

Ethical Literary Criticism and a Comparative Analysis of Gorky's Two Novels

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Abstract Literature is not just a subject for academic study, but one of the chief temples of all Human spirit, in which all should worship. Eagleton's concept attaches great significance of humanity thought to Gorky's novels. *The Mother* («Мать», 1906) and *The Life of Unnecessary People* («Жизнь Непотребного Человека», 1907) are both novels written by Gorky after the failure of Russian Revolution in 1905. However, the protagonist images in the works form a sharp contrast between “revolutionary” and “treachery.” Gorky's unified and inter-corroborated ethical illustration of the contrasted protagonists demonstrates the generation and extinction of the two characters' ethical consciousness which usually goes through the ethical struggle of “humanity” and “barbarity,” presenting ethical intersection of “love” and “hatred” catalyzed by ethical identity and ethical environment, and strengthening the ethical choice of “justice” and “betrayal” of human nature. Based on the comparative studies of the two novels of *The Mother* and *The Life of Unnecessary People*, this study highlights Gorky's ethical thought in the two novels, traces its communicative footsteps in modern China, and explores the contemporary significance of “abandoning the evil and promoting the good” from the perspective of human ethics. Therefore, Gorky's artistic form is considered a quality that makes art a unique and suitable carrier for audience political education. More than that, he is the creative producers of ideas. And the commonality of his works is the commitment to teaching how to think, rather than learning to think.

Keywords Ethical Literary Criticism; Gorky; *The Mother*; *The Life of Unnecessary People*; ethical education

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Maxim Gorky (Максим Горький, 1868-1936) excels in exploring his opposing ideas through the comparison and contrast of two samples. The pain and critical response definitely contribute to a deeper understanding of the author's creative soul. Since "the external ethical choices are not only the main content of literary text, but also the basis of ethical issues" (Nie 16), so Gorky's moral choice and moral evaluations can be clearly evaluated based on his novels. Gorky believes in the source of beauty and sublimity as the nature of the ideal and harmonious life. And he is certain that "the gods which reside inside human beings, and their belief in them, would bring salvation to people and to their era as a whole"(Son 265). Similarly, Eaglestone holds that "literature is not just a subject for academic study, but one of the chief temples of all Human spirit, in which all should worship"(Eaglestone 18). Therefore, educational ideology of human ethics generated by "human literature" presents the eternal value of Gorky's literary creation. Since Gorky believed that "literature—novels, novellas, etc.—is the most common and effective means of propaganda for these or those ideologies" (Gorky 1). Through the comparison and contrast of two protagonists, this paper attempts to explore the significance of Gorky's ethical education of humanity in his long novels. Of course, Gorky's artistic form is considered a quality that makes art a unique and suitable carrier for audience political education (Pickle, Sarah Elizabeth 2014). More than that, he is the creative producers of ideas. And the commonality of his works is the commitment to teaching how to think, rather than learning to think. Gorky explores the meanings of human existence and redemption, more than just showing tragic realities through the lives of the lower classes in the two novels (김다정 29) which can be seen as the ethical self-portraits of various types of men who wander, losing their way and hope for redemption.

Both *The Mother* (1906) and *The Life of Unnecessary People* (1907) are long novels written by Gorky after the failure of the Russian Revolution in 1905.

The Mother is written through the female protagonist named as Pelagia Nilovna (Леллагья Ниловна). Under the agitation of the revolutionary wave, her journey of growing from a bottom class housewife to a brave warrior of conscious revolution has shaped the image of a new socialist woman with full blood and flesh. And *The Life of Unnecessary People* is written through the protagonist Klinkov Yefsay (Евгений Кликов). The “reason” and suicide expose the “worship” essence of decadent literature in praising treason and death. The two novels, in stark contrast to the typical images of the protagonists Nilovna and Yefsey’s “revolution” and “defection,” demonstrate the construction and disappearance of the protagonist’s ethical consciousness through the mutual reflection of ethical education. The generation of ethical consciousness often undergoes an ethical game between “humanity” and “brutality,” showcasing the ethical intersection of “love” and “hate” generated by ethical identity and environment, and strengthening the ethical choices of “justice” and “betrayal.” Placing the above-mentioned novels under the common perspective of human ethics in comparison, this study highlights Gorky’s ethical thought in the novels, traces its communicative footsteps in modern China, and explores the contemporary significance of “abandoning the evil and promoting the good” from the perspective of human ethics. “Literary theory has shifted from the study of traditional moral values in the past to the level of ethical analysis of works”(Yang 51). It well proves the beneficial and qualitative leap of literary research.

