

# IN THE POND



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著者:Jin, Ha

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## Book Description

Fiction. Asian Studies. Winner of the Hemingway/PEN Award for first fiction for his story collection OCEAN OF WORDS, and of the Flannery O'Connor Award for short fiction for UNDER THE RED FLAG, Ha Jin is a writer of stark power, simple beauty and poignant irony. IN THE POND is a close, unsentimental depiction of life in a small factory town; the maneuvering, posturing, petty jealousies and injustices of an ordinary man, Shao Bin, who tangles with the party bosses. In this first novel, as in his short fiction,

Amazon.com

In the Pond is a slim little book about some very big issues: power, vanity, art, injustice, and politics. Where Tom Wolfe would find the makings for a doorstop, however, debut novelist Ha Jin has created a rough-cut comic gem. Set in Communist China, the book takes as its hero a small, unprepossessing man named Shao Bin, a maintenance employee at the Harvest Fertilizer Plant and also a self-taught artist. Together with his wife and 2-year-old daughter, Bin inhabits a tiny 12-by-20-foot room. Bin is desperate to move into the newly built workers' compound, and he places his name on the waiting list with high hopes. But when the plant managers pass him over, despite the fact that he's been working there for years, Bin finally cracks. "In brief, the true scholar's brush must encourage good and warn against evil," he reads in *The Essence of Ancient Chinese Thought*, and inspired, he publishes a satirical cartoon protesting official corruption. The consequences of this simple act snowball, and in self-defense, Bin finds himself aiming his attacks ever higher up the bureaucratic ladder. This is a book that works on multiple levels: as character study, as political allegory, as sly bureaucratic satire, even, at times, as the broadest kind of slapstick. (One memorable scene involves Bin biting his superior on the butt.) Bin himself is half persecuted artist, half self-righteous boor; readers both sympathize with him and wonder along with one of his coworkers, "Why do you enjoy fighting so much?" Even his putative victory is left in doubt. As the book ends, Shao Bin has become perhaps a bigger fish, but there's no doubt about it; he's in the very same small pond where he started.

--Mary Park

From Publishers Weekly

Prize-winning short-story writer Ha Jin (*Ocean of Words* won the PEN/Hemingway Award for first fiction; *Under the Red Flag* won the Flannery O'Connor Award) offers a wise and funny first novel that gathers meticulously observed images into a seething yet restrained tale of social injustice in modern China. Talented artist Shao Bin has an unsatisfying job at a large fertilizer plant. After being denied a decent housing assignment, he begins a series of retaliatory satirical cartoons, which illustrate his employers' flaws and in turn earn their wrath, which in turn inspires more cartoons. When his superiors try to transfer him, they are chagrined to discover that Bin is much in demand, and that any new job he gets is likely to be a step up. So they decide to keep him on. After an occasionally monotonous sequence of attacks and counterattacks, Bin finally gets promoted to the propaganda office. He is ecstatic, although his family must still make do with the same uncomfortable apartment that started the conflict. Luckily, the characters' complexity saves the story from political overkill. The supervisors, through moments of vulnerability, come to seem like genuinely detestable human beings rather than one-dimensional villains. Bin, similarly, is both justifiably indignant and annoying in his self-absorption. Ha Jin's humor initially

appears clownish but almost always has a double purpose: when Bin's supervisor sits on his face to silence him, Bin bites the boss' posterior?illustrating rather vividly his refusal to kiss ass. Through Ha Jin's gently ironic treatment, Bin's struggle both to achieve power in his community and retain his own dignity transcends its Communist Chinese setting, engagingly illustrating a universal conundrum.

