

***Alai's Chen Ai Luo Ding***

***(Dust in the Air Has All Fallen)***

**--A Cultural Interpretation**

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## Table of Contents

<b>Introduction</b>	<b>page 3</b>
<b>I</b> Alai and his novel <i>Chen Ai Luo Ding</i>	
<b>II.</b> Summary of <i>Chen Ai Luo Ding</i>	
<b>III.</b> Importance of <i>Chen Ai Luo Ding</i>	
<b>Body</b>	
<b>I History</b>	<b>page 5</b>
<b>II. Religion</b>	<b>page 14</b>
<b>III. Cultural consciousness</b>	<b>page 16</b>
<b>Conclusion</b>	<b>page 19</b>
<b>Work cited and consulted</b>	<b>page 20</b>
<b>Bibliography</b>	<b>page 23</b>

When Alai's first novel *Chen Ai Luo Ding* (Beijing, People's Literature Press, 1998) appeared, it became very famous in China. The readers were attracted by this novel on account of its poetic languages, its epic narration as well as its symbolic images. Alai surfaced. With his artistic achievement and national characteristics, his first long novel, also his maiden works *Chen Ai Luo Ding* won the fifth Mao Dun Literature Prize in 2000 (1), which also displayed Alai's rich characteristic of nationality. This was not only Alai's fortune, but also was a fortune of literature and history. Alai's works and its narration played an important role in western nationality literature, Sichuan literature and Chinese literature as well.

From allegorical trait--historical, ethical and realistic view, we can see that the construction of this novel can be seen as a construction of Chinese wisdom allegory. This novel not only illustrates Alai's life experiences but also shows collectivity unconsciousness of Zang people. (2) Author Alai created three symbolical characters, i.e. Tusi, Shujiguan, and Shazi.(3) and made Shazi as a core in this novel to disclose a mythical and complicated Tusi-system world, meanwhile, to repeatedly ask a philosophical problem between intelligence and stupidity, pondering over Chinese wisdom and oriental wisdom.

Now I give a summary of this novel.

Maiqi Tusi (4) was totally drunk and then he and his Han wife (5) gave birth to a boy, named Shazi, a fool. But Shazi had his own fortune because his elder brother and his father loved him very much. When he grew up, he did a lot of successful things, which brought Maiqi family fortune, broadening their domain. On the other hand, his normal elder brother failed the war in the south. Consequently, they began to secretly fight each other. At the same time, their father worried who would inherit his position after he died. There were no any

proofs to witness that the second son was a fool and there were also no any proofs to witness that the elder son was a smart man. However, old Maiqi was so weak and finally decided to give his position to his elder son who was considered as a clever and normal man. Unluckily, the elder son was killed by his enemies because he would be the future Maiqi Tusi. After the elder son died, old Maiqi Tusi recovered from his weakness but he was too old to manage the whole family and eventually gave his position to Shazi. Shazi clearly knew that the Tusi system would vanish but he did not reject the lure of owning the power. Shazi took the position and witnessed the last era of Tusi system and saw how Tusi system disappeared. Shazi ended with being killed by his enemies. Shazi died; Tusi system vanished; everything was over and dust fell down on the ground.

It is obvious that *Chen Ai Luo Ding* is quite of importance in Chinese literature. This novel won the fifth Mao Dun Literature Prize and the committee criticized:

“《尘埃落定》借麦其土司家‘傻瓜’儿子的独特视角，兼用写实与象征表意的手法，轻巧而富有魅力地写出了藏族的一支——康巴人在土司制度下延续了多代的土司与受他统治的人民以及土司与国民党军阀间错综复杂的矛盾与争斗。并从对各类人物命运的关注中，显现了土司制度走向衰亡的必然性，肯定了人的尊严。……” (6)

[“*Chen Ai Luo Ding* has profound cultural background and according to its theme, Shazi is a unique character. With definitive and symbolic writing styles, Alai described one group of Zang people--Tusi people at that time when Tusi system remained in the hands of Kangba people (7); besides in this novel it was clear to see the sophisticated conflicts and fierce fighting of Kuomintang

warlord (8) and the people who were governed. This novel also concentrates on the fate of characters, shows that Tusi system must go to banishment and also affirms people's dignity".] (My own translation)

## I History

To disclose history is one of the main purposes in this novel. Chinese history has a long process during which there must be cultural consciousness that penetrates psychology into each nation and it might influence people from generation to generation. In *Chen Ai Luo Ding*, Alai affirmed active factors of cultural and historical consciousness of Zang people; on the other hand, he also penetrated negative factors of it.

