

Analysis of Blood Image in Yu Hua's Works

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Abstract

The meaning of "blood" image in Yu Hua's works is rich, and the "blood" image is also diverse. It not only expresses the depth of Yu Hua's perspective on human nature, but also writes the writer's praise of life struggle under the fate of suffering.

Keywords

Blood Image; Suffering; Life Consciousness.

1. Introduction

Yu Hua is a writer of great significance in the history of modern and contemporary Chinese literature, and his works have always been the focus of analysis and criticism. Through Yu Hua's works, it is not difficult to see that Yu Hua often uses MoMo's brush strokes to describe irrational opposing events in his creative process, and shows his own thoughts on life destiny through the description of violent and bloody stories.

2. The Deep Meaning of the Image of "Blood" in Yu Hua

Yu Hua's exploration of the meaning of life can be fully demonstrated through the analysis of his works, and his works are rich in thinking about the fate of suffering. Yu Hua regards suffering and tragedy as important forms of destiny, and the image of "blood" is of special significance for highlighting the tragedy and suffering of life. Yu Hua describes the connotation of blood image at different levels in his works, giving different depth to blood image.

The use of "blood" image in Yu Hua's works runs through all the time. In both the early and later works, the particularity of "blood" image is used to explain multiple connotations to readers. Specific connotations can be subdivided into four categories: life, ethical relations, tragedy and death. First, the most direct description of the image of "blood" in Yu Hua's works is the blood existing in nature, that is, the blood on the surface, which is the main embodiment of the characters' life in Yu Hua's works, and is of great significance to the expression of the state change of characters' existence. Secondly, the image of "blood" also appears in Yu Hua's works as blood relationship, and family kinship is related through blood relationship. Ethical relationship is one of the deep meanings of blood image in Yu Hua's works. Thirdly, in Yu Hua's works, the tragedy is often accompanied by the expression of the characters' own blood images, and the tragic fate of the characters in the works is expounded through the narrative of ethical relations or the description of bloody events. Finally, the image of "blood" is directly linked with death, and the death connotation of the image of "blood" in Yu Hua's works is more to emphasize a tragic meaning. It is the tragic existence and loss of life, and it is also the tragic life of little people in the times.

The image of "blood" exists widely in Yu Hua's works, which not only expresses Yu Hua's own creative thought, but also shows the pioneering creative style in his works, so Yu Hua's ideological tendency and creative style in his later works have changed. However, the image of

"blood" still appears as an important symbol in all aspects of the works, and the image of "blood" has become one of the representative images in Yu Hua's works.

On the one hand, the image of "blood" in Yu Hua's works is the blood in nature, which directly represents the changes of the characters' life state in Yu Hua's works, including the changes of the characters' physiological and spiritual states. Yu Hua also pointed to the dark side of social reality through some bloody and violent incidents. Yu Hua has a direct description of human blood in "Living" and "Xu Sanguan Selling Blood". The expression of this natural blood image is the embodiment of human vitality and the development of characters' destiny. In "Living", the rich son Youqing lost his life because of the blood transfusion of the county magistrate's wife, through an irrational event in "everyday". In the process of description, Yu Hua expressed the connotation of human vitality represented by natural blood, and described the chilling social reality behind it. This is Yu Hua's exploration of the meaning of life existence through the loss of blood and the death of human beings.

On the other hand, Yu Hua's changes of life state through "blood" are not only reflected in the changes of characters' physiological state, but also in the changes of characters' spiritual world state, that is, the description of human alienation in the story. Yu Hua's expression of the image of "blood" implied the change of people's mental state in the early creative process, and directly showed the beast's existence deep in people's spiritual world through the image of "blood". This is a special description of one's own mental state and an expression of alienation of human nature. In this period, the life in Yu Hua's works is more "animal-like", which tends to be the law of the jungle in the animal world. Violence and "bloodthirsty" are common in the world where people live. Yu Hua has a hearty description in *A Kind of Reality*. In *Reality One*, people are good at bullying the weaker existence, which is more like the law of the jungle in the animal world. Even Pippi, a four-year-old child, embodies this nature, and falls to his cousin under the guidance of this beast. The nature of the law of the jungle in Yu Hua's works is engraved in human nature, and it is a feature of alienation caused by violence. In the process of thinking about the existence of life, Yu Hua shows the role's physiological and psychological "power" by projecting the image of "blood" in his works.

