

How Not to See a Person

如何看不见一个人

A few years ago, I was sitting at a bar near my home you in Washington, D.C. If you'd been there that evening, you might have looked at me and thought, "Sad guy drinking alone." I would call it "diligent scholar reporting on the human condition." I was nursing my bourbon, checking out the people around me. Because the bar was in D.C., there were three guys at a table behind me talking about elections and swing states. The man with his laptop at the table next to them looked like a junior IT officer who worked for a defense contractor. He had apparently acquired his wardrobe from the garage sale after the filming of *Napoleon Dynamite*. Down the bar there was a couple gazing deeply into their phones. Right next to me was a couple apparently on a first date, with the guy droning on about himself while staring at a spot on the wall about six feet over his date's head. As his monologue hit its tenth minute, I sensed that she was silently praying that she might spontaneously combust, so at least this date could be over. I felt the sudden urge to grab the guy by the nose and scream, "For the love of God—just once ask her a question!" I think this impulse of mine was justified, but I'm not proud of it.

几年前，我坐在华盛顿特区我家附近的一家酒吧里。如果那天晚上你也在那里，你可能会看着我，心想，“一个孤单喝酒的悲伤家伙。”我愿称之为“勤奋的学者在报告人类状况。”我在品味我的波旁酒，观察着周围的人们。因为酒吧位于华盛顿特区，我身后的桌子上有三个家伙在谈论选举和摇摆州。坐在他们旁边桌子上的那个带着笔记本电脑的男人看起来像是为防务承包商工作的初级IT官员。他显然是在《拿破仑·炸药》拍摄后的车库销售中买到了他的衣服。酒吧的另一头有一对情侣深情地凝视着他们的手机。就在我旁边，有一对显然是初次约会的情侣，那个男的一边唠叨着自己的事情，一边盯着距离他约会对象头顶六英尺的墙上某个点。当他的独白进入第十分钟时，我感觉到她在默默地祈祷自己能够突然自燃，至少这样约会就能结束了。我突然有一种冲动想要抓住那个家伙的鼻子并尖叫，“看在上帝的份上——问她一个问题吧！”我认为我的这种冲动是有道理的，但我并不以此为傲。

In short, everybody had their eyes open, and nobody seemed to be seeing each other. We were all, in one way or another, acting like Diminishers. And in truth, I was the worst of them, because I was doing that thing I do: the size- up. The size-up is what you do when you first meet someone: You check out their look, and you immediately start making judgments about them. I was studying the bartender's Chinese-character tattoos and drawing all sorts of conclusions about her sad singer/indie rock musical tastes. I used to make a living doing this. Just over two decades ago I wrote a book called *Bobos in Paradise*. Doing research for that book, I followed people around places like the clothing and furniture store Anthropologie, watching them thumb through nubby Peruvian shawls. I'd case people's kitchens, checking out the Aga stove that looked like a nickel-plated nuclear reactor right next to their massive Sub-Zero fridge, because apparently mere zero wasn't cold enough for them. I'd make some generalizations and riff on the cultural trends.

简而言之，每个人都睁大了眼睛，却似乎没人真正看见对方。我们每个人，或多或少，都在扮演着“减

值者"的角色。而事实上，我是其中最糟糕的一个，因为我在做我常做的事情：评估。评估是你初次遇见某人时所做的事：你审视他们的外观，并立即开始对他们做出判断。我在研究酒吧员工的汉字纹身，并对她那悲伤的歌手/独立摇滚音乐品味做出各种结论。我曾以此为生。就在二十多年前，我写了一本叫《天堂中的鲍勃斯》的书。为了那本书的研究，我在Anthropologie这样的服饰及家具店里跟踪人们，观察他们挑选秘鲁粗糙的披肩。我会仔细观察人们的厨房，检查那些看起来像镀镍的核反应堆般的Aga炉子，就放在他们巨大的Sub-Zero冰箱旁边，显然对他们来说，普通的冰点温度还不够冷。我会根据这些观察做出一些概括，并对文化趋势进行即兴演绎。

I'm proud of that book. But now I'm after bigger game.

