

Wildness-Humanity-Naturalness: On the Writing of Animals in Bi Feiyu's Novels

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Abstract: Representing and expressing animals in nature through words is one of the literary traditions in ancient and modern times. The writing of animals in New Period literature has emerged as a remarkable literary phenomenon in the history of contemporary Chinese literature. This paper focuses on the novels of Bi Feiyu, a significant "late-generation" writer of New Period literature. It analyzes the various aspects and connotations of his animal writing from two basic themes: the countryside and the city. In his rural novels, animals carry the trauma and fear of the era, symbolize the imagination of freedom, and reveal the distortion of human nature by power. In urban novels, animals reflect the mental illnesses of urban residents. Meanwhile, through the comparison with other two writers with outstanding manifestations in animal writing, considering the author's self-expression regarding animals, humans, life, and humanity, this paper explores how animals, as literary devices, integrate with the author's growth experience and life, thus forming Bi Feiyu's unique animal writing centered around humanity.

Keywords: Bi Feiyu, animal writing, humanity

1. Introduction

Whether it is the frequent animal totems in ancient Greek mythology or the many strange birds and beasts recorded in the pre-Qin Classic of Mountains and Rivers, they not only indicate that animals have been coexisting with human beings for a long period as a real part of the natural world but also clearly display the process of humans' exploration of nature. At the same time, with the deepening of man's understanding of nature, man and animals are constantly approaching and coming into contact, and man has "discovered" the human world in the animal world. The animal fables of the Western Middle Ages are an excellent manifestation of this process. In the 1990s, along with the deterioration of the global environmental and ecological crisis, Ecocriticism emerged and flourished, and "animals" began to be valued as an independent subject of study, which also had a far-reaching impact on the creation and study of literature in China.

Compared with the writers of the New Period who have long been "seeking for roots" and insisting on vernacular or ecological writing, the animal writing in Bi Feiyu's novels, though not constituting a huge and holistic animal landscape, still shares a similar emotional attachment or realistic connotation with the writers of the same period. At the same time, in addition to calling for the restoration of human nature together with writers of the New Period, the animal writing in the novels

also has its new and unique features due to the writer's own profound and unique perception and thinking about human nature and animal nature. Therefore, this paper will explore two issues through the writing of animals in Bi Feiyu's novels: firstly, it will explore the connection between the writing of animals and the theme of Bi Feiyu's creation, for example, how "animals", as a literary element or a device, participate in the expression and construction of the novel's theme, and thus become one of the paths through which the author explores the theme of human nature. Secondly, the comparison highlights the uniqueness of Bi Feiyu's animal writing.

2. Trauma of Time and Space: Animal Writing in Bi Feiyu's Rural Novels

Similar to most writers in the New Period, Bi Feiyu has a growth background in rural China, and his childhood was also shrouded in the shadow of the Cultural Revolution. Writers of the new period used various events and imagery to summon up the memories and traumas of the Cultural Revolution over and over again. Bi Feiyu wrote a large number of rural novels in his early years, and after the transition, he also wrote two important rural novels, namely *Three Sisters* and *The Plain*, which left traces in the 1970s, and created the "Wang Village", which takes his hometown as a prototype, in his literary world. Bi Feiyu's rural novels are compatible with a special time environment and space conditions, and the animals he writes about not only have a basic ecological or production meaning, but this time and space also give the animals a thickness of thought and aesthetics.

2.1. The Nightmare of Trauma and Fear

Bi Feiyu is not keen on creating animal fables, and the animals in his writing are basically real and present, rather than highly concentrated features of a certain image. This is why Bi Feiyu's two novels directly named after animals are particularly striking. In these two novels, human action seems to recede into the background of the story, with animal activity structuring human action.

Cricket, Cricket is a novel clearly influenced by Pu Songling's *Cricket* from *Liaozhai Zhiyi*. Bi Feiyu shows himself to be very complimentary of Pu Songling's approach to the normalization of the plot, which achieves the heights of legendary nature, in *A Lesson in Novels*. In his own novel, Bi Feiyu uses cricket as a medium to symbolise the unusual social conditions of the Cultural Revolution [1]. The crickets are directly present as the embodiment of those who were persecuted to death. Cricket is a kind of animal that is aggressive in nature, and the author takes the nature of cricket as a kind of representative of the national nature, and uses the scene of crickets biting and fighting with each other to allegorically present the interpersonal relationship in the special era: mutual cruelty and rivalry among people, the highly tensed and worried state of people, the mental state of constant fear of "being harmed" and the pervasive "resentment" of people. The social atmosphere is filled with resentment. This kind of terror is a state that cannot be ended and has directly become people's daily life: it exists even after the disappearance of the physical body, and becomes a cricket-like ghost that haunts and torments the living. This "cricket" metaphor is used again in *Remembering of my younger sister Xiaoqing* as a metaphor for the culprit who destroys beautiful things.

