

DISABLED BODIES AND THEIR UTILIZATION——TAKING "TUINA" AND "SHOUHUO" AS EXAMPLES

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ABSTRACT

The disabled body is a common narrative element in literature, with profound implications and rich topic extension. "Tuina" and "Shouhuo" approach from the unique perspective of " body availability ", and under the potential influence of personal concept intervention, subjective spiritual constraints, and social context, they respectively present two types of body utilization patterns : “compensating for disability”and “amplifying disability”. Behind the utilization pattern of the residual body, the reverse charm of the body's ability to overcome pathological difficulties and unleash life energy is demonstrated.

Key Words: "Tuina", "Shouhuo", Disabled bodies, Utilization method

1. INTRODUCTION

Disability, as a special state of human existence, is often accompanied by physical features such as physical disabilities or organ defects, or psychological features such as significant mental and cognitive impairments. Therefore, the process of overcoming physical defects for people with disabilities is full of pain and hardship. Some commentators suggest that, “people are 'incomplete' beings, and 'disability' is just a special or exaggerated manifestation of their 'incompleteness'. Not only cannot 'disabled people' be defined in a fixed cultural symbol, but it also signifies the infinite possibility of self creation for disabled people” [1], thus it can be seen, “Disability”, through the social practice of individuals or groups, often has the possibility of creating miracles in life and becoming a driving force for human survival and development. In the narrative of disability in contemporary Chinese novels, the human power demonstrated by disabled characters in overcoming real-life hardships and achieving physical redemption is a beautiful landscape in literary narrative. Therefore, physical disability does not necessarily mean the end of life value and survival significance. It can also be transformed into the possibility of self creation, which can transcend physical limitations and save the body. This recognition of human initiative and resilience has become a common theme in contemporary Chinese disability literature. But in the face of numerous difficulties in reality, we should not only be satisfied with the strong survival desire and redemption words of disabled people, but also pay attention to the utilization and transformation of disability, such as the differences in actions taken by disabled people to meet their survival and development needs, the impact of disability forms on people's physical and mental well-being, and the intervention of different degrees of survival difficulties on body utilization strategies. Thus, this article takes Bi Feiyu's "Tuina" and Yan Lianke's "Shouhuo" as examples to analyze the differences in the ways in which characters use their bodies in a disabled

state, and to observe the attitudes of characters towards life and body in disabled situations. This attitude is not only a reflection of the special physical condition of "disability" affecting people's physical and mental development, but also full of a sense of intense struggle between materialism and dignity.

2.THE UTILIZATION PATTERN OF DISABLED BODIES

Survival is the fundamental essence of human existence and the ultimate goal of all human actions. The contradiction between the finiteness of life and the infinity of pursuit inspires us to make full use of our limited life to pursue our dreams and existence value, and create more possibilities in life. This wonderful idea seems to encounter Waterloo in another form of human existence, which is called 'disability'. When disability meets limited life, the tragic significance seems to be even more pronounced, as "disability" often carries issues such as social existence, identity recognition, and medical assistance, with multiple hardships pouring in and overwhelming people. The attitude of disabled people towards their own shortcomings is not only a major issue affecting the development of the special group of people with disabilities, but also a major challenge related to social development. "Tuina" and "Shouhuo" respectively provide two answers : " dignified self-esteem pattern"and" embarrassed masochistic

pattern".So-called " dignified self-esteem pattern", That is, "fighting against the fate of suffering, realizing the value of life, and improving value of disabled lives" [2].It is not only the main value orientation of disability writing, but also an important symbol of self-reliance and self-improvement for people with disabilities. On the contrary ," embarrassed masochistic pattern" regards disability as the existence of commercialization and remarkable spectacle, abandoning dignity in the struggle with material desires and sacrificing one's body to make up to the healthy.

2.1 Dignified self-esteem pattern——Repair disability

Austrian psychiatrist Adler believes that , the inferiority complex caused by physical defects or other reasons can, on the one hand, destroy a person, causing them to degenerate or develop mental illness, but on the other hand, it can also motivate them to cheer up and compensate for their weaknesses. The blind in "Tuina" are not controlled by inferiority complex, even compensate for their lack of vision with the high sensitivity of other organs, reflecting a strong sense of physical complementarity. This is also another manifestation of the nice qualities bestowed on the characters by Bi Feiyu. This way of concealing physical defects or amplifying physical advantages is called "repairing".

