novel in order to enjoy the total freedom. He describes his self frankly as though a confession, or an autobiography. Thus, the study about his personality becomes the important thing in order to make sense this novel. In this session of the study, the writer would like to discuss about his way of life. It discusses about how his attitudes upon the nation and the society, his views of religion and morality, and as he use the pronouns *he* and *you* to reflect himself, the writer interested in studying about the

significance of both pronouns in his self. Finally, the analysis will come to discuss about the awareness of his own existence and the sphere of his existence seen with Kierkegaard's Existentialism.

1. His Views of Nation And Society

The central character, at an early age, is recognized for being different from his family and peers. He is a fragile, dream-filled boy who loves to read and write. He is a son of a doomed family, a family that is not destitute but by no means rich, a family that is in-between being a proletarian and capitalist. Later, he is developed as an artist and an intellectual who studied much about the West.

As explained above, he has encountered the struggle for his basic right to exist as an individual during his life in China. China's Communist regime has oppressed his freedom and has controlled everything in his life. As he learned about the West, he really suffered to live under the Communist regime which controlled everything in his life. However, the background of his learning has labelled himself as one who potentially opposed the Party. He suffered many disasters and hardships in China, his homeland, from which he must survive.

China's Cultural Revolution that had happened during the period of 1966 until 1976 creates serious fear on him. In this period, he is sent to a re-education camp because of his learning. The China Communist regime doesn't let any ideologies spread and exist in people's minds but Socialism and Communism. People have to read Mao's *Selected Works* and follow all Mao's thoughts. Daily life is riddled with paranoia and fear, as revolutionaries, counterrevolutionaries,

reactionaries, counterreactionaries. China's Communist regime propaganda turn citizens against one another. He tries to escape from the terrors and the political oppressions the China communist regime has spread among people. Furthermore, China becomes a place where a single sentence spoken ten years earlier can make one an enemy of the state.

The Cultural Revolution is the terrifying thing the central character has to hide his head. He must conceal and even destroy his writings, and he must pretend to worship at the altar of Marx's philosophy. Even, at the time when Cultural revolution is ended he is still extremely careful to not cross the line, and kept himself under control. That is how he travels around writing and hides his self as a teacher in a village as though become an outsider. These all traumatic terrors in China make the central character doesn't want to go back.

The horror in China has created a great effect on his personality as he enjoys to be a loner, and to be out side the public or society. The loneliness is the matter he enjoys in the sense of escaping from terrors and being spied. He is not afraid of loneliness, because, it is through loneliness that he has not been destroyed, he says, "It was the inner loneliness that protected you, but at times you longed to sink, sink, into that hole in a woman" (96). He made love with a wide variety of women releasing the lust and his desire of freedom. Beside that, making love relieves him from the loneliness. Yet, he kept himself under control and is always careful to talk about with them as he is afraid they would expose his reactionary thinking.

The central character takes himself as one who opposed China government only for his own basic right, to exist as individual. He says: "There was no clear goal to his rebelling. It was simply due to his instinct to live, but he was like a praying mantis putting up foreleg to stop a cart" (264). He doesn't mean his rebel for a politic motivation, but it is simply a basic instinct for self-preservation.

The terrors he got in China especially during Cultural Revolution drove him travelled overseas. The central character, in the time after the Cultural Revolution ends, lead his life as an expatriate writer, travelling the world, receiving accolades, and meeting more women. In this case, his attitudes toward women constitute an important blind spot to position himself outside of ideology. He gets out of 'hell', to live under Mao's terror, and doesn't want to go back. He left the country and, before meets Margarethe, refused to think about the past. He has no inhibition. Hence, he repeatedly uses the phrase "without isms" or "are not" to articulate his self-conception as a Chinese writer who has severed his ties with fixed ideological systems, and particularly those associated with Mainland China.

