

Based on the Perspective of Feminist Theory, the Research on the Image of Women in Yu Hua's Novels

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Received: 28 March 2025 /Accepted: 25 April 2025 /Published online: 2 May 2025

Abstract

Since the 80s of the 20th century, Yu Hua has always maintained a strong creative enthusiasm, and has produced a series of well-known masterpieces, which occupy a pivotal position in the contemporary literary world. For a long time, the academic research on Yu Hua's creation has never stopped, however, compared with the in-depth exploration of other aspects such as his creative style, narrative skills, and thematic expression, the female image in Yu Hua's works has not received the wide attention it deserves. In Yu Hua's novels, he has created many female characters with different personalities, who either show their simple and kind nature, or reveal evil and lascivious qualities. These female images are not only an important part of Yu Hua's literary creation, but also reflect his concern and deep thinking about women. The in-depth analysis of these female images is of great academic significance and research value for us to understand the process of loss and reconstruction of female subjectivity in Yu Hua's works. This paper takes the female image portrayed in Yu Hua's novels as the research object, starts from the perspective of feminism, and uses feminist theory as an analytical framework to carry out a systematic and in-depth study of the female image in Yu Hua's works. Specifically, this paper will classify and sort out the female images in Yu Hua's novels, comprehensively present the various dilemmas faced by women in Yu Hua's novels from a feminist perspective, and deeply discuss the enlightenment and significance of the portrayal of women in Yu Hua's novels.

Keywords: Yu Hua; Female Figures; Feminist Theory; Written By Women

1. Research Background And Research Significance

1.1. Background

Yu Hua is undoubtedly a highly influential writer in the contemporary Chinese literary scene. In recent years, the academic research on the avant-garde writers of the 20th century has continued to expand and deepen, and as an iconic writer of the avant-garde period, Yu Hua's works have naturally become the focus of academic research, triggering a large number of far-

reaching studies from various dimensions. His works have not only undergone detailed analysis from multiple angles and levels, but also spawned many research results with both depth and breadth at multiple levels. In these rich studies, the female characters in Yu Hua's novels have gradually become a literary phenomenon that cannot be ignored (Zhang, 2009). In Yu Hua's carefully constructed novel world, the female figure is not a simple foil or symbol, but a three-dimensional character with rich emotions, complex personalities and diverse destinies. They play multiple roles in the long river of family, society and even history, and constantly face a variety of challenges and dilemmas. With delicate brushstrokes, Yu Hua delves into the inner world and external environment of these female figures, which not only shows their unique personality charm, but also reflects his keen insight and deep thinking about the fate of women and social reality (Zhu, 2022).

In recent years, the female characters in Yu Hua's novels have also attracted the attention of some researchers. However, the current research on the female image in Yu Hua's works mainly focuses on the interpretation through systematic classification. Although this research approach helps us understand the diversity of female images in Yu Hua's novels, there is still a lot of room for expansion in the depth and breadth of research (Zhang, 2012). From the perspective of feminist theoretical criticism, a more in-depth and comprehensive study of the female image in Yu Hua's novels is undoubtedly an important direction with great exploration value and is expected to promote the deepening of the study of Yu Hua's novels.

1.2. Research Implications

The use of feminist theoretical criticism to analyze the female image in Yu Hua's novels is of significant research significance, which can fill the gap in the field of female image research in Yu Hua's works in the current academic circles. At present, although Yu Hua's works have attracted much attention, there is a relative lack of systematic and in-depth research on the female images in her novels, especially the detailed analysis from the perspective of feminism. Feminist theoretical criticism, as a unique method of criticism, focuses on revealing the gender power relations in literary works and the living conditions of women in the social and cultural context. Introducing this theory into the study of Yu Hua's novels will help us to capture the complexity and multifaceted nature of the female characters in the works with a more keen insight, and explore the mechanism of gender power and the logic of discourse construction hidden in the depths of the novel text.