Concerning social problems, Alai objectively described Tusi system which was under transition. From historical view, he also analyzed the mood of ethical culture; from spatial and chorological view, he focused on ethical characteristics and disclosed how nation lived. Based on this, we can say that Alai used his cultural knowledge to rethink history and meanwhile he created profitable literature environment. As Alai said,

“《尘埃落定》是藏族土司制度走向溃败毁灭的独特而又凄婉美丽的挽歌。” (9)

[“*Chen Ai Luo Ding* is a special, sorrowful and sweet coronach of Zang Tusi system which is bound to be dead.”] (My own translation)

In *Chen Ai Luo Ding*, there are descriptions of how Zang Tusi system was dying out, and it also illustrates the conflicts between intelligence and stupidity, love and hatred, development and disappearance. In this novel, Alai used

“typical theme, typical angle, and typical method” to elaborate how Shazi tried his best to purchase common meaning of life and how he purchased allegorical effects. Shazi was a historical witness and also an attendant to see how Tusi system was withering. So Shazi, the second son, under Alai's nib, was an incarnation of history. Factually, Alai believed that banishment of Tusi system was a must, a tragedy, but it was not necessary to describe directly, so he used Shazi vividly to disclose the deemed tragedy. As some critics said, about this history, Alai was only in reminiscence.

For Alai, he never on purpose tried to search for nationality but he just only described historical events, which enabled readers to enjoy Chinese modern history when there was Situ area in Maerkang. (10) When reading the text, it was not difficult to find that on narrative perspective, Alai used Shazi to finish a poetic and allegorical story. Shazi supervised the whole process of how Tusi system began and how it vanished, which disclosed spiritual fruit of Zang people. If we made more detailed research, we can see that Shazi is an embodiment of the author. The author chose this typical narrative angle to elevate complication, flexion and integrity of plots in this novel.

History always runs and cycles in its own orbit and human beings never escape from their own melancholy. With insular and aesthetic mood, Alai eventually re-found the rising-and-declining history of far-away Tusi times. There, people were dust; life was dust; power and money were dust; history was dust; and all was blown as times fled.

*Chen Ai Luo Ding* also describes a non-main historical system, describing non-main cultures and ethical habits and it gives people aesthetic feeling. Apart from this, it also gives people hopelessness and painful struggle by the virtue of the changing of history and invasion of other cultures. All these give

novel power that can illustrate history and nationality.

In this novel there are descriptions about economics, politics, cultures, histories and cultural personalities. Alai compared two cultures but he did not use one culture as a main body and the other as an object but he combined Zang and Han culture together. As mentioned, Alai was deeply influenced by Zang culture but he was also influenced by Han culture and he. “注定就要在两种语言之间流浪”。 [11] [“deems to be tramping between two cultures.”] (My own translation) Two languages are two cultures. Alai was tramping between Han and Zang cultures and we can understand that *Chen Ai Luo Ding* was quite related to these two cultures, to be specific, i.e. how Han culture entered Zang culture and how this entry made original Zang culture change.

History is history of human beings and cultures. In history, society is changing with the changing of culture. *Chen Ai Luo Ding* shows a clan history of one nationality under one system. I will analyze this particular history which brings people fluctuation in their heart and their personality. Cultural flux means national and cultural changes based on inner development of national society and contact among different nationalities. Social flux means different changes in society and to be specific, it is the changes of structure of social system and function. (12) As there are no absolutely still things, cultural anthropologists believe that cultural fluxes happen in all cultures.

In *Chen Ai Luo Ding*, we can feel deep Zang nationality. Amorous feelings and colorful Zang national culture also let us temporarily deviate from Han culture and go to Zang-culture world. Alai's *Chen Ai Luo Ding* and Jia Pingwa's *Gao Lao Zhuang* are autoethnographies and the characteristics of them are to reshow and rethink vulgar national cultures and histories.