He describes himself like "a free – flying bird", and China is far away from his heart. He wants to remove the China label from himself. He becomes a frail man who has managed not to be crushed by authority and who speaks to the world with his own voice. Thus, his exile means overcoming ideology, and so exile has also been a way of pursuing nothingism, "without ism".

2. His Views of Religion and Morality

What the central character rejects is any allegiance that state or religion seeks to impose. "Heaven is a woman's womb," he concludes in one heartfelt passage, "whether it is the womb of one's mother or a prostitute. You would prefer to sink into that dark chaos rather than have to pretend being a virtuous man, a new person, or the follower of some religion" (137). He chooses to be unbeliever as he rejects to be the follower of some religion. Furthermore, he don't belief in God, as he says, "You don't believe in God, don't believe in Buddha, don't believe in Solomon, don't believe in Allah" (332).

He doesn't want to get happiness by believing in God while it is meant that he has no choices in his existence. He just enjoy his freedom without any commitments. Even he is "not the embodiment of the truth" (195) and doesn't need to ask anyone else to tell the truth. In chapter 46, he says, "If you can use the smiling face of Buddha to look upon the world, you will be happy, your will be at peace, and you will be in nirvana" (350). Yet, he has still religious feelings although not being a believer of a religion: "People need prayer just like they need to eat and make love, and you, too, have religious feelings" (449). His religious feelings appear when he think that his writing is become a spiritual journey.

For him, the concept of numbers, the organization of music, and the variations in scale, pitch, and beat, as well as Buddha or God, and beauty are all abstractions drawn from nature's myriad phenomena that defy description. He believe all of them are intangible in their natural form. He says: "his self of yours,

too, is an existence born of non existence” (438). God, he believes, avoid him to be “a free flying bird”, he says:

“Instead of saying Buddha is in your heart, it would be better to say that freedom is in your heart. Freedom castigates others. To take into account the approval or appreciation of others, and, worse still, to pander to the masses, is to live according to the dictates of others. Thus it is they who are happy, but not you yourself, and that would be the end of this freedom of yours” (302-303).

If he worships at the altar of any god, that god is freedom: freedom to love, freedom to express, freedom to live, and furthermore, freedom to remember. Thus, he describes himself as being like “a free – flying bird. The inner freedom,” he says , “had no attachment, was like the clouds, the wind. God had not conferred this freedom upon him, he had paid dearly for it, and only he knew how precious it was. (34). The narrator also uses the phrase “without ‘isms” to articulate his self as a diasporic Chinese writer who had severed his ties with fixed ideological systems and particularly those associated with Mainland China.

His attitudes, especially, toward women buttress his own ideal of not believe in God. He has intimate relationship with many women. He makes love with a biology student called Xu Ying, resists the advances of a middle-school student, and then after emigrating meets Sylvie, from France, who accompanies him on a trip to Australia. He meets a woman whose name he never learns when in Sweden attending a literary conference. In a hotel in Hong Kong he spends several days in a prolonged sexual encounter with Margarethe. He tells much about his enjoyment of making love with a wide variety of lovers. But, his relationship with women has never been smooth. He afraid of marriage, afraid of

being controlled by a woman, he says, "Freedom was more precious than anything" (135).

His narration in the book is almost a form of joy without any connotations of morality, as he says: "He turned to put his arms around her slender waist and, as his face pressed against her breasts, he became aware of the fragrant warmth of her body. He straight away pulled down the zipper at the back of her dress, got her onto the bed, and started wildly kissing her on her lips, face, neck, then, after removing her bra, her nipples" (85). Upon his erotic narrations, he says, "What need is there for you to promote morality, and where, in fact, can morality be found?" (140). Writing, for him, is simply a means of releasing, and is only to bring pleasure and happiness to his life.