Through the in-depth analysis of the female image in Yu Hua's novels, we can reveal the dilemma of female survival contained in it, and accurately interpret the profound connotation of Yu Hua's female image shaping. At the same time, from another dimension, feminist theoretical criticism provides us with a new perspective and method for interpreting Yu Hua's novels, so that we can understand the themes and meanings of her works more comprehensively. This is not only a further in-depth interpretation of Yu Hua's novels, but also a beneficial deepening and expansion of the field of literary criticism. With the help of feminist theoretical criticism, we can more comprehensively understand the female images in Yu Hua's works, as well as the interdependence between them and the male images in her works, as well as the social environment and culture. In this way, we can dig deeper into the social significance of Yu Hua's

novels, further broaden the horizon of modern and contemporary literary studies, and inject new vitality and ideas into the field of literary studies.

2. The female writing of Yu Hua's novels in the 80s of the 20th century

Novels often use characters to reflect social life, and readers interpret the author's emotional tendencies when creating by gaining insight into the value implications of the characters in the novel. However, in the creation of novels in the 80s of the 20th century, Yu Hua broke the convention, severed the close connection between the signifier and the signified, and dissolved the deep connotation of the character.

In Yu Hua's creative concept, characters are nothing more than "props" of narrative, and the core of their value lies in revealing the essential desires of human beings and interpreting the subjective world of human existence. Based on this creative concept, the characters in Yu Hua's novels in the 80s of the 20th century have transcended the traditional boundaries between men and women. They are no longer independent individuals with distinct personality traits and emotional contexts, but become narrative codes, assisting the author in constructing a unique way of cognition that deviates from conventional experience. These characters work hand in hand with the author to create a mysterious and confusing symbolic world, allowing readers to feel a different kind of literary charm and ideological impact in the exploration.

2.1. Intentionality and Symbolism

2.1.1. Crazy Narrative, Deconstruction of the Existential Dilemma Under the Irrational Mirror

In Yu Hua's literary atlas, the image of madness constitutes a unique set of existential fables (Zhao, 2018). Taking "Mistake by the River" as a typical text, the writer completes the profound deconstruction of the rational order through the mirror reflection of the double crazy subject. The insane no longer exists here as a mere pathological symbol, but is alienated into a prism that reflects the folds of human nature, reflecting the spiritual dilemma under the discipline mechanism of civilization. The image of the madman in the novel has a strong symbolic meaning. Yu Hua deliberately placed him in the position of an aphasia, constructing a picture of madness through the gaze mechanism of the surrounding spectators. When the four mothers-in-law and the madman appear in the market hand in hand, the discursive violence formed by the laughter of the people forms a circular prison, imprisoning the two in the chain of signifiers of madness. It is worth noting that after the fourth mother-in-law imitated the madness, the viewing structure underwent a subtle reversal: the onlookers, who were originally witnesses of the madness, became the conspirators of the madness fact at the moment when the madness performance was deconstructed by the subject. This displacement of the subject and the other exposes the fearful nature of the rational world for heterogeneous existence.

The madness of the fourth mother-in-law is more existential and tragic. As a martyr of feudal ethics, she had already completed spiritual self-destruction during her forty-eight years of festival-keeping career. The intrusion of the madman is in essence a subconscious ritual of conjuring the

vitality of life: its violence is interpreted as the repetition of the husband, and the pain of the bite of the breast becomes an alternative inscription of the arch of chastity. When the fourth mother-in-law repeatedly performed the masochistic scene in the confined space, the physical pain was transformed into a strange pleasure of moral confirmation, completing the sacrificial sacrifice of the three obedience and four virtues. This tendency to self-destruct is, as Foucault put it, a performance of self-monitoring after the internalization of the discipline of power.

The narrative of violence in the text presents a double paradox. The violence of the madman against the fourth mother-in-law is not only a concrete presentation of irrational violence, but also a metaphorical projection of the violent structure of rational order. The satisfaction obtained by the four mothers-in-law in the abuse reveals how the discipline society completes moral reproduction by creating painful subjects. This dialectic of violence culminates in the intimate scene of the closed door: the closure of the space becomes the curtain of the moral theater, and the physical injury is transformed into the sacrificial ritual of the ethical order.