History is important and indispensable in literature. Then I will try to analyze the detailed history in *Chen Ai Luo Ding*, i. e., Tusi system mentioned in this novel and because of this novel we can see this typical and particular period in Chinese history. I think this is very interesting to learn this history because we could find another different culture, which is vital, since there are fifty-six nationalities in China and Zang culture and history is quite unique in China. It is far away from inland of China and I believe Zang culture attracts lots of critics and researchers.

After we finished reading Alai's *Chen Ai Luo Ding*, the first impression of it was that it is about a nation, a cultural tradition and a profound allegory. Maerkang is in the northwestern Kangba district in Sichuan province in Qinghai-Tibet Plateau. In Zang language it means Situ, that is, the domain was governed by four Tusi.(13). The Tusi system in this area was a mutual product of both Tibetan Buddhism's power from holy city, Lhasa and imperial authority of eastern empire. Particular location, mythical national culture and profound religious beliefs covered Tusi world with magical colors. In the fluctuation of history, Tusi system and tradition of brutal feudal serfdom which lasted thousands of years inevitably went to collapse and disintegration. "I", Shazi, a hybrid of Han and Zang people became a witness and meanwhile was a sacrifice. In the beginning of this novel, there are some sentences: "I" get up in early morning, and it is sunny day after snowing and birds are singing. "I" in this morning start to ponder over a problem: who am I? And where am I? These two questions are main clues to combine plots of the whole novel.

Tusi kingdom was a miniature and Alai said, human nature and emotion of human beings are mixed. *Chen Ai Luo Ding* is a shadow of life state of Tusi kingdom. As a matter of fact, it is also a survey of common human nature.

Through this novel, we can find that it was a long time from beginning to ending of Tusi system and it was not only because of its own inner factors but also because of catalysis of outside power. Specifically, outside power can be divided into four stages, bringing opium, trading, infection of syphilis, "Red Han people" coming. During these four stages, Zang people contacted Han people and this was also the prime time that Han culture entered Zang culture. As mentioned before, cultural flux is closely related to structure and function of social system. So Tusi culture is also closely linked to Tusi system. The foundation of Tusi authority is related to authority of Han people. There is proverb saying, "The king of Han nation is under the sun in the morning while Dalailama is under the sun in the afternoon" but "we are in the easternmost part under the sun at noon". This location is decisive. It decides that we have more relationship with Han Empire in the east and we are not governed by our religious leader, Dalailama. Geography decides our policy.... "土司的称号是中原王朝赐给的", "土司印信也是其先祖从北京讨来的", "从小到大, 我始终弄不懂汉人地方为什么会是我们十分需要的丝绸、茶叶和盐的来源, 更是我们这些土司家族权利的来源。"(14)

["The name of Tusi is given by Zhongyuan Dynasty", "Tusi official seal is passed from Beijing", "from child to adult, I do not understand that Han district is the place from which we can import our salt, tea and silk and we can get our Tusi authority"] (My own translation)

This Tusi system was closely linked to Han authority and hence the changing of Han social system must lead to changing of Tusi system. Terrain of Tusi was pushed by Han culture and became an edge of Han culture. Han people gradually took Tusi authority as their own and finally occupied it. In another

view, we can see this is a success from one culture to another culture. Alai used Shazi's eyes to witness the vigorous history --how Tusi system went to perdition. Besides, Alai's historical emotion and cultural aesthetics views were manifested through Shazi. In order to represent his experience on historical feelings and cultural aesthetics, Alai created an image of a fool, Shazi but meanwhile Shazi was also viewed as a predictor. Predictors had an all-round view, which combined Alai's thoughts and Shazi's thoughts together.

In Chinese history, Tusi system was officially founded in 1283. Till its banishment Tusi system had been more than 700 year history which had been proved by historians. Tusi was a kind of official position and later with the development of society, it gradually became a particular Tusi system. In *Autonomous Prefecture survey of A Ba Zhang Nation* there is a definition, Tusi system is one of the political regulations for ethnic minorities in feudal dynasties. We can say because the main purpose of feudal dynasty is to "uses one barbarian to control the other" (15) it fully uses the relationship between their dispelling, their fighting for property and land in order to achieve dominant goal.

