

## SYNOPSIS

In China, more than two decades since the Maoists had occupied the Chinese mainland, the intellectual class had been purged with the utmost cruelty. The China's Cultural Revolution during 1960's until 1970's became the catastrophe era in which the central character of the novel *One Man's Bible* was sent to a re-education camp because of his learning. Every expansion of 'literary rectification' was signaled another power of struggle. Writers and artists had been the victims of their bloody persecutions. The central character as a Chinese writer burned a suitcase which was full of his manuscripts, including novel, plays and articles.

Success in travelling from China overseas, and, then, having a meet with Margarethe, the central character lets himself remembering the dark period of his life in China that he has actually tried very hard to forget. He begins to describe his selves through an unmask writing he calls it *One Man's Bible*. Thus, this unmask writing becomes the act of freedom. The role of Margarethe upon the development of the central character's quality concerns with his decision to take off the mask. He writes this novel because of her. Before having a meet with this woman, he fears to express and write his thoughts frankly because of getting a phobia, scared that China government would kill him.

This novel is not simply one work of writing but it is a process as well. A process here means the changing the narrator goes through. The narrator of this writing is a Chinese artist, an author, and a critic who had suffered in his homeland, China, as he lived under the terrors and the political oppressions. He

couldn't enjoy the freedom as well as living as an individual who exists in the world, because the China government, under Mao Zedong with his Socialism and Communism, controlled everything in his life. It was very dangerous to express, to write, and to show the thoughts that opposed Socialism and Communism so that he ought to wear a mask in order to preserve his life.

The construction of this *One Man's Bible* reflects the central character's desire of freedom since he develops it in an extraordinary way. In the discussion about the construction of this novel, I use several conceptions about the intrinsic elements of the novel. I try to show the readers an extraordinary style of novel writing. This novel isn't developed in the chronological events because he prefers to use pronouns, the *he* and the *you*, in emerging the story. The central character develops it according to his ways. It is as if the writing of the novel itself is an act of freedom.

In the case that the central character uses two pronouns, *he* and *you*, it is intended to explore the different selves of one person. The *he* reflects the central character self of the past in China, whereas the *you* reflects his self as an exile. When the central character makes use of '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. When the second person, 'you', is used, it becomes a dialogue.

In order to see his quality, I also use Kierkegaard's Existentialism especially about the sphere of existence that stated man's situation into three levels: aesthetic, ethic, and religious. This Thesis gives the understandings upon

the central character as an aesthetic person who lives according to his impulse. What he wants is just a freedom, or the total freedom, and, thus, he rejects to believe in God. While he wants to enjoy freedom by living according to his impulse, he actually doesn't live freely. This is because he just follows his impulse and doesn't commit with choices. The choices here means *good* and *evil*. Finally, this Thesis comes to an understanding that the central character drives him self into the anxiety by living aesthetically, and, therefore, he need to believe in God.