

# Life and Death in Yu Hua's Novels

## —Taking *To Live* and *The Seventh Day* as Examples

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### Abstract:

Yu Hua's works have consistently excelled in exploring the fundamental meaning of life within tales of hardship and tragedy. Through a series of books such as *To Live* and *The Seventh Day*, Yu Hua has crafted multiple tragic stories featuring characters from different historical periods and with diverse personalities, thereby expressing his unique perspectives on life and death. The existing studies mostly analyze the life and death plot in isolation and lack an analysis of the influence of traditional culture on the formation of their concepts. This paper will take the original texts of the novels *To Live* and *The Seventh Day* as the basis, and use the method of textual analysis to analyze the views of life and death in the novels. Through the study, it is found that Yu Hua's works present a unique new style of death aesthetics and life philosophy concepts. Through the research, it is discovered that Yu Hua's works exhibit a unique new aesthetic of death and philosophy of existence. Yu Hua, a trailblazer in avant-garde literature, integrates traditional views on life and death with contemporary societal concerns. Through an exploration of the fragility of human physiology and the resilience of the human spirit, Yu Hua's works offer a fresh perspective on life and death for individuals grappling with existential uncertainties. This aids in guiding individuals to seek the significance of their own lives and adopt an objective stance towards mortality.

**Keywords:** Life and Death, Narrative of Death, Philosophy of Existence, Social Reality

## 1. Introduction

Yu Hua stands as a pivotal writer of China's avant-garde literary movement. During the late 1980s, his publications including *Leaving Home at the Age of Eighteen* and *A Kind of Reality* cemented his standing in avant-garde literature. These works incorporate the imagery of "death" as a crucial element in driving the plots forward. In his later pieces, such as *To Live* and *The Seventh Day*, the theme of "death" continues to weave its way throughout, reflecting a distinct change in his approach. He adeptly employs the stark contrast between life and death in his writing to portray the suffering of his characters and to underscore the fragility and resilience of life.

In conclusion, the portrayal of death in Yu Hua's literary works demonstrates a meticulous examination of mortality and an acknowledgment of survival. It aims to stimulate readers to contemplate the significance of existence through the prism of death, thereby reflecting his profound reverence for life.

Currently, the primary focus of research on Yu Hua's novels is within China. Scholars have produced extensive and

insightful findings on topics such as "philosophy of life" and "narrative of death" in Yu Hua's novels. This paper employs a close reading approach to concentrate on the narratives of survival and death in Yu Hua's works. The current body of research literature is abundant and presents comprehensive and compelling arguments. In this article, the author aims to undertake a comprehensive study of Yu Hua's outlook on life and death, seeking the unique spiritual traits underlying it. Building on traditional and modern Chinese views of life and death, the study aims to enrich the narrative of death continuation in Yu Hua's works and the inheritance of avant-garde narrative [1].

## 2. The Will to Live: The Consistent Theme of "Life" and "Death"

In his early works, Yu Hua's works were characterized by their bloody and violent features, with vivid and direct descriptions of death scenes that were realistic and lifelike, giving readers a strong sense of visual impact and making them feel as if they were present at the scene of death [2]. For example, the classic description of "me" being killed by a boy with a sickle in the story *Death Narrative*:

“The two iron teeth in the middle cut off the pulmonary artery and the aorta respectively, and the blood in the arteries poured out in a ‘swoosh’, like pouring out a basin of foot wash water [3].” The depiction of themes related to “life” and “death” in these narratives reflects Yu Hua’s early avant-garde literary style and the inclination towards “zero-degree narration,” characterized by a dispassionate, objective, and profoundly impactful aesthetic of violence. However, during the period of *To Live* the representation of death has been infused with warmth, serving as a bridge that connects the protagonist’s experiences and emotions; it functions as a soul, bestowing upon the protagonist vitality and humanity rather than simply delineating death [4]. This is particularly evident in the era of *The Seventh Day* where writing is channeled through spirits that have already departed.”

### 2.1 The Resilience of Life: Fugui

In traditional Chinese culture, the Chinese people have always exhibited a tenacious will and a strong, optimistic attitude. They confront natural disasters and man-made calamities with resilience, igniting sparks of life in the vast river of history. As the Chinese proverb goes, “It is better to live well than to die well,” emphasizing the profound significance they attach to “living.”