我为那本书感到骄傲。但现在，我追求的是更大的目标。

I'm bored with making generalizations about groups. I want to see people deeply, one by one. You'd think this would be kind of easy. You open your eyes, direct your gaze, and see them. But most of us have all sorts of inborn proclivities that prevent us from perceiving others accurately. The tendency to do the instant size-up is just one of the Diminisher tricks. Here are a few others:

我厌倦了对群体进行概括。我想要深入地，一个接一个地看见人们。你可能会认为这很容易。你睁开眼睛，凝视他们，然后就能看见。但我们大多数人都有各种与生俱来的倾向，这些倾向阻止我们准确地感知他人。进行瞬间评估的倾向只是减值者伎俩中的一个。下面是一些其他的例子：

EGOTISM. The number one reason people don't see others is that they are too self-centered to try. I can't see you because I'm all about myself. Let me tell you my opinion.

自我主义。 人们看不见他人的首要原因是他们过于以自我为中心，以至于不去尝试。我看不见你，因为我全都关乎我自己。让我来告诉你我的观点。

Let me entertain you with this story about myself. Many people are unable to step outside of their own points of view. They are simply not curious about other people.

让我用这个关于我自己的故事来娱乐你。许多人无法跳出自己的视角。他们对其他人的根本不感兴趣。

ANXIETY. The number two reason people don't see others is that they have so much noise in their own heads, they can't hear what's going on in other heads. How am I coming across? I don't think this person really likes me. What am I going to say next to appear clever? Fear is the enemy of open communication.

焦虑。 人们看不见他人的第二个原因是，他们自己脑海中的噪音太多，无法听见别人头脑中发生的事情。我给别人的印象如何？我觉得这个人并不真的喜欢我。我接下来要说什么才显得聪慧？恐惧是开放沟通的敌人。

NAÏVE REALISM. This is the assumption that the way the world appears to you is the objective view, and therefore everyone else must see the same reality you do. People in the grip of naïve realism are so locked into their own perspective, they can't appreciate that other people have very different perspectives. You may have heard the old story about a man by a river. A woman standing on the opposite shore shouts to him: "How do I get to the other side of the river?" And the man shouts back: "You are on the other side of the river!"

天真现实主义。 这是一种假设，认为世界在你眼中的样子就是客观的视角，因此每个人都应该看到与你相同的现实。处于天真现实主义控制下的人们如此固守自己的观点，以至于他们无法认识到其他人可能有非常不同的视角。你可能听过河边的老故事。一位女士站在河的对岸对岸上的一个男人喊道：“我怎样才能到达河的另一边？”男人回喊：“你已经在河的另一边了！”

THE LESSER-MINDS PROBLEM. University of Chicago psychologist Nicholas Epley points out that in day-to-day life we have access to the many thoughts that run through our own minds. But we don't have access to all the thoughts that are running through other people's minds. We just have access to the tiny portion they speak out loud. This leads to the perception that I am much more complicated than you—deeper, more interesting, more subtle, and more high-minded. To demonstrate this phenomenon, Epley asked his business school students why they were going into business. The common answer was “I care about doing something worthwhile.” When he asked them why they thought other students at the school were going into business, they commonly replied, “For the money.” You know, because other people have lesser motivations...and lesser minds.

更低级-心智问题。芝加哥大学心理学家尼古拉斯·艾普利指出，在日常生活中，我们能够访问自己脑海中穿梭的众多想法。但我们无法获取其他人脑海中运转的所有想法。我们只能接触到他们大声说出来的一小部分。这导致了一种感知，即我比你复杂得多——更深邃、更有趣、更微妙、更高尚。为了演示这一现象，艾普利询问他的商学院学生为什么要从事商业活动。常见的回答是“我关心做一些有价值的事情。”当他问他们为什么认为学校里的其他学生从事商业活动时，他们常常回答说：“为了钱。”你知道，因为其他人有更低级的动机.....和更低级的心智。

OBJECTIVISM. This is what market researchers, pollsters, and social scientists do. They observe behavior, design surveys, and collect data on people. This is a great way to understand the trends among populations of people, but it's a terrible way to see an individual person. If you adopt this detached, dispassionate, and objective stance, it's hard to see the most important parts of that person, her unique subjectivity—her imagination, sentiments, desires, creativity, intuitions, faith, emotions, and attachments—the cast of this unique person's inner world.

