

The Projection of the Female Image on Gao Jialin's Dilemma in Freud's "Triple Personality Structure"

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Abstract

Gao Jialin's dilemma is not only reflected in the entanglement of the main character Gao Jialin in the face of two classes of women in love, but also in his wavering choice between the two propositions of the countryside and the city and the change of his inner self pursuit. Therefore, studying the role and significance of different female figures in the book is important for exploring Gao Jialin's inner world. This paper introduces the concept of "three-part personality structure" proposed by Freud, and provides a new interpretation of women in order to solve Gao Jialin's dilemma.

Keywords

Life; Lu Yao; Psychoanalysis; Triple personality; Female image.

1. Introduction

Since the publication of the book *Life*, the complex and contradictory human characteristics of the protagonist Gao Jialin have aroused heated discussions in the academic community. The two unrequited loves and the writing of Qiaozhen, Huang Yaping, and Liu Qiaoling are, to a certain extent, are the projection of the protagonist Gao Jialin's self-image, and when these different female characters act on the same subject, it will inevitably bring confusion and contradiction to the subject. Therefore, we can see Gao Jialin is always in a constant mental struggle throughout the book. By introducing Freud's "three-part personality structure" theory after 1913, this paper analyzes the "Gao Jialin's dilemma" brought by these female figures to Gao Jialin's portrayal.

2. Freud's "Triple Personality Structure" Theory

Freud believes that the structure of human personality is composed of three parts: the ego, the self and the superego. The ego is unrestrained, impulsive, selfish, irrational, and follows the principle of absolute freedom. The self follows the principle of reality and has a certain ability to judge reality. Controlled by rational thinking, the self exists in order to satisfy the ego's desires while at the same time limit the ego's desires to a safe range and regulating the ego with ration. The superego follows perfectionism and is located on the moral high ground, which is also the norm and guideline of social morality. In Freud's theory of personality structure, all psychological and physical activities of human beings are inseparable from the ego, the self and the superego. And throughout his life, man is often in a constant struggle between the ego and the self, and between the ego and the superego [1].

3. Analysis of the Female Image of "Life" under the Triple Personality Structure

3.1. The self-seeking dimension of Gao Jialin

If we characterize the female figures in the book, we can build a system of characters around Freud's "triple personality structure" [2]. From the aspect of Gao Jialin's self quest, Gao Jialin, as the ego, is trapped in the shackles of poverty and isolation in the countryside, so he desired to escape from the countryside to break away from the commune, the class, the collective and the village, and head to the city. The widespread of education in the countryside and the penetration of modern culture stimulates the desire of rural intellectual youth to explore the world outside, especially the urban area, and inspires their strong yearn for the city. But the differences and inequalities between urban and rural areas and the solidification of society, this desire invites strong repression and makes this way out hopeless [3]. It is Gao Jialin's "self" to realize his quest and make his own way to the big city.

3.2. Liu Qiaozhen - "Ego"

In this case, Qiaozhen is the embodiment of the "ego". Born in the countryside since childhood, as the book described, she is full of the smell of earth, she is healthy and simple, beautiful, and her attire is neither rustic nor vulgar, as if she were a beautiful girl in a Russian painting. Qiaozhen is the embodiment of all the traditional beauty and goodness of the countryside, and her appearance is a way out and a choice given by Lu Yao to the rural community, as well as a "primitive return" for Gao Jialin, who was born in the countryside. Although spiritually free from the backwardness and feudalism of the countryside, Gao Jialin's subconscious, rooted in the countryside, is still subjugated to the simplicity and obedience of the countryside, a tilt from the "self" to the "ego". The first thing that attracted Gao Jialin was Qiaozhen's "Beauty", the origin of which is the most primitive, the most "original". And the two met after Gao Jialin was in trouble, Qiaozhen's thoughtfulness and warmth made him "deeply moved". This kind of thinking without any rationality awakens the "original self" that was previously suppressed by reason.

Therefore, the love between Qiaozhen and Galin is, on the one hand, the resurrection and return of the primitive countryside, the inevitable result of Gao Jialin's distress and Qiaozhen's rescue, but this process is just a temporary choice that Gao Jialin tried to give up his "superego" and devote himself to his "ego", which will not be a permanent solution. Therefore, it can be seen that Gao Jialin has been on the passive side of this affair, because in his subconscious he would one day leave the countryside and go to his "ideal world", just as some scholars say: "Gao Jialin's feelings for Qiaozhen have very little love in them [4]." During this relationship, the rational thought of "the self" secretly haunted him —— Once Gao Jialin passively accepted Qiaozhen's love, he soon blamed himself for his manifestation of degradation and depression, and their relationship settled, he hurriedly urged Qiaozhen again and again not to let people find out, and as soon as he entered the village, remorse rushes to his heart. This is the contradiction between the "self" and the "ego".

3.3. Huang Yaping - "Superego"

If we consider Qiaozhen as the "ego", we can consider Huang Yaping as the "superego". Huang Yaping has the characteristics of a southern girl. She is one of the few "modern girls" in the county. She is smart, generous and cultured. She can tell fourteen new energy and renewable energy names fluently, which is the feature that the country girl Liu Qiaozhen can not replicate. Huang Yaping, a modern youth, fits all of Gao Jialin's fantasies of a "modern woman" that he has been seeking. Instead of saying that Gao Jialin accepts Huang Yaping as a manifestation of love, it is his pursuit of the perfect "ego" or "superego".