However, in the novel *To Live*, the protagonist Fugui endures a protracted and tumultuous existence. Yu Hua imbues this character with all the adversities of life, yet he perseveres resolutely, confronting death as an ever-present specter that looms over his lifetime like an inescapable shadow. He endured the successive loss of all his family members: his parents passed away consecutively; his son Youqing was exploited and bled to death; His daughter met her tragic end due to postpartum hemorrhage; His wife Jiazhen succumbed to years of suffering from osteomalacia; His son-in-law Erxi was tragically crushed under two cement boards during work; In the end, even his only remaining relative, his grandson Kugen, died from over-eating beans. From then on, Fugui was left with only an old yellow cow for companionship and survival.

Not only is it the departure of relatives, but Fugui himself is also constantly entangled with the Grim Reaper. After being captured as a soldier, Fugui, who had no combat experience, was forced to carry a machine gun. During this process, he witnessed the death of his comrade Lao Quan and luckily dodged bullets several times. After returning to his hometown, he witnessed with his own eyes the execution of the former tyrannical landlord Longer, while he himself escaped a disaster due to his previous downfall.

From a young man of privilege who squandered his wealth to an impoverished individual at the lowest rung of soci-

ety; from a humble, industrious soul leading a modest yet contented existence to a solitary, despondent bachelor, the specter of “death” has always been present in Fugui’s life. However, he has consistently maintained an equanimous stance towards mortality: on the battlefield, he reflected, “I am not truly afraid of death; rather, I feel that my demise is devoid of purpose, and my mother and Jiazhen remain unaware of where I shall meet my end [5].” At the same time, he always held on to the hope of survival: after Long Er’s death, he was overjoyed: “As the saying goes, if you don’t die in a great disaster, you will have good fortune. I think my life will only get better from here on out [5].”

In contrast to Ah Q in *The True Story of Ah Q* who seeks solace in illusions, Fugui did not demean himself or succumb to despondency and decadence, but instead opted to confront anguish, thereby embodying a symbol of humanity’s purest and most profound spiritual resilience - “To Live for living’s sake, rather than any other purpose [6,7].” Fugui exhibited remarkable endurance and resilience in the face of excruciating pain and suffering. Amidst profound loneliness, he made a conscious choice to embrace life rather than merely survive. In the harshest of environments, he was both a survivor and a victim, steadfastly battling against adversity and mortality. Throughout this journey, he achieved a delicate equilibrium by serenely accepting all that came his way. The strength that sustained him emanated from the warmth of life, the compassionate and unassuming Youqing, the industrious and selfless Jiazhen, as well as the stoic Fengxia [8]. Armed with these cherished memories, Fugui navigated through countless solitary moments. “Living” emerged as his most potent weapon in confronting all forms of hardship and injustice.”

If Ah Q epitomizes the frailty and lack of awareness in the national character during the feudal era, then Fu Gui encapsulates the innate drive for survival and the resilient mindset towards enduring adversity deeply rooted in traditional Chinese culture. Fugui personifies a noble and illustrious spirit, living not for anyone or anything, but purely for existence [9].

### 2.2 The Search for Death: Yang Fei

In traditional Chinese culture, death is generally something that people seek to avoid, as it symbolizes misfortune and calamity. The curse of “no burial place for life” is even more pernicious. Moreover, in ancient literary works such as *Strange Tales from a Chinese Studio*, ghosts serve as a conduit between reality and illusion, revealing the darkness and chaos of reality and expressing a supernatural perspective on the yearning for social equity and justice [10].

In *The Seventh Day*, Yu Hua not only perpetuates the mythological narrative deeply rooted in Chinese culture, but also employs ghosts as conduits to traverse between the tangible world and virtual realm. Furthermore, he innovatively reimagines the traditional depiction of hell as a tranquil and harmonious utopia.

In contrast to Yu Hua's other works, the protagonist Yang Fei in this novel is depicted as a transient spirit on the brink of vanishing. Initially bewildered and disoriented about his passing and destination, he embarks on a quest to recover his lost memories during his final seven days on earth. Through a series of transitions between the mortal realm and the afterlife, Yang Fei reconciles with lingering regrets before peacefully departing for the "land of no burial and life". Returning to his former marital home, he encounters his wife Li Qing who had betrayed him and remarried. Recollecting their tumultuous relationship, Li Qing's guilt leads her to choose suicide while Yang Fei's compassion enables forgiveness, resolving their emotional entanglement. As he searches for his father, he encounters departed friends and gradually pieces together fragmented memories. Reuniting with his foster mother Li Yuezhen in the afterlife reveals that his father has also passed away. At the funeral home, he bids farewell to his father for one last time.