The kingdom of reason that Yu Hua constructs here is actually a heterogeneous space in the sense of Bataille. When the police extrapolated the madman, the enforcer was reduced to the paternal Oedipus; When the villagers collectively expel the madness, the spectators are the deformed beings to be watched. This dialectical reversal of rationality and irrationality exposes the absurdity of self-referential nature in civilized society. Insanity is no longer a case of pathology, but a blade for deconstructing the myth of reason, drawing a bloody trajectory across the existential wasteland. Through this kind of crazy writing, Yu Hua completes an allegorical critique of the predicament of modernity. When the rational world asserts its purity with violence, its inherent insane genes are exposed. The mirror relationship between the madman and the fourth mother-in-law is just like the split subject in Lacan's mirror stage, falling into an eternal cycle of alienation in self-validation. This narrative strategy not only deepens the existential dimension of the text, but also reconstructs the possibility of literature's exploration of the dilemma of human nature in the process of deconstruction.

2.1.2. Silly Narratives, Violent Allegory and Existential Dilemma

As Yu Hua's transformation from the time of self-training, "Traveling Far Away at the Age of Eighteen" deconstructs the traditional paradigm of coming-of-age narrative with its exquisite violent allegory (Xiong, 2017). The teenager embarks on a journey with Enlightenment innocence, and his metaphor for finding a hotel points to an existential dilemma. When the paradoxical scene of the driver taking the cigarette and refusing to carry it appears, the symbolic system of order begins to disintegrate: the exchange ethic that the teenager adheres to seems absurd in the face of real violence. The driver's goodwill to buy with an apple and the subsequent atrocity of participating in the robbery constitute an existential double deception, exposing the paradoxical symbiosis of good and evil in human nature.

The Apple heckling incident serves as a key turning point, pushing the narrative into the abyss of absurdity. The villagers' numbness to robbery and the driver's appreciation of violence weave together into a spectacle of violent aesthetics. The tragic gesture of the teenager blocking the robbery with his body is reduced to a burlesque performance in the indifferent gaze of the driver's

walk, and this violent viewing mechanism is just like a modern variation of Sartre's other that is hell. When a teenager tries to awaken his conscience with language but encounters existential aphasia, Camus's absurd fate of Sisyphus receives contemporary resonance.

In *Noon with the Northwest Wind Howling*, the allegory of violence evolves into a more radical theater of the absurd. The protagonist is forcibly programmed into a stranger's mourning ceremony, and the extreme scene of the funeral becomes an experimental field for deconstructing subjectivity. The community of lies collectively constructed by the participants completes the forced rewriting of individual identities through ritual violence. The protagonist's psychological transformation from resistance to compromise reflects the subjective production mechanism in Foucault's disciplined society: when violence permeates daily life in the form of cultural practices, resistance itself becomes an absurd footnote. The recurring dislocation of imagery in both works constitutes an intertextual dialogue: the former is the disorientation of physical space, the latter is the dislocation of social identity. The hotel chased by the teenager on the highway and the self that the protagonist seeks at the funeral point together to the habitat crisis in the dilemma of modernity.

2.2. The Paradox of Women's Existence Breaks Through

2.2.1. Subjective Interrogation in the Context of Absurdity

With his cold brushstrokes, Yu Hua outlines the dual dilemma of women's survival in the wasteland of existentialism. His female figures are often thrown into the web of existence woven by the absurd, deducing the paradox of existence between the rational and the irrational. This writing strategy goes beyond the surface of gender narratives and directly addresses the common existential dilemma of modern people—when the world fades from the veil of warmth and reveals the irrational rock nature of Camus's pen, women, as more sensitive subjects of existence, take the lead in touching the unbearable lightness of life.

In Jiazhen in "Alive", Xu Yulan in "Xu Sanguan Selling Blood" and other characters, Yu Hua constructed a mirror theater of female survival. In the whirlpool of suffering, they are both objects to be gazed at and subjects of self-redemption (Jia, 2015). Jiazhen swallowed all the bitter fruits handed by fate with amazing tenacity, but in the process of swallowing, she completed the questioning of the essence of existence; Xu Yulan adheres to her meager dignity in the spittle of the world, and uses the wisdom of the market to deconstruct the moral shackles of the disciplined society. The struggle of these female figures in absurd situations is like Kafka's hunger artist's ultimate inquiry into the meaning of existence (Ren, 2022).

