"War" or "Peace", a Study on the Mapping of Eastern and Western Cultures from the Perspective of Cultural Criticism: Taking *The Lives of Tao* as an Example

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Abstract

"The politics of differences" is the most dazzling theme word in Hall's theory of "cultural representation", which refers to the "many" in "one" and refuses to rigidly divide diverse ethnic groups into completely separate binary opposites. Hall's cultural theory has significant influence in understanding and analyzing cultural phenomena from both the East and the West. Different social and religious backgrounds have created significant cultural differences between the East and the West, and the differences in ideological and cultural values between the East and the West are reflected and reflected in the science fiction novel *The Lives of Tao*. This novel describes the impact of two factions formed by aliens in helping Earth evolve - the "peace faction" and the "war faction" - on the development process of human society in different eras, reflecting the author's social ideal thinking under the collision of Eastern philosophy and contemporary Western social values. It is also a cultural and ethical reflection of Chinese American writers to explore equal dialogue between different civilizations and construct a community with a shared future for mankind.

Key words: Cultural criticism; Eastern and Western cultures; The politics of differences; Cultural conflicts; *The Lives of Tao*

1. INTRODUCTION

1.1 Hall's Cultural Criticism Theory

Stuart Hall is a leading figure in the British cultural studies school, holding an important position in the field of cultural studies and known as the "father of cultural studies". Cultural research is an important branch of disciplines such as anthropology, sociology, and history. Its core is to study human cultural phenomena, not only focusing on material culture, but also on intangible culture, such as values, traditional customs, religious beliefs, language and writing. With the continuous deepening of globalization, cultural exchanges are becoming more frequent, and cultural research is becoming increasingly important. Stuart Hall's cultural theory provides us with a new perspective on cultural research.

Stuart Hall's cultural theory emphasizes the diversity and complexity of culture. He believes that culture is people's understanding and interpretation of social practice and experience, which is diverse, and different cultural backgrounds and personal experiences can lead to different understandings and interpretations. Therefore, culture is not a single and fixed concept, but a concept with diversity and complexity. Stuart Hall's cultural theory also emphasizes the relativity and subjectivity of culture. He believes that culture is a relative concept, and there is no absolute good or bad distinction between different cultures, only relative good or bad. Meanwhile, culture is also a subjective concept, and people's understanding and interpretation of culture are also subjective. Different cultural backgrounds and personal experiences can lead to different understandings and interpretations.

Stuart Hall's cultural theory also emphasizes the social and historical aspects of culture. He believes that culture is a social concept, and different social and cultural backgrounds will produce different cultures. Meanwhile, culture is also a historical concept, and different historical periods and cultural backgrounds can produce different cultures.

Hall proposed the concept of "cultural process" in cultural theory, which means that culture is not an unchanging thing, but a constantly changing and evolving process. He believes that culture is an important aspect of social life, a system of meanings and symbols that people collectively produce, inherit, and change during a certain historical period. From this perspective, we can view culture as a mode of production in human society, which is an important way for people to produce and live.

In Hall's cultural theory, another important concept is "cultural identity". He believes that cultural identity is people's understanding and identification with their own identity, which is composed of people's cognition and concepts about their social and cultural environment. Cultural identity is a dynamic concept that is not a fixed and unchanging identity label, but is constantly changing and evolving under the influence of historical, social, and cultural backgrounds.

"The politics of differences" is the most dazzling theme in Hall's theory of "cultural representation". Specifically, "politics of difference" refers to "many" within "one", rejecting the rigid division of diverse ethnic groups into a completely separate binary opposition. The differences in identity and the "politics of differences" reflected by these differences completely break the traditional binary opposition and simple right and wrong relationships. Hall's cultural theory has significant influence in understanding and analyzing cultural phenomena from both the East and the West. Due to different social and religious backgrounds, different cultures have emerged between the East and the West, creating their own cultural characteristics and significant cultural differences. Eastern culture and Western culture are the two major cultures in the world, and one of their main differences is the difference in ideological values between the East and the West. The differences in ideological and cultural values between the East and the West are reflected and reflected in the science fiction novel *The Lives of Tao* by Chinese science fiction writer Chu Wesley.