Unlike the ghosts in traditional folklore who are tethered to the mortal realm by their anxieties or grievances, Yang Fei exhibits passivity in his earthly existence. He does not embody the conventional notion of a supernatural monster with extraordinary abilities, but rather represents an aberration within the framework of monstrous aesthetics.

Throughout the novel, there are very few sentences about Yang Fei's mood swings. He always maintained a kind of indifferent attitude, even when he saw his father for a long time again, he only said lightly: "Dad, I said, 'I have been looking for you [11].'" He was like a truly detached from the real world "medium", experiencing the world from the first perspective, rather than changing the world. With such a relatively objective perspective, Yu Hua truly restores a series of social events and completes Yang Fei's exploration of the truth during his lifetime.

### **3. Narrative of Suffering: The Importance of Life and Death**

Death is an inherent aspect of human existence, with a weight that can be heavier than Mount Tai or lighter than a feather. Confucianism has consistently tended to contemplate the nature of life and death, emphasizing the value of facing mortality with dignity. This reflects the profound sense of social responsibility and familial and national sentiment ingrained in Chinese culture [12].

There is an inherent sanctity associated with death. It is not only feared and avoided, but also yearned for as individuals seek to imbue it with flesh and blood, endeavoring to achieve a sublimation of their own worth that closely mirrors it. Dying for justice is far more heroic than living without it [13].

At the same time, the Chinese people exhibit a disposition towards contentment and an acceptance of their destiny. They demonstrate loyalty and steadfastness, embodying endurance and tolerance akin to that of the earth. They have the ability to endure extreme hardships, conserve life's energy, and confront fate with resilience [12].

Yu Hua's novels inherit traditional culture, endowing many characters with profound humanity and portraying their lives as noble, while also depicting the struggles of those who survive. Among them, numerous deaths occur suddenly and quietly, catching the reader off guard [14].

The vicissitudes of fate hold greater significance for humanity, while the abruptness of death is a stark reality. This section will delve into the typical instances of life and death in the two novels and examine their underlying literary origins.

#### **3.1 "Life" and "death" Less Important Than a Feather**

In both novels, a significant number of characters meet their demise in a regrettable and seemingly unjust manner. For instance, in *To Live*, Fugui's family embodies simplicity and practicality, yet they do not encounter good fortune and all meet accidental deaths. In an era characterized by materialism and its scarcity, survival becomes a luxury while death is easily attainable. Common people are merely pawns for the elite to maintain their social standing, devoid of fundamental rights and freedoms. From the perspective of those at the pinnacle of society, the lives of those at the bottom are as fragile as a feather.

Faced with these challenges, individuals in the lower echelons of the workforce can only passively endure all adversities.

Youqing, the youngest son of Fugui, has endured a challenging upbringing that instilled in him resilience and fortitude. When the county chief's wife required a blood donation during childbirth, he selflessly volunteered but tragically succumbed to excessive blood loss.

The tragedy was brought about by the oppression of the powerful and the adulation from their entourage. In their eyes, life is stratified into hierarchies, with greater value placed on the lives of the county magistrate's wife and child than on Youqing's life. Consequently, the unscrupulous doctor could extract Youqing's blood without hesitation, disregarding any adverse reactions and callously

asserting that “blood makes one dizzy.

Revised sentence: “Chunsheng, as a county magistrate, expressed no remorse for the untimely demise of his old friend’s son, viewing it as an inevitable twist of fate. Fugui silently acquiesced to this tragic turn of events. Youqing’s life quietly ebbed away, deemed inconsequential by society with no outcry for justice on his behalf.

The exchange of an ordinary child’s life for that of a beloved individual related to a county chief epitomizes societal predation. Inherited feudal ideologies coupled with pervasive low levels in people’s ideological and cultural development have led them to unquestioningly adhere to authority while devaluing their own lives. Simultaneously, entrenched pragmatic attitudes perpetuate moderation in facing destiny; this amalgamation results in desensitized tolerance among individuals. Consequently, when confronted with injustices, most laborers at grassroots levels refrain from resistance akin to fish or sheep awaiting slaughter on chopping blocks—attributing it partly due to perceived inadequacy in personal worth as expressed by folklore saying “not casting good babies.”

