

"Internal Experience" and Female Image Shaping: Taking Yu Xiuhua's Poems as an Example

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Abstract: This year, we can see that Yu Xiuhua is a figure that is phenomenal. She brought back the marginalized poetry to the public and they become the hit topic. Except for the topic and legendary of herself, her work has shown a estimable atmosphere which is an example for "internal experience", and let readers see that how women fight against the world with books with "internal experience". This paper takes the poetry of Yu Xiuhua as an example and analyzes the "internal experience" of people--ego, emotion, consciousness, personality, and their contradiction among the "external experience"-- society, groups and the world. Then we will see the psychological core of the "internal experience" which was built in the Yu Xiuhua's poems.

1. Introduction

Yu Xiuhua is a phenomenal figure as she showed up in 2015 and broke the circle of poetry. But now she is back in the public with the same hit due to the dispute with the lover and crying of domestic violence.

As the victim of domestic violence, for a very long time, women are paid great attention to the whole society, no matter from the perspective of the legislation, protection of women's rights and interests or the moral principles. In the poetry of Yu Xiuhua, there are a lot of metaphors and direct description of women as the bearers of domestic violence. In the poems of *On the Plain, the Dog I Raised Called Xiaowu*, there are the scene description of men commit violence against women, In *On the Plain*, she wrote: "The dense area of household is the mortal world. The sparse area of household is also the mortal world. Every time she was hit and scarred by the man, she would hide in the tree hole and draw a painting."

The collection of poems of Yu Xiuhua *the Wobbling Mortal World* is the very prism to show the women's internal and the external world through the poems. The two worlds reflected on each other and showed the bizarre sight in her poems. There is a door between the internal and the external world and make us recognize that people not only has the groupment and sociality but also are independent to each other.

This paper takes the poetry of Yu Xiuhua as an example and analyzes the "internal experience" of people--ego, emotion, consciousness, personality, and their contradiction among the "external experience"-- society, groups and the world. Then we will see the psychological core of the "internal experience" which was built in the Yu Xiuhua's poems to fight against external aggression.

2. The "Internal Experience" and the Poetic Imagery

Wundt thought, the perception of the world is made up of the psychological experience of the people themselves which is the "internal experience". The key point of psychological study is not the "external experience", but the internal world which is full of surrounding feelings and emotions.

Aristotle considered metaphor is a rhetoric of language. In contemporary, the meanings of metaphor exceed the scope of rhetoric and metaphor can be viewed as a statement, a basic way of thinking. Metaphor is now the reflection of different meaning fields and reflects the combination of two independent cognitive systems. The process of objectification is actually the reflection of people in the spirit world and the special external world. And psychology and consciousness of the special external world is language. [1]

The poems are as the art of metaphor is the process of the writer's "internal experience, whether they are from the theme, content to style of writing, rhetoric. In this process, the poems and the psychology is finding the proper bridge between consciousness and imagery. In G. Lakoff and other's eyes, this kind of reflection is the basic way of thinking, which means that metaphor is not only a way of rhetoric but also a basic way for people to recognize themselves. Metaphor is not only the language from of field reflection but also the basic way of thinking in essence. So, psychological studies including conscious experience should involve the discussion and the analysis of the process.

Yu said in the interview that the order of her identity is the woman, farmers and the last one was the poet. The order will never change. The self-image construction of her poems and the identity of her lives cannot be separated. But the identity of woman, farmers and poet twisted in her congenital disability in her poems.

She wrote in her preface of her poems that:

"Thank poetry can be in my life to represent me and hide men.....I chose the poetry because of my cerebral palsy. Writing only one word is hard for me.....And the poetry had the fewest words." [2].

Body Thoughts written by Strathern said: All the states of body exist a kind of spiritual element and it is the same that all the states of spirit exist a kind of body element. [3]The disability of Yu Xiuhua made her suffer a lot. The suffering came from both her body and her soul. Facing the disability of herself, she tried to know what it was like in front of herself and other people a hundred times.