客观主义。 这是市场研究人员、民意调查员和社会科学家所做的工作。他们观察行为，设计问卷调查，并收集有关人们的数据。这是理解人群趋势的好方法，但却是看见一个个体的糟糕方式。如果你采取这种超然冷漠、冷静不带感情、客观的态度，很难看到那个人最重要的部分，她独特的主观性——她的想象力、情感、欲望、创造力、直觉、信念、情绪和依恋——这个独特个体内心世界的全貌。

Over the course of my life, I've read hundreds of books by academic researchers who conduct studies to better understand human nature, and I've learned an enormous amount. I've also read hundreds of memoirs and spoken with thousands of people about their own singular lives, and I'm here to tell you that each particular life is far more astounding and unpredictable than any of the generalizations scholars and social scientists make about groups of people. If you want to understand humanity, you have to focus on the thoughts and emotions of individuals, not just data about groups. 在我的一生中，我读过数百本学术研究者撰写的书籍，这些书籍通过研究来更好地理解人性，我从中学到了大量知识。我还读过数百本回忆录，并与成千上万的人谈论过他们各自独特的生活，我在这里告诉你，每一个特定的生活都远比学者和社会科学家对人群所做的概括更令人震惊和不可预测。如果你想理

解人性，你必须关注个体的思想和情感，而不仅仅是关于群体的数据。

ESSENTIALISM. People belong to groups, and there's a natural human tendency to make generalizations about them: Germans are orderly, Californians are laid-back. These generalizations occasionally have some basis in reality. But they are all false to some degree, and they are all hurtful to some degree.

本质主义。 人们归属于各种群体，人类自然倾向于对他们进行概括：德国人有条理，加利福尼亚人随和。这些概括偶尔在现实中有一定基础。但在某种程度上，它们都是错误的，而且在某种程度上，它们都是有害的。

Essentialists don't recognize this.

本质主义者没有认识到这一点。

Essentialists are quick to use stereotypes to categorize vast swaths of people. Essentialism is the belief that certain groups actually have an "essential" and immutable nature.

本质主义者倾向于使用刻板印象来分类大片的人群。本质主义是一种信念，认为某些群体实际上具有一种“本质的”和不变的本性。

Essentialists imagine that people in one group are more alike than they really are. They imagine that people in other groups are more different from "us" than they really are. Essentialists are guilty of "stacking." This is the practice of learning one thing about a person, then making a whole series of further assumptions about that person. If this person supported Donald Trump, then this person must also be like this, this, this, and this.

本质主义者想象同一群体中的人比他们实际上更相似。他们想象其他群体中的人与“我们”相比实际上更加不同。本质主义者犯了“堆叠”的错误。这是一种做法，了解一个人的某一点之后，然后对那个人做出一系列进一步的假设。如果这个人支持唐纳德·特朗普，那么这个人也必须是这样、这样、这样和这样的。

THE STATIC MINDSET. Some people formed a certain conception of you, one that may even have been largely accurate at some point in time. But then you grew up. You changed profoundly. And those people never updated their models to see you now for who you really are. If you're an adult who has gone home to stay with your parents and realized that they still think of you as the child you no longer are, you know exactly what I'm talking about.

固定心态。 有些人对你形成了某种观念，这种观念在某个时间点甚至可能大体准确。但后来你长大了。你发生了深刻的变化。而那些从未更新他们的模型，以现在的你为准，看到你真正的自我。如果你是一个成年人，回家和父母一起住，并意识到他们仍然把你当作你已不再是的孩子，你就会完全明白我在说什么。

I'm breaking out these Diminisher proclivities to emphasize that seeing another person well is the hardest of all hard problems. Each person is a fathomless mystery, and you have only an outside

view of who they are. The second point I'm trying to make is this: The untrained eye is not enough. You'd never think of trying to fly a plane without going to flight school. Seeing another person well is even harder than that. If you and I are relying on our untrained ways of encountering others, we won't be seeing each other as deeply as we should. We'll lead our lives awash in social ignorance, enmeshed in relationships of mutual blindness. We'll count ourselves among the millions of emotional casualties: husbands and wives who don't really see each other, parents and children who don't really know each other, colleagues at work who might as well live in different galaxies.