Yu Hua tears the curtain of the truth of existence through the perspective of women, exposing the moral ulcers of the rational order. In "Reality One", women, as witnesses and bearers of the violent landscape, have their bodies as the sacrificial ground of power discipline; And Li Lan in "Brothers" interprets the rootless drift of individual fate in the torrent of the times. These narrative experiments prove that women sink deeper into the fog of existentialism when they try to escape the prison of the absurd—they are both victims and conspirators of this absurdity.

This existential paradox forms a polyphonic dialogue structure in the text, and Yu Hua allows the female characters to burst out with amazing survival energy in the midst of suffering, which is both a rebellion against the absurd and a surrender to the absurd (Wang, 2021). Just as Jiazhen is obsessed with staying alive after countless life and death farewells, Yu Hua's women use their bloody palm prints to engrave Camus-esque defiance inscriptions on the desert of existence: admit the absurd, but not succumb to the absurd. This narrative strategy not only deconstructs the trappings of traditional gender narratives, but also reconstructs the possibility of literature's exploration of the essence of life in the existential dimension.

2.2.2. The Labyrinth of Contingency: An Existential Absurd Narrative Deconstruction

From the perspective of existentialist philosophy, Yu Hua's early works construct an absurd labyrinth based on chance. Sartre defined the absurd as the inevitable presentation of contingency, while Yu Hua transformed this philosophical speculation into a thrilling literary picture through narrative experiments. The serendipity in his pen is by no means the plot material in the traditional narrative, but exists as an ontology, becoming a sharp blade for deconstructing the rational order.

The road adventure in "Eighteen Years Old" can be called an absurd variation of the existential coming-of-age ceremony. The violent robbery and betrayal of the driver encountered by the teenager are actually the accidental violent disenchantment of the world. When the apple is transformed as a symbol from a gift to a violent medium, the cognitive ritual completed by the teenager with blood, just like Camus's Sisyphus pushing a stone up a mountain, confirms the reality of existence in the absurd. This accidental violence tears through the veil of beauty of the coming-of-age narrative and exposes the irrational nature of the world. "Noon with the Northwest Wind Howling" deduces serendipity into a collective absurd carnival. The absurd scene of the protagonist being forcibly programmed into a stranger's funeral is in essence an extreme interpretation of the existential abandoned state. The funeral, a highly ritualized space, is transformed into a violent device that deconstructs subjectivity. When I complete the identification of my godson amid the cries of strangers, the absurdity of Kafkaesque metamorphosis is translated here with black humor—the individual is reduced to a puppet of symbols in the vortex of chance, and any resistance is destined to become a footnote to the absurd. The atlas of family slaughter in "A Kind of Reality" sublimates chance into a narrative allegory of fatalism. Pippi's accidental death of his cousin by mistake triggers a domino-like chain of revenge. In the blood-colored theater that Yu Hua constructs here, each perpetrator is an accidental marionette, and each death scene becomes a brutal footnote to the existential dilemma. When violence is presented in the form of aesthetics, the sense of absurdity penetrates the surface of the text, pointing directly to the nihilistic nature of modern human existence.

Together, these narrative experiments confirm Yu Hua's insight into the truth of existence: chance is the greatest force in deconstructing order (Liu, 2012). In the avant-garde period, Yu Hua dissolves the causal logic of traditional novels through accidental narratives, throwing characters into an existential vacuum. This narrative strategy not only subverts the reflection theory of realism, but also reconstructs the exploration dimension of literature's existential

dilemma at the philosophical level—when the world fades away from the camouflage of reason and reveals its absurd nature, people can only touch the true temperature of existence in the labyrinth of chance (Feng, 2012).

