

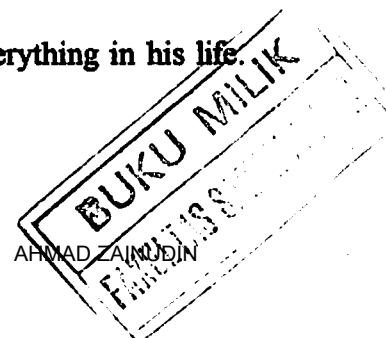
CHAPTER IV

CONCLUSION

From the discussion on *One Man's Bible's* Gao Xingjian, especially on the central character, we may come to the conclusion that this novel is an act of freedom the central character does as well as the process of discovering his self of the past and the process to be aware of his existence in this world. Within this unmask writing, the central character releases the memories of the traumatic experiences he got in China. While he revealing the story of himself encountered the dangerous life, he is also enjoying the total freedom writing whatever he wants to write. For most, we find his self as an individual who has desire for freedom.

His desire of freedom is also reflected in his way telling and constructing his *One Man's Bible*. He constructs this novel in an unordinary way. The plot is seemed rambling and the setting is running between the past and the present. He doesn't develop it in the chronological events as he writes them, in both epochs, as they come to his mind. The settings are spread wide from China to the international circuits. Writing, for him, is a form of joy in pouring out, and it has no connotations of morality, and contains nothing hypocritical. Thus, the way *One Man's Bible* is constructed and plotted expresses its themes.

In the case of his way to describe his self, he uses two pronouns, he and you. The *he* reflects his self when he was in China, while the *you* reflects his self as an exile. Presented in the discussion about the setting, when he lived in China, he couldn't live freely because the government controlled everything in his life.



More than two decades since the Maoists have occupied of the Chinese mainland, the intellectual class have been purged with the utmost cruelty. The central character was sent to a re-education camp and he ought to hide his self to avoid being labeled as the public enemy. 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. It reflects an individual who criticized himself. Beside that, the pronoun *you* shows the state of his self when he is become an exile. It shows the self who lives in societies without cares. Actually, being a refuge in France and traveling the world escapes himself from the horror in China. Yet, the terrors he got had instilled in his heart so that he still fears to take off the mask. It is Margarethe who has the important role in his decision to write this novel. Margarethe is the woman he meets in Hong Kong, and who stirs him up remembering the past and encourages him to write whatever he wants to write, without a mask. She encourages him to exist authentically includes in writing. She lets him doing everything upon her to develop his self, the self who is aware of himself and who lives authentically.

From the discussion on the sphere of his existence, we find that he lives as an aesthetic person. The central character quality reflects an individual who struggles for his basic rights to exist. After hiding himself with hypocrisy in China and no longer in refuge he lets himself enjoying life authentically. He pours his thoughts, his state of minds as well as his experiences in a frank language. His

narration as well as his attitudes are the needs to express his liberty, and without isms. Hence, this novel is constructed in unordinary way.

The central character's choice to exist "without isms" drives himself into nothingness and, he says, being "are not". He is aware of himself in those terms. The central character, viewed from what Kierkegaard said in his conception of "The Spheres of Existence", is categorized as an aesthetic person. He knows nothing about morality and has no specific religious belief. He behaves according to his impulses and emotions. 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. What he wants to achieve is a freedom to exist as an individual authentically so that he resents anything that would limit his vast freedom of choices.

The central character as the creation of God is finitude. He is aware of that and, therefore, he says that he fears of death and couldn't replace God. While he finds his self as "a free flying bird", or without ism, he also doesn't find his self as an individual who knows everything about his own self and his life. Naturally, according to Kierkegaard, he needs to belief in God in order to solve and answer his problems in his existence.

Finally, through this amazing work of Gao Xingjian, the writer of this thesis expects that people would realize that all creations of God, including man, are finitude. We need to believe in God so that we are not anxious or afraid of the thing we could not be able to understand, because we are the finite. Showing in the novel how China Communist regime treats people: they oppress, terrorize, even kill people because of different minds, which have created suffering.

BIBLIOGRAPHY