

Wang Anyi / THE FACE OF A THOUSAND PERSONALITIES

Since when had he known her? Gu Lianhua. Since then, she seemed to be everywhere.

It was an Italian crime drama, the kind he always watched. The Italian variety often revolves around the Mafia. From presidential chambers to the streets and alleys, profound social issues are seamlessly incorporated into everyday events, while the plot line takes ever complicating twists and turns. These stories never failed to intrigue him. In this series, as in most others, a female news reporter was at the centre of the plot. She happened to be the type he admired most: tall, middle-aged, with a slightly exaggerated and aggressive kind of beauty. It was at this time that he became acquainted with Gu Lianhua.

The actress who played the reporter looked a little like the Greek soprano Maria Callas. It was startling when such a woman, who had the face of a goddess, started speaking in a monotonous, thin, sharp, faltering, and throaty voice. It became especially unbearable when this voice tried to imitate the interjection of Westerners. Ah! Oh! Aha! He was so irritated by the voice that he started to dislike the news reporter too.

The drama was a mini-series with six episodes. Two episodes were broadcast everyday on three consecutive days. He would have to listen to that voice everyday. All the same, he could not turn the television off; it would be too much of a loss. The plot was thickening step by step. One clue was tightly chained to another. He could not afford to miss even a sentence or a word. One mistake would cost him the entire fabric of the plot. In order to continue watching the series, he had to endure the voice of the news reporter. Relatively speaking, there are a lot of dialogues in Italian crime dramas, especially in plots involving the Mafia, unlike American versions of the genre which concentrate more on action. In this series, the progression of the plot depended entirely on dialogues. Since the

是从什么时候起，认识了她？顾莲华。从此，这个名字就好像无处不在的了。

那是一部意大利的侦案片。侦案片是他必看无疑的。意大利的侦案片往往是以黑手党为背景，上至总统内阁，下至街坊巷里，深刻的社会问题和日常化的情节结合得特别自然，形势则变得分外复杂，很得他的爱好。这一回，和通常情形一样，事件的中心是一个新闻记者，女性，恰是他欣赏的类型：中年，高大，略有些夸张的，是强悍的美，就是在这时，他认识顾莲华的。

因是这样带有着女神相的女性，有些近似希腊女高音卡拉斯，于是，当她吐出那种单调，薄削，颤颤巍巍的嗓音时，就令人感到异常了。尤其在这声音企图模仿西方人的感叹调，“啊”“哦”“哎”“啊哈”，这时候，情形就越发不能容忍。由于憎恶这声音，他连同女记者也一并反感起来。

这是一部六集的电视剧，每天放两集，连放三天。这样，他就每天都须听那声音了。他又不能不看，不看岂不是太损失了。情节一步比一步抓人，悬念扣悬念，一句话一字都不敢有闪失，一有闪失便全盘皆失，什麼都错过了，可是看，就必须得忍受女记者的声音。要知道，意大利侦案片，是涉及黑手党的对话就比较多。不象美国的同类片，动作性强。在这里情节什麼的，都是靠对话组织推进的。女记者是主角，就场场必到，到必发言。因此，整部电视剧就充满了她的吊着声调的聒噪。好容易等她住嘴，静默下来，不由地松了一口气，这才发现，原来，心一直是提着的。真是折磨啊！

这一回，他很认真地读着片尾的译制人员的名单就读到了她的名字：顾莲华。

他不晓得是自己出了问题，还是顾莲华出了问题，自此，他和她就好像上了，她总是出现在他不能不看的电视剧中。她无论配音何种角色何种类型，他总是能在众多的人物中，一下子把她捉出来。然后再对照片尾的译制员表，从来没出过错。后来，他竟变得有些自虐，电视片一开场，他便竖起耳朵搜索顾莲华。找到了，才放下心来，这放心里多少有着些豁

news reporter was the lead character, she was in every scene and spoke as soon as she appeared on the scene. The whole series was thus saturated with her irritating patter delivered in a raised pitch. He waited with bated breath for her to stop talking, and heaved a sigh of relief when her silence finally fell. Only then did he realize he had been so tensely holding his breath throughout. What a torture!