Yu Hua dissects the historical fabric with his cold blade, and constructs a narrative labyrinth with contingency as the warp and weft on the existential wasteland. The trajectory of his individual life is actually a never-ending roulette wheel of desire in the theater of the absurd, where every turn of fate is wrapped in the dice of fate, casting the shadow of disaster in the folds of history (Wang, 2024). This narrative strategy goes beyond the figurative portrayal of characters and completes the ultimate interrogation of the nature of existence in the philosophical dimension. In the long narrative of "Alive", Fugui's life is just like duckweed that has been manipulated by chance. From the fall of the identity of the son of a gentleman to the old tenant farmer, from the desertion on the battlefield to the death of relatives one after another, every fate node is full of accidental cracks. Yu Hua weaves individual suffering into the warp and weft of the times with almost cruel restraint, and when Fugui talks to Lao Niu in the sunset, the absurdity of existentialism penetrates the surface of the text—the individual in the torrent of history is nothing more than dust crushed under the giant wheel of chance. "Xu Sanguan Selling Blood" pushes the narrative of desire to the extreme of absurdity. Xu Sanguan's life trajectory of selling blood twelve times is actually a confrontation map between the desire to survive and the absurd reality. When the sale of blood is alienated from an emergency means to a survival ritual, and when the ethics of blood is deconstructed by commodity logic, Yu Hua deconstructs the traditional ethical narrative with black humor. This variation of suffering driven by desire is just like Sartre's cruel interpretation of existence before essence: in the web of desire woven by chance, man is both a thrown being and a self-shaped subject. To Lin Xiangfu in "Wencheng", Yu Hua pushes the accidental narrative to the epic dimension. The protagonist's obsession with pursuing Wencheng is actually a modern metonym of the existential myth of Sisyphus. When the search becomes an end in itself, when reality dissolves into symbols in obsession, Lin Xiangfu's fate trajectory is consistent with Faulkner's pursuit of Quentin.

3. The Image of Women Who are Objectified and Oppressed

Since patriarchy replaced matriarchal civilization as the dominant structure of human society, the male-centered cultural order has completed the systematic marginalization of women through institutional discipline and symbolic symbols in the long history of thousands of years. This deep-rooted paradigm of gender power not only relegates women to inferior existences, but also imprisons them in a subordinate position with cultural coercion — they are objectified as reproductive tools for inheritance in the patriarchal ethical framework, deprived of the right to speak in the public sphere and reduced to voicelessness, and often appear as stared at objectified images in literary narratives. Yu Hua's literary creation is like a cold prism, reflecting the multiple folds of women's existence in the shadow of patriarchal civilization: they are either reduced to victims on the family altar, or shattered into objects of desire in the mirror image of male desire, and more often as absentees erased by historical narratives, struggling between survival and

dignity. This collective aphasia of fate, under the writer's pen full of existential questioning, turns into a profound interrogation of the alienation of human nature and the chronic diseases of civilization.

3.1. Loss of Female Status

From the perspective of the construction of gender order, patriarchy weaves a tight network of social control through the coupling of institutional power distribution and symbolic system. In this civilizational code with the male body as the original paradigm, women are systematically deprived of the discourse subjectivity—their voices are either completely swallowed up by the silencer mechanism or distorted and alienated within the male-dominated interpretive framework. This structural aphasia does not stem from the lack of vocal channels in physical space, but from the rejection of women's cognitive authority by the entire civilization system: even when women make a voice, it is often suspended as an irrational expression of emotion or a deviation that needs to be disciplined.

The process of patriarchal culture using discipline technology to objectify women shows the operation mechanism of life power as Foucault said. Through the multiple writings of religious texts, ethical codes, and educational systems, women are forcibly referred to as congenitally weak secondary sexual beings. This symbolic violence not only deprives them of their rights and dignity as independent subjects, but also internalizes them as a paradigm of women's self-perception through intergenerational transmission. When the ethical dogma of the husband and wife ("Rites and Mourning Clothes") binds female values to the male will, and when the precepts of the three obediences and four virtues divide the female life course into three stages of patriarchal transfer, the female subject completes the spiritual taming of self-objectification in this symbolic order (Dai, 2023).