In history, the fighting between Tusi and nations affected social harmony and destroyed national unity. As a result, the conflicts between the place and the center was becoming heavier and heavier. Additionally, Tusi system preserved its own mode of production passed from feudalism and serfdom. Tusi conquered freedom of farmers. In Tusi's world, Dalailama was a symbol of upper-class position while Chaba, Keba (16) were sacrifices of under-class. Tusi governors occupied what they can conquer, including land, forests, livestock, produced goods, production tools, producer itself.

Objectively, Alai's novel manifested Tusi system in Aba, in the northwest of

Sichuan province, which in historical view vanished after liberation. According to the realities of Aba area, the transition from banishment to a regional autonomy, 1950 to 1952 was preparing time.

From geographical view, Alai is lonely but optimistic in the place interwoven with southeast of Qinghai-Tibet Plateau and northwest of Sichuan Basin. From regional culture, Alai is a hybrid of Han and Zang nations and he owns characteristics of both. From social view, Alai's emotion and thoughts simultaneously are folded and collided, mixed with cultural consciousness of society, politics, history, nation, religion, psychology, custom, and system from both Han and Zang nations. We should know that communication between these two nations has been more than 1000 years but during this long time there is no author like Alai. In the novel, Alai wrote,

麦其土司说：“你不想麦其家更强大吗？”傻子说：“对一个土司来说，这已经够了。土司就是土司，土司又能成为国王。”“我当了一辈子傻子，现在，我知道自己不是傻子，也不是聪明人，不过是在土司制度将要完结的时候到这片奇异的土地上来走了一遭。”(17)

[Maiqi Tusi says, “don't you want Maiqi family to become more powerful?” Shazi says, “for Tusi, this is enough. Tusi is Tusi and Tusi also can become a king.” “I am a fool for almost my life, and now I know I am not a fool, but not intelligence, either. But it is the time that Tusi system will finish end and leave this odd land.”] (My own translation)

Alai has clear judgment. In his works, what he tried to show was a historical transition. Tusi was under a transition that must banish. There were some reasons to illustrate how it ended. First, Tusi had brutal management; secondly, in such system, people lost their living mood and spirit; thirdly, in this system, there were disordered mode of production and unlimited dreams to gain

authority. According to Alai, the alive is history and the dead is rotten system.

*Chen Ai Luo Ding* is a long novel which is affected by Latin and American literature and modern literature. Epic shadows can be found in this novel, like *Iliad*, *Odyssey*, *Epic of King Gesar* and *War and Peace*. In these four novels, it is obvious that each is about a history of that time. Without exception, *Chen Ai Luo Ding* is about the history of Zang nation where there was Tusi system. *Iliad* told us the war and life in the transitional period when Greek clan society changed into slavery society. *War and Peace* re-appeared Russian war and Russian people's thirst to gain peace. While Alai's *Chen Ai Luo Ding* was about the refulgence and lost of Tusi system, social change, and also about the Zang nation and the whole Chinese nation which changed from pre-modern time to modern time. Alai said,

“小说是有超越性的。它应该使人想到更多、更深远的东西。我写土司制度的消亡，实际是要写社会文化的转型，和转型造成的心理震荡。”(18)

[“Novels have transcendentality and they should enable people to think profoundly. I write banishment of Tusi system and in fact what I really write is the changing of social culture and psychological concussion influenced by the transition”] (My own translation)

Three patrimonial positions were in Tusi system: Tusi, Xingxing, and Shujiguan. (19) Tusi in Maerkang took use of authority, religion and people who were responsible for executing to remain a wordless history in the timeless world..

“我很寂寞，土司、大少爷、土司太太。他们只要没有仗打，没有节日，没有惩罚下人的机会，也都是寂寞的。”(20) ( P67、P351、P347 )

["I am lonely. Tusi, Tusi's wife and son are also lonely, when they have no fighting, no festivals, no chances to punish under-class servants."]