1.2 Introduction to the Novel

The Lives of Tao tells a science fiction story about how extraterrestrial beings, known as trans extraterrestrial beings, collide with humans after accidentally landing on Earth hundreds of thousands of years ago in order to return to their outer planet. The novel reflects two different cultural ideas on how aliens help humans evolve, and deeply reflects on the disregard of human emotions and consciousness brought about by modern technology's instrumental rationality. The novel describes the two factions formed by aliens in helping Earth evolve - the "Peace Faction" and the "Warlord Faction", as well as the influence of their respective representative characters and teams on the development process of human society in different eras. The protagonist Tao in the novel is a representative figure of the peaceful evolution movement.

He advocates for harmonious evolution and opposes violent war evolution, which reflects the Chinese Taoist philosophy of peace, nature, and randomness in the philosophy of the East. On the contrary, the "main war faction" represented by Genjix advocates for the evolution of force, promoting the change and development of human society through war, which reflects the cultural concepts of violence and conflict in Western social values. Therefore, the science fiction novel *The Lives of Tao* more reflects the writer's social ideal thinking under the collision of Eastern philosophy and contemporary Western social values, and the different cultural concepts reflected in the novel are also a reflection of the special cultural identity of Chinese American science fiction writers.

2. THE EMBODIMENT OF THE "WAR FACTION" AND "PEACE FACTION" IN THE PLOT OF NOVELS

2.1 Alien Thought from Consensus to Division

When the alien race Quasing was first forced to descend on Earth, their thoughts were consistent: they all held a consistent attitude on how to help human evolution through war. However, starting from Dark Ages, the alien race Quasing community experienced ideological divisions on how to help human evolution. Some people, represented by Tao, believed that peaceful evolution should be pursued, And another group of people represented by Genjix still adhere to the original evolution of war. This is reflected in the plot of Chapter 7 of the novel:

> Starting from the period you refer to as the Dark Ages, our kind split over philosophical differences in our handling of the humans. Some believed that humans were too unfocused and primitive, and needed conflict as a means for technological evolution. Others wanted to guide humanity toward a more peaceful direction. Eventually, the philosophical rift became too large and we split into two factions, choosing to pursue our means through different methods. The Genjix felt that if we were not with them, we were against them.(Chu, 2023)

2.2 Behavior of Both Factions towards the Host

The two postures of the "war faction" and the "peace faction" respectively show different attitudes towards the host: the attitude of the "war faction" towards the host is domineering and malicious, lacking respect and with strong interests; On the other hand, the "peace faction" shows respect and a friendly attitude towards the host, providing assistance and patient explanations when the host encounters doubts, reflecting a situation of mutual benefit and trust between the two parties. Moreover, the "peace faction" pretends to have genuine emotions with the host, which can be said to be sincere and sincere. This has also led to their multiple hosts going through fire and water for them, sacrificing themselves without hesitation. The different attitudes and behavioral expressions

of different factions of mimicry towards the host are reflected in the plot of the novel. For example, the attitude of the "war faction" towards the host can be found in Chapter 20 of the novel:

> Marc's body stiffened and he involuntarily looked up at Sean, his face turning pale. Jeo wouldn't be pleased if that order was given, though it didn't matter to Chiyva what Jeo thought. Any decree from a Genjix of his rank was as good as law. Sean was sure the man had already learned his lesson and knew that Marc would be haunted until the day he could reclaim his place.
> Tao is a great prize. Redouble your efforts.
> Chiyva's remarks puzzled Sean. Apparently, this went deeper than he thought. "He's just one Prophus, Chiyva. I know you have history with him, but why is he so important?"
> Your only concern is to execute my command.
> Sean could feel the Genjix seething, which was unusual. Chiyva was always in control, but Genjix grudges always ran deep, tempered over the years of war. Well, if his Holy One wished it so, it was Sean's sacred duty to see it done. He looked Marc in the eyes. "Do you believe your team can pick up his tracks again?"
> Marc nodded. "It will be more difficult, but the question is whether he is worth tracking at this point. Even though he is still raw, he was able to elude capture. The Prophus have already altered all his records, and Tao has already trained his new vessel. He will be ready in the future. Is it still worth expending resources?"
> "It is if I say it is. It is not for you to decide," Sean growled. "Your access to Homeland Security's network is now gone. You will have to focus your surveillance on high probability areas with the resources you have. You are now forbidden to make contact without my express authority. Keep your team ready to move at any moment."
> Marc bowed. "I am here to serve."
> "Serve better. Now, get out of my sight." Sean picked up the deposition transcript and began reading where he had left off, already oblivious to the other man's existence. Marc bowed and hastily retreated. (Chu,2023)

The attitude of the "Peace Faction" towards the host is reflected in both Chapter 8 and Chapter 13 of the novel, for example, Chapter 13:

> The only saving grace was the time he spent with Tao. During those long stretches of boredom, Tao would go over the dreams he imprinted into Roen, explaining the reasoning behind many of his decisions. Roen always awoke from those dreams seeking explanations. He remembered fragments, but had difficulties understanding the complete picture. Between the dreams, Tao's stories, and the images that Tao flashed into his head, he began to grasp the magnitude of the Quasing and how much they influenced human history.
>
> Tao's lives soon became one of Roen's favorite pastimes. He learned about all the previous hosts that Tao inhabited, and began to respect the wisdom of his Quasing. Tao told stories of his previous hosts, starting from his time as a Babylonian to the many Romans he inhabited, then to the Gauls and the Egyptians, and then to the Far East as a golden wolf to Genghis Khan; how he invented t'ai chi in China, how he started the White Lotus society, and then how he started the Ming Dynasty. While Roen had always known Tao had survived through thousands of years of humans, listening to the breadth and depth of each host's experience was overwhelming and humbling. (Chu, 2023)

2.3 Two Different Perspectives on Human Evolution

There are philosophical differences between the "war faction" and the "peace faction" in dealing with human issues, and they each hold different views on human evolution. The "war faction" represented by Genjix advocates using force to help human evolution and promote the change and development of human society through war. They believe that humans are too inattentive, starting from Taiyuan, and conflict is needed as a means of technological evolution. This reflects the cultural concepts of violence and conflict in Western social values. However, war undoubtedly brings enormous harm to humanity, highlighting the indifference of the main warmongers towards human emotions and consciousness, treating humanity only as a tool, with a great deal of self-interest and individualism. On the contrary, the peaceful evolution faction represented by Tao advocates for harmonious evolution, opposes violent war evolution, and hopes to guide humanity towards a more peaceful direction.

Since its inception, Chinese American literature has inevitably fallen into conflicts and coordination between Eastern and Western racial and political ideologies, which are caused by the conflicts and struggles between dominant and subordinate cultures. Early Chinese American writers were influenced by mainstream American culture, and in order to satisfy the subjective imagination of Western society, they would cater to the stereotypical imagination of Western racism towards Chinese culture in their works, in order to gain recognition from Western society. The cultural awareness of Chinese immigrants in the second and third generations is often invisible, and conflicts and divisions with existing cultures can unconsciously lead them into anxiety about identity. John Wallace pointed out that the fundamental difference between Eastern and Western cultures is that the dominant concept in the East is "harmony", while in the West it is "power".