3. The Inner Relationship between Blood Image and Theme of Works

In the process of applying the image of "blood" in his works, Yu Hua also fully described the blood relationship in the image of "blood". Yu Hua's exploration of ethical relations in his works has always existed. The image of "blood" implies blood relationship and pedigree, which is the connection point of family ethics in life. People are born as human beings, and the "love" between family ethics originated from the influence of blood relationship. Someone once said that "One Kind of Reality" is "a sharp satire on Chinese family myth", and the central connection point in this Chinese family is the mothers of these two brothers. She is the symbolic symbol of this family, and the nominal bond between the two brothers' families. Every day, she is suspicious of whether her body tissue is rotten, and she doesn't care about all kinds of family, but hopes to get the care of other family members through actions and language. This "mother" is more like a fragile foam and a false decoration. Later, even if a child died in the family, the "mother" in the family only "sat there complaining endlessly, and she saw blood", which expressed the selfishness of MoMo in the image of "mother". This image of "mother" is the center of connection between two small families, which should be the center of kinship. When the center itself is hypocritical and MoMo, it is indifferent to the pain of relatives, let alone other people. The fragility of the relationship between people is even more shocking through affection, which is a fetter, and it also reflects Yu Hua's understanding of the fragility of ethical relations.

In addition, the sense of tragedy and suffering in Yu Hua's works is an important feature of his writing style, and the appearance of "blood" image in Yu Hua's works often symbolizes tragedy and suffering. Blood image with "blood smell" is an important tool for Yu Hua to describe irrational events. The application of blood to tragic stories can enrich the contradiction of stories. Therefore, in Yu Hua's works, tragedy can often be felt through the "blood" incident. The tragic features in Yu Hua's works exist in all aspects of the story. In the bloody story in the previous work "1986", there are many scenes directly related to blood. In "1986" Yu Hua showed his own tragedy through a series of descriptions of bloody punishment. Influenced by the times, the history teacher finally ended his life with his professional knowledge. Through the bloody ancient punishment, he was realized layer by layer, which also symbolized his own multiple sufferings in the times. This series of bloody scenes not only shows the personal tragedy of the history teacher, but also symbolizes the tragedy and suffering of the times. When describing the crazy history teacher's self-harm, the feeling of madness and violence directly embeds the tragedy in the core of the story into the reader's heart. In Yu Hua's works, it is difficult to truly separate blood from tragedy. Whether it is the loss of natural blood or the pull of kinship, tragedy is an important description form. In the story of "1986", the extensive use of the image of "blood" not only shows the violent and bloody story directly to the readers, but also directly expresses the fragility of family affection. Through the description of a large number of bloody scenes of punishment, the tragedy of group violence is implied, and these elements constitute the tragedy of "1986".

In the process of writing, Yu Hua is good at mixing the connotation of the image of "blood" with the symbol. The interweaving of life, ethics, death and tragedy constitutes a unique style in Yu Hua's works. Especially in Yu Hua's avant-garde works, the expression of this "blood" image is rich and varied.

4. Conclusion

The writing style of Yu Hua's works is cruel to MoMo, and he often expresses his vanguard consciousness through the description of irrational events, the typical representatives of which are often bloody and violent. Yu Hua's description of blood image represents his own creative style, lays the foundation of his works, and shows his thoughts on life. In the process of Yu Hua's works creation, the description of "blood" image is always accompanied. The "blood" image in Yu Hua's works carries the change of his works creation, and represents the change of his understanding of life tragedy and life value. In the process of changing the theme of Yu Hua's works, Yu Hua's description of the image of "blood" has not stopped, which is actually a way of exploring the essence of life, with distinct personality characteristics.

References

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