(My own translation) In the faction of Tusi family, "I" have found that a new era will come but "I" will not belong to it and Tusi system will be in the past and this wordless land will be punctuated with full stop. But "I" "只看到土司消失，而没有看到未来" (21) ( P67、 P351、 P347 ) ["only see the disappearance of Tusi but I never see the future."] (My own translation)

It was a very strict society in Tusi world. It was like the stockaded village that the highest was Tusi and his family, and then came Douren who was responsible for common people and then came Keba who sent letters and finally were slaves. Besides, there was one kind of people who were flexible. They can be monks, wizards, or people doing handcrafts. People's class, position, dignity, money and even life were decided by authority of Tusi. So every time Shazi went out, "每一次回头，都有壮实的男人脱帽致礼，都有漂亮的姑娘做出灿烂的表情。啊，当一个土司，一块小小土地上的王者是多么好啊"(22)(P.22) ["when he returns his head, all strong men will bow to him by taking off their hats and all the pretty girls will have sweet expression to him. Oh, Tusi or king in a small place is quite good."] (My own translation)

Accordingly, power was a holy thing in Tusi world and it was also people's basis valuation. Maiqi Tusi defended Wangbo Tusi with the help of Han people because the latter invaded its own power; Tusi's wife beat Suolangzelang,(23)because he trespassed Tusi's son, "my" authority; elder brother did not like his younger brother, Shazi any more because Shazi was a bomb for him to obtain authority from his father; father asked his son to go to the north because he was afraid his son would affect him to own Tusi power; Tusi's wife would kill her husband's lover because she was afraid to lose her power; mother-in-law alienated his daughter's husband because she was

afraid he would get her own Tusi authority; all was measured by authority. In order to gain power, people in Tusi world chose any kind of means. From Maiqi Tusi to monk, we can see that they were purchasing their power. Maiqi Tusi planted opium and took precautions against his sons; Tusi's wife used her power and favor from her sons' achievement to consolidate her position....

There is a description. When Zuoma faced those hungry Zang people who begged, she shouted out, “不要叫我们好心的主子为难了，回去找你们的主子吧，回去找自己的主子，上天不是给我们安排下了各自的主子吗?(24)(P.234) [“don't embarrass our kind master and come back to find yours, come back. Does the God give our own master?”](My own translation) The reason why she shouted out was that she had tasted the flavor of power. “她喜欢这种味道，不然，她不会累得汗如雨下也不肯把施舍的勺子放下。这样美妙的感觉，留在官寨里当厨娘，永远也体会不到。只有跟了我，她才可能对一大群眼巴巴盯着她双手的饥民，十分气派地挥动勺子”(25) [“she loves this taste, otherwise she is willing to put away her scoop if she is very tired while doing housework. This wonderful feeling can only be found here because she follows me and is my servant so she can shout to the hungry people and she can lordly wave her scoop to them.”] (My own translation ) Due to this, when Shazi called her, “她嘻嘻一笑，撩起长裙盖住自己的脸。..... (26)(P.45)。 [“she giggles and lifts up her long skirt to cover her face...” ] (My own translation) Under authority, “人变成了只有物欲而没有精神追求，只有现在而没有未来，只有顺从而没有批判的‘单人’,(27)(P65-66)。 [“people become material-conscious only, no spiritual pursuit, no future and only obey but no ability to criticize.”] (My own translation)

*Chen Ai Luo Ding* gives us a vivid picture of Tusi world and makes readers understand an almost forgotten history. Things eventually happened in the land that had hundreds of history—banishing of Tusi system. As described in the book, all the things were rotten and meanwhile new things would grow up. Human beings were dust; human life was dust; history was dust.

*Chen Ai Luo Ding* is a historical allegory.

I have mentioned historical background in this novel in the first part and now I will turn to discuss its religion in this novel.

## II. Religion

Religion, one part of Zang society, includes ancient consciousness and national culture. Meanwhile, it is also one of the most important themes in creating national literature. Alai, as an “aboriginal” author, focused on this and tried to analyze cultural mood. Reading works from ethnic minority authors, there is a common thing—religious consciousness. Alai said that he did not like “充满神佛崇拜而淹没了人类感性与良知的书面作品，因为这些作品不能给作者以任何感动。”(28)

[“works which are full of admiration to Buddha but poor at human’s sensibility and hence conscience cannot give readers any touched emotions.”]