Such a society characterized by pervasive violence has resulted in the loss of numerous lives and the suppression of individuality. The accumulation of tens of thousands of human casualties has formed an insurmountable mountain of corpses, constituting an irreversible historical tragedy.

For instance, the opening of *The Seventh Day* delineates how the mortuary discerns between the deceased: The “VIP waiting area” is furnished with plush sofas and artificial flowers, while the “ordinary waiting area” is equipped with basic plastic chairs, even differing in terms of imported versus domestic stoves. Each word and sentence serves as an exposition of the prevailing social hierarchy in which death is stratified. However, this categorization is solely predicated on affluence and influence, a stark and simplistic portrayal.

The poor are insignificant and do not change even after death.

Yu Hua further illustrates the pervasive elitism within contemporary society by portraying Liu Mei as a representative of the urban underclass.

Liu Mei exemplified the marginalized individuals lacking education, financial resources, and skills during that period. Co-habiting in an underground refuge with her partner earned her the derogatory moniker “rat girl”. Following a dispute with him regarding an imitation iPhone, she resorted to *To Live*-streaming suicide as an attempt to garner his attention, igniting fervent discussions online. Internet users eagerly contributed diverse suggestions for the young woman’s plight, intensifying this surreal saga. Ultimately opting to leap from the uppermost storey of a

building concluded her brief existence amidst numerous spectators.

The rat girl’s death doesn’t seem to have much value. To make money, she worked as a hairdresser and a restaurant waitress. In order to save money, she and her boyfriend constantly changed to cheaper rental accommodation, and finally chose the smoky bomb shelter. Rat girl’s life is hard, and she struggles to survive every day. But even so, the burden of survival did not crush rat girl. In the end, it was only a mobile phone that overwhelmed her. Such a small thing, as light as a feather, is too heavy for rat girl to bear. Although the original intention of Mouse sister’s live suicide is just to force her boyfriend to appear, and not really to die, but because of the accident, her ending has not changed. Her death did not bring anything of value in return, and she became a topic of after-dinner conversation among netizens and would soon be forgotten.

From the demise of Rat Sister, as inconsequential as a feather, the author can discern numerous individuals like her ensnared in the current of zeitgeist. They are incapable of safeguarding themselves, powerless to alter their fate, and barely able to sustain their most fundamental physiological needs at the nadir of society. Their spiritual requirements, such as esteem and self-realization, go unnoticed by others. The proverbial last straw that overwhelms people often stems from a trivial matter. “Life presents an abundance of uncontrollable elements; when this lack of control reaches an unfathomable level, individuals invariably shift responsibility and attribute all suffering to a seemingly insignificant issue [15].” To onlookers, that seemingly light straw is actually the culmination of myriad pressures.”

From *To Live* to *The Seventh Day*, the societal backdrop in the literature has experienced seismic shifts, yet its underlying essence remains imbued with absurdity and humor.

The lives of individuals residing at the lower echelons of society have perpetually been weightless. Throughout their existence, they endure arduous and prosaic circumstances; posthumously, they are derided and consigned to oblivion by others. Within this sequence of absurd and metaphorical narratives, the author can discern the author’s resistance and satire in response to Yu Hua’s critique of inequitable social realities.

### **3.2 “Life“ and „Death“ More Important Than Mount Tai**

Simultaneously, these two novels also showcase remarkable characters who come to understand the value of their lives through self-sacrifice. This section will delve into the portrayal of maternal figures in the two novels.

### 3.2.1 Jiazhen in *To Live*

Jiazhen embodies a distinctive female persona at the intersection of traditional culture and the new wave, characterized by her moral fortitude, resilience, benevolence, and integrity. Confronted with the physical abuse and verbal reprimands from her philandering husband, she consistently exercised restraint and upheld her spousal responsibilities. When her husband's family fell from grace and he disappeared, she opted to remain steadfast in their precarious household. Confronted with the ordeal of chronic illness, she persevered in living due to her concern for her two children.