2.2 Embarrassed masochistic pattern——Enlarge disability

Different from "Tuina", "Shouhuo" has a great momentum of breaking through warmth, extending towards rebellion and absurdity. "Disability" has become a passport to enter the paradise, and the disabled body has become a tool to satisfy the curiosity of the healthy. At this point, the influence of disability on the development of character and psychology has been greatly dispelled, and JueShu performances have become large-scale platforms to show off disabled body.

Wherever they go, people, objects, and cities are infected with "madness", fully demonstrating alienation and deformity. In "Shouhuo", physical disability is no longer a cause for sympathy, but rather a means of speculation and profit, as well as a laughing stock for the healthy at their leisure. The disabled people in "Shouhuo" embark on a path of magnifying disability, but this path of self consumption did not come to the end. Ultimately, in the context of capitalist consumption utopia, people's instinctive desire for material wealth begins to deform, leading to a more serious commodity attribute of the body. "Shouhuo" directly magnifies the shortcomings of the human body, creating a group of abnormal people with "exceptional skills". They magnify their physical defects and tirelessly engage in behaviors such as ear blasting, one-eyed needle piercing, one leg running that torture bodies. These behaviors that use natural disabilities to belittle and abuse the body are called "enlarging".

Repairing disabilities is essentially a compensatory behavior that reflects a strong sense of defense. Enlarging disabilities is a form of enslavement of the body, essentially the unrestricted consumption of body energy. The disabled people in "Tuina" and "Shouhuo" have taken a completely different path of redemption. What subjective and objective factors and the author's voice are hidden behind these two utilization methods?

3. ANALYSIS OF THE REASONS FOR THE SELECTION OF METHODS

In a state of disability, people's choices are more or less forced and helpless, but we cannot ignore their subjective initiative. The characters in "Tuina" and "Shouhuo" don't await their doom due to disability. They draw strength from the disabled body itself to fight against tragic fate. The two have vastly different ways of utilizing bodies, reflecting the influence of factors such as social and cultural concepts, pain and illness experiences, and modern consumption contexts on writers.

3.1 Potential Intervention of personal concept

The selection of body utilization methods is closely related to the author's personal view of disability. Since the beginning of the new century, disability writing has become a topical issue in the field of literary creation and research. Metaphorical and aesthetic studies on disability have extended "disability" from a purely pathological issue to a social research level and even interdisciplinary and interdisciplinary research level. But Hua Jinyu pointed out that, "Disabled people only have an instrumental function in the text. When writers write about disabled people, they only focus on their physiological defects, and to a large extent consider them as people without dignity. Writers only highlight 'blindness' and ignore 'people' that should have been given more attention."

[3] Bi Feiyu and Yan Lianke broke the instrumental status of "disability" quality in the text, and communicated the disabled bodies and character behaviors through repairing and enlarging disability, respectively.

3.1.1 A warm view of disability

Li Guangxu once pointed out in his article that the essence of body utilization method to compensate for visual defects in "Tuina" is that "the disabled who enter the social structure complete their resistance and compromise towards the real world through sensation reshaping"[4]"Resistance and compromise" means reaching a reconciliation with the disabled

body in a resilient and unyielding attitude, which implies a gentle transition. Therefore, "repairing disabilities" embodies the author's respect for the special form of bodies, and it's also the author's greatest dignity for disabled individuals, reflecting the author's "warm" view on disability. Liang Hong once said, "Warmth is an aesthetic way for authors to enter literary world, a literary and worldview"[5]. "It is the persistence in maintaining 'myself', the desire for dignity, the determination and courage to 'overcome' all obstacles"[6]. Blindness is different from other disabilities in that they lose the most direct way of perceiving the world. For blind people, everything in the world is vague and abstract, even illusory and unreal. As a result, the key to entering mainstream society is to address perceptual barriers, compensate for physical weaknesses and reduce losses. The blind people depicted by Bi Feiyu do not complain or give in, and take the initiative to embark on a dignified path of self-reliance and self-improvement. In this way, the dark and melancholic colors associated with disability are covered by the warm and gentle light of human nature, fully demonstrating the aesthetic characteristics of sadness but no pity. Whether it is the choice of disability themes or repairing the shortcomings brought by disability, it reflects Bi Feiyu's chewing on the phenomenon of disability and his sense of dignity, as well as his dedicated observation of the disabled body.