(My own translation)

In *Chen Ai Luo Ding*, religion affected people’s life under Tusi system but it was not contradictory to author’s subjective orientation. In current situation, culture cannot be viewed as a necessity which supplies market requirement so religion naturally becomes the main theme of Zang history, life and people.

Human nature has solid personality while religion is super-natural spirit. In this novel we can feel religious environment, for example, as mentioned in the book, English missionary Charles came to this salvageable land by riding mule from far-away England, and he brought God's gospel but unluckily the gospel cannot attract people except Tusi's second wife and servant Zuoma and he was in vain and went away; there was competition between monks in Maiqi Tusi village and they discussed religious theories and did religious things such as offering a sacrifice to wind, to rain, to hail, which brought disaster to Wangbo Tusi. All were filled with colorful religions.

There is one thing to clue the whole novel, i.e. dust. If according to Tibetan Buddhism's explanation, dust has mutual attraction, and finally constitutes materialistic entity. If dust falling down means the end of life and dominant system, the descriptions below mean to return life's nature and predict a birth of soul:

土司傻儿子最后望去的他“出生和长大的地方，阳光辉映，只有自身投下的阴影在低处，正午，处处可以遇到的陡然而起的小小旋风，裹挟着尘埃和枯枝败叶在晴空下舞蹈”(29)

["Tusi's foolish son at last stares at the shining place where he was born and he grew up and only his own shadow is in low spot. At noon, soft wind blows here and there while dust and withered leaves are dancing in the blue sky."]  
(My own translation)

I believe that without religion literary works of Zang nationality is pale. Alai successfully borrowed myth of religion to attract readers.

### III. Cultural consciousness

Finally, I will discuss cultural consciousness in this novel from two perspectives. One is sexual consciousness and the other is class consciousness.

Sexual consciousness here means pursuit and deviation of love and hatred. *Chen Ai Luo Ding* furthers to show cultural mood. Shazi, the second son living in Tusi period must have settled Tusi culture. He witnessed and experienced disintegration of Tusi society and he also witnessed how mono-Tusi culture changed into multi-culture.

Factually, returning to history and reality is the only way for each Zang author to achieve achievement. Nationality of literature and cosmopolitan are interlinked in human nature. Only when much attention is paid to "person" can nationality be elaborated in front of people and history. The purpose of creating this novel is to paint a colorful picture and sexual consciousness in this novel. Sexual desire, sexual bewilderment and sexual lost are a theme each man must meet. Attrition and conflicts between two genders constitutes the sky of men.

Shazi, the second son is the hero in this novel and he is the product of drunken Tusi and a Han woman. He thought the whole world was made from three "Ha", sound from fairyhood in remote forests. The first "Ha" came void and then came water, fire and dust and finally was wind which enabled the whole world work and all these were Shazi's original view towards world but as he grew up his sexual desire and sexual impulse began to sprout.

Zuoma, a vigorous and healthy, and also beautiful maidservant took care of the second son when he was in his childhood. Her beautiful body and mature

beauty let Shazi have masculinity and authority when he at the first time intercommunicated with femininity, which unlocked his door, and then he began to purchase his own authority and sex. Another maidservant Tana, a slim and common girl, was the daughter of coachman. After Zuoma got married with silversmith, Tana happily became Shazi's servant. Her naïve and boldness, her obedience and wildness, her simplicity and experience activated Shazi's conceit and fervor and also made him crazily show his masculinity. But their unity was not the product of love but was only because of sexual impulse. Till he met Ronggong Tusi's daughter, also named Tana, he understood what women were and what real love was. Beautiful Tana, as effective pills, cursed Shazi and he became smart and clever. Besides, these pills also developed his consciousness and then he can take full use of it and he easily let common people of Luxueba Tusi willing to become his own common people.

