

Analysis of Time and Space Narrative in LiuDai's Novella *Immortal Lover* (SanDuo) and *Talisman* (ZhenWu)

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ABSTRACT

Rural stories, historical tales and cultural legends are the most important materials for novels. How to awaken these dormant histories and introduce them into the creation of literary works is the basic problem that writers have to devote themselves to solve. In this article, it takes the works of writer LiuDai as examples, focusing on the time and space constructed by the middle-grade novels *Immortal Lover* and *Talisman* for analysis. It can be seen that LiuDai is good at showing the reactions and responses of individual lives when they are squeezed by reality and pushed by the problems of survival from the tangle of emotions and human nature, and his works present a distinctive narrative art. This is highlighted by the flexibility and versatility of the novel's plot jumps and writing techniques such as white space and filler, such as the plot jumps generated by the time puzzle, the white space in the storyline revealing the broader context of the story, and the cross-narrative in the disorienting time and space, which is also an important feature of his works. Each writer will have his own qualities, so where exactly should the writer's gaze be directed? In the conclusion, the essay argues that the distillation of life's colors and flavors should be strengthened to show the deep accumulation of life. It is also important to focus on the flexible use of writing techniques.

Keywords: Space, Narratology, Two dimensions, A collection of LiuDai's work, Temporality.

1. INTRODUCTION

"Two dimensions" is a Japanese term used in the ACGN (Animation, Comic, Game, Novel) subculture circle, which means that the work is composed of two-dimensional images, a two-dimensional space on a flat surface. The images of early Japanese anime works were presented in a flat form, so the virtual world created through these carriers is what anime fans call the "two dimensions

world", or "two dimensions" for short. Time is the horizontal axis of the story narration, then space is the vertical axis. In the vertical and horizontal grid, the writer completes the construction of his story and builds up the time and space where the story takes place. The reason why this paper uses secondary as the key word is also because most readers are obscure and difficult to understand when enjoying the author's novel, but once they comprehend the meaning behind the article, they cannot help themselves and sigh at the storyline. This inexplicable reader emotion can also be summed up by the feeling of being familiar and unfamiliar with the two dimensions [1]. This article analyzes the temporal and spatial fields constructed by the two middle-grade novels left to be written, *Immortal Lover* and *Talisman*, in order to grasp their creative techniques and provide a sample for writers and researchers to interpret.

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2. PLOT JUMPING AND WHITE SPACE FILLING

LiuDai¹ is good at showing the reactions of individual lives when they are squeezed by reality and pressed by survival from the aspect of emotional entanglement and human nature. In his works, he tries his best to portray the inner struggles and emotional entanglements of the characters, and he relies on daily life to dig out the reality of life, and emphasizes more on the situation of human existence and the chewing and regurgitation of their spiritual world. Many of his works explore the causes of human nature's alienation and lead the reader to think independently. Although his works are concerned with western region of Shandong province, his decades of wandering experience, from the county to Jinan and from Jinan to Beijing. These three completely different regions have made his works more interesting. Through the journey description, the rural environment and fictional style are presented, which are very different and distinctive from the west region of Shandong province in the real world [2].

2.1 Plot Jumps Under the Time Puzzle

The writer should present a unique narrative art: the use of interlocking structure, the change of multiple perspectives, the weird atmosphere created by the interweaving of dreams and hallucinations, and the unexpected ending, which makes the story full of tension and suspense. This technique gives the work a readable quality. For example, the author in *Immortal Lover* takes pains to remind the reader that this is a true story by the following time points.

Liu Jiabao "joined the army at the end of 1937. He participated in the Battle of the Hundred Regiments. He died on the afternoon of May 12, 1999".

"On the afternoon of May 11, he received an old man who returned from Taiwan to visit his family in China".

1. Liu Dai was born Guo Guizong in 1970 in Gaotang country, Shandong province. He is a member of the Chinese Writers Association and also a famous Chinese writer of novella at present. His representative works mainly include *Immortal Lover (SanDuo)*, *Conceal Identity (MaiMing)*, *Lay All Cards (TanPai)*, *Murders (ShaRen ShiJian)* and *Talisman (ZhenWu)*, etc, among which the novella *Webbed Boy (PuZu)*, won the Fifth Taishan Literature and Arts Award, which is a noble honor.

"On the morning of May 12th, they parted already like brothers, and he promised the old man from Taiwan a chance to visit Taiwan".

"In the spring of 2013, when I moved from Shandong to Beijing, I found that blue notebook surprisingly inserted at the bottom of the bookshelf, sandwiched between *The Enigma of Arrival* and *Manhattan Transfer Station*";²

1937 is the date of the outbreak of the Counter-Japanese War and the date of the profound imprint of national history. 1999 was the fiftieth anniversary of the founding of the People's Republic of China, the successful launch of China's first manned space test craft Shenzhou, the resumption of the Chinese government's exercise of sovereignty over Macao, the establishment of the Macao Special Administrative Region of the People's Republic of China, and the growing call for the reunification of the motherland by Chinese at home and abroad. All these set a grand background for the writing of the novel, and a short novel accommodates the plot jumps under the time puzzle.