3.1.2. The creation view of Mythorealism

"Shouhuo" presents a body utilization pattern of "enlarging disability", mainly formed under the influence of Mythological views. What is "Mythorealism"? That is "to abandon the superficial logic of inherent real life in creation and explore a "non-existent" truth, an invisible truth, and a hidden truth."[7] "Mythorealism" represents Yan Lianke's basic views on reality and establishes the basic posture of his literary writing. Regarding the "writing posture", Song Deng'an provided an explanation in his article "Yan Lianke's Theoretical View on Creation——'Mythorealism'" : Yan Lianke's writing posture is bottomed, folk, fearful, absurd, and suffering, all of which constitute Yan Lianke's literary writing posture and further demonstrate his creative theory—— "Mythorealism". His writing style has brought a different landscape to contemporary literary writing.[8] From fundraising activities to stunt performances, "houhuo" is filled with a wild and bizarre imagination, but the more absurd it is, the more it echoes the pursuit of "Mythorealism".

As a practitioner of "Mythorealism", Yan Lianke explained how to transform abstract methodology into concrete creative practice. "Imagination, fables, myths, legends, dreams, fantasies, demonic transformations, transplants, and so on in daily life and social reality are all the techniques and channels through which Mythorealism leads to reality and reality"[9]. The incomplete body is rooted in reality, and the distorted and brutal amplification of it is an important representation of Yan Lianke's practice of the "Mythorealism" methodology, filled with subjective imagination about the limits of body. In summary, Yan Lianke's recognition and advocacy of "Mythorealism" affirmed the existence value and behavioral choices of "disabled bodies"

3.2 The positive and negative effects of disability

The creative mentality influences the writer's creative style. "In terms of the impact of disease on the body and mind, there are two states: negative and positive. On the one hand, it can weaken a person's vitality, change their normal psychological state, and thus devalue their life; On

the other hand, it allows people to fall into the bottom of their lives but also strive to climb the peak, making their lives appreciate.”[10]

Disability is very similar to disease, and it has both positive and negative effects on people's physical and mental health. Therefore, the form in which the "disabled body" is presented in the narrative often reflects the author's choice of positive and negative influences.

3.2.1. Positive compensation

The repeated emphasis on "self-reliance" and "dignity" in "Tuina" is an important manifestation of the positive impact of disability on the physical and mental well-being of blind people. "Physiological complementarity is one of the manifestations of positive compensations, which refers to the maximum utilization of other organs in order to reduce inconvenience after one organ of the body becomes ill or damaged. Positive influence manifests as a strong sense of satisfaction in the spiritual dimension, which can fully mobilize individual subjective initiative and create a bright color of life.”[11] The positive compensation of disability is reflected in both physiological and psychological dimensions, in which physiological compensation is the basis, and psychological compensation promotes the exertion of individual subjective initiative. The physiological compensation in "Tuina" is mainly reflected in the connectivity of sensory perception to compensate for visual defects. For example, the blind engage in massage work because their hands have extremely sensitive tactile sensations, Du Hong has demonstrated exceptional memory abilities in the field of music, Xiao Ma has an astonishing talent for judging time and so on. In terms of psychological compensation, "Tuina" also presents. For instance, blind people do not abandon themselves due to visual impairments. They are unwilling to become marginalized groups in society and constantly create life value, making the novel burst out with shocking power.

3.2.2. Passive bigotry

The personal experience of illness and pain has a significant impact on the author's creation, ranging from the theme and theme of the work to personal narrative characteristics and creative style, all of which are reflected in the feedback of pain in the text. On the one hand, the experience of illness is directly embedded in the text in the form of material, and on the other hand, in the process of the game between pain and reason, the author's value orientation, thinking style, aesthetic psychology, etc. will also be affected. The creative style of "Shouhuo" largely reflects Yan Lianke's fear of disability, which mainly stems from stubbornness towards disease ethics. As Xiao Ying said, "He had magnified the ethical experience of illness after being disabled—promoting extreme disease ethics”[12]. Yan Lianke said, "Because I have been suffering from diseases in my lumbar and cervical vertebrae for many years, I have been running around seeking medical treatment. After more than ten years of not recovering, I am afraid that one day I will collapse in bed and become a disabled person. Therefore, this year I wrote a novel about human disability called "Shouhuo".”[13] Yan Lianke has been plagued by illness for many years, and his personal experience of illness has largely led to his love for the negative impact of disability in his creative work. As a novel written after suffering from illness, "Shouhuo" reflects Yan Lianke's fear and foresight towards disability through extremely exaggerated descriptions and absurd plots,

and also embodies the author's thinking about life and existing problems.