3. THE EASTERN AND WESTERN CULTURAL MAPPING OF "WAR FACTION" AND "PEACE FACTION"

3.1 Ideology, Ethnic Cultural Psychology, and Cultural Prototype

3.1.1 Ideology in Cultural Criticism of Political Poetics
The cultural criticism of political poetics refers to a cultural criticism model characterized primarily by political tendencies. Ideological criticism is the absolute perspective of the "cultural criticism of political poetics" model, which forms the basis for other issues, or in other words, other issues are more or less variants of it. The concept of

ideology itself has a very complex connotation, which has been discussed and elucidated by various Western Marxist theorists, including Marx, Mannheim, Daniel Bell, and others. Here we focus on Althusser's ideological theory. Althusser transplanted Lacan's mirror theory, believing that ideology is not a system of thought or worldview, but rather a discourse and mirror of common sense. This kind of "common sense" is actually the most extensive knowledge and values that dominate, and its function is to generate the "subject" that recognizes the existing world as the only possible and "reasonable" world. The dominant ideology transforms what is actually political, local, and changeable into what appears to be "natural", universal, and eternal Under the influence of ideology, individuals are easily deceived. By identifying with ideology, the dominant social values are internalized. As a result, the contradictions in capitalist society were alleviated. Although Althusser's theory was once popular in cultural studies, it quickly received criticism from various aspects. Fundamentally speaking, applying Althusser's perspective to cultural research, although breaking away from economic determinism, has returned to "structural determinism". Therefore, Birmingham thinkers naturally turned to Gramsci's theory of cultural hegemony.

"The culture or 'objective spirit' of each specific period is an environment where not only inherited words and surviving concepts reside, but also symbolic narrative entities, which we call ideological elements." Jameson regards literature as a social symbolic act, which contains "political unconsciousness". His ideological analysis of genres and his interpretation of the novels of Giuseppe and Conrad can be regarded as a model of ideological analysis. He believes that every genre or narrative mode carries its own ideological content. In this sense, the so-called "reflective literature", "root seeking literature", "stream of consciousness literature", as well as avant-garde and postmodern novels since the new era, are all ideological expressions that contain a kind of political criticism.

3.1.2 The National Cultural Psychology and Cultural Prototype in Cultural Criticism of Cultural Studies

Cultural criticism in cultural studies refers to cultural criticism that starts from the perspective of human culture. Compared with cultural criticism in political poetics, its focus has shifted from "politics" to "culture". From its relationship with cultural research, it mainly applies the theory of early culturalism in cultural research to analyze "culture in history", aiming to reveal the cultural connotations contained in literary phenomena. The Introduction to Literary Criticism, edited by Professor Wang Xianxu and Professor Hu Yamin, provides three different definitions of cultural criticism: broad, medium, and narrow. Among them, medium cultural criticism refers to cultural criticism in the field of cultural chemistry.

This definition can be seen as an insight. This kind of criticism explores the cultural significance of literature from the perspective of human cultural studies, with the main purpose not to express opinions on literature, but to explain the situation of human cultural issues in the field of literature. Cultural criticism in cultural studies is a model of cultural criticism, which is in the process of being generated and is not a self-sufficient criticism method in itself. It can only be said to be a dimension of cultural criticism.

The critical stance of culturalism focuses on the cultural analysis of works. On the one hand, it adheres to the criticism and promotion of national culture, the excavation and organization of regional culture, and on the other hand, it also pays attention to the evolution and inheritance of culture. Therefore, from the perspective of culturalism, cultural criticism in cultural studies has formed its own specific problem domain.

3.1.3 Ethnic Cultural Psychology

Literature and art are the concentrated embodiment of culture, and national cultural psychology cannot leave traces in works. There are two ways to explore the national cultural psychology contained in a work: to explore the cultural psychology of the author's creation and to analyze the cultural psychology of the characters in the work. The soul of a writer is often more sensitive and lively than that of ordinary people, which can better reflect the nature of national culture, including its charm and inertia. Criticism of the cultural psychology of writers has two meanings: firstly, from the perspective of artistic creation, it reveals the writer's creative mentality and its significance; The second is to see the value orientation and significance of writers' cultural choices from a socio-cultural perspective. As some commentators have pointed out, Confucius' "disdainful use of Zheng's voice" instead of "releasing Zheng's poetry" reflects the contradiction between "sound" and "sound" and "music", which is actually the contradiction between new music and ancient music, folk music and temple music, popular music and the music of ancient kings. The reason why Confucius criticized "Zheng Sheng" is that it does not conform to the artistic norms of "ancient music". Rather than being the "evil Zheng sound" itself, it is more accurate to say that it is the impact of the "evil Zheng sound" on temple music and undermines traditional aesthetic norms. It can be seen that in ancient society, "sound" (music) held a significant position in culture.