In *The Wounded Owl*, the fierce and courageous owl, as an "uninvited guest" in the village, is regarded by the villagers as inauspicious and evil, and is eventually killed by the militia platoon leader, leaving behind a horrific and bloody corpse. In this short and concise piece, Bi Feiyu recounts this process in simple and powerful language, symbolising the extreme fear and rejection of disorder and dislocation, of "abnormality" by the group, as well as the "shocking experience" and after-effects that violence brings to the mind.

"The trauma of the Cultural Revolution and the fear of being in it is a fact beyond language and logic, while "crickets" and "owls" are a metaphorical presentation of this ineffable and inexpressive mental pain, enriching the cultural and historical connotation of this animal image and giving it an

allegorical character of the times. Cricket" and "Owl" are a figurative and metaphorical presentation of this unspeakable and inexpressive mental pain, enriching the cultural and historical connotations of this animal image and giving it the character of an allegory of the times.

2.2. Imagination of Freedom and Faraway Places

While one's body and spirit are highly confined during this special period, animals are relatively free: they have relative freedom in reality and human imagination. Therefore, the animals carry a child's imaginative vision of a faraway place in Bi Feiyu's novels, imaginatively resolving the physical state of the unfreedom of the "here", and spiritually arriving at the inaccessible "elsewhere".

In *Wang Village and the World*, Bi Feiyu depicts the heavenly underwater world of Wujindang, "the underwater world is the world of ducks", which is the living space of the lively ducks, and also a poetic space of imagination [2]. In contrast, the isolated Wang Village on the ground is a realistic world built by my father's description and a map. The map of the world "plunged me into endless imagination": "I'm going to take my ducks with me to the edge of the world to walk around and see it" [2]. In the end, the ducks wandered off and disappeared, while "I" was beaten up and recognised as a "psychopath". With the ducks and aquatic animals swimming freely, Bi Feiyu brings out the underwater world as a "heterotopia" of the terrestrial world - the split between the terrestrial and underwater worlds is a rupture between the finite nature of bodily activities and the boundless freedom of imagination.

However, while the imagination is stimulated, it is also hard to escape the fate of being reined in. The story *Writing*, also set in the Wang family home, is a tale of discipline. My father brutally makes me learn to write - a command to learn the language that reflects his intention to bring me into a symbolic order. I am confined to a small desk, endlessly fascinated by the "ghostly fox scent of the pumpkin"[3]. So when my father gave the order, "I" began to write the story of the imaginary foxes escaping capture - the language of the self: "These foxes ran around and did my reading and counting for me!" [3]. In the end, when "my" pumpkin is stolen, the imagination loses its "roots" and withers instantly, the light and agile foxes disappear, and "I" return to the boring reality of the stupid sow. The lies of the adults attempted to rewrite and rewrite the fantasies that "I" once had. In the end, I grew up in the midst of my father's violent beatings and physical pain - meaning that my imagination was castrated and the possibility of escape and resistance was erased. All the foxes escaped during my childhood [3]."

"This is how mankind has moved away from God, and quite a few animals have built up their life's identity in escape [4]." Absolute freedom under the control of social high pressure is ultimately unattainable, and the freedom of animals can only be a virtual and imaginative substitute, while being imprisoned and restricted is an eternal situation from which one cannot get out. Bi Feiyu lets the lively and lightweight animals carry the heavy and sad destiny of human beings.

2.3. Power As a Stimulus to Bestiality

The revolutionary ethic's absolute demand for collective order excludes individual love, and sexuality is regulated by what Foucault called "the politics of life". Bi Feiyu's *The Plain* presents an even more shocking plot in the vein of new-age literature's glorification of sexual love: incest between humans and animals. If there is an empirical or associative similarity between other types of animal writing and their hidden meanings, then Bi Feiyu's animals in *The Plain* are entirely used to indict the depth of power's alienation and distortion of human beings.