Love or Hate: The Origination of Ethical Ecology in Nilovna and Yefsay

Gorky’s “human literature” concept bridges aesthetics and ethics, injecting interdisciplinary thinking of human ethics into world literature since literature not only bears the cognitive value, but also the seriousness of moral education. The definition of human nature here adheres to the essential concept of “being good for human nature” within the framework of Professor Nie Zhenzhao’s ethical literary criticism. Thus, human nature is a moral attribute of human beings, and it is their moral nature, not born of innate, but acquired later through education. Ethical literary criticism holds that the process of aggregation, adjustment, and modification of literary works is a process in which the brain recognizes specific things and reproduces them through text. Therefore, through a close reading of the detailed texts of *The Mother* and *The Life of Unnecessary People*, we can rediscover the humanistic ethical value of “abandoning evil and promoting good” in Gorky’s novels. “At the same time, the description of ethics and the exploration of the ethical education functions as the task of criticism” (Fei 79). That’s to say, the educational

function of literature lays the solid foundation for ethical literary criticism. By applying Marxist dialectical materialism to the analysis of the literary ethics ecosystem, it can be seen that the overall ecology of literary ethics is generated by the interaction and reaction between the subject ecology of the character's ethical identity and the object ecology of the ethical environment in literary works.

Firstly, almost all ethical issues are closely related to ethical identity. "Ethical identity refers to an individual's belonging and positioning within a certain ethical relationship" (Du 68). In Gorky's *The Mother*, Nilovna "bears strands of white hair in her thick black hair, making her whole person appear sad and gentle" (10). Gorky vividly portrays the image of a typical housewife who has been tormented by years of labor and her husband's rough treatment through various details. One of the ethical identities of Nilovna in *The Mother* is that of the fitter Mikhail Frasov (Михаил Власов), his wife, and Pavel (Лавиль) 's mother. As a wife, Nilovna suffered domestic violence and brutal beatings from Frasov's alcoholism, often facing the disheveled situation of her husband "throwing dishes off the table" after dinner and the stern threats of "I'm fine—it's not good for you!" (10). In the memories of his son, his mother was always silent and worried all day long, not knowing when he would be beaten or where to escape from. When his father was alive, there seemed to be no mother in the family since Nilovna supposes only to be the "vent" for her husband to vent his emotions. After her husband's death, Nilovna had to rely on Pavel to maintain her ethical identity to keep the mother-and-son relationship. Although the mother is secretly pleased that her son is no longer drinking and fighting like other young workers, her increasing concern for her son permeates the mother's ethical responsibility towards him. Under the framework of family ethics, Nilovna limits herself to the ethical identity of marital relationships, silently bearing the burden of responsibility and inner torment bestowed on her by all family ethical norms.

However, the protagonist Yefsai in *The Life of Unnecessary People* is an orphan with no relatives of the same blood as himself after his parents' death in his early age. Even under the shelter of his half-blood uncle and aunt, Yefsai was just a short, slow moving, and shrill "little old man." "His lifeless round eyes blinked timidly, and his sparse yellow hair grew into a vortex" (*The Life of Unnecessary People* 3). Obviously, the presentation of Yefsai's ethical identity mainly revolves around the uncle's family. Uncle Peter "will pay attention to his life, talk to him, educate him, and send him to the city after graduating from elementary school" (5) and Yefsai appreciates the ethical identity of each other with his uncle. In his opinion, only his uncle treats him sincerely and well, so naturally he enjoys getting

along well with him. But when his uncle finally wanted to send him to the city, despite some reluctance, he was not sad because Auntie Agaphia (Агафья), who had no blood relationship with him, only loves her cousin Ashka (Яшка), who constantly bullies him, from kicking or pinching him under the table while sitting at the food table to beating him for a long time and desperately, which makes Yefsey feel that being beaten is an inevitable thing in his identity construction. In addition to his uncle, aunt, and cousin, classmates also make fun of him and beat him at school. Therefore, the memories of Yefsai's family life and school are filled with anger and hatred more than joy and happiness.