He is aware of his good fortune to have won the freedom to express himself, and there are no taboos in it. Spending several days in a prolonged sexual encounter with Margarethe, he articulates his activity when he is making love with Margerethe in detail, frankly, without any connotation of moralities. He, honestly, reveals the thing he can do and achieve in his liberty as an expression of his won from a hard life. That is an enjoyment of having a wide chance to make love: "you have allowed yourself to be enjoyed by the French filly that called you a rascal, you willingly gave yourself to her so that she, too, gets all wet, and you can enjoy her. Everything in the past already seems so remote and far away, you have wandered all over the world and you are not really sad" (423). He enjoys sexual excitement with many women, yet, he doesn't want to hurt them. In China, when

his lovely girl begged him under no circumstances to penetrate her he did everything else he could possibly do but penetrate her.

For him, life was without fixed measurements. He uses his relationship with both the memory of his mother as well as his heterosexual relations with a wide variety of women in order to buttress his own ideal of being a “free bird,” “without isms.” He describes his mother’s body he saw when he was child: “Your mother was the first woman you saw naked,” he says, “you stealthily looked at the breast that had fed you, and the black bushy place from which you had emerged” (428).

3. His Personality Between the He and the You.

One Man's Bible is the process of discovering the selves through the past. In the case that the central character is narrated with ‘he’ and ‘you’, the author says that both are different selves to indicate one person. The ‘he’ refers to the self of his past, the citizen of China, whereas the ‘you’ refers to the self after flying from China, and at the present, the time he has being written the novel. Therefore, the setting in this novel develops the different selves. Yet, both selves still reflect the same spirit or desire. It is the desire of freedom: the freedom of having the thoughts, of making love, and of writing.

China’s Cultural Revolution and the political oppression forced him to practice his art in secret and to become a ruthless political intriguer in order to survive. Against the backdrop of this hysteria, the ‘he’ struggled to be an intellectual and writer even as he was forced to conform. Afraid of being

recognized as a reactionary, the 'he' burns a suitcase full of his manuscripts, including novel, plays, articles and diaries..

All Chinese, including the 'he', must wear masks to survive. Hence, his wish was to find people around whom he needs no mask. In China, he came closest to achieving this when he arrived in a small village and became its teacher. Though he was an outsider, he enjoyed a certain amount of privilege because of his status as educator.

The 'he' is reflected as an individual who was accustomed to wear a mask, did the lie, even hypocrisy. He pretends to be a Marxist, even to his wife. He follows shouting the slogans, in the crowd, to support Communist regime in order to avoid himself being killed. He hides himself, as one who opposed the Party, in the crowd to eliminate the risks being labeled the counter-revolutionary, or the public enemy or the enemy of the state.

Reported by his wife, who knew him as a counterrevolutionary, the 'he' was suspicious of women, especially young, pretty, seemingly promising girls with whom could easily become besotted, he comments:

“Ah, in those revolutionary years even woman were revolutionized into lunatics and monsters” (19).

Once, when he was asked about life, literature, and morality by a lovely girl who dressed in an army uniform he answered those questions carefully so that there were no serious errors in what he had said if the girl wanted to report him later on.

The 'he' was an individual who couldn't affirm his existence, and, thus, he needed a refuge, a home where he could be away from people, where he could have privacy and not be observed. He needed a soundproof room where he could

say whatever he wanted to say, and a domain where he as an individual could voice his thoughts. In the case when he was without a woman, he would write about them, so that what he wrote contained a lot of sex.

After traveling from China and getting the citizenship of France, the central character really finds people or society around whom he could take off the mask, although it is difficult as he has been used to wear it. He of the present, narrated with the 'you', reflects a person who enjoy freedom, travels overseas. Although he gets a phobia as he fears of being spied, he, persuaded by Margarethe, writes this unmasked novel in which he writes freely what he wants to write. He describes his inner qualities, both the 'he' and the 'you', by saying: "You seek only to narrate your impressions and psychological state of that time, and to do this, you must carefully excise the insights that you possess at this instant and in this place, as well as put aside your present thoughts" (182). The memoir the 'you' reveals in this novel is the presentation of the other self he tries to make sense, although, it isn't easy. He confesses this as he says:

"His experiences have silted up in the creases of your memory. How can they be stripped off in layers, coherently arranged and scanned, so that a pair of detached eyes can observe what he had experienced? You are you and he is he. It is difficult for you to return to how it was in his mind in those times, he has already become so unfamiliar" (182).