This time, he paid serious attention to the list of voice-over actors in the credits and came across her name: Gu Lianhua.

He could not tell whether he or Gu Lianhua was the root of the problem but from that moment on, their paths seemed to have become entangled. She invariably appeared in a series that he absolutely had to watch. No matter what kind of character she was dubbing, he could immediately discern her voice from a multitude of others. He would check the ending credits to confirm his instinct and he would never be wrong. After a while, he even became a little masochistic. At the beginning of a new series, he would prick up his ears in search of Gu Lianhua's voice. Only when he had found her could he feel relief. It was as if he was ready to risk everything for this one moment of relief.

He also discovered that Gu Lianhua had not only worked on the dubbing, she was also the director of the voice-over cast. Once, she directed an Austrian detective story. There were over thirty episodes in the series, and an independent plot line was developed in every episode. Since the dissolution of the Austro-Hungarian Empire, Austria has been a moderate, even weak, nation. At the same time, the music of Mozart has enshrined the country in pure artistic glory. It would be difficult to imagine any crime, let alone murder on a daily scale, taking place there. Naturally, this series ignited his interest.

A detective and his dog were the main characters in this series. Such a cast is a departure from standard conventions, and reflects the Austrian inflection of the series. The theme of the harmonious relation between human beings and nature is in accordance with the tenet of European Romanticism. The cases in the series were all civil cases, but the demands of dramatic interest dictated that they involve a great deal of treachery, and be inordinately difficult to

出去的意思。

他还发现，顾莲华不仅为译制片配音，同时又做译制片的导演。她导演了一部奥地利侦破系列片，长达几十集，每集是一个独立的案件。奥地利在奥匈帝国瓦解后，似乎就一直是个性情温柔，甚至有些懦弱的民族，莫扎特则使它笼罩上纯美的光辉，很难想象那里会发生案子，并且是以命案为主，每天都有一起，这自然吸引了他的兴趣。

此片是以一个警探和一条警犬为主角，这就与通常的侦案片有所不同了，也有了奥地利的气息。人与自然的和谐关系，是合乎欧洲浪漫主义宗旨的。案件都是民事性质的，但从戏剧要求出发，恶性程度却很高，破案的难度也很高。这一回，顾莲华的声音是打散了，分布全局的。顾莲华这三个名字只是在导演的名下打出，可他依然在每一集里听见她的始终在一个频率上进行的声，有时是从一名协警嘴里发出，有时是从一名受害者嘴里发出，有时是一名证人，甚至有一次是一个小孩子。而无论是何种人物，何种身份，这声音是一成不变的，音色和表情都是这样。他受她的声音的围剿。他发现，她在配音演员的名单中，小心翼翼地用了个假名，叫作顾华。可这显然是欲盖弥彰。

这部漫长的电视剧是够他怀恨上了顾莲华。她那么贪婪地网罗了形形色色的女人，尤其是年轻貌美的女人，在她们身上毫不留情地打上她的烙印，使她们一无二致的丧失了她们生动的个性。这是一种什么样的暴力啊！她侵犯了人们的视听。

当他被这声音折磨得实在受不了时，便在内心恳求她换一个调门，最好是低下去几个音阶，哪怕是偶尔的。这样，声音就略有一些起伏，好让人略休息一下，不必老提着力，跟她在—道薄刃上颤颤悠悠地走。可她不变，坚持着这样的声调。在这样经久不息的出卖之后，这声音依然挺有劲头的，完全没有作罢的意思。她不放过—集，哪怕只是在一集剧情的边边角角探—探头。