Nie Zhenzhao put forward the concepts of the "human factor" and the "animal factor": "The human factor is the dominant factor, the core of which is rational will." It "guides, restraints and controls the free will in the bestiality factor with the help of rational will, so that people can abandon evil and

follow the good, and avoid the bestiality factor from violating ethics." "The bestiality factor, as opposed to the human nature factor, is the animal instinct of man... is an irrational factor existing in man. The bestiality factor belongs to the non-human part of man and is not equivalent to bestiality. The bestiality that exists in animals is not controlled by reason, is pure bestiality, and is the essential characteristic that distinguishes the beast from man [5]." Old Camel and Wu Manling are both "monstrous" people who are controlled, distorted and alienated by the "bestiality factor". On the surface, Old Camel's "treating pigs as human beings" is a kind of care for non-human life, while "Wuliang's" affection for Wu Manling is a kind of dog's loyalty and intimacy to human beings. This bizarre inversion is a kind of irony of reality: in fact, the old camel and Wu Manling have been sexually "animalised", losing the most basic human reasoning and degenerating into animals - the coitus of animal nature and desire.

As the village secretary, Wu Manling has supreme power in the Wang Village, and is a typical de-gendered "Iron Girl" in line with the aesthetics of the period - a female figure constructed by the "sacred principles" of the revolution. The "Iron Girl" is a typical aesthetic of the period, a de-gendered "Iron Girl" - a female image constructed by the "sacred principles" of revolution. "She has always been disciplining and transforming her body due to her political position and power capital, punishing her natural and normal love and desire as a woman" [6]. Under the growth and catalysing of her inner desire, Wu Manling finds an unprecedented warmth and compassion in the male dog Wuliang, which she treats as a "man's body" that "makes her heart flutter" [7]. So Wu Manling treats him as a "man's body" that "stirs the heart" [7]. Old Camel is a widower, a pig farmer on the commune. Bi Feiyu considers the pig "a plant", dirty and boring [4]. As a victim of absolute power, he can only "treat the pig as a human being" and take the sow, which is even more inferior and vulnerable than himself, as an object of desire [7]. Power also makes the intellectual Mr Gu, the intellectual mongrel and the hero Duanfang's sexual desire develop viciously, breeding perverted sexual behaviours and psychosexual perversions and disorders, presenting animal-like bestiality characteristics.

As a result, Bi Feiyu's animal writing has a deeper meaning: he not only writes about the animals themselves, but also about the animal nature in human beings - the bloodshed and cruelty of the pre-human civilisation era, and the primitive animal desires that are buried in the unknowable part of human nature, which create the destruction and tragedy of human beings.

3. The Epiphenomenon of Symptoms: Animal Writing in Bi Feiyu's Urban Novels

"Symptom" is originally a medical term, that refers to the collection of symptoms in a person's state of illness, and Sigmund Freud introduced this concept into psychoanalytic theory. With the acceleration of modernisation, a large number of new-period literature bid farewell to the countryside, history and revolutions, and focus on the fast-changing modern city, writing about the "experience of modernity" of lonely individuals floating and sinking amidst the tides of desire, money and heterogeneous cultures. The separation of urban and rural areas that inevitably results from urbanisation has severed the intrinsic connection between animals and nature. Therefore, Bi Feiyu uses animals, the epitome of the pre-modern way of life and state of being, to reflect and expose the hidden, subtle and unspeakable mental illnesses of modern city dwellers, and to express his prudence, questioning and reflection on the main trend of modernisation.

3.1. Modern Mutations of Rural Life

Bi Feiyu introduces animals as a contrasting dimension between urban and rural areas, linking up the countryside and the city with animals, and using the mutations and anomalies of animal nature in the city to map out the problems of human existence in the city and express the tendency to return to the countryside. The significance of animals is generated in the writer's writing of their different states in

the two spaces. The survival state of animals in the city has a high degree of similarity and isomorphism with human beings, and Bi Feiyu uses the death of animals to allegorically present the sadness of urban people who "can only get close to the soil when they are running towards death [8]."