The memoirs reveal his life in China that, he says, "no doubt, still exists, but which he will never see" (213).

Finally, the 'he' and the 'you' certainly reflect the same person, the narrator. When the central character makes use 'he' it is meant to create some distance, and to give a different perspective and allows him to create an artifice. It's an artifice of himself, a different perspective of looking at himself. But, when the second person, 'you', is used, it becomes a dialogue.

4. The Awareness of His Own Existence

Travelling from China overseas sets the central character in the different situations where he has a new hope to live freely. He becomes an exile in France, the State that gives him a chance to live as an individual who exist in the world. There he makes the traveling over the world. He enjoys his life and feel the happiness as a loner as though "a free flying bird". It is different when he was in China where he had been controlled by government and spied by others so that he ought to wear a mask. Living as an exile and brings him into the world without cares, which gives him a wide chance to live authentically, he says: "You are now in a vast expanse of emptiness and tranquillity. You came into the world naked and without cares" (409).

Being an exile in France, actually, gives the central character a wide chance to live freely, but it doesn't give him the courage yet to take off the mask he has used to wear. He tries to forget his experiences in China and doesn't want to look back at his self of the past. Thus, he doesn't live as an individual who exist in the world yet. It is because to really exist in the world the central character

needs to live authentically. This is what Kierkegaard said, mentioned in chapter two, that to really exist one must live authentically.

In order to live authentically, the central character has to be aware of himself. He can't be authentic if he doesn't aware upon his own self. Encourage by Margarethe, he then writes *One Man's Bible* as his effort to discover his self of the past and to be aware of himself. Through writing this novel, he once accounts his awareness upon himself. He is aware that he couldn't be able to escape from the fact, the experiences he had got in China, he talk to himself: "there is no need to take anything away with you, and even if you wanted to, you wouldn't be able to" (409). Thus, through his *one Man's Bible*, he describes himself as the self who, now, lives freely and authentically.

He frankly reveals his way of life or his life style: the way he treats his friends and enemies, his conduct when alone and in society, his attitude towards his country, his religious beliefs, his ethical standards, his social adjustment, and his personal happiness. According to Existentialism, what the central character needs through writing this novel is also to find the meanings of his experiences so that they are not the sequel events without any meanings. He wants to reveal the temporal events he has experienced. He writes them in order to give them the meanings so that he could do the better in his future. He says:

"Now that you have a new life, you want to use it as you want to, and you want what's left of your life to be lived more meaningfully. Most important of all, living is to bring happiness, and you must derive happiness from living for your self. What others think is of no relevance whatsoever" (302).

The central character, in his way to be aware of himself, feels his experiences as well as the nature of his minds. Being aware of his self is to be aware of his own existence. In a deep contemplation, he reveals his mind showing his awareness of his existence, he says: "disasters have not been entirely your lot, so you are grateful to live, and this gratitude is akin to thanking God, but who is your God?" (446). The awareness of his own existence as a self who exists in the world, also seen in his anxiety upon death. It becomes the confession of his finitude, that he would die, he says: "Your only fear is unknowable death" (409).

What makes the central character anxious and fear of death, according to what Kierkegaard said about temporality and eternity, is his desire on eternity. This desire drives him into the need to solve and to coup all events and experiences he has encountered before, both during in China mainland and after being the citizenship of the world. In his temporal existence, he desires eternity. His wish to coup all temporal events is also reflected in his way discovering his self through writing. He means to fuse the present and the past history as well as time and space within his language. In a difficult sentence, he says: "In the process of linguistic actualization, the present and past history, time and space, concepts and knowledge, all become fused and leave behind magical illusions created by language" (197).