他没有办法，这是一种不公平的对峙，他在明处，顾莲花在暗处，他没有—点还击的机会。明白—点，他反倒平静下来了，开始抱—种客观的态度，去研究她的声音。

可以确定，这是假声。所有的不自然其实就基于此。再差的音色，只要是真声，总是有—分生动的。而假声就不然了，它终是做作的。他想：顾莲华为什么要用假声说话呢？又不是唱美声。她以为用了假声就可以瞒天过海，乔装成任何角色。她不已经是导演了吗？创造心不己得到满足了吗？要不，事情也许正好相反，她以为她是导演，就可以包揽角色，大过配音瘾。就此，他已经在脑海中勾出了顾莲华的轮廓：一个有—权力欲，还有表现欲的女人，所以，就活该他倒霉了。

她的声音没有—点弹性，每—次发音都带着些勉为其难，而重要的话

solve. This time, Gu Lianhua's voice was scattered everywhere in the plot. The name Gu Lianhua only appeared as the director in the credits, but he could still hear her voice — which was always in the same high pitch — in every single episode. Sometimes it was the voice of a deputy, sometimes a victim or a witness. Once it was even the voice of a child. No matter what character it belonged to, this voice never changed, neither in pitch nor in expression. He was besieged by her voice. He discovered that she took care to disguise her identity by using the pseudonym Gu Hua in the voice-over credits. Clearly, her attempt to hide the obvious only exposed her more.

In this ponderously long series, he could not hate Gu Lianhua enough. She greedily played many different female roles, especially young and beautiful women. Mercilessly branded with her presence, they lost all their lively individual personality. What kind of violence was this? She had invaded and violated the audio-visual perception of the audience!

When he had been tortured beyond endurance by her voice, he begged her in his heart to change her pitch, preferably to a lower scale, if only briefly. A little rise and fall in her voice would allow her audience some respite, so they didn't have to keep pace with her, walking so precariously along a thin blade. Yet her voice never changed; it persisted in the same pitch. Even after continuous appearances, her voice still exuded so much energy, showing no sign of surrender. Not a single episode was spared, even if she appeared only briefly on the margin of the plot.

He could do nothing. This was an unfair duel: he was in the open while she remained in hiding. He hadn't had any opportunity to launch an offensive. Realizing this, he calmed down a little, and began to analyze her voice objectively.

He was sure that she used a falsetto voice, which was the source of all its unnaturalness. Even a voice of the worst quality has some vibrancy when it is projected naturally. Not a falsetto, because it is finally always the product of pretence. He wondered, why did Gu Lianhua use a falsetto voice? It wasn't as though she was singing out of her range. Did she think she could disguise her voice with a falsetto so she could play many different roles? If she lacked

往往是由她说出，于是不得不敛声屏息，听进她每一个字，连同她的声音。

这一回，顾莲华将他折磨得太久，但他又不能放弃看电视剧。这种每天一集的电视剧。就是这样抓住人的心。因为你真的无法想象，今天这桩蹊跷的事件发生过后，明天还能再发生什麼。而奇迹就在这里，明天又有新的事件发生。这一点，决不会有错。悬念和信任同时使人振奋。所以，他必须接受顾莲华。