我提出这些减值者的倾向，是为了强调，完好地看见另一个人是所有难题中最难的。每个人都是一个深不可测的谜，而你只能从外部观察他们。我想要表达的第二点是：未经训练的眼睛是不够的。你永远不会想在没有上飞行学校的情况下尝试飞行一架飞机。完好地看见另一个人甚至比那更难。如果你和我依靠我们未经训练的方式去遇见他人，我们不会像我们本应该的那样深入地看见对方。我们将在社会无知中度过我们的生活，陷入相互盲目的关系中。我们将会成为数以百万计的情感伤害者：彼此真正看不见对方的丈夫和妻子，彼此真正不了解对方的父母和孩子，仿佛生活在不同的星系的工作中的同事。

It's disturbingly easy to be ignorant of the person right next to you. As you'll discover over the course of this book, I like to teach through examples, so let me tell you about a case that illustrates how you can think you know someone well without really knowing them. It's from Vivian Gornick's classic 1987 memoir *Fierce Attachments*. Gornick was thirteen when her father died of a heart attack, and her mother, Bess, was forty-six. Bess had always enjoyed the status of seeming to be the one woman in her working-class Bronx apartment building in a happy, loving marriage.

（使自己）成为那个对身边的人一无所知的人是令人不安的容易。正如你将在本书的学习过程中所体会到的，我偏爱通过实例进行教学。因此，让我分享一个案例给你，这个案例揭示了一个人可能认为自己很了解旁边的人，而实际上却并不真正了解他们的情况。这出自薇薇安·戈尔尼克1987年的经典回忆录《猛烈依恋》。在戈尔尼克的父亲因心脏病突发去世时，她仅有十三岁，而她的母亲，贝丝，那时四十六岁。贝丝一直享有这样的地位，她似乎是布朗克斯工薪阶层公寓楼里唯一拥有幸福、充满爱的婚姻的女人。

Her husband's death undid her. At the funeral parlor she tried to climb into the coffin with him. At the cemetery she tried to throw herself into the open grave. For years after she would be deranged by paroxysms of grief, suddenly thrashing around on the floor, veins bulging, sweat flying.

她丈夫的去世使她崩溃。在殡仪馆，她试图爬进他的棺材与他同眠。在墓地，她试图投身于打开的坟墓。在此之后的多年时间里，她会因为一阵阵剧烈的悲痛而变得狂乱，突然在地板上扭动，静脉突出，汗水飞溅。

"My mother's grief was primitive and all-encompassing: it sucked the oxygen out of the air," Gornick wrote in that memoir. Her mother's grief consumed everybody else's grief, gathered the world's attention on her, and reduced her children to props in her drama. Afraid to sleep alone, Bess would pull Vivian close, but Vivian, repelled, would lie like a granite column, in this intimacy without togetherness that would last a lifetime. "She made me sleep with her for a year, and for twenty years afterward I could not bear a woman's hand on me." For a while it seemed that Bess would grieve herself to death; instead, grief became her way of living. "Widowhood provided Mama with a higher

form of being,” Gornick wrote. “In refusing to recover from my father’s death she had discovered that her life was endowed with a seriousness her years in the kitchen had denied her....Mourning Papa became her profession, her identity, her persona.” Vivian spent her adult years trying to win some measure of independence from this dominating, difficult, and thoroughly mesmerizing mother. But she kept getting drawn back. The two Gornick women would take long walks through New York City. They were both highly critical, vehement, dismissive—masters of the New York verbal put-down. They were intimate antagonists, both angry. “My relationship with my mother is not good, and as our lives accumulate it seems to worsen,” Vivian wrote.

戈尔尼克在那本回忆录中写道：“我母亲的悲痛是原始的、全面的：它抽走了空气中的氧气。”她母亲的悲痛消耗了其他所有人的悲痛，吸引了世界对她的注意，把她的孩子们变成了她戏剧中的道具。贝丝害怕独自一人睡觉，会拉着薇薇安靠近，但薇薇安感到被排斥，会像一根花岗岩柱子一样躺在那里，在这种没有共同感的亲密关系中度过一生。“她让我和她一起睡了一年，二十年后我仍无法忍受女人的手触摸我。”一度看来贝丝会因悲痛而死；相反，悲痛成了她的生活方式。寡妇的身份让妈妈获得了更高形式的存在，” 戈尔尼克写道。“通过拒绝从我父亲的死亡中恢复，她发现她的生活被赋予了一种她在厨房中岁月所否认的严肃性....哀悼爸爸成了她的职业、她的身份、她的人格。”薇薇安花了她的成年岁月试图从这位统治专横、难相处且彻底迷人的母亲那里赢得一定程度的独立性。但她不断被吸引回来。两位戈尔尼克女士会一起在纽约市长距离散步。她们俩都高度批评性、激烈、轻蔑——都是纽约口头贬低的大师。她们是亲密的对手，都很愤怒。“我和我母亲的关系不好，随着我们生活的积累，这种关系似乎愈发恶化，”薇薇安写道。

“We are locked into a narrow channel of acquaintance, intense and binding.” In Vivian’s memoir, part of what divides them is personal—the record of hurts they’ve inflicted on each other. “She’s burning and I’m glad to let her burn. Why not? I’m burning too.” But part of it is also generational. Bess is a woman of the 1940s and 1950s urban working class and sees the world through that prism.