In the book, Gao Jialin briefly achieved the state of "superego" that he pursues when he worked as a correspondent in the county: he succeeded in leaving the countryside in terms of his identity and managed to take root in the city, becoming a notable figure in the county. In his ability, his talent in correspondence reporting started to show up, so did his strength in playing basketball and his exposure to the technology of photography. At this stage, Gao Jialin's "ego" tilted towards his "superego". It is also at this time, Huang Yaping, the "superego" incarnation, felt this. Garin's entry into the city narrowed the original straddle between the two based on identity, space, occupation of the reality of the gap, which is undoubtedly the reason why Yaping's love rekindled. On this premise, the romantic feelings that had been suppressed on the basis of "knowledge", especially "literary knowledge", finally find a suitable hotbed to come out, providing her with another resource to imagine love in due time. But Huang Yaping also falls in love with the mask of Gao Jialin's "superego", and from this point of view the two should be more compatible than Qiaozhen and Gao Jialin, as the book says: "There is no doubt that the imbalance between Huang Yaping and Liu Qiaozhen is obvious when compared together -- in his initial considerations, the tendency was biased. [5]"

But Gao Jialin's "ego" also emerges quietly in his relationship with Huang Yaping. Although Gao Jialin nowadays is physically separated from the countryside, but his inherent conditions put him in a crisis of identity, so he faces Huang Yaping with the same inherent inferiority complex as Qiaozhen faces him, especially when referring to family, economic conditions and social status. These inferiority complexes make his "ego" comes out from time to time when getting along with Huang Yaping. In several conversations with Huang Yaping, Gao Jialin sometimes shew his "irritable" and "angry" side. And the fact that he often thought of Qiaozhen when they were together is also a kind of pining for his "ego".

3.4. The transformation of the female personality under moral inspiration

But back to the moral level and the author's attitude, the two personalities have changed. The author did not hide his praise for the return of the countryside and his love for Qiaozhen, a simple and kind girl from the countryside. So on the moral level, Liu Qiaozhen becomes the representative of the "superego", while Gao Jialin, who is determined to climb up the ladder, comes to the city, and Yaping takes the initiative to be quite ahead of the market. The law of exchange eventually defeats the rural ethics and morality, thus overtaking Gao Jialin, which is a moral aberration and thus a symbol of the "ego". In the process of entering the city, Gao Jialin committed himself to the solidified bureaucratic hierarchy and even sold out his love, morality and conscience, leaving the countryside through the bureaucratic system itself, which is the ugly side of the madness of the "ego".

For Gao Jialin, it is his inclination to love Huang Yaping, both psychologically and rationally; while for Qiaozhen, he has more of a moral responsibility at this time. Which way to go? Garin has to make a choice. At this moment, there is a conflict between the ego, the self and the superego. And when he chooses Huang Yaping, he feels inclined to Qiaozhen, and attributed the fact that abandoning Qiaozhen as his own fault, and feels guilty of his immorality, which is the expression of the ego and superego respectively. In the author's opinion, in the end, Gao Jialin returned to the countryside, and the people of that land accepted them again, despite their former grudges.

4. A Way out of Gao Jialin's Dilemma

Throughout the book, Gao Jialin, as the ego, is a contradictory individual. This contradiction always exist in Gao Jialin's choice of love. Isn't there any solution to this contradiction? When Gao Jialin cannot really free himself from this contradiction, then we can change our thinking. There is another character in the book that has been neglected - Liu Qiaoling. She is the closest to Gao Jialin's "original self" in terms of "triple personality structure", and she has both the

knowledge of modern women represented by Huang Yaping and the beauty and simplicity of Liu Qiaozhen. She simply is the ideal partner for Gao Jialin after he returned to the countryside, a love partner who can bridge all urban-rural conflicts, traditional and modern conflicts, and study and labor conflicts, allowing Gao Jialin to settle willingly in the rural community and allowing individuals to return to the community. Although Liu Qiaoling doesn't have much ink in the book, a few things have already established the character: Liu Qiaoling doesn't indulge in love like her sister, and she took the initiative to stand up for herself during the "sanitation revolution" in an attempt to convince everyone with scientific knowledge; finally, when Qiaozhen got married, Qiaoling used her words to comfort the wounded girl. In the end, when Qiaozhen gets married, Qiaoling also uses her words to give comfort to the wounded girl. If Liu Qiaoling, who has the same origin as Gao Jialin, can be with Gao Jialin, then Gao Jialin's problem can be solved.

5. Conclusion

Gao Jialin, a young intellectual from a rural background, trapped by his "ego" and "superego", and in love, he is trapped by Qiaozhen and Yaping, two women with symbolic personalities. But what the author wants to express through the writing of different personalities and love is that Gao Jialin's painful and inextricable inner world, is actually a spiritual contradiction. The collaboration between the ego and the superego forms an image that runs through Gao Jialin's entire life, that is, "leaving + returning", and on this road he bounces around, constantly shaking on the scales of personality, and finally completing an odyssey that is uniquely his own.

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