In comparison of the ethical identities, Nilovna, flowing between her husband and her son, carries the ethical responsibility of the family as the "community" and embodies the ethical emotions of the family's roots. She silently sacrificed for her family, enduring her husband's alcoholism, irritability, and domineering behavior. In this point, she is ultimately a good wife and a good mother; the latter, losing the affection and care of his original parents from earlier age, makes him the rootless duckweed wandering in the vast sea of people. The awkwardness, depression, and bitterness under the influence of others pierced his heart like a thorn. In addition to the feeling of regret towards his uncle, the memory scars of being bullied curved the indignation in his ethical identity.

Besides, the ethical environment is an objective historical condition for the generation and existence of literary ethical identity. Ethical literary criticism requires us to return to the historical context in a specific ethical environment. The patriarchal social system in Russia limits the activity space of Nilovna into the house, and strengthens male superiority by dividing the boundary between public and private spaces, "placing women in a disadvantaged position dominated by men" (Li 72). If we were to leave the historical scene and examine Nilovna from the current perspective, we would feel that she is a pitiful and cowardly woman, since today's society we live in encourages women who suffer from domestic violence to use laws to protect their rights. Obviously, a change in ethical environment might lead to misreading of literature. In fact, in the historical context of male superiority and female inferiority, the law is difficult to protect women's rights, just like the feudal society in China. It requires women to follow the three rules and four virtues, and obey the husbands following their words. Gorky's description of Nilovna being subjected to domestic violence from her husband is just another true portrayal of the real life of women in Russian society. Each woman leads her own unique life. In the interactive space with her son, Pavel, afterwards, Nilovna's meticulous care for her son can be called noble maternal love. The mother-child relationship promoted

respect for her son's faith, enough to drive the mother's pride in her son's career, and ultimately stepped forward to join the revolutionary team. Therefore, compared to the indulgence of mothers towards their sons in modern affluent families, Nilovna's love for her son is all about greatness. In the ethical environment of the family, maternal love was the driving force behind her son's continued revolutionary cause, a significant impact on Barville's life.

The plot and composition plan of the stories have updated the narrative structure that "all events and characters go through a primary motivation and converge to a point where the individual becomes aware of internal disharmony, which is not in line with the external world" (Lee 163). The unity of the chosen artistic methods enhances aesthetic expression and predetermines the compositional integrity of the narrative structure. Gorky's description of Yefsey's mother's death is more of a preparation for the changes in the ethical environment that arise from his later life with his uncle. "Due to the fact that choices must be made in a binary structure, ethical choices cannot be made in a unitary structure, so children who have lost their parents face the problem of how to make choices"(Shang 72). If the relationship between Yefsai and his uncle is in line with normal ethical relationships, then Yefsai's relationship with his aunt and cousin highlights the contradiction between them. The accumulated resentment and hatred generated by harsh ethical environment have deeply rooted in Yefsai's heart and take root of evil. On the other hand, the ethical environment of Yefsai involves his work filled with thugs such as criminals, gamblers, and thugs, and further distorted Yefsei's darkened personality. Finally, he chose to betray his cousin and Olivia (Ольга) and ended his life by committing suicide. Of course, Yefsai is a pitiful character driven to despair by poor family ethics and a harsh social ethical environment.

Historical and social imprints attach great importance to construct the "community" ethics. Nilovna's pain may have been imposed on her by the intense life and the social atmosphere of women swallowing their pride after the great changes in Russian society. Yefsai, however, with the dual abandonment of his family and society, finds no love at all and his hatred goes from root to bone. The soul that cannot enlighten wanders around the world with its accompanying mental illness, "engaging in many disgusting, blind, and cruel activities in one's life" (Gorky, *The Life of Unnecessary People* 6). Therefore, under the premise of "I am originally kind," Gorky depicts two typical images, positive and negative, and activates the ethical consciousness through ethics education. This is the best conceptual interpretation of Gorky's "human literature" to optimize human nature.

Human or Animal: The Contrast of Ethical Nature between Nilovna and Yefsey

Gorky's "human literature" calls for the spiritual construction of literary social reality, human brilliance, and ethical consciousness. "In terms of society's expectations and calls for literature, any era requires literature to guard the spirit and light up the heart with a realistic attitude"(Jiang 178). Gorky, with his romantic realism of human concern, attends more to the suffering and hardships of the "homeless," "low-class people," and the laboring masses at the bottom, and cries out for them with real brushstrokes, thus endowing *The Mother* with the brilliant progressive significance of human nature and the classic value of ethical consciousness.