In his awareness of himself, he enjoys the freedom not to be caught up in politics, and wonders how he came to be what he is. He believes in personal autonomy in creative writing, he says: "What you want is freedom, the freedom to write the things you want to write" (279). It is as if the writing of *One Man's*

Bible itself is an act of freedom. He reveals the fear of his past and shows how people losing their humanity because of political oppression and ideological differences. He judges himself as free flying birds, without "ism". As he is like a free flying bird, he judges himself as one who does not commit in revealing the truth:

"You know you are certainly not the embodiment of truth, and you write simply to indicate that a sort of life, worse than a quagmire, more real than an imaginary hell, more terrifying than Judgment Day, has, in fact, existed. Furthermore, it is very likely that when people have forgotten about it, it will make a comeback, and people who have never gone crazy will go crazy, and people who have never be oppressed will oppress or be oppressed. This is because madness has exited since the birth of humanity, and it is simply a question of when it will flare up again. Then are you trying to play the role of a teacher? Many have worn themselves out as teachers and preachers, but have people become any better?" (195-196).

In his reflection upon his relationship with Sylvie he responds in a very complex way. He criticized himself: "Like the Devil teaching Eve to seduce, you were the snake. But she didn't need you to teach her, she knew long ago how to seduce or be seduced" (389). He think and relates Sylvie's quality in seducing with his experience of this enjoyment in China, he talks to himself: "At the age when you had not yet tasted the forbidden fruit, she was already satiated by its bitter aftertaste" (389). The reflections upon his own sexual excitements, in both epochs: the past and the present, present his experiences those he wants to make sense himself.

The central character, as discussed before, has been suffered from the political oppression, as he couldn't affirm his existence. Even, when he has fled from China mainland, the traumatic terrors he had got in China still frightening him so that he fears to express his self authentically, and, thus, Margarethe says him that he gets a phobia. Encouraged by her, he writes this novel as his way to express his liberty, to enjoy the total freedom, to take off the mask he used to wear, and to fight against all forms of hypocrisy. He tries to find and describe his qualities so that he is truly conscious on his self, he says, "It is this consciousness of your self, this awareness of your own existence that is to be thanked, for it is through this that you were able to save yourself from your predicament and suffering" (446).

As he suffered to live under oppression and therefore he ought to wear a mask he decided to exile from China. He chooses to live alone, going abroad over the world freely, no homeland, and "without ism". For him, exile is a kind of appropriate mental state, which is a good thing since if he was in the centre of society, he'd be receiving input and pressure from too many different areas, and that's not the kind of environment that he needs to cultivate his own creativity and his own thoughts. Thus, in order to exist authentically, he needs to exit from 'the crowd' or 'the public'. This is why the central character says that the loneliness is the matter he enjoys. Furthermore, he is not afraid of loneliness because, he says, "it was through loneliness that you were not destroyed...It was the inner loneliness that protected you, but at times you longed to sink, sink, into that hole in a woman" (96). Thus, the woman is the important agent in his existence, as he

needs to ejaculate his lust and loneliness into the bodies of women. For him, there are only ever chance encounters that provide temporary relief from the loneliness.

Kierkegaard, presented in chapter two, said: "Existence refers to a quality of individual, namely, his conscious participation in an act. Only the conscious driver exists, and so, too, only a person who is engaged in conscious activity of will and choices can be truly said to exist." The central character, too, finds himself in an existential situation. He implies a certain kind of individual, an individual who strives, who considers alternatives, who chooses, who decides, and who above all, commits himself. His thoughts deal with his own personal situation with a view to coming to term with the problem of alternatives and choices. He makes a decisive choice oriented himself in an authentic existence. Since he is engaged in conscious activity of will and choices, he could be said as an individual who truly exists.