The analysis of the cultural psychology of characters or images in works also has two meanings: firstly, to understand and comprehend writers, and to reveal their cultural psychology and creative mentality; The second is to grasp the cultural changes of a nation and an era, as well as the diverse cultural reflections of this change in the souls of individual ethnic groups. For example, the transformation of female images in literary works

profoundly reflects cultural changes. The character images in the work embody the writer's cultural imagination, and it can be said that characters are a cultural symbol. For example, Wang Yisheng in "Chess King" is the embodiment of Taoist culture, and Jia Baoyu in "Dream of the Red Chamber" is a cultural representation of the integration of Confucianism and Taoism. For example, some commentators point out that the "corner gate" in the Yuan Dynasty love drama is a theatrical image, and the combination of the "corner gate" and "wall" images condenses the dramatic conflicts of the Yuan Dynasty love drama, symbolizing "peeping" and "blocking". The image of "wall" expresses the strengthening of the suppression of human nature by ancient Chinese feudal ethics, while "corner gate" reflects the light of human nature.

3.1.2 Cultural Archetype

Frye is considered a pioneer in cultural criticism. In recent years, research on Frye has focused on his theoretical insights as a cultural critic. As Hamilton once said, "We have now entered the 1990s, and I have every reason to believe that he will be recognized by the academic community as the most important cultural critic, cultural theorist, and cultural historian of the 20th century." As is well known, Frey is considered the creator of mythological archetype criticism in his "Analysis of Criticism. Prototypes make the accidental concrete creations of writers an inevitable manifestation of humanity, elevating fleeting spiritual phenomena into eternity. Prototype is the necessary path to incorporate everyone's creativity into tradition, and it is the bridge connecting today's literature with all past traditions. Because it is the transplantation of prototypes and the displacement of myths that connect literary narratives from different eras (such as the legend of St. George's Dragon Slaying in the Middle Ages, which is a transplantation of the legend of Oedipus), that connects literature with culture, concrete literature in reality, and the long tradition of literature. But he did not only analyze the mythological prototype itself, but also connected criticism with the entire society through mythological analysis. For example, he took care as the basis, connected mythology with literature, education, society, and various value theories, forming a unique ideological theory with cultural characteristics. Frye's ideology is different from political ideology but rather a cultural ideology, and in his theory, he often uses "caring mythology" to refer to ideology.

3.2 The "War Faction" Reflects Western Cultural Values

The "war faction" represented by Genjix advocates using force to help human evolution and promote the change and development of human society through war. They believe that humans are too inattentive, starting from Taiyuan, and conflict is needed as a means of technological evolution. This reflects the cultural concepts of violence and conflict in Western social values. However, war undoubtedly brings enormous harm to humanity, highlighting the indifference of the main warmongers towards human emotions and consciousness, treating humanity only as a tool, with a great deal of self-interest and individualism. This also reflects the concept of prioritizing interests in Western society. The "war faction" group's domineering and coercive command over humanity reflects the dominant Western ideology of "power", as well as colonialism and hegemonism. Chinese science fiction writers grew up in a period of rapid development in the post industrial society of the United States and had a strong sense of survival under the domination of technology. John Wallace pointed out that the fundamental difference between Eastern and Western cultures is that the dominant concept in the East is "harmony", while in the West it is "power".