These three women made Maiqi Tusi become the richest, the most important Tusi in history. It was the three women that moistened his consciousness and then he can easily have his political power, all of which pushed him to be the king in this land. However, the three women left him, Zuoma getting married to silversmith, maidservant Tana becoming a gift to others by Tusi and his wife, beautiful Tana having sexual relationship with other Tusi and only when she needed him came she back, only leaving him betrayal and contempt. At last, he tasted love and hatred.

We can clearly see that sexual consciousness is everywhere while reading this novel, which is vividly described and this also illustrates the development of Shazi's sexual growth, from curiosity to adult.

Except sexual consciousness, class consciousness is everywhere in this novel. Concerning this I have mentioned in the first part, in Tusi system, people must strictly be divided into different classes and it is deadly if one surpasses his

own class line.

The world in *Chen Ai Luo Ding* is a closed magical world but it has much relationship with others. Flux of times affects life manner and living mood. In that old land, Tusi were proud of them and lived in an unchangeable life. But one day in order to solve the conflicts of Wangbo Tusi, proud Maiqi Tusi stood at the side of Han people and brought back new weapons. Thus the sound of guns waved peaceful life in that old land; money, war, starvation and killing swept that land and hence the life of Tusi was never harmonious and peaceful. They day by day, year after year, fought for getting more money, more power and more land but totally ignoring the changes of outside. Development of history cannot bear Tusi to have this empire life and then their deadline was approaching. Banishment of Tusi was a necessity of history. Under this circumstance, it was in vain even they were still struggling for keeping old Tusi system. A powerful Tusi time has passed and what we can find in historical dictionary is folks, etc. Alai in *Chen Ai Luo Ding* used a romantic way to describe Tusi and reappeared that particular and typical period and system.

In this novel, time is not only understood as past, now and future but should be understood as limitation of power, cultural faith, a mood, also a wisdom—there must be new things growing up in a place where old, rotten things died. In *Chen Ai Luo Ding* Alai did not exaggeratedly write different life of other nationalities but tried to simplify it. He tried to experience Tibetan nationality and supported metaphysics. Alai used a fool to undertake narrative responsibility to pass through the authority secrets and to decode, which directly constructed Chinese wisdom fable.

Dust fell down and everything ended. Tusi system ended and an old culture ended and now we can only see leftover from old ear-dogged books. It is very

grateful to Alai who enables people to know this far-away and almost forgotten culture.

### **Work cited and consulted**

- (1) It is a prize sponsored by Chinese Author Institute and this prize is given to long novels, which is the highest prize in Chinese literature and the first Mao Dun prize was given in 1982. The reason why it is called Mao Dun Literature Prize is that Mr. Mao Dun first founded this prize.
- (2) Zang nationality is one of the ethnic minorities in the inland of China and most of them live in Qinghai-Tibet Plateau, Sichuan, Qinghai, Gansu and Yunnan provinces. The population is about 5.41 million. (in the year of 2000)
- (3) The three are names of characters in this novel. Tusi is the highest position in that time and it is also the name of official position; Shujiguan in English means someone who is responsible for writing down current affairs. Shazi

in English mean a fool. In this novel, there is a character, Tusi's second son named Shazi.

(4) Maiqi Tusi is the name of Tusi. Maiqi is the Tusi's name.

(5) Han here means Han Chinese. Han Chinese: (Simplified Chinese: 汉族 or 汉人; Traditional Chinese: 漢族 or 漢人; pinyin: hànzú or hàn rén) are an ethnic group indigenous to China and the largest single human ethnic group in the world. The Han Chinese constitute about 92% of the population of the mainland China and about 19% of the entire global human population. There are substantial genetic, linguistic, cultural and social diversity between its various subgroups, mainly due to thousands of years of regionalized assimilation of various ethnic groups and tribes in China. Han Chinese is a subset of the Chinese nation (*Zhonghua minzu*). An alternate name that many Chinese people use to refer to themselves is the "Descendants of the Dragon". Han Chinese are traditionally symbolized by the color red. ([http://en.wikipedia.org/wiki/Han\\_Chinese](http://en.wikipedia.org/wiki/Han_Chinese))

(6) 严家炎, 《尘埃落定: 丰厚的文化底蕴》[N]. 人民日报 (海外版) 式 2000-11-20 [Yan Jiayan, *Chen Ai Luo Ding : Rich Culture* in People's Daily (overseas edition) 2000-11-20 ] (My own translation)

(7) Kangba people, people who live in Kangba area. The whole Zang area is divided into three parts: Weizang, Anduo and kang area. In modern time, it is a custom to say Kangba which means Kang area and Kangba zang area.