In the poem of Meeting a Mirror, she wrote: My body is titling like a flat tire/ so it could cause an accident any time. My mouth is inclining and this always makes me upset/ I can't let it be straight no matter when I talk or kiss..... Without the mirror, the world will be fair. [4].

In the poem, the mirror is a medium of Yu's "self experience". "Me" in the mirror is holding a fragile and disabled body. The body which is disabled due to the inverted birth of oxygen deficiency "could cause an accident any time like a flat tire" in her poem.

The traditional thought of western psychology thinks that self observation of consciousness can't be built directly and only can be built by objectification. Wundt knew this very early. He pointed the fact that in the Human and Animal Psychology Lecture Notes, when we studied psychology deeply, there will be a difficult problem. If we try to observe our psychology activities, then the observer and the observed are in one. For the consciousness itself, we can't tell the difference between the observer and the observed. When we observed the consciousness, the consciousness is the subject as well as the observer. It also means that the consciousness itself becomes the observed of the observation. The process of the objectification is the process of the observation [5].

In this mirror, Yu use other's eye to check the disabled body. This is Yu in other's world and the world. The latter sentence "Without the mirror, the world will be fair." is the other's opinion. This is

not about the mirror. Whether the motley, barn grass, sick fruit, kit, or in her life, she was told that her disability was from the earlier life. They were all becoming the label of Yu's body with the prejudice of cerebral palsy, farm, woman poet in the external world.

This prejudice also influenced the Yu's "internal experience". The opinions of these fields makes her poems self abatements and complaining, sometimes angry and sad. In the eyes of others and herself, the mirror became a very good carrier and reflected the two opinions. We saw many reflections of her contradictions in her poems. The contradictions were so deep that even exceeded her identity of woman, framer and became the top one expression of her contradictions.

But these are not all in her poems. Instead, the catchiest part of her poems is that when she carried contradictions, sadness, worries and absurdity, she still showed us a internal version of herself which contained light and power.

3. The Estrangement of "Internal experience" and "External Experience"

As the "external experience" of a writer— society, groups, the world, the external world that Yu's faced was the Hengdian Village that she had never left for 40 years. In that external world, she felt the love and the pain of the world, broken and banging her head into the wall with poetic styles. "Be en abandoned, been alone, been forested by long solitary" but she said: Strange mortal world cannot let me feel painful with loneliness anymore.

In the two books of Wobbling Mortal World and the Moonlight on the Left Hand, we can summarize an "external experience" of the Hengdian village. The collection mentioned the Hengdian Village Memory of South Wind through Hengdian, One Person's Hengdian Village, the Afternoon of Hengdian, in the Midnight of Hengdian. Walking on the Road of Village, Sideway Town, on the Plain, Rainy Night, Field, My Village in Winter also described the local surrounding of the "internal experience" and "external experience".

She wrote that: Hengdian! My lowest of my words. It will be in a tangle with water, moonlight, soil, love and betrayal forever. In her poems, Hengdian is a place where "you can touch the wind, water, sky, clouds" with "pregnant mice, sparrows and pheasant which have just come out of the shells"; She walked across Hengdian from spring to autumn, from south to north, from day to night and from field to village and then she fell.

In the Field, Walking on the Road of Village and other poems, Yu created a lonely space of Hengdian. She was free but also lonely here. She scattered into barn grass, a piece of orange peel and a wild lily in her poems. Although she fell, she fell with a bamboo basket, a sickle, wild grass and a white scarf. But she could not find the one who gave her the scarf.

She questioned in the Relationship: "My cemetery has been chosen but I can't write the proper tombstone. The unclear life make me harder to define the relationship between me and Hengdian." [6].

The "life in Hengdian" of Yu was full of loneliness and solitude which makes her poems mighty great. The subjectivity of the writer scattered into everything in the village. From the perspective of human, woman, plant, animal and wind, she observed everything. She walked alone on the road of the village, "barn grass live with me, which makes me trembling and sad". This was her own village with "the grass and solitude of mortal world was colored" In her description, other people are just unnecessary. When Yu were happy, then everything else was happy. When Yu were sad, then everything else was sad. She put the gutters, ridges, frog, sparrows together over and over again. And then she put her loneliness in her life, the absurdity of her marriage, the strangeness in the world together. It was like the world stopped moving and it was just her sitting in the world.