3.3 The "Peace Faction" Reflects Eastern Cultural Philosophy

The peaceful evolution faction represented by Tao advocates for harmonious evolution, opposes violent war evolution, and hopes to guide humanity towards a more peaceful direction. This reflects the Chinese Taoist philosophy of peace, nature, and spontaneous "inaction" in Eastern philosophy, and this peaceful development of Eastern thought also has a positive value enlightening significance for the harmonious development of the constantly conflicting human world. Therefore, the science fiction novel *The Lives of Tao* more reflects the writer's social ideal thinking under the collision of Eastern philosophy and contemporary Western social values, and the different cultural concepts reflected in the novel are also a reflection of the special cultural identity of Chinese American science fiction writers. Chinese science fiction writers, by drawing on the traditional culture of their homeland and advocating traditional ethical values such as "benevolence, peace" and "group harmony" in their works, have enabled their science fiction novels to transcend ethnic barriers and break the Western thinking pattern of binary opposition between China and the West with shared human values. This is a cultural and ethical reflection conducted by Chinese American writers to explore equal dialogue between different civilizations and construct a community with a shared future for mankind.

4. CULTURAL IDENTITY MAPPING OF CHINESE AMERICAN SCIENCE FICTION WRITERS

The different growth environments, cultural backgrounds, and world perceptions of science fiction writers themselves can have a significant impact on their creations. As a renowned contemporary science fiction writer, Chu Wesley's unique Chinese identity and upbringing influenced by both Eastern and Western

cultural ideas have given him a deeper understanding of human, social, natural, and cosmic issues. The influence of the times, the inheritance of theory, and the understanding of experience converge into the internal requirements of creation, ultimately making Chu Wesley's creations display the color of collision between Eastern and Western cultures.

Cultural identity, also known as identity, is an important concept in Western cultural research, often associated with concepts such as race, gender, class, globalization, and postcolonialism. Due to the involvement of multiple disciplines, cultural identity has become an interdisciplinary research object. British scholar John Thompson believes that cultural identity is "defined as a self and group definition based on special, usually politically influenced differences: social gender, physiological gender, class, religion, racial and racial differentiation, nationality." Cultural identity mainly "relies on the essential characteristics of ethnicity and cultural characteristics with ethnic imprints in literature and cultural research." In postmodern society, The subject presents a trend of decentralization, and the crisis of identity recognition of the subject further intensifies. British scholar Stuart Hall pointed out that "identity is never singular, but rather a diverse combination constructed on many different and often intersecting, opposite discourses, practices, and statuses." It can be seen that cultural identity is constructed and generated through a continuous process of change and transformation.

Cultural identity is a national characteristic that relates to the development and continuation of individuals and ethnic groups. In the postmodern context, cultural identity places greater emphasis on differences, with a particular focus on marginalized groups that are suppressed. For the second and third generations of Chinese immigrants, they still face the dilemma of being looked down upon by mainstream American society, and their identity is positioned as a marginalized group of "ethnic minorities", forcing them to survive and develop as "others". In the 1960s, various ethnic minorities launched a civil rights movement in American society to fight for human rights. This movement gave rise to the emergence of ethnic consciousness among Chinese Americans, prompting them to explore and construct the cultural characteristics of their own ethnic group. In the 1970s, some Chinese American writers began to appear on the stage of science fiction literature, and famous Chinese American science fiction writers such as Wu Jiaqiu, Liu Yukun, Chu Wesley, and Liu Huihua emerged.

Chinese science fiction writers grew up in a period of rapid development in the post industrial society of the United States and had a strong sense of survival under the domination of technology. In addition, under the influence of mainstream culture, Chinese science fiction writers are more or less influenced by postmodernism, modernism, feminism and other ideological trends, and have absorbed various artistic creation techniques. At the same time, under the influence of their original family, they also have different levels of understanding of the deep-rooted cultural experience of their home country. This growth background provides writers with multidimensional perspectives and diverse materials for their creations, making the unconscious presentation of multiculturalism a prominent feature of the artistic style of Chinese American science fiction novels. Chu Wesley's novel *The Lives of Tao* reflects the collision and exchange of diverse cultures between the East and the West.