The *Ninth Floor Lift* explores "the question of the possibilities of life in the city" [8]. In the novel, the daughter's two pet cats, Yello and Blake, enjoy a very noble treatment at home: they eat expensive tonic, wear exquisite clothes, and gradually become submissive, delicate and thin. Eventually, the two cats go mad and die of nervous exhaustion, and the same fate will befall the daughter's new favourites - two ants in a glass jar. They are in the same situation as the daughter: precocious but physically weak and morbidly vain in the midst of a eugenicist siege. In contrasting these two pet cats with the rough, ferocious and wild tiger cat of her childhood in the countryside, the writer calls for the free and uninhibited form of life that should be found in human beings. "The only childhood a child has is in her mother's womb, and as soon as it leaves the mother's body, it is over" [9]. Being away from the countryside means cutting the "umbilical cord" between man and nature, and man's original origin of life is broken, will inevitably occur in the alienation and aberration, the loss of health, full of vitality and vitality of natural life. This is very similar to the concept of "degradation of species" put forward by Mo Yan in the Red Sorghum Family.

Live in the Sky is a typical novel of "country people going to the city". The dazzling modern technology and cityscape make the silkworm granny experience a series of consternation when she lives in the modern housing, and she feels more helpless because of the separation of affection from her son. In the countryside, rearing silkworms is all she lives for, and it has an ontological significance for her. To soothe her own anxieties, the silkworm woman tries to raise silkworms in her son's flat. But the silkworms are unable to adapt to the urban environment, and eventually take on a different and unfamiliar life form: they "struggle painfully" inside the chrysalis, "unable to cope". In the end, they "spit themselves out, making their inner essence a complete shell, and then, they are tied up in their own box [2]." Bi Feiyu sees that behind the beautiful and optimistic imaginative picture of modernisation is the essential dilemma of the human cocoon.

"Nature was originally intended to be a spontaneity, an innate contract of life, a trust in alien life and a confidence in its own equilibrium [9]." Nature has a powerful inclusiveness and self-confidence that rounds out and balances everything, while in the urban cage, the animals in the countryside are also in the same situation as the countryside itself, excluded as the absolute other of the city, and contradicting and excluding themselves from urban life.

3.2. Spiritual and Physical Imbalance in Lonely Individuals

Urban civilisation, with its splendid modern outlook, calls upon individuals to engage in market behaviour, to take up commodities with an insatiable appetite, and to engage in consumer orgies in the midst of materialistic desires. However, the commodification and transformation of the body by post-industrial technology has caused the "spirit" of the body to be stripped away from the "flesh" by the attributes of consumption, and the natural attributes of the body have been dissolved and banished. The transcendental spirit of human beings fades away endlessly, and they become creatures that exist only in the flesh - human beings are degraded and downgraded to become animals. Bi Feiyu writes about the animal nature of human beings in order to express his alertness to the erosion of the human spirit and the emptiness of the human mind by the materialistic civilisation of the rich and splendid city.

This point is explained in detail in Bi Feiyu's novella *Brother and Brother*. Both brothers are lonely individuals who have moved from the countryside to the city and are struggling to get lost in the sea of lust. The city is so gaudy but sickly that even the sprinkler is "like a sick peacock in heat"[3]. His younger brother Tu Bei enters the city to study, and falls for Yuhuan's sensuality. However, the relationship between the two men is one of animalistic, instinctive physical possession and emission,

with little emotional exchange and identification. You Huan's physical image is a variety of symbols of desire: "like a fish", "similar to a fox or some other kind of feline animal", and "animalistic rendering of Tu Bei" when they have sex, he is "like a fish in heat". "like a small male dog in heat"[3]. "Animalism is the final triumph of urban man, the utopia of meat, the peach blossom of blood, animalism becomes the flower and poetry of human nature in the urban age [3]." Although Bi Feiyu maintains his usual affirmation of the rationality of desire, the rapid loss of warmth in the relationship between Tu Bei and You Huan after sex clearly implies a critique of this relationship limited to the flesh and morbid indulgence. However, when Tu Bei becomes tired of city life and tries to go back to his hometown to look for his first love, the simple and beautiful Yan Zi, he finds that she has long been far from what he remembers: she has changed into a "woman" whose "smell of pig's offal and petrol reverberates in her body" [3]. She was transformed into a "woman" with "a mixed odour of pig's offal and petrol echoing from her body" [3]. This makes Tubei feel even more desperate. The name "Swallow" has an obvious symbolic meaning, and the light and agile impression she leaves on Tubei is consistent with the image of swallows in nature, which is Tubei's frustrated remembrance of and attachment to the love of the spirit and flesh: "The face of the swallow, like her name, flew around in Tubei's remembrance," but "The city is never the background of the swallow's flight," so "the swallow swept over the water and flew far away, leaving the water only with Euphoria." This is the same critical point as Shen Congwen, who also insisted on the contrast between urban and rural areas in modern literature, put forward the problem of "urban emasculated feebleness" and the writing of animals at this level.