Ethical literary criticism regards the Sphinx Factor as the core of appreciating literary works. In the so-called Sphinx factor, "human factor" refers to the factors that can lead to human evolution in the process of human progress from barbarism to civilization. It is precisely the emergence of human factor that generates ethical consciousness, making humans transform from beasts to humans. Therefore, the human factor serves as ethical consciousness, the most important feature of which shows the ability to distinguish between good and evil. And this ethical consciousness, for an individual, in the final analysis, is to pursue the ideal balance of the Sphinx factor and to exert the ethical teaching function of literary classic reading.

In *The Mother* and *The Life of Unnecessary People*, the presentation of Nilovna's human nature and Yefsey's bestiality is the natural different ethical choice for the two to adapt to the ethical environment through their ethical identities, reflecting the contrast between the goodness of human nature and the evil qualities of bestiality, thereby enlightening readers' good humanity and criticizing evil and ugliness. Although Nilovna has experienced her husband's domestic violence, her ethical kindness tearfully advised him to undergo surgery when he was about to die. She not only respects her husband in behavior, but also sincerely hopes that her husband keeps well. Nilovna reflects the overall epitome of the image of women in the Russian era who were diligent, hardworking, and focused on their husbands. Under the control of ethical consciousness, she paid close attention to observing her son's subtle changes. "Her dark face gradually became sharper, her eyes became more serious, her lips were tightly closed, as if she was suffocating, and her body was damaged by illness"(Gorky, *The Mother* 13). Pavel's ethical kindheartedness was generated by maternal love whose radiance melted into his son's ethical consciousness, not only activated Pavel's human factor, but also promoted the

sublimation of Nilovna's family ethical identity to social ethical identity. The power of love has deepened in her care and protection for her son's friends, as well as in her assistance and support for his career. The mother deeply felt the danger of her son's actions and was concerned about his safety, but did not insist on interfering with his activities. When she saw Barville delivering a speech in the factory, she proudly squeezed forward and bravely supported him. When Barville was in danger, she resolutely distributed flyers and conveyed information for him. Here, we witness that the human factor in ethical consciousness catalyzes the transformation of family ethical relationships towards revolutionary friendship in social ethical context.

In *The Life of Unnecessary People*, Yefsai's ethical identity faded out of numbness when his mother passed away. Despite Uncle Peter's companionship, conversation, and trust, and "his cousin's warm embrace of his heart as if it were a promise to something as well" (Gorky, *The Life of Unnecessary People* 22), the comfort of parasitic family life has been consumed in the endless beating, humiliation, and bullying of his aunt and cousin so that the seeds of revenge that lingered in Yefsai's heart took root, sprouted, and grew like a malignant tumor. In literary works, human factors are often controlled by their animalistic factors, resulting in a weak or even non-existent ethical consciousness and a lack of discrimination between good and evil. In the game between human and animal factors in Yefsey's ethical consciousness, countless struggles within himself have awakened the conscience of human nature: the thought of handing over these "happy people" to the gendarmes is also filled with "cold sadness" in his heart. Yefsai's animal factor had gradually been activated, and considering his own danger, he had to give up these "kind" ideas. In the end, although Yefsai felt sorry for his cousin, he still arrested them following the arrangement of his superiors. It can be seen that in the struggle between human and animal factors in Yefsey's ethical consciousness, the good side of human nature ultimately failed to overcome the erosion of animal factors.

In comparison of the ethical consciousness, Nilovna's human factor dominates the generation and sublimation of her ethical consciousness. The mother-child relationship under the family ethics "community" gradually escalated into a "comrade like" concern, support, and assistance for her son and his friends, which also inspired her to bravely integrate into the proletarian revolutionary cause and fight alongside the "comrades." On the contrary, Yefsai's lack of love and affection from original family, as well as the ethical identity in working environment as spies, has led to its animal factor in his ethical consciousness into moral decay. His hatred towards his cousin gradually evolved into hatred towards the whole revolutionary

cause. Certainly, Yefsaï's subsequent suicide may have been an occasional flash of human nature in his ethical consciousness, leading to repentance and self-redemption of his own actions. "When a writer reflects, expresses, or reproduces life, it is not mechanical, rigid, or mirror-like imitation or reproduction of life, but rather to inject their own love and hate, thoughts and emotions, experiences and feelings, and understanding of life into their works"(Wu 10). In Gorky's two long novels, the different combinations and sequence changes of the Sphinx factors give rise to different behavioral characteristics and personality, forming different ethical conflicts and leading to different ethical choices. The ethical educational value of the above two novels lies in enabling readers to dialectically examine the protagonist's contrasting ideas of beauty and ugliness, good and evil formed in the process of ethical choice, as well as the differences in desires, pursuits, ideals, emotions, thoughts, and spirits, in order to guide readers to make positive ethical choices towards goodness.