4.1 Cultural Appropriation of Traditional Chinese Philosophy

Different identities correspond to different combinations of information, and information becomes the source of subjective consciousness. Therefore, the external factors of literature are transformed into the internal representation of literature through the author's subject identity. Chinese science fiction writers depict Chinese elements in their novels based on their own memories, family influence, and understanding of Chinese society, culture, history, and other aspects. British scholar James Young believes that cultural appropriation refers to all the usage behaviors of members of a culture towards another cultural product, which can be divided into tangible appropriation and intangible appropriation. For example, incomplete reference to a certain aesthetic concept also belongs to cultural appropriation. Cultural appropriation has its unique aesthetic connotation and should not be accompanied by any moral burden. Cultural appropriation not only provides a narrative approach that transcends race, religion, culture, and geography for novel creation, but also provides a way for immigrant groups to rebuild their cultural identity. Like all Chinese immigrants to the United States, Ted Mei is in a situation of cultural conflict between China and the United States, which leads to anxiety and confusion about cultural identity. Scholar Cheng Aimin believes that the construction of Chinese cultural identity has gone through three stages: denial, discussion, and hybridization. Chinese science fiction writers are self-centered and transplant traditional Chinese culture into their works for appropriation and rewriting, which to some extent also plays a role in cultural exchange.

4.2 Metaphors of the Collision of Eastern and Western Cultures

Since its inception, Chinese American literature has inevitably fallen into conflicts and coordination between Eastern and Western racial and political ideologies, which are caused by the conflicts and struggles between dominant and subordinate cultures. Early Chinese American writers were influenced by mainstream American culture, and in order to satisfy the subjective

imagination of Western society, they would cater to the stereotypical imagination of Western racism towards Chinese culture in their works, in order to gain recognition from Western society. The cultural awareness of Chinese immigrants in the second and third generations of Chinese descent is often invisible, and conflicts and divisions with existing cultures can lead them to unconsciously fall into the anxiety of identity recognition. This anxiety can also be understood as "the common characteristics or life state of postmodern human culture." John Walsh pointed out that the fundamental difference between Eastern and Western cultures is that the dominant concept in the East is "harmony", while in the West it is "power". Individuals are not given entities, but the result of the operation of power over identity. Chu Wesley's *The Lives of Tao* mainly metaphorizes the conflicts and entanglements between Eastern and Western cultures through the different ideological conflicts of aliens helping humans evolve.

5. CONCLUSION

The novel *The Lives of Tao* reflects two different cultural ideas on how aliens help human evolution, and deeply reflects on the disregard of human emotions and consciousness brought about by modern technology's instrumental rationality. The "Peace Faction" advocates harmonious evolution and opposes violent war evolution, which reflects the Chinese Taoist philosophy of "inaction" of peace, nature, and randomness in Eastern philosophy. This peaceful development of Eastern thought also has a positive value and enlightening significance for the harmonious development of the constantly disputed human world. The "war faction" represented by Genjix advocates promoting the change and development of human society through war, which reflects the cultural concepts of violence and conflict in Western social values, and also reflects the dominant Western ideology of "power", supremacy of interests, as well as colonialism and hegemonism. Therefore, the science fiction novel *The Lives of Tao* more reflects the writer's social ideal thinking under the collision of Eastern philosophy and contemporary Western social values, and the different cultural concepts reflected in the novel are also a reflection of the special cultural identity of Chinese American science fiction writers. Chinese science fiction writers, by drawing on the traditional culture of their homeland and advocating traditional ethical values such as "benevolence, peace" and "group harmony" in their works, have enabled their science fiction novels to transcend ethnic barriers and break the Western thinking pattern of binary opposition between China and the West with shared human values. This is also a cultural and ethical reflection conducted by Chinese American writers to explore equal dialogue between different civilizations and construct a community with a shared future for mankind.

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