Wundt used mental experience to express the meaning. In Wundt's view, the objectification of the consciousness was to obtaining the faith to the mental experience. He thought the specificities of

things means the special conditions of the observation. In another word, the conditions and the states of the observation determined that the feature of the observed could be explained by the following two rules. One is the self examination rule. "The external elements are not important, we can know the thinking process although can't be observed directly but we have to keep it in our minds and analyze it by self examination [7].

From that perspective, the pome of Yu is full of "external experience" with the filter of "internal experience". Through the filter, she saw the solitude and loneliness of Hengdian Village. This is an estrangement between "external experience" and "internal experience", which separated the village in reality from the village in the poems. And it formed the unique space of "external experience".

4. The Confrontation between "Internal Experience" and Others

Others are the breakers from the "external experience" in the poems. They are divided into two types: The sufferings and the perpetrators

The Uncle Three and the Uncle Two only had two or three lines in the *My Village In Winter*, but they were the images of the sufferings. The running away cow and wife of Uncle Three, the closed door and leaves in the yard of Uncle Two. "When it is snowing, they can't find the way back and they will never be back" Just a few words can make us feel the vicissitude of life and world. The village was so white and it didn't snow so the people here struggled to live. "This is a detail which was found by a woman in Hengdian Village."

In the poems of *On the Plain, the Dog I Raised Called Xiaowu*, others are the perpetrators images to violate the "internal experience" of Yu. In *On the Plain*, she wrote: "The dense area of household is the mortal world. The sparse area of household is also the mortal world.....Every time she was hit and scarred by the man, she would hide in the tree hole and draw a painting. "*The Dog I Raised Called Xiaowu*, she wrote: When he was banging my head in to the wall and pulling my hair, Xiaowu continued to shake its tail. He can't do anything for a person who are not afraid of pain. When we walked to the back of the grandma's house, we were reminded that she has already gone for years [8].

The others in the poems: Dead grandma, the woman raised by her husband, the husband who beats the woman the others came across me who are not afraid of pain. The woman in the poems or me in the poem fought against the world, the absurd and strange world by feeding dogs and painting. The sufferings and the perpetrators all came from Hengdian village. As a suffering and a victim, I can't do anything when I was in front of the perpetrators. And the perpetrators themselves maybe the victims in other poems.

The channel for writer was to write poems to fight the world. And the woman in the poems used the same way of internal fighting. The dog called Xiaowu and the unknown painting is the images of the internal world in the poems. It could lick the blood of the woman or provide the tree hole for her to avoid the reality. The dog was the stack of the self imagery. The imagery which is made up of internal word and external world. Only it could shake its tail for me. The tree hole and the painting was the same metaphor. After she was beaten, she hid in the tree hole to paint. The comparison didn't complied with the poems because feeding dogs and painting pictures were all silent. The silence is much more horrible when the grandma has passed many years. It was so casual and lively for her to write the complaint has nowhere to tell over the years. The dimension of language in the poems was like the painting of Edvard Munch, Screaming-- it was so loud but people couldn't hear anything at all.

5. Conclusions

The relative connection between poems and the "internal experience" can't directly observe and

analyze the process of consciousness, so we can only analyze it by language. In fact, this process is also the imagery analysis of "internal experience". Because the consciousness process of language symbols is also the behavior of imagery. We can see that, the imagery analysis is the key to understanding the metaphor. The effective analysis is the key procedure to obtaining the meaning of metaphor and understanding consciousness.

Based on the analysis above, the women images in Yu's poems showed a classic feature of "internal experience". She used the psychological core of "internal experience" to face herself, life and the years. Under the theme of "external experience", "internal experience" and other, she fought against the outside with the psychological core of "internal experience".

In her poem, the psychological core of "internal experience" is a starting point. What we read is the sad destiny of people and soft heart that wants to fight. We read that small people use emotion and love to write the poems of beauty. We read the woman's broad mind and delicate emotions and we read the powerful wind to the land of China.

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