Justice or Betrayal: Gorky's Ethics Literary Education with Its Contemporary Significance

The important spiritual pursuit of Gorky's "human literature" lies in "writing about human difficulties and liberation, as well as people's pursuit and struggle for a better life" (Wu 22). Thus, we can prove that the ethical evaluation of art flourished in the critical practices, especially in the circle of literature studies. Naturally, "If he wants more readers to participate in this contemplation process, he also needs to make his creative motivation win the recognition of readers and meet their ethical demands" (Zhu 37). Human nature is the true existence of human beings, since "human nature is inherently good" is a natural attribute of human beings towards life. However, the twists and turns of history and the cruelty of reality always challenge the human nature of original kindness. It can be imagined that both the two works of *The Mother* and *The Life of Unnecessary People* may be filled with Gorky's teachings and expectations of the Russian Revolution's positive progress, optimism, and goodness. However, the generation of ethical consciousness and human nature education is a long and subtle process, rather than an overnight achievement. Gorky has portrayed Nilovna as a positive female figure in the workers' area, advocating for "New Russian Women" to inherit traditional ethics and promote revolutionary spirit. On one hand, Gorky affirmed Nilovna's human kindness in the basic construction of her ethical consciousness. In the "community" of family ethics, she never retaliated against her husband for his beating, nor did she let her son yield to her for his filial piety. On the other hand, Gorky strengthened the revolutionary

sublimation of Nilovna's ethical consciousness in her advanced construction. She discerned right from wrong, took risks, and devoted her to the revolution. Gorky encouraged all the "bottom-class" people (including housewives) to spontaneously participate in the socialist revolution. At this point, even the weakest force is the form of support on Russian revolution. On the contrary, Gorky's portrayal of Yevsai's pitiful, hateful, and antagonistic spy image aims to deconstruct Yevsai's human ethical consciousness, to explore the influence of family ethical identity and social ethical environment on Yevsai's animalistic factors, and to satirize the dirty work of spies during the Russian Revolution, and still to expose the "worship" essence of decadent literature in praising "betrayal" and "death."

Undoubtedly, "Yevsei Klinkov became lonely due to heavy life and personal negativity" (Yevsei Yanov Емельянов 104). The unhealthy parasitic family life has severed the ethical condensation of blood and family relationships, breeding evil such as anger, resentment, hatred, violence, murder, and disintegrating the good social ethical structure among people. The "decadence" ideology believed in during the Russian era eroded human will and faith, and extinguished the dawn of humanity in Yevsai's heart. The detective work by committing crime as the "entry threshold" activated Yevsai's beastly evil soul through the "professional behavior" of betraying the revolution and indiscriminately killing innocent people, washing away the only remaining bits of compassion in his human nature in the joy of trampling on life. The most essential characteristic of humans compared to animals stresses on their ethical consciousness since only when human ethical consciousness emerges can they become true humans.

The above typical examples, both positive and negative, vividly strengthen the ethical significance of Gorky's literary creation. The two works complement each other in ethical thought and confirm the overall ethical value construction of Gorky's literary ethics education. The significance lies in presenting the ethical essence of human nature as true, good, and beautiful, criticizing the evil behavior of falsehood, evil, and ugliness, educating readers to enhance ethical awareness, and making correct ethical choices in complex contemporary environments. Gorky takes Nilovna and Yevsai as examples to educate people the ethical philosophy of abandoning evil and pursuing good, providing readers with dialectical thinking on ethical literary criticism. It points out the direction in development for the progressive literature of the Russian Revolution. Lenin (Лéнин В. И.) has ever highly praised *The Mother* as "the very timely book" (Gorky 411) with the educational value, and "his opinion has always influenced the evaluation trend of the academic community" (Chen 35). That's to say, "Gorky's writing is not just read

for fun or amusement, but for the influence of people's will and consciousness, so as to make them struggle for higher social systems" (Lunacharsky Луначарский 303).