(8) Kuomintang, the Kuomintang of China (abbreviation KMT) (Traditional Chinese: 中國國民黨; Simplified Chinese: 中国国民党; Hanyu Pinyin: Zhōngguó Guómíndǎng; Tongyong Pinyin: Jhōngguó Guómíndǎng; Wade-Giles: Chung<sup>1</sup>-kuo<sup>2</sup> Kuo<sup>2</sup>-min<sup>2</sup>-tang<sup>3</sup>)<sup>[1]</sup>, also often translated as the Nationalist Party of China, is a political party in the Republic of China, now on Taiwan, and is currently the largest political party in terms of seats in the Legislative Yuan. Together with the People First Party and Chinese New

Party, it forms what is known as the pan-blue coalition, which support eventual unification with the mainland. It opposes the pan-green coalition which leans towards Taiwan independence. However, both the KMT and the Democratic Progressive Party (DPP) have been forced to moderate their positions and no major party advocates changing the status quo including political status of Taiwan and legal status of Taiwan.

(<http://en.wikipedia.org/wiki/Kuomintang>)

- (9) 阿来, 《尘埃落定》, 《小说选刊 长篇小说增刊》1997年第2期97页  
[Alai, *Chen Ai Luo Ding and Novel Offprint—Long Novel Supplement*, 1997, No. 4, p97 ] (My own translation)
- (10) Maerkang: it is culture, economics and information center of Aba Zang and Qiang autonomous prefecture. In Zang language, Maerkang means a place where there is blooming fire, which has further meaning: prosperous land.
- (11)(12) 李伟华, 《沉重的文化变迁—读阿来的<尘埃落定>》, 佳木斯大学社会科学学报, 2004年8月第22卷第4期  
[Li Weihua, *Heavy Culture Flux—Reading Alai's Chen Ai Luo Ding*, Journal of Science of Jiamusi University, Aug. , 2004, Vol. 22 No. 4]  
(My own translation)
- (13) Before liberation, Maerkang belongs to a place where there are four Tusi, i.e. Zuoerji, Sonmo, songgang and Dangbei so it is called four Tusi.
- (14)(17)(20)(21)(22) 阿来, 《尘埃落定》[M] 北京, 人民文学出版社 1998  
[Aai, *Chen Ai Luo Ding*, People's Literature Press, Beijing 1998]  
(My own translation)
- (15) It is a kind of political way to govern nation or country. It has been formed in Qing dynasty.
- (16) Keba is the official position in Tusi times. We call the people who are

responsible for sending letters Keba.

(18) 王璐, 《<尘埃落定>的史诗性》, 西南民族大学学报·人文社科版2005年3月总26卷第3期

[Wang Lu, *Epic Characteristics of Chen Ai Luo Ding*, Journal of Southwest University for Nationalities. Humanities & Social Sciences, Vol.26, No.3, Mar. 2005] (My own translation)

(19) Xingxing is a person who executes people and in this novel Xingxing is a character, too.

(23) Suolangzelang, one of the characters in this novel.

(24) (25) (26) (27) 阿来, 《尘埃落定》[M] 北京, 人民文学出版社 2000

[[Aai, *Chen Ai Luo Ding*, People's Literature Press, Beijing 2000]  
(My own translation)

(28) 阿来, 《尘埃落定》, 《小说选刊 长篇小说增刊》1997年第2期97页

[Alai, *Chen Ai Luo Ding and Novel Offprint—Long Novel Supplement*, 1997, No. 4, p97 ] (My own translation)

(29) 阿来, 《尘埃落定》[M] 北京, 人民文学出版社 1998 第234页

[Aai, *Chen Ai Luo Ding*, People's Literature Press, Beijing 1998, p234]  
(My own translation)

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