5. The Sphere of His Existence

The central character of *One Man's Bible* who lives authentically, and therefore he could be said truly exists, has his own way in life. According to what Kierkegaard explained about *Spheres of Existence* or *Stages on Life's Way*, he could be categorized as the aesthetic man. Although he is not simply sensual at this stage, the aesthetic stage, he is, for most part, governed by his sense. He behaves according to his impulses and emotions and resents anything that would limit his vast freedom of choices. For this reason he knows nothing of any universal moral standards. His chief motivation is a desire to get the widest

variety of pleasures of the sense. He has no principle of limitation except his own taste. Beside that, he also has no specific religious belief.

As discussed before, the motive of his writing is not to complain. He means this book for being his self-fulfillment just like what he has done with his lovers, he says, "You have nothing to complain about. To be able to enjoy life, ... You should articulate your experiences in writing, leave trace of your life, just like the semen you ejaculate" (138). For him, the need to express and narrate "is a form of joy in pouring out, has no connotations of morality, and contains nothing hypocritical" (428). The matter he tells about his relationships with woman are mostly erotic, and without any connotation of morality. Thus, the memoirs, the minds, or the ideas the central character reveals in this unmask novel reflect him as the aesthetic person.

Further more, he doesn't accept the limitation upon his life that moral responsibility imposes. He makes love with a biology student called Xu Ying, resists the advances of a middle-school student, and then after emigrating meets Sylvie, from France, who accompanies him on a trip to Australia. He meets a woman whose name he never learns when in Sweden attending a literary conference. In a hotel in Hong Kong he spends several days in a prolonged sexual encounter with Margarethe. He encounters sexual excitement wherever there is an attraction and doesn't accept the obligation of marriage. He resents the obligation of marriage that would limit his vast freedom, he says: "you were afraid of marriage, afraid of being controlled by a woman" (135).

Since he doesn't accept morality, he doesn't judge himself with morality or ethical standard, but with liberty and authenticity. The matter he wants is to live authentically and to get the freedom: freedom to think, freedom to write, and freedom to express. He reflects this in his saying:

"It is your good fortune to have won the freedom to express yourself, there are no taboos, and you can say whatever you want to say and write whatever you want to write. Maybe as she had suggested, you should write all this down for yourself as a record. You should look with transcendent eyes upon yourself, a man who is an animal with a consciousness, an animal stranded in a human forest" (138).

Thus, he doesn't consider the moral aspects in his activities: his thinking, his attitudes, writing and showing his experience to others. He knows nothing about universal standard or the values, which could be constantly and continuously believed.

Moreover, in chapter 57, he describes his mother's body he saw when he was child, "Your mother was the first woman you saw naked," he continues, "you stealthily looked at the breast that had fed you, and the black bushy place from which you had emerged" (428). He equates his experience of looking at his mother's body "with love, with sex, with sadness, with unsettling lust, and with language". For him, the need to express and narrate is a form of joy in pouring out, and it has no connotations of morality, and contains nothing hypocritical. He says this aesthetic mind of him with:

"That eye with its pretence of neutrality is driven by all sorts of desires, and what is manifested is tinged with aesthetic taste while claiming to look in difference upon the world. It is best that you acknowledge that your writing strives for reality but that it is separated from reality by a

layer language. It is by cloaking naked reality with a gauze curtain, ordering language and weaving into it feelings and aesthetics that you are able to derive pleasure from looking back at it, and are interested in continuing to write” (197).

As he behaves according to his impulses and emotions, he doesn't consider the ethical values that have existed among human being. Even, he knows nothing about morality. He describes himself as what he says himself: “you're not an “upright gentleman,” and don't have to put on an act of being virtuous. What you want to do is to spray your lust all over the world, turn it awash!” (422). It seems that the standard by which he judges people is not morality, but the ultimate criterion is whether or not it's realistic, whether or not it's authentic.