As the core strategy of patriarchal space politics, the spatial segregation system has reached its ultimate in the precept of "The Book of Rites: Internal Rules" in which men are not allowed to enter and women are not out. This gender division not only constructs a binary opposition between the public and private spheres, but also completes the castration of women's sociality through the confinement of physical space. When women are imprisoned in the closed field of food, clothing, and ceremonies, their cognitive schema gradually shrinks into a tool for maintaining family relationships, and the historical possibility of participating in the process of social civilization is completely erased. This kind of spatial violence forms a vicious circle with the unspoken admonition of women in "Etiquette", which excludes the experience of female subjects from the narrative of civilization and creates the absentees in the history that Beauvoir said.

It is worth noting that the violent nature of the patriarchal system is precisely reflected in its civilized disguise. When traditional norms package female slavery with a sense of ethical sublime service to heaven, and when spatial isolation is glorified as a harmonious order arrangement of yin and yang, gender oppression acquires a naturalized ideological package. This kind of cultural coercion not only shapes the submissive gender role, but also makes future generations of women

unconsciously inherit the identity of the oppressed through the inheritance of collective memory, and complete the instrumental imagination of themselves at the unconscious level of civilization.

3.2. The Multiple Folds of Women's Living Conditions Under the Patriarchal Order

In Yu Hua's literary narratives, the portrayal of female characters often presents deep symptoms encoded by patriarchal culture. Those seemingly tame dependent personalities are actually the product of symbolic violence against female subjects by the male gaze. When the text projects virtues that conform to patriarchal aesthetic expectations, such as virtue and chastity, onto female characters, this gaze mechanism quietly erases the complex spectrum of women's life experience, reducing it to an empty signifier that carries male desire and moral imagination. Feminist theory reveals that this discipline is far from a mere discursive practice, but a cultural violence that permeates physical, emotional, and cognitive dimensions, and that Foucault's so-called power to life shows a particularly gloomy face in the gender order.

Patriarchal discipline imprisons the female subject in the ethical cage of a good wife and mother through the precise arrangement of symbolic order. Yu Hua's female characters are like butterflies nailed to the stakes of symbolic boundaries by the gaze of Lacan's Great Other, and their existential value is forcibly exchanged for symbolic capital that serves the confirmation of male subjects. In Jiazhen in "Alive", we witness how this discipline completes the chronic deprivation of women's vitality in the name of dedication; The fate of Xu Yulan in "Xu Sanguan Selling Blood" exposes the pathological control of patriarchy over women's bodies and reputations (Suo, 2024). The female characters in these texts, even if they occasionally flash the spark of resistance, will eventually be dragged back to the established track by narrative gravity, becoming a tragic footnote that confirms the predicament of male existence.

It is worth noting that Yu Hua's narrative strategy is often dehistoricized, so that the plight of women is presented as an eternal dilemma that transcends specific time and space. While this artistic choice enhances the philosophical tension of the text, it also inadvertently reinforces the natural illusion of the gender order. When female characters are encoded as the natural bearers of suffering, their subjectivity is quietly dissolved in the collective unconscious empathy. The complicity of this narrative mechanism with patriarchal culture's objectification of women as moral containers constitutes an underlying gender political paradox in Yu Hua's work—avant-garde narratives that attempt to deconstruct the truth of existence inadvertently replicate the cultural codes that suppress women.

3.3. The Inner Cage of Spiritual Domestication

In Yu Hua's narrative universe, the landscape of female discipline presents a palpitating polyphony—not only the top-down violent weaving of the patriarchal system, but also the virulent inheritance of intergenerational transmission within the female genealogy. When the feudal elders castrated young women in the name of women's morality, this discipline had long gone beyond simple ethical discipline and became what Foucault called the dark practice of self-technology: by internalizing the patriarchal law, older women alienated themselves into the precision cogs of the discipline machine, completing the eternal reproduction of the oppressive order in the change of generations.