Literature ultimately embodies the artistic presentation of people's hearts. It builds on the foundation of countless individuals, subtly expresses and conveys the ethical ideology, shaping and elevating the living souls of various ethnic groups. With the dream of "optimizing" and "transforming" people's human ethics education, "Gorky is still needed by contemporary people today because his creations can answer certain questions in contemporary life, and because contemporary people can regain something from reading his works" (Ren 4). Gorky's teachings on human ethics not only generated a revolutionary community of "contemporaries" in his own country, but also resonated with "fellow travelers" across time and space around the world. Lavrin, Janko, believes that "*The Mother* is an important social documentary and political propaganda novel" (Lavrin and Chen 68). What surprised Italian social activist M. Spinella was that "the books they read in their youth had a significant impact on them, with Gorky's *The Mother* being the first to bear the brunt... These artworks opened a window to the world for most young people" (Spinella 12). It is true, *The Mother* "is the voice of a group of people in extreme poverty and enduring humiliation in Russia, who have gone through inhumane hardships... always yearning for freedom" (Aleramo 318). "It is almost the only source of social liberation that has inspired us" (R. Bonchio 12).

Chinese translator Xia Yan introduced the two long works into China to echo Gorky after the failure of the Great Revolution in 1927. Then, Gorky's ethical thought in the novels inspired countless young people to join the Chinese revolution. Xia Yan inherited Gorky's "human literary" ideas and created movie scripts such as the play *Under the Eaves of Shanghai*, the reportage *The Contract Worker*, and adapted *Lin Family Shop* to communicate Gorky's ethical thought. His literary tension highlighted the spiritual joys and sorrows of ordinary intellectuals and the civil class, as well as the ethical education of political revolution, which almost influenced the main theme of nearly the whole 20th century. With no doubt, Gorky's ethical thoughts on human nature have played a spreading role in the development history of Chinese literature.

According to Ethical Literary Criticism, people still face the challenges in post-ethical selection era and "should adhere to the ethical value orientation of truth and goodness in making scientific choices" (Su 38). Similarly, "Scientific exploration must withstand the supervision and scrutiny of ethical ethics, and scientific production, experiments, and corresponding scientific research must adhere to scientific ethics" (Wu 55). Similarly, literary creation activities should also

withstand ethical supervision and scrutiny, and follow the conventions of literary ethics and literary morality. “In literature and art, beauty cannot be separated from truth, let alone goodness” (Chen 111). The contemporary significance of Gorky’s human ethics education lies in “abandoning evil and promoting good” by placing “humanity” and “beast,” “love” and “hate,” and “justice” and “betrayal” in the same perspective of human ethics. More importantly, Gorky’s seductive and interesting teachings on human ethics have given an eternal driving force to connect the past and the future, injecting a unique trajectory and individual pursuit of artistic classics into the transition of Chinese modern literature. Rereading Gorky’s literary classics will not only bring different pleasures to each reader, but also discover more educational surprises. Adhering to the classic theme and eternal melody of Gorky’s literary ethics of human nature, constructing the people-oriented, national, and global nature of contemporary literary creation with the ethical values towards goodness, progress, and justice, achieving the aesthetic value of praising the people and promoting human nature with exquisite artistic creation, and abandoning the dross of “sensory art,” “free literature,” “vulgar writing,” etc., is the pursuit and responsibility of contemporary literature.

Conclusion

Gorky’s *The Mother* and *The Life of Unnecessary People* are the valuable ethical self-portraits of various types of men who wander, losing their way and hope for redemption. Gorky believes in the source of beauty and sublimity as the nature of the ideal and harmonious life. Educational ideology of human ethics generated by his “human literature” presents the eternal significance of Gorky’s literary creation. Gorky’s unified and inter-corroborated ethical literary illustration of the contrasted protagonists demonstrates the generation and extinction of the two characters’ ethical consciousness which usually goes through the ethical struggle of “humanity” and “barbarity,” presenting ethical intersection of “love” and “hatred” catalyzed by ethical identity and ethical environment, and strengthening the ethical choice of “justice” and “betrayal” of human nature. The highlights advocate the contemporary consciousness of “abandoning the evil and promoting the good” as the universal human ethics.

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