他已经没有火气了，任凭顾莲华用声音，锯着他的神经。为了接受这个现实，他对自己作出检讨：为什麼别人都没有他这样痛苦的反应呢？所以一定是他的责任，顾莲华是没有错的。

终于结束了这样细水长流的折磨，事情进入了新的阶段，一部英国间谍片开播了。讲的是二次大战后期，英国首相邱吉尔将一名女间谍派遣被占领的法国，为诺曼底登陆做准备。其实是将她作一个诱饵，引开德军对诺曼底的注意，好行调虎山之计。为使计划确保无误，女间谍本人没有被告知此行的实质性内容，蒙在鼓里。和所有的间谍故事一样，英国女间谍与法国的男间谍产生了恋情，同时，美国同盟军的一名年轻军官也爱着她。当两名男战士了解到她被活生生地送入虎口，对这种不惜代价去赢得胜利的做法深感愤怒，进而援救时，她们心爱的姑娘已经落到了丧心病狂的德国人手中，受尽了折磨。这个女主角可真是了不得，集娇美，纯真，勇敢，信念，多情于一身，处在国家命运和爱情的前线。这样重要的角色，顾莲华理所当然地留给了自己。从那姑娘开口发出第一个音的时候，他便明白了，事情其实是不会有别种结果的。尽管经历了这许多，耳朵磨也磨出了茧子，可他依然不住地一阵沮丧。

年轻貌美的姑娘看上去就像是半老徐娘装扮的，她的觉悟则像是做作出来的，温柔也是作态。紧张，镇定，软弱，坚强，都显得矫情和虚假，爱她的男人也不那么令人信服，好像不是出自内心，仅只是为了完成表演的任务。电视剧是上下两部，在电影频道里一晚上播完。从九点开始，直至十二点。夜深时刻，万籁俱寂，只有电视机屏幕是活跃的，生气勃勃的，变成了真实的存在，好像那才是生活，而他则是隔岸观火。顾莲华的声音散布在空气中，连她也变得真实了，他却是假的。她，凯瑟琳，年轻的女间谍，纵横全局，牵动着上下左右的神经。她的声音就有着这样的能量，能穿破实体，显形出来。

形势是从凯瑟琳发生转折的。那就是，顾莲华的声音开始显形：海伦，玛丽，詹妮弗，莉莉。高大的，娇小的，热情的，冷静的，天真的，成熟的，幸福的，不幸的。只一吐口，吐的是顾莲华的声音，她就立刻变成了顾莲华。一颦一笑，一动一止，都写着那三个字：顾莲华。事情到此，他方才起了一个念头，顾莲华到底是个什么模样的？他想不出来。在他眼中，只要是发出顾莲华的声音，就都是顾莲华。所有这一切形象汇总起来，

confidence in her own voice, and needed to use a falsetto for disguise, she could give up dubbing altogether, or at least she did not have to do so many minor roles. Wasn't she the director after all? Hadn't she already found a satisfactory outlet for her creativity? Or else, it might in fact be the exact opposite situation. She was using her power as a director to dominate as many different roles as she desired. At this thought, he conjured up an image of Gu Lianhua in his mind: a woman with a hunger for power and an appetite for performance. Such was his misfortune!

There was not the least bit of elasticity in her voice. She spoke every word as though in reluctance. It just so happened that important lines were often delivered by her. He had no choice but to listen with rapt attention not only to her voice but to every syllable she uttered.

On this occasion, Gu Lianhua had tortured him for much too long. Still, he could not give up watching the series. This kind of serial drama, which broadcasts an episode everyday, grabs its audience by the heart. You really cannot imagine what could possibly follow from the turn of events at the end of today's episode. Yet — and this is the miracle — new twists always happen on the next day. Without fail. It is this combination of suspense and certainty which enralls an audience. He had to accept Gu Lianhua.

He did not lose his temper anymore, and let Gu Lianhua use her voice to saw at his nerves. In order to accept this reality, he put the blame on himself instead: how come other people did not react so painfully to her voice? The problem had to lie with him. It could not be Gu Lianhua's fault.