Discussed in sub-chapter about the central character's views of religion and morality, he chooses to not believe in Buddha, or God. He, in his spiritual journey, through his *One Man's Bible*, rejects any allegiance of which state or religion seeks to impose. He says: “You are your own God and follower, you do not sacrifice your self for others” (198). What he wants to achieve is getting freedom. Hence, he doesn't want to be controlled by others, even God. He talks to himself:

“Instead of saying Buddha is in your heart, it would be better to say that freedom is in your heart. Freedom castigates others. To take into account the approval or appreciation of others, and, worse still, to pander to the masses, is to live according to the dictates of others. Thus it is they who are happy, but not you yourself, and that would be the end of this freedom of yours” (302-303).

He places God as the creation, “Like the concept of numbers, and the organization of music,” he argues, “God is an abstractions” (438). He believes that

they all are intangible in their natural form as well as his self that, too, is an existence born of non-existence. He doesn't believe, or at least doesn't think about the days after this world. Heaven and Hell doesn't exist in his mind. He believes heaven is woman. In one weary, heartfelt passage, he concludes:

"Heaven is a woman's womb, whether it is the womb of one's mother or a prostitute. You would prefer to sink into that dark chaos rather than have to pretend being a virtuous man, a new person, or the follower of some religion" (137).

He is doubtful whether the Heaven really exist, yet, sometime he still hopes that it exists, as his saying: "My father was a weak man. May his soul be at peace in Heaven. That is, if there was a Heaven" (281).

The central character, in the awareness of his own existence, describes himself as "are not", as he says: "You are not a dragon, not an insect, not this, not that, so, "are not" is thus you, but rather than negation, "are not" is a sort of reality, a trace, a cost, or a result" (198). But the awareness of being 'are not', brings himself into the terrible contexts. He commits many questions about life as well as his own self. From all of his meditations, he comes to the idea of "nothingness". He doesn't reflect an individual who has a comprehensive understanding about his self and the universe:

"Is only through expressing yourself that you exist, then is that the reason for your existence? Does this then mean that you are a book-writing machine, driven by vanity to squander away your life? Perhaps she is right, just sink into carnal lust so that you can savor the pain. Since it is impossible to extricate yourself from it, simply sink into it" (140).

Being 'are not' brings him into "nothingness". This reflects in his sayings through out the novel that drive him into an aimless life. Once, he does not detest

the world and its ordinary ways, because he believes that it will always be fashionable: "You achieve nothing and no longer concern yourself with things in life and in after life. As your life was pluck back from death, why should you be concerned?" (426). There are many questions which out of his quality to answer, because he is a finite being. Therefore, according to what Kierkegaard said in his ideas about 'human level', presented in chapter two, in order to be really aware of himself, the central character must decide to believe in the Infinite, God. For Kierkegaard, the relationship of man to God raises as many questions as it answer.

As discussed before, what makes the central character anxious and fear of death is his desire on eternity. According to Kierkegaard, man is not simply a temporal being, but also a being who desires the eternity. Yet, the aesthetic life only reveals the temporal dimension of man. The fact that the central character has a desire of the eternity while he himself lives in the space of time makes him anxious. He is anxious because the thing he deeply desires couldn't be fulfilled in this world. His awareness and his anxiety as the synthetic between the temporal and the eternal make him suffered. Therefore, he tries to look for what he could get easily, and it is the fulfillment upon his spontaneity desires.

Living in the aesthetic stage, actually, doesn't give him the choices. When he lives simply following his desire, he doesn't choose. Differently, when a good and an evil category become his consideration, he begins to choose. Of course, the central character as an aesthetic person is not the evil, but the neutrality. He confesses this in his reflection saying: "That eye with its pretence of neutrality is driven by all sorts of desires, and what is manifested is tinged with

aesthetic taste while claiming to look in difference upon the world” (197). The central character develops his self like a tree, directly becomes what the fate forms his self, he says: “You simply live in this instant, like a leaf on the brink of falling from a tree” (426). This way of looking at his self drives him to live by necessity, not by freedom.

CHAPTER IV

CONCLUSION