“我们被桎梏在一条（名为）熟知的狭窄通道中，，紧密且有约束力。”在薇薇安的回忆录中，部分使她们产生分歧的是个人因素——他们互相造成的伤害记录。“她在燃烧，我乐于让她燃烧。为什么不呢？我也在燃烧。”但其中的一部分也是代际(代际:一代人与另一代人的差异)的。贝丝是一位20世纪40年代和50年代的城市工人阶级女性，通过那个棱镜看世界。

Vivian is a woman of 1960s and 1970s liberal arts academia and sees the world through that prism. Vivian thinks Bess and her generation of women should have fought harder against sexism all around them. Bess thinks Vivian’s generation has taken the nobility out of life.

薇薇安是一位20世纪60年代和70年代的文科学院女性，通过那个棱镜看世界。薇薇安认为贝丝和她那一代的女性应该更加努力地抗击周遭的性别歧视。贝丝认为薇薇安的一代人让生活失去了高尚。

One day while they’re walking, Bess blurts out, “A world full of crazies. Divorce everywhere....What a generation you all are!” Vivian shoots back, “Don’t start, Ma. I don’t want to hear that bullshit again.” “Bullshit here, bullshit there. It’s still true. Whatever else we did, we didn’t fall apart in the streets like you’re all doing. We had order, quiet, dignity. Families stayed together, and people lived decent lives.” “That’s a crock,” Vivian responds. “They didn’t live decent lives, they lived hidden lives.” They eventually agree that people were equally unhappy in both generations, but, Bess observes, “The

unhappiness is so alive today.” They both pause, startled, and enjoy the observation. Vivian is briefly proud of when her mother says a clever thing, comes close to loving her.

有一天，当他们在走路时，贝丝脱口而出：“到处都是疯子。到处都是离婚……你们这一代真是！”薇薇安回击道：“别开始了，妈。我不想再听那种屁话了。”“这里屁话，那里屁话。但这还是真的。不管我们做了什么，至少我们没有像你们这样在街上崩溃。我们有秩序，安静，尊严。家庭团结在一起，人们过着体面的生活。”“那是胡说，”薇薇安回应。“他们没有过着体面的生活，他们过着隐藏的生活。”他们最终同意，两代人都平等地不幸福，但是，贝丝观察到，“今日的不幸是如此鲜活。”他们都停下来，惊讶地享受这一观察。当她的母亲说出一句聪慧的话时，薇薇安短暂地感到骄傲，几乎达到了爱她的程度。

Still, Vivian is struggling to be recognized, to have the kind of mother who understands the effect she has on her own daughter. “She doesn’t know I take her anxiety personally, feel annihilated by her depression. How can she know this? She doesn’t even know I’m there. Were I to tell her that it’s death to me, her not knowing I’m there, she would stare at me out of her eyes crowding up with puzzled desolation, this young girl of seventy-seven, and she would cry angrily, ‘You don’t understand! You have never understood!’” When Bess is eighty, the tenor of their relationship softens as they both seem more aware that death is closing in. Bess even shows some self-awareness: “I had only your father’s love. It was the only sweetness in my life. So I loved his love. What could I have done?” Vivian is angry. She reminds her mother that she was only forty-six when her husband died. She could have created another life.