At long last, this interminable torture came to an end, and events took a new turn. A British espionage drama came on the air. The story begins in the final months of World War II, when Prime Minister Winston Churchill sends a female agent to Occupied France to prepare for the Normandy invasion. In fact, she is being used as a decoy to divert the Germans' attention away from Normandy. To ensure its success, the true nature of the mission is not disclosed to the agent. Just as in all other espionage drama, the British agent falls in love with her French counterpart. At the same time, a young American officer from the Allied Forces is also in love

得出的结论是，顾莲华是一个说汉语的外国女人。她可真是一人千面。她用她那干巴巴的假声，给予电视屏幕上众多人物，打上了她的姓名的烙印，将她们收归已有。

既然他是如此热衷于译制电视片，那就无可商量地与顾莲华踏上了一条船。在与顾莲华长期交道之后，他发现有两种情形是最要不得的。一种是饶舌的角色，一种是沉默的角色。虽是绝然相反的两种情形，但效果是同样可怕的。前种情形就是滔滔不绝，口若悬河。这往往是女律师，或者少不更事的轻浮少女，于是，全场就都是顾莲华的声音，特别来劲。她一迭声的，在同一频率上一泻千里，单薄的假声刀片般地刮着耳膜，一波刚止，一波又起，没个消停的时候。和这声音相配的，是夸张的手势和眼神。顾莲华的表演真称得上是淋漓尽致，她加强了所有戏剧的戏剧化。再一种沉默的情形，女角不大说话，代替说话的却往往是“啊”“哦”“噫”“呀”的感叹语。译制片里的感叹语是很丰富的，也很生动，它是译制片的一个特征，顾莲华的声音在此便也大有可为。脱去语言的外衣，剩下了声音的本身，音色和语调就更见其真相了。这真相决不是令人愉快的。

他尤其听不得她说“哈罗”。她说“哈罗”的时候，就好像获得了某种权力，趾高气扬的。她的薄利的尖啸的声音在此特别夸张，特别“哈罗”，别人不能“哈罗”，就她可以“哈罗”，“哈罗”是什么光荣似的。尽管是已经平静下来，不再那样不依不饶的，到了此时，他还是要来气。还有“是吗”，不时一声“是吗”，本就是高几度的声音，这时再挑起一点，三分之二个调的光景，是跑了调的感觉。所有的吐出这样的“哈罗”和“是吗”的声调的女性，无一不是顾莲华。再怎么改头换面，千变万化，也是顾莲华。声音的力量是多么大啊！它可以重塑人的面目。

可他还是不能不看电视片，尤其是悬念片。而顾莲华一定是译制片的制作骨干，有译制片，就有顾莲华的声音。由于是这样，顾莲华便成了他不得不面对的现实，他只能试图克服自己。他应当谦虚，自律，戒骄戒躁。他渐渐变得好脾气了。他学会了剥离顾莲华的声音，将她的音色语气搁在一边，单单攫取她的语言。感叹词呢？也搁在一边，只领会感叹的情绪。这样，顾莲华的声音就变得模糊起来，不再那么突出，纠缠着他不放，而是融化在周围的环境之中。以至，他可以达到那样一种置若罔闻的境界。有两个例子可以作证明。一次是当他看完一部电视片，看到片尾的译制人员表上，竟有着顾莲华的名字，而他却无知无觉，他甚至回想不起哪个人物是她配音的角色。还有一次则正相反，他觉得片中所有的女角，都是顾莲华在说话。她们的声音彼此相象，难以分辨。听起来，这也是顾莲华，那也是顾莲华，简直是千人一面。

这就好了，他又可以安心地看电视译制片了。一个艰难的阶段过来了，他克服了障碍。没什么能打扰他的享受了，电视译制片开拓了他的视野和

with her. When the two heroes realize she is being used as a decoy by her government, they are incensed by this ruthless strategy of war. When they come to her rescue, their beloved has already been brutally tortured by the evil and malicious Germans. What a perfect heroine: she is beauty, innocence, courage, conviction, and passion incarnate. She is fighting at the front line of her love and of her nation's fate. Naturally, Gu Lianhua reserved such an important role for herself. From the moment he heard the woman intone her first sound, he understood the inevitable outcome. Even though he had gone through so much, even though his ears had become so worn that scabs had grown on them, he still could not stop himself from feeling a moment of despair.