3.3. Self-destructive Exhibition Viewing

Derrida has the following judgement on the animal face: "The animal face strikes at the heart and strikes at the human soul. One cannot deny this 'affective' structure" [10]. Through the mouth of his characters, Bi Feiyu says that animals have the function of letting humans see themselves: "There is no such thing as animals. All animals are ourselves, and humans make animals a part, a profile of us [11]." The animal truly becomes the mirror of the human being, seeing the mirror self, the human being's wounds and predicaments, in the return of the human's gaze on the animal's vision. Thus, the animal becomes confused with the human, who will project his embodied knowledge of his situation and state of self onto the animal, and in the broken, tumultuous mirroring of the self, "cause madness through his own delusion [12]." Bi Feiyu has a number of novels in which the writing of animals involves the process of going from animals to humans.

In the short story *Remote Control*, "I" am a "one-way person" who relies on modern technology for everything, and whose life is extremely repetitive, closed and empty. When "I" slaughtered a fish in the kitchen, the fish's "so peaceful, so empty-eyed" gracefulness made "me" feel afraid, "I" stubbornly believed that the stripped fish had been killed. I stubbornly decided that this thing that had been stripped empty was me. It can't be a fish, and it can only be me. It had to be me." "I looked at it and almost went mad" [3]. And in *Brother and Brother*, Tubei enjoys "with a mixture of venom and pleasure" the sparrow repeatedly and morbidly banging against the glass window until his head bleeds. But ultimately realises that "instead of watching others fight, he is engaged in a duel for others to watch [3]."

Zoos and pets are the "invention" of modern society. In the era of agricultural civilisation, the basic function of animals is production, while animals in the city have the function of "dream-making", providing urban residents with a kind of warm ecological illusion and appreciation of the spectacle: "Once the animals enter our spiritual world in the form of 'people', a three-year-old child knows that it's just a 'fairy tale' - a fake". Once animals enter our spiritual world as 'human beings', a three-year-old child knows that it is just a 'fairy tale' - a fake" [4]. The agritainment in *Welcome to the World* is a variant of the zoo, but is, in fact, a situational performance of rural life in a highly urbanised city.

Fu Rui and his family and colleagues come to the agritainment to seek leisure after work. The wounded lamb in the farmhouse is eventually slaughtered and becomes the dinner for all to share and enjoy. During the monk's religious "redemption ceremony" for Fu Rui, Fu Rui discovers that he is "the sheep", wounded, bleeding, so vulnerable and at the mercy of others, carrying the same bullying as humans do to animals. After the redemption, "Fu Rui's life is free, and he can even switch between being a cow, a chicken, a dog and a cat [13]." --Only in the "inhuman" form of existence can one obtain a brief moment of liberation. Bi Feiyu's presentation of the burnt-out individual in a performance-based society, how his self and subjectivity dissolve and collapse, moving from "civilisation" to "madness", has a strong irrationality, reminiscent of Kafka's novel "Man into Animal". It is strongly irrational, reminiscent of Kafka's novel in which "man becomes animal".

4. The Unique Connotation of Animal Writing in Bi Feiyu's Novels

4.1. Bi Feiyu's Animal Consciousness and Creative Themes

"For me, the countryside and children are linked; the countryside itself is a childlike thing compared to the city. The countryside is the source of life, let's say, bricks and furniture in the city, in the countryside, they manifest as dirt and trees, and there is a sense of beginnings. Children in the country are animals, with particularly liberated senses...like animals, they do everything extremely instinctively [14]." This quote focuses on Bi Feiyu's idea of animals and their origins. Disordered education and teaching enabled this generation to get close to nature away from the schoolyard, and the nature of a child urged the writer to be with nature in his monotonous days, while frequent migratory experiences and labouring life enabled him to come into contact with a wide variety of animals. From the collection of Bi Feiyu's recollections, one can find the real prototypes of many animals that frequently appear in the writer's later novels, such as crickets, silkworms, cows, sheep, pigs and other domestic animals, which the writer "discovered" with his own rich and sensitive mind and affectionate vision. At the same time, Bi Feiyu identifies the countryside as the origin of animal and human life, the form that life should take, stretching and wanton, with love and desire, free and moderate.