After learning of her son Youqing's demise, Jiazhen, known for her benevolence, was incensed upon encountering Chunsheng. When Fugui accepted the 200 yuan reparation from Chunsheng, she vehemently censured Fugui's inadequacy and capitulation. As a mother faced with the "perpetrator of her son's death," she could no longer contain her animosity, casting off the constraints of traditional gender norms and initiating a protest against male dominance and exploitative social hierarchy, venting profound indignation. Previously enduring her husband's affronts in silence, she now refused to be subservient and began to challenge an unjust destiny. Such a paragon possesses a fortitude as unyielding as Mount Tai.

When she learned of Chunsheng's humiliation during the Cultural Revolution, she expressed sympathy and compassion for his situation, choosing to console him: "Chunsheng, you must persevere [5]." Similarly, when Chunsheng ultimately decided to take his own life, she also experienced deep distress, recognizing that "in reality, Youqing's death cannot be solely attributed to Chunsheng [5]." Jiazhen is not a one-dimensional character driven solely by resistance. The hardships of her life have not eroded the inherent kindness and simplicity within her. While Chunsheng played a role in Youqing's demise as an accomplice rather than the primary perpetrator, time gradually mitigated the anger and irrationality in Jiazhen's heart, leading her to accept her son's passing. She did not fully absolve Chunsheng; rather, she came to understand clearly that under societal pressures everyone is merely insignificant dust and thus chose reconciliation.

From this, it can be observed that in contrast to Fugui's desensitization and resignation towards suffering, Jiazhen exhibits heightened lucidity and feminine compassion [16]. During her lifetime, she did not fully yield to the dictates of fate but instead fiercely struggled. Whether tirelessly refining steel day and night or beseeching her father for a small portion of rice at her parental home, she persistently sought ways to sustain the family. Following

her passing, the memories associated with her serve as the spiritual pillar upholding Fugui's survival. Her demise weighed heavily; it transformed into contemplations shaping Fugui's solitary existence in the world.

Throughout her lifetime, Jiazhen has consistently demonstrated unwavering commitment to her family. She endured both psychological and physical suffering, courageously battling against the relentless hand of fate, exuding a formidable feminine aura and maternal essence.

### 3.2.2 The foster mother Li Yuezhen in *The Seventh Day*

Li Yuezhen, known for her kindness and compassion, has chosen to care for the abandoned baby Yang Fei despite already raising a child. She has treated Yang Fei as her own biological son for many years. During a time when his adoptive father, Yang Jinbiao, was on a date, Yang Fei temporarily stayed at her house. When even the final portion of meat at mealtimes was allocated to Yang Fei instead of his own biological daughter; Upon learning of Yang Fei's divorce, she would console him in her customary maternal manner. It is through her genuine concern that Yang Fei developed into a compassionate individual under her influence. Faced with an abandoned child unrelated to herself, Li Yuezhen has exemplified true selflessness and love, embodying the essence of the traditional Chinese value of spirit being more important than Mount Tai.

Unfortunately, despite being a kind and respectable mother, she did not receive favor of fate to live out her later years in the United States as she tragically passed away in a car accident just before her planned immigration. Following her demise, there was no trace of her remains due to the collapse of the hospital building. However, amidst a brief period of mourning, Li Yuezhen found herself transformed into a ghost and discovered 27 baby ghosts trailing behind her. Her maternal love and sense of duty resurged within her, prompting her to assume responsibility for caring for these 27 infants. As she navigated through the fragments of daily life, Li Yuezhen's existence began to bear greater weight as she realized the elevation of her own life's significance.

Compared to other intricately depicted characters in the novel, Li Yuezhen is portrayed with an idealized aura. She exudes a lifelong maternal instinct, embodying the epitome of virtuous motherhood and assuming the role of a traditional Chinese heroic maternal figure. Maternity has long been revered as one of the most altruistic and pure forces. In the book's cynical and acquisitive world view, Li Yuezhen assumes a semblance akin to that of Virgin Mary, infusing sanctity into a corrupt society, rekindling

residual warmth, and preventing genuine human emotions from dissipating entirely.

Li Yuezhen, an ordinary laborer, exhibits remarkable qualities. Her maternal love transcends temporal and spatial constraints, imbuing her life with rich and vibrant hues.

Despite their divergent historical backgrounds, Jiazhen and Li Yuezhen exhibit similar exquisite qualities, encapsulating the celebration and advocacy of human nature's beauty in Yu Hua's literary works, thereby embodying the author's aspirations for societal beauty.