The beautiful young heroine was apparently played by a middle-aged actress. Her passion and tenderness seemed shallow and fake. As did her nervousness, composure, vulnerability, and strength. The men who loved her did not act with any more conviction. They seemed merely to be carrying out their duties as performers. The series was divided into two parts. Both parts were broadcast on the movie channel in one evening, from nine o'clock to midnight. At this time of night, the entire universe seemed quiet. Only the television screen appeared vibrant and full of life. It alone seemed to have a concrete existence. It was as though what was happening on the screen was life and he was watching it from across the world. Gu Lianhua's voice ferried through the air. Even she had become real, and he was merely fictitious. She, Catherine, a young agent, dominated the plot, linking and activating all of its nerves. Her voice had precisely this kind of quality; it could pass through concrete and emerge unscathed.

It all evolved from Catherine, which is to say that Gu Lianhua's voice began to crystalise: Helen, Mary, Jennifer, Lily. Women who were by turn tall, petite, passionate, composed, naive, worldly, blessed, unfortunate. She only needed to make one sound, out came Gu Lianhua's voice and she became Gu Lianhua. Every dimple, every smile; every movement, every gesture; all were imprinted with three ideographs: Gu-Lian-Hua. Only at this moment did he start to wonder: what did Gu Lianhua actually look like? He was not able to arrive at any one image. In his eyes, Gu Lianhua was

经验。

在一段较为平淡的节目过去之后，又有好片子来了。是一部典型的美国片，说的是一个姑娘，在目睹了一次残忍的凶杀案之后，突然失去记忆并且失语，成了一个自闭症病人。更倒霉的是，她还现场留下了令人怀疑的踪迹，于是她同时成为凶手和警方追逐的目标。一方是灭口，一方是缉凶。就在此时，出现了一名孤胆英雄，一个私家侦探。他看出其中端倪，保护起了姑娘。他的任务非常艰巨，一边要负责姑娘的安全，一边要请心理医生治疗她的自闭症，再则，还要为她申请证人保护。这一路的紧张，急骤，意外和意中，真是高潮迭起，没有瞬间的喘息。最后，那姑娘在一个极其急迫危险的境遇的刺激下，终于恢复了记忆和语言，她指着凶手，发出了整部戏里最振聋发聩的呐喊：是他，不是我！

这是一记声嘶力竭的呐喊，犹如裂帛之声，给惊心动魄的情节划上了一个有力的终止符，完成了故事。这个姑娘名叫翠珊，由顾莲华配音。在长久的顽强的沉默之后，发出这样锐不可挡的声音，真是恰如其时，恰如其分。这一次，连他也挑不出她的不是，他心悦诚服地认为，这是顾莲华译制生涯里，称得上是成功的一次。她与翠珊水乳交融，宛如一人。顾莲华终于说服了他。

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whoever speaking in the voice of Gu Lianhua. He concluded from the composite of these images: Gu Lianhua was a foreign woman who spoke Chinese. She was indeed a person with a thousand faces. She used her dry falsetto voice to brand her name on all kinds of personalities on the television screen, and possessed them as her own.

Since he was such an avid fan of dubbed foreign drama, he had to ride on the same boat with Gu Lianhua: there with no room at all for negotiation. After such a long acquaintance with Gu Lianhua, he discovered that two situations were the worst: when she played a vociferous or a quiet woman. Although these two were diametrically opposite kind of characters, the effects of her performance were equally frightening. In the former situation, she would be talking up a storm, usually playing a lawyer or an arrogant teenager. The entire scene would be dominated by Gu Lianhua's voice, spoken in a particularly energetic register. Peals of her voice surged like a tidal wave for a thousand miles on the same pitch. Her thin falsetto sliced his ear drum like a blade. Barely had one wave calmed and another was already rising. There was no respite. Accompanying this voice were exaggerated gestures and expressions. Gu Lianhua's performance was thoroughly vivid. Indeed she had dramatized drama itself. The other situation was when she played a quiet character, one who did not speak much but make many interjections instead. Ah! Oh! Yee! Ya! Interjections in dubbed series are especially rich and lively. This is the characteristic of dubbed drama. Gu Lianhua's voice had ample room for such a performance. Shedding the clothes of language and going back to the essence of the voice, the true timbre and tone of the voice were laid bare. This was indeed not a happy truth.