From Kirkus Reviews

A first novel by the Chinese dissident and poet whose previous stories (*Under the Red Flag*, 1997, etc.) have already entitled to him fair comparisons with Solzhenitsyn. Anyone in the West who picks up Ha Jin for the first time must experience a close approximation of what readers of Arthur Koestler or Isaac Babel felt 60 years ago, insofar as Ha Jin is the first Chinese Communist to make fictional use of daily life under the Party. Here, he describes the travails of Shao Bin, an amateur painter and calligrapher who works as a department-store fitter. Annoyed that his housing application has been passed over in favor of Party relatives and cronies, Shao Bin begins drawing and circulating satirical cartoons accusing the local Party heads of corruption. One of these eventually gets published in a Beijing newspaper, and Shao Bin finds himself at the center of a national debate on Party leadership and local politics. The ease with which Ha Jin's characters move between the old and new worlds that they simultaneously inhabit (praying to Buddha, for example, in order to receive Party preferment) lends a satiric edge to the daily ironies of Communist life in an essentially feudal society and gives Ha Jin's account a fabulous, almost allegorical tone much like that of Orwell's *Animal Farm*. If his prose occasionally gives off a leaden ring ("`They had taken him for a mere bookworm, but all of a sudden he had emerged as a man of both strategy and action") reminiscent of a Maoist Party slogan, it can only add to the atmosphere. Fascinating, refreshing, and uncommonly subtle: Ha Jin has made China available to a new world and a world of new readers.

Inside Flap Copy

National Book Award-winner Ha Jin's arresting debut novel, *In the Pond*, is a darkly funny portrait of an amateur calligrapher who wields his delicate artist's brush as a weapon against the powerful party bureaucrats who rule his provincial Chinese town.

Shao Bin is a downtrodden worker at the Harvest Fertilizer Plant by day and an aspiring artist by night. Passed over on the list to receive a decent apartment for his young family, while those in favor with the party's leaders are selected ahead of him, Shao Bin chafes at his powerlessness. When he attempts to expose his corrupt superiors by circulating satirical cartoons, he provokes an escalating series of merciless counterattacks that send ripples beyond his small community. Artfully crafted and suffused with earthy wit, *In the Pond* is a moving tale about humble lives caught up in larger social forces.

Book Dimension

length: (cm)18.1 width:(cm)11

作者介绍:

哈金 (Ha Jin), 原名金雪飞, 首位获得美国国家图书奖的华人作家, 1956年生于辽宁, 14岁参加中国人民解放军, 1977年考入黑龙江大学英语系, 后在山东大学攻读美国文学硕士

学位。1985年移居美国，现为波士顿大学教授。

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标签

哈金

评论

相信真实的历史和本故事也相差无几吧.

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书评

哈金的小说《In The Pond》讲的是典型的中国故事. 正因为典型, 恐怕很多外国人都读不懂. 读不懂并不意味着阅读者的智商存在缺憾. 读不懂的缺憾源自文化差异. 换句话说, 这里发生的事情, 在那里从来就没有发生过, 也没有过发生的可能. 因而把发生在这里的事情写出来, 到了那里就...

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在读者眼中，哈金是一位用英语写作、却描写地道中国社会的作家。但是在我看来，作者的第一部长篇小说《池塘》就具有很大的野心。  
故事其实很简单，没有分到房子的钳工邵彬对于化肥厂的领导怒火中烧，于是他运用自己平时热爱的绘画书法反击，画漫画、投稿、告状，双方对立事态不...  
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奥斯卡·王尔德在那封举世闻名的写过波西的信中说：“艺术变革的种种方式或思想演进的种种状态、拉丁诗的华彩或元音化的希腊语那更丰富的抑扬顿挫、意大利托卡斯纳式的雕塑、伊丽莎白时代的歌调，对这些，一个人可以全然不知，但却仍然充满最美妙的智慧。真正的傻瓜，诸神用...  
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哈金的作品始终是平实，平实之间流露出作者对人事所见的喟叹，同时又用如此慨叹来让读者看到事情的本身也是一种悲哀的幽默。《池塘》无疑是这样的一部作品，小人物的人生，大环境的忧伤，无时无刻都在提醒着我们，人生有时候是很好笑的，因为我们竟然像一条鱼，无法逃离污浊的...  
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精悍短小的一篇故事，令我仍旧延续了《等待》中对哈金的喜爱。阅读《池塘》时，里边出现过几次，马厂长说邵彬是条“大鱼”，方才对上书名“池塘”二字。可读完整本书才知道，为何是池塘，不是湖，不是海。整本书中所塑造的所有关键人物，都秉持着“...  
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书名叫《池塘》，开始我还觉得无法很理解。越往后读，倒也越能明白了。书中两处将男主角邵彬呆的化肥厂比拟为池塘。池塘，在水体中几乎算是最小的了，可能浅到直见塘底，而书里的人把邵彬称之为“大鱼”，一个虽然只上过五年学，但是却自学了绘画、书法、篆刻、写诗，而且在不...  
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