In *Talisman*, Liu Xiaoguang and Yu Xiufang struggle endlessly with life, without any sign of melioration, but suddenly seem to be tamed by a bizarre fate, "Our family, in this life, is destined to struggle in the mud nest. After resigning to fate, the day suddenly seemed normal, and the two actually had a one-time life". After digging the hole, Liu Xiaoguang asked Yu Xiufang, "Am I crazy?" But Yu Xiufang did not know how to answer, her mind was more likely to become Liu Xiaoguang, before her eyes "flashed the empty midnight in Beijing, the yellow street lights reflected Liu Xiaoguang's lonely figure, he ran barefoot in the maze of hutongs desperately", Yu Xiufang has not been to Beijing, but she seems to be Liu Xiaoguang's encounter in Beijing, but it is as if Yu Xiufang has never been to Beijing, but she seems to know and empathize with Liu Xiaoguang's encounter in

2. In *Immortal Lover (SanDuo)*, the story of Liu Jiabao and *SanDuo* is told with a unexpected dream as a bridge to build a meeting between the two of them, and surprisingly, *SanDuo* is actually a real person. The dream and reality are intertwined to lay a mysterious veil on the storyline, which also foretells that Liu Jiabao and *SanDuo* are destined to have an extraordinary encounter. Liu Jiabao's happy life with *SanDuo* is only Liu Jiabao's wishful thinking, and the cruel reality that *SanDuo* was killed by the Japanese invaders long ago is also a huge contrast to Liu Jiabao's fantasy of a happy life with *SanDuo*. Liu Jiabao's love for *SanDuo* highlights the true meaning of love, which is not possession but companionship. Liu Jiabao hangs *SanDuo*'s portrait in his bedroom, and *SanDuo* will always live in Liu Jiabao's heart, always accompany each other.

Beijing, which also reflects the complementarity in the development of the storyline.

2.2 Showing the Width of the Mountain in the White Space

LiuDai is attentive to the narrative of his novels, and has been tirelessly exploring and experimenting with different narrative strategies and techniques in order to inject fresh blood into his novel writing and open up a new pattern. In an interview, he once said, "*The greatest charm of a novel is its narrative.*" The white space in a novel enables readers to feel more strongly the deeper meaning behind the words and greatly enhances the tension of the novel. Raymond Carver, a famous American writer, once said, "*Writers can manage to use ordinary language, write ordinary stories, and give them vast and astonishing power.*" It is the charm and effect of using unique and appropriate narrative techniques to write a powerful and excellent work without relying on the precision and beauty of language or the distinctiveness of the subject matter.

On the way to Beijing for revenge, Liu Xiaoguang repeatedly rehearsed in his mind how to punish Li Dazhuang, and even enriched the details again and again, but after arriving at the scene, the enemy's security door opened, Liu Xiaoguang's head suddenly seemed to be hit hard by an iron bar, until then he realized that he didn't know Li Dazhuang at all. The first section of the story comes to an abrupt end, leaving the reader with a large blank and confused, thus pushing the story forward faster.

The narratives of Liu Dai's novels are often pioneering and experimental. In his works, he abandoned the straightforward narrative sequence and the traditional realistic presentation techniques, but used the cross-reorganization of the narrative sequence and started from the multi-dimensional perspective of multiple narrative perspectives, supplemented by a priori and foreseeable dreams and hallucinations, as well as the appropriate narrative omission and white space. Therefore, the novels are suspenseful and confusing, triggering infinite reverie and contemplation, giving readers a strong sense of tension, immersion and participation, and enhancing the intrinsic tension and infectiousness of the novels [3].

LiuDai once said this in a creative talk: "The tension of the novel comes from the omitted parts. Those things that are omitted possess the same

value for the writer as those that are expressed. All artworks come from the effective elimination of the superfluous." This is LiuDai's creative proposition, and he has followed this white space narrative strategy. And the usefulness of this white space is revealed in the expansion and extension for the storyline.

2.3 Cross-narratives in a Disorienting Space Time

For example, in *Talisman*³, the writer has also used the method of mixing time and space very skillfully. The novel adopts a cross-narrative writing technique, which revolves around the imagery of the *Talisman* to show the changing level of Liu Xiaoguang's fear, and his obsession with digging out the *Talisman* implies the fear of not adapting to the changes in the outside world, and the way of escape develops from the initial search for a female guardian to the final digging of a hole in the ground. Liu's tragic ending reflects the anxiety of modernity when contemporary people are caught in an existential dilemma and fear of uncertainty.