He especially could not tolerate the way she said "hello." When she said "hello," she sounded as though she possessed a certain kind of power and arrogance. Her thin, sharp, shrieking voice seemed particularly exaggerated, as though other people could not say "hello," that she alone had the right to say "hello," and that saying "hello" was some kind of honour. Even though he had calmed down a lot, and was no longer as resistant and unforgiving as before, at such times he still couldn't help becoming angry. "Is that so" was

another phrase that she frequent used. "Is that so? Is that so?" It was already a phrase which was usually said with a slightly raised pitch. Now it was raised even higher, two-thirds of a tone higher, and it sounded out of tune. All the women who said "hello" and "is that so" were Gu Lianhua. However disguised, whatever transformations it had gone through, it was still Gu Lianhua. What a powerful voice! It could reshape a person's face.

Still, he could not give up watching television, especially suspense drama. Gu Lianhua had to be an important person in the voice-over production team. Whenever there was a dubbed series, there would be Gu Lianhua's voice. Because of this, Gu Lianhua had become a reality he had no choice but to face. He could only try to conquer himself. He should be humble, self-disciplined, and avoid both arrogance and impatience. He gradually became very good-tempered. He learnt how to peel off Gu Lianhua's voice, put her tone and timbre aside, and only grasped her words. And interjections? Those were put aside too, only the emotions behind each interjection were grasped. This way, Gu Lianhua's voice became blurry, not so distinct. It did not seem to be wrestling with him so much, but merging with the surrounding environment. Two examples could prove that he had reached this state of nonchalance. One time after he had watched a television movie, and saw Gu Lianhua's name in the credits, he did not feel anything and could not even remember which character was dubbed by her. Another time it was the opposite: he felt that all the female characters in the series were Gu Lianhua speaking. All their voices seemed so similar, he could not tell them apart. Listening to them, he felt that this one resembled Gu Lianhua, that one also resembled Gu Lianhua, as though there were a thousand personalities behind her single face.

This was fine. He could watch a dubbed series in peace again. He had gone through a difficult phase and conquered the obstacles. Nothing could disturb his viewing pleasure now. The ordeal had widened his vision and his experience.

After a string of mediocre programmes, a good drama came on again. It was a typical American production. A woman loses her memory and speech after she has witnessed a brutal murder, and

becomes a patient of post-traumatic syndrome. Unfortunately, she has left suspicious clues at the crime scene, and soon becomes the target of both the police and the real murderer. The former wants to silence her, the latter to convict her. At this point, the hero appears. He is a lone wolf, a private detective. He alone perceives the truth and becomes the woman's protector. He has a terrible responsibility. On the one hand, he has to protect the woman's safety; on the other hand, he has to find a psychiatrist to cure her illness, and to convince the police to put her in a witness protection programme. There are suspense, rapid twists and turns, surprises, and familiar outcomes along the way. One climax follows another, with no room for breaths. At last, a very dangerous situation jolts the woman and she recovers her memory and speech. She points to the murderer and makes the most thunderous scream in the whole series: It's him, not me!

This hysterical scream, like the sound of tearing silk, put a powerful full-stop to the thrilling and suspenseful plot and concluded the story. This woman was called Suzanne, dubbed by Gu Lianhua. After a long and stubborn silence, she projected this sound which could not be stopped by any barrier. It was right on the mark, right on time. Even he could not find any fault with her this time. He sincerely felt that this was the most successful performance in Gu Lianhua's career. She and Suzanne had melted into one. Gu Lianhua had finally won him over.