尽管如此，薇薇安仍在努力争取得到认可，努力让自己的母亲能够理解她对自己女儿的影响。“她不知道我会把她的焦虑感同身受，被她的沮丧彻底击垮。她怎么可能意识到这些呢？她甚至没意识到我的存在。如果我告诉她，她不知道我的存在对我来说就如同死亡一般，她会用那双充满迷茫和绝望的眼睛盯着我，这位七十七岁的‘年轻’女士，她会愤怒地哭喊：‘你根本就不懂！你从未理解过！’”当贝丝八十岁时，他们关系的基调变得柔和，因为他们似乎都更意识到死亡正在逼近。贝丝甚至表现出了一些自我觉察：“我只有你父亲的爱。那是我生活中唯一的甜蜜。所以我爱他的爱。我还能做什么呢？”薇薇安很愤怒。她提醒她的母亲，当她的丈夫去世时她才四十六岁。她本可以创造另一种生活。

“Why don’t you go already?” Bess snaps. “Why don’t you walk away from my life? I’m not stopping you.” But their attachment is unbreakable. Vivian’s retort is the final sentence of the book: “I know you’re not, Ma.” *Fierce Attachments* is a brilliant description of seeing but not really seeing. Here are two smart, dynamic, highly verbal women in lifelong communication who are never quite able to understand each other. Gornick’s book is so good because it illustrates that even in cases where we’re devoted to a person, and know a lot about them, it’s still possible to not see them. You can be loved by a person yet not be known by them.

“你为什么不走呢？”贝丝怒斥道。“为什么不从我的生活中离开？我没拦着你。”但他们的联系是坚不可摧的。薇薇安的应答是书中的最后一句话：“我知道，妈，你其实并不希望我走。”《猛烈依恋》是对“看见却又真正看不见”的绝妙描述。这里有两位聪慧、充满活力、言辞犀利的女性，她们一生中不断交流，却始终难以彼此理解。戈尔尼克的书之所以出色，是因为它表明，即使在我们全身心投入于某人，并且对他们知晓甚多的情况下，仍然可能看不见他们。**你可以被一个人所爱，却未必被他们所知**

晓。

Part of the reason the Gornicks can't see each other is because they pay attention only to the effect the other has on them. Vivian and Bess are belligerents locked in a struggle over where the blame is going to lie. Part of the problem is Bess. Bess is so involved in her own drama that she never sees from her daughter's point of view, or even notices the effect she has on her daughter. But some of the problem lies with Vivian, too. Her intent in writing *Fierce Attachments* had been to create a voice that could finally stand up to her mother, and to figure out a way to detach from her. But Vivian is so busy trying to break free, she never really asks, Who is my mother, apart from her relationship with me? What was her childhood like and who were her parents? We never get to see how Bess experiences the world, who she might be outside of her relationship with her daughter. In essence, mother and daughter are so busy making their own case, they can't get inside the other's perspective.

戈尔尼克之所以无法彼此理解，部分原因是他们只关注对方对自己产生的影响。薇薇安和贝丝是两个战斗者，围绕着责任归咎于何处的问题展开了斗争。问题的一部分在于贝丝。贝丝如此沉浸在自己的戏剧中，以至于她从未从女儿的视角看问题，甚至没有注意到她对女儿的影响。但问题的一部分也在薇薇安身上。她写《猛烈依恋》的意图是创造出一个终于能与母亲对抗的声音，并找到一种脱离她的方式。但薇薇安如此忙于试图挣脱束缚，她从未真正问过自己：除了与我的关系之外，我的母亲是谁？她的童年是怎样的，她的父母是谁？我们从未得以看到贝丝是如何体验世界的，她在与女儿的关系之外可能是谁。本质上，母亲和女儿如此忙于为自己辩护，以至于他们无法进入对方的视角。

I'm haunted by a phrase Vivian uses in the book: "She doesn't even know I'm there." Her own mother doesn't know she's there. How many people suffer through this feeling? — Being an Illuminator, seeing other people in all their fullness, doesn't just happen. It's a craft, a set of skills, a way of life. Other cultures have words for this way of being.

薇薇安在书中使用的一个短语在我心头萦绕：“她甚至不知道我在那里。”她自己的母亲不知道她的存在。有多少人经历过这种感觉？——成为一个启迪者，在他们所有的完整性中看见他人，这不是偶然发生的。这是一门技艺，一套技能，一种生活方式。其他文化对这种存有方式有自己的称呼。

The Koreans call it *nunchi*, the ability to be sensitive to other people's moods and thoughts. The Germans (of course) have a word for it: *herzensbildung*, training one's heart to see the full humanity in another.

韩国人称之为“*nunchi*”，指的是对能够对他人心情和思想进行敏感洞察的能力。德国人（当然）也有一个词来形容它：“*herzensbildung*”，意味着训练自己的心，以看到他人的完整人性。

What exactly are these skills? Let's explore them, step by step.

这些技能到底是什么？让我们一步步探索。