The image of Jiazhen's mother-in-law in "Alive" can be called a classic metaphor for this alienation of the subject. With the survival wisdom of her daughter-in-law for many years, she transformed the discipline experience she suffered when she was young into a new tool of oppression, and implemented intensified mental control on her daughter-in-law. The paradox of this role reversal exposes the deepest conspiracy of patriarchy, which makes the oppressor the greatest victim at the same time through the intergenerational transmission of gender identity, completing the eternal presence of the cycle of violence under the double mask of victim-perpetrator (Wang, 2023). Feminist theory reveals that the duality of this discipline is in fact a brutal reality version of Butler's theory of gender manipulation. In the process of repeatedly playing the role of a good daughter, a good wife and a good mother, the female subject gradually internalizes the external norm into the latent ideology of self-regulation. When Xu Yulan ("Xu Sanguan Selling Blood") anchors the value of survival to the attributes of the reproductive tool of inheritance, and when Li Lan in "Brothers" is domesticated into a silent victim under the shadow of her husband's power, this internalized discipline mechanism has quietly completed the qualitative change from the discipline of others to self-colonization (Zhang, 2023).

The most secret tentacles of the discipline power lie in the subjective illusion it creates. Those alienated mothers-in-law, when wielding the scepter of patriarchy, can get a certain twisted pleasure of authority, which is essentially a gendered interpretation of Stockholm syndrome. In the mirror game of intergenerational oppression, they are both subservients to the patriarchal order and their unconscious complicity. Yu Hua's cold brushstrokes just tore apart the civilized façade of this discipline mechanism. His group portraits of women are not only the bearers of suffering, but also the transmitters of violence, interpreting the most thrilling gender allegory of patriarchal society in the double strangulation of existential dilemma and spiritual alienation. This narrative strategy makes the text a prism through which to see the ills of civilization: when women internalize patriarchal discipline as the cornerstone of their self-identity, they are no longer simply second sexuals, but become the anonymous cornerstones that underpin the entire gender order.

4. The Unique Value and Reflection of Yu Hua's Women's Writing from the Perspective of Feminism

4.1. The Unique Value of Women's Writing in Yu Hua's Novels

When it comes to Yu Hua, avant-garde literature is undoubtedly a core issue that cannot be bypassed. Together with writers such as Su Tong, Ma Yuan, and Ge Fei, Yu Hua emerged in the literary world in the wave of avant-garde literature with a pioneering attitude, and became a very representative pioneer of this period.

The term "vanguard", which has its origins in the Western military field, was originally used to refer to the elite troops in the front line of the military, and then the concept gradually permeated the field of sociology. By the middle of the 19th century, the "avant-garde" officially stepped into the field of literature, and those novels with the spirit of pioneers and the courage to break through the tradition were named "avant-garde novels". The name. In the 80s of the last century,

avant-garde novels began to enter the public eye, and the works of this period, with their breakthroughs in the old literary norms and innovative explorations of language and form, broke the single mode of literature serving politics for a long time, occupied a place in the literary genre of the new period, and added a unique and brilliant color to the modern Chinese literary scene. Character image is one of the core elements of the novel, and in the portrayal of women, avant-garde writers show diverse stylistic differences. Yu Hua's portrayal of women is different from male writers such as Su Tong and Ge Fei, who are good at delicately depicting women's psychology and emotions, and his creative style also presents distinct stage characteristics.

4.2. Reflections on Women's Writing in Yu Hua's Novels

Through an in-depth analysis of the female image created by male writers, we can gain insight into the gender concept and cultural mentality of male writers behind it. However, because it is often difficult for male writers to break free from the inherent limitations of their own gender in the process of creative practice, they may not be able to truly touch the inner logic and deep inner world of women's lives. Therefore, male writers may encounter certain difficulties in accurately expressing the true state of women's lives and profoundly revealing women's desires for life. This dilemma leads them to often indulge more in their own imagination and intoxication in the process of narration, and it is difficult to fully and truly present the life and spiritual picture of women.

Since the transition of human society from a matrilineal clan society to a patriarchal society, men have gradually established a dominant position in the social structure. With the birth of writing and the continuous evolution of human civilization, this strong position of men has been further consolidated and strengthened. As a result of this historical process, women have been gradually marginalized in all aspects of social life, and even forgotten in the subtle corners of history.