Power, destiny, pain, and worldly feelings are all themes of Bi Feiyu's creations. However, all of Bi Feiyu's works point to an eternal, common theme: human nature. In the era of 'human liberation' in the May 4th Movement, intellectuals such as Lu Xun recognised the double-sidedness of human nature and animal nature. In human nature, there exists both natural and primitive wildness and vitality, as well as animalistic appetites and animal desires. Animals are Bi Feiyu's literary devices for exploring "man as man" in literature: either as metaphors, becoming a rhetorical medium; or as dimensions of reference, comparing the state and activities of man. Bi Feiyu's writing about animals follows the animal-human line of thought, looking at certain characteristics of animals and delving into the nature of what makes human beings self-sufficient and different from animals. Therefore, animals are not self-contained subjects of expression or the ultimate purpose of expression, but as a part of the real existence of rural and urban life, they are attached to the themes of different works, and by virtue of people's experiences or memories of an animal tradition, they reveal the themes of the novels and the writers' intentions, and activate the readers' understanding.

4.2. Uniqueness of Bi Feiyu's Animal Writing

Animals in Bi Feiyu's writing are more instrumental existences, not loaded with excessive historical and cultural connotations, the writer does not give them ontological meaning, and the animals have not acquired any transcendental spirituality - this is the same as the contemporary people's contact with and perception of animals, especially the majority of city dwellers. "Quite a few of my works have had to remain at the stage of imagery because it is delicate, spiritual, and conforms to the most

general aesthetic ideals [15]." This is related to Bi Feiyu's self-confession that he is "not a poet who eulogises the land": the writer's self-orientation and self-perception profoundly shape the conception of animals in reality, and likewise influence the use of animal narratives in writing [14].

Mo Yan and Shen Congwen are two writers with remarkable achievements in animal writing, and the introduction of a comparison between their animal writing and Bi Feiyu's is very useful in discovering the uniqueness of Bi Feiyu's animal writing. Mo Yan's literary world, Gaomi Township in Northeast China, is itself a world where people and animals mix. Mo Yan puts people and animals on an equal footing and often sets up highly "humanised" animals and "animalised" people, juxtaposing the complex and rich animal world with the human world. While Shen Congwen constructed the world of western Hunan with his novels, the animals in his novels are often highly "purified", and under the illumination of "pantheism", the animals in his novels generally have a kind of sacred religious totem meaning, and are drenched with a strong colour of the customs of Hunan and Chu cultures, and carry the colour of the customs of Hunan and Chu cultures, as well as the colour of the customs of Hunan and Chu cultures. The animals in his novels generally have a sacred religious totem meaning under the idea of "pantheism", are drenched with a strong colour of Hunan-Chu culture and customs, and carry an obvious sense of ecological reflection.

However, compared with Mo Yan's magical writing style and the use of grotesque and bizarre animal imagery, which equates human beings with animals and unlimitedly promotes the primitive wildness of human beings, or Shen Congwen's mystical and super-sensory divine writing of animals, which focuses on the naturalness of both human beings and animals, what is really placed in the foreground of Bi Feiyu's writing about animals is the absolute human nature. When Bi Feiyu writes about animals, he still illuminates human nature with animal nature, and reflects on human beings and their survival situation with the two sides of animals, exalting the nobility of human beings, and also capturing the darkness and meanness of human beings.

5. Conclusion

From the excavation of Bi Feiyu's animal writing and its connotation, it is proved that Bi Feiyu is a writer who takes human nature as the "first nature", and the writer's gaze is always implemented on top of people. The setting of animals is relatively simple and everyday, reflecting on the fate of the human mind and the survival situation. But the animals do not mean that the animals in Bi Feiyu's writing have returned to the state of being dominated and controlled by human beings: the animals in Bi Feiyu's writing are real things that are not higher than or lower than human beings, and they are a part of people's lives, co-existing with human beings in the mundane scenes. People and human nature are always the unique starting and landing points of Bi Feiyu, which crosses over with the emphasis on wildness or naturalness, but must also be different. The author uses "Human-Centredism" to summarise the theme and purpose of Bi Feiyu's creation. Bi Feiyu, by his own efforts, has corrected the shortcomings of the new-age literature, which is immersed in language and narrative carnival, while depreciating human nature and banishing reality.

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