The psychological fragility and neuroticism further deepened Yan Lianke's preference for negative aesthetics. In the novel, the plot of scorching summer snowfall and manic fund-raising are all manifestations of patienthood. Pain and illness experiences repeatedly tug at the nerves of fear, and extreme disease ethics lead to extreme writing, which has characteristics of paranoia and irrationality, such as the persistence in the universality and rarity of disability, as well as the persistence in the bloody and negative aspects of physical behavior. Behind the stunts are tests of physical limits. The absurd performance infuses the already dark life with blood, but they demonstrate a high level of "professionalism" with a calm attitude, which is precisely because they understand the benefits of physically abusing and showing off their disabilities. Yan Lianke made every effort to pour out the "evil flower" of disability, using absurdity and evil thoughts to break the beautiful hope of being able to have some achievement in a disabled state. So, he "borrowed writing to pass through the terrifying cemeteries of life and society"[14].

3.3 The Intervention of modern society and consumer culture

Since the new century, the restrictive effect of consumer culture on literature has become increasingly evident, and the domestic literary development environment has gradually become free and relaxed. Research on body image and its value has also become one of the hot topics in academic discussions. Under the influence of social norms and consumerism, "Tuina" and "houhuo" respectively present different forms of disabled bodies.

3.3.1. The impact of social norms

Li Guangxu once analyzed the synesthesia phenomenon of the blind group in "Tuina" and discussed the impact of social norms on the occurrence of synesthesia behavior among blind people. He pointed out that disabled individuals who enter the social structure complete their resistance and compromise towards the real world through sensory alienation.[15] Realizing sensory alienation and physical reshaping in the form of synesthesia, allowing the subject to regain satisfaction and equality, is a passive choice after physical limitations. The blind people in "Tuina" reshape their physical bodies through sensory alienation, striving for equal rights and treatment. In this sense, the behavior of blind massage therapists repairing disabilities is not only to meet the needs of survival and development, but also to make adjustments to adapt to the social structure.

3.3.2. The influence of consumerism

The rapid rise of market economy and consumer culture has led to the phenomenon of pursuing extreme sensory stimulation and indulging in sensory consumption in literary creation. After stripping away the social, political, and economic structural factors, the material body gradually becomes a carrier of behavior stimulated by material desires, and also an important reflection and aesthetic object in the field of literature. And Yan Lianke's amplification of disabled bodies in "Shouhuo" potentially caters to the market's curiosity about body form. "Disability is no longer just a 'natural disability', but a 'modern landscape' that can be exchanged and generate material wealth." [16]

Whether it is the catering to consumer culture or the application of commercialization strategies, the schema of magnifying disability quietly "completes the verbal instruction of

mocking the body"[17].“The disabled person, who is distorting their own body, is being seduced and controlled by the prospect of becoming rich, and appears as a clown in this' human comedy ”[18]. Shaping twisted bodies to achieve bizarre imagination fully reveals the irrationality of society. The "disabled body" shaped by Yan Lianke has long lost its purity as a physical body, carrying the connotation of physical consumption.

4. CONCLUSION

Disability, as an explicit dilemma of the body, highlights the tense relationship between individual existence and world development, and the survival implications of the novel are pushed deeper in the process of reshaping the physical body. The connotation of disability issues is broad and specific. Broadly speaking, integrating multiple levels of understanding such as individual, social, medical, and human rights; Specifically, it includes the degree and mode of impact of disability on people, as well as the relationship between disability issues and sustainable social development. Therefore, the task of reproducing disability in literature is still arduous, and Bi Feiyu and Yan Lianke present disability issues from the perspective of disability affecting personal development, firmly grasping the availability of the "disabled body" to reveal the interaction between disabled people and the body, playing an important role in both literary narrative and reality.

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