In our country, although since the 50s of the twentieth century, the state policy has established in a mandatory way "equality between men and women, equal pay for equal work". But women's emancipation in the true sense does not depend solely on these externally granted rights and status. The real symbol of women's emancipation lies in the awakening of women's self-consciousness, the sublimation of the spirit of subjectivity, and the realization and confirmation of self-worth. At present, although women's social status and economic rights have been guaranteed to a certain extent, male culture still occupies a mainstream position in the social and cultural field. Based on the over-inflated male self-gender position, men's gender imagination and expectations of women are often inevitably biased and misunderstood. This kind of imagination and expectation is actually constructing a false image of women, which in turn reinforces the dominance of the male-centric discourse system and the narrative mode of male hegemony. This phenomenon profoundly reflects the unconscious continuation and inheritance of the traditional concept of male power by male writers in the creative process.

5. Conclusion

In Yu Hua's labyrinth of literary narratives, the existential circumstances of female characters constitute a hidden incision in the deconstruction of patriarchal discourse. The female figures encoded as the second sex are in fact the tragic reflections of Lacan's mirror stage—when the eponymous heroine in "The Girl Willows" is stripped of all her individual attributes and reduced to a blank screen projected by male desire, this symbolic violence has gone beyond simple characterization and has become a narrative ruse that supports the confirmation of the male subject. Yu Hua's brushstrokes reveal the absurdity of existentialism here: the more empty the female character, the more it can reflect the illusion of male subjectivity.

Foucault's theory of self-technique provides a pathological perspective for understanding the internalizing mechanisms of this discipline. From Jiazhen's engraving of women's virtue as a life emblem in "Alive" to Xu Yulan's exchange of fertility value for survival chips in "Xu Sanguan Selling Blood", the female character's tame acceptance of patriarchal norms is actually a perfect practice of the microscopic physics of power. The horror of this discipline lies in the fact that it implants cultural genes through intergenerational transmission – when young women complete the spiritual patricide between their grandmother's footwrap and their mother's chastity archway, they have long regarded the iron-cast ethical shackles as a natural attribute of life. Beauvoir's theory of the Other acquires a brutal embodiment in Yu Hua's texts. The glorified good wives and mothers are a modern variant of the female myth analyzed in *The Second Sex*: the sacrificial spirit of the family is constructed as a moral monument, but in fact it becomes a disciplinary measure of women's value. This narrative strategy conspires with the male-centered symbolic order, perpetuating the philosophical dilemma of the woman as a medium for men to affirm their own existence.

For the morbid attachment to the male gaze, Yu Hua unveils the abscess of gender politics with cold brushstrokes. Li Lan's mental atrophy in the shadow of her husband in "Brothers" and the objectification of female characters as erotic objects in "Shouting in the Drizzle" work together to collage the violent map of the patriarchal gaze. Even seemingly active pandering, such as the forbearance of Chunsheng's daughter-in-law in "Alive", is nothing more than a gendered interpretation of Stockholm syndrome - under the aggression of male gaze, the mutilation of female subjectivity becomes a necessary strategy for survival. And the sparks of rebellion in Yu Hua's narrative are like candles illuminating the iron house. The mad revenge of Zhongshan Feng's wife in "A Kind of Reality" and Yang Fei's mother's ultimate protest with death in "The Seventh Day" are atypical female figures that burst with amazing energy in the deconstruction of the patriarchal order, although they are like meteors streaked across the night sky of the text. This unconscious subversive writing exposes the spiritual rift of male writers in gender politics: when Yu Hua's pen touches the undercurrent of female resistance, he actually becomes the gravedigger of his own symbolic order. This kind of self-dissolution in creation provides a precious space of possibility for reconstructing gender narratives.

Author Contributions:

Conceptualization, X. K.; methodology, X. K.; software, X. K.; validation, X. K.; formal analysis, X. K.; investigation, X. K.; resources, X. K.; data curation, X. K.; writing—original draft preparation, X. K.; writing—review and editing, X. K.; visualization, X. K.; supervision, X. K.; project administration, X. K.; funding acquisition, X. K. All authors have read and agreed to the published version of the manuscript.

Funding:

This research received no external funding.

Institutional Review Board Statement:

Not applicable.

Informed Consent Statement:

Not applicable.

Data Availability Statement:

Not applicable.

Conflict of Interest:

The authors declare no conflict of interest.

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