#### **4. The Cycle of Life and Death: a Survival Philosophy Full of Fighting Spirit**

Yu Hua was born into a family of medical professionals and has been exposed to the complexities of human emotions in the hospital since childhood. While death is not unfamiliar to him, it has engendered a profound understanding of life and mortality, enabling him to discern the fundamental truths underlying existence [17]. Consequently, his literary works embody a compelling sense of fate, redemption, and distinctive contemplations on survival.

In the two aforementioned works, nearly all characters are in constant struggle on the brink of life and death. The reality of survival does not align with idealized notions, and the experience of death is not as agonizing as commonly perceived. This unconventional narrative style challenges traditional perceptions of life and death, constructing an extraordinarily peculiar yet realistic worldview.

In *To Live*, Fugui undergoes a series of psychological torments that surpass the limits of human endurance, pushing the boundaries of survival and offering an exemplary model for individuals grappling with real-life hardships.

Throughout one's lifetime, mortality remains an enduring verity that every individual must confront at some point along their unique journey. Despite experiencing profound loss in personal relationships, Fugui resolutely embraces living rather than succumbing to despair or relinquishing agency over his own destiny. His unwavering commitment to perseverance underscores an indomitable spirit that withstands even the most formidable adversities. The omnipresence of mortality continually exerts a profound influence on Fugui's experiences while simultaneously imbuing them with depth and significance; without these essential components, he would be unable to confront mortality directly or assimilate its implications impartially. In the end, he achieved the spiritual realm of living for the sake of living itself, forming the philosophy of — living in anticipation of mortality [18].

In *The Seventh Day*, the afterlife is portrayed as an idyllic realm with verdant mountains, crystalline waters, melodi-

ous birdsong, and fragrant blossoms. It represents a tranquil and harmonious utopian realm where all grievances and animosities can be reconciled, and all unresolved enigmas can find resolution. Here, implacable foes can reconcile and extend the hand of peace to one another, engaging in friendly games of chess; individuals responsible for multiple deaths due to personal gain are afforded the opportunity for redemption and renewal; those from lower socioeconomic backgrounds who suffered anxiety over sustenance during their earthly existence may partake in bathing, changing attire, and finding repose amidst communal blessings. This afterlife embodies an idealized, unadulterated reality devoid of fantastical immortal enchantments or adventurous tales. The influence of material wealth has been rendered impotent here, allowing everyone to coexist on equal footing with dignity while pursuing their desired lifestyles—a reflection reminiscent of the pursuit of “Great Harmony Society” in ancient China.

Death ceases to be terrifying and instead becomes a veiled manifestation of eternal life, a realm devoid of burial where existence embodies an idyllic paradise [4]. Absent are proximity and societal stratification, diminishing the apprehension of mortality. Here, individuals can earnestly pursue the essence of ‘living’, authentically manifest themselves, reveal the genuine human experience, and ascend to philosophical heights in their quest for the value of life.

#### **5. Conclusion**

Survival represents the enduring spiritual wellspring for humanity in the face of catastrophic events. Fugui's unwavering resilience embodies a universal optimism and underscores a profound humanitarian ethos.

Meanwhile, death represents the ultimate fate of humanity. In *The Seventh Day*, many spirits failed to attain perfection in their earthly existence. Abandoned by the harsh and irrational realities of life, they found solace in the afterlife, embodying a profound yearning for enlightenment and justice within human society.

Life and death are not merely objective stages in human existence, but rather a reflection of an individual's spiritual perspective and the broader societal ethos. Yu Hua's portrayal of the evolving narrative of death in his work serves as a satirical critique of contemporary society, transitioning from initial detachment to eventual warmth. Simultaneously, he conveys well-wishes through these narratives, encouraging individuals to cherish their lives and collaborate towards creating a harmonious and peaceful world.

Life and death are intricately linked, with a profound interdependence. Yu Hua employs absurdity to critically ex-

amine reality in his novels, leveraging reality to underpin illusion and thereby constructing a distinctive philosophy of survival. Whether it is the resilience of “living for the sake of living” or the yearning for “equality for all after death”, both engender significant tension between survival and death, giving rise to an enduring cycle between the two.

Overall, the profound significance of survival philosophy and the paradoxical allure of death aesthetics became firmly established.

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