As can be seen from the above, LiuDai's novels are well-conceived, often not using linear narrative writing methods, but splitting up the chronological order of the story's development and rearranging it as necessary to create a suspenseful atmosphere for the advancement of the novel's plot, giving readers a sense of deep involvement and greatly stimulating their interest in reading. The beginning of the novel is very elaborate; it often gives an eye-catching fog bomb to attract the reader to go deeper into the text

3. *The Talisman* (ZhenWu) describes the impermanence of human fate, examines the contemporary dilemma of human existence, shows the attitude of human beings in the face of unresolved conflicts, and draws people to think about the root of fear. The main character Liu Xiaoguang's entanglement with the *talisman* serves as a clue to Liu's experiences and the fear that looms within him. The novel is narrated by the imagery of the *talisman*, which superficially describes the unexpected accident caused by the pursuit of the *talisman*'s existence, but actually reveals the root of Liu Xiaoguang's fear, which is due to his discomfort with his living situation. The novel adopts a cross-narrative approach, revolving around the intentional image of the *talisman* to show Liu Xiaoguang's fearful psychological changes. Liu Xiaoguang blames his fear on the existence of the *talisman*, and his obsession with digging out the *talisman* implies his fear of not adapting to the external living environment, and he escapes from the reality of life, from the initial search for a female diviner to the final digging of the hole in the ground, all in order to escape from the external environment. Liu Xiaoguang's tragedy reflects the anxiety of contemporary people caught in the dilemma of survival, and the fear of uncertainty, and Liu Xiaoguang's attitude towards life leads to his tragedy.

to find out what is going on; and it gradually unravels a mystery as the storyline unfolds, gradually outlines the appearance of the events, which is of a strong sense of immersion and gives the reader a sense of enlightenment. In the endless entanglement with life, Liu Xiaoguang believes that the *Talisman* that makes him unlucky is just like a strand of a woman's hair, "After the hair leaves the human body, it can only be considered garbage, but once it is taken as a *Talisman*, a chilling power suddenly arises. Sometimes it became a black snake with a letter wrapped around his waist, sometimes it was like a fly rope with a dead buckle around his wife's neck, and sometimes it became a rebar smashed towards his son's head". These visions eventually became the thing that broke Liu Xiaoguang's hope for life.

3. BLACK HOLE OF DESIRE AND BODY ANXIETY

The novels written by LiuDai are about the vagaries of fate, examining the existential dilemmas of contemporary people, showing human attitudes in the face of unresolved and unconscious conflicts, and inviting one to ponder the roots of fearful tendencies. There is no preface or afterword in *Who Scares Me* or *Immortal Lover* to better understand and grasp the author's state of mind, but the revelation of themes such as human sexual desires, black holes in life, physical hunger, emotional exhaustion, and cognitive anxiety are revealed throughout the works. In terms of gender differences and psychological grasp, he creates the most basic conditions for the unfolding of the storyline. Of course, no matter how good the theme is, if you want to tell a story well and thoroughly, it is necessary to consider author's refinement [4].

3.1 Not Forgetting the Past: The Unfolding of the Revenge Theme

As mentioned earlier, "October 21, 1937, a date I have been trying to forget all my life. The reason why I try to forget is precisely because I cannot forget". Traditional Chinese revenge depiction is influenced by the traditional culture of Confucianism, which focuses on the revenge of doing good and filial piety, and uses violence to counter violence, and elevates revenge as an act of punishing evil and promoting good in accordance with the norms of ritual and law. Modern contemporary revenge literature has overturned the traditional model of revenge by blood relatives, and the advancement of legal civilization has

diminished the primitive irrational revenge. As a kind of emotion, the novel repeatedly reflects the painful reflection on the humiliating history through the main character Liu Jiabao's self-narrative: "A moment of cowardice makes a person trapped in the mire of guilt for the rest of his life", which is indeed a day that he wants to forget but dares not.

Most of the traditional revenge works aim at promoting the universal edification of punishing evil and promoting good, but lack the inner perspective and human exploration of revenge. With the introduction of Western literature such as *Hamlet*, *Le Comte de Monte-Cristo*, and *Wuthering Heights* in modern times, local Chinese literature gradually realized the importance of individual values under its influence and began to explore the negative effects attached to revenge. In modern literature, Lu Xun's *Casting Sword*, Feng Zhi's *Wu Zixu*, and Wang Zengqi's *Revenge* all subvert and dismantle the traditional theme of revenge from different angles. The revenge in Cao Yu's play *The Wilderness* even shifts revenge, which is rooted in human emotions and desires, from "the struggle for external fate to the struggle for one's own soul". There have been many successful cases of anti-war literature in recording the glorious battle history of heroes and showing the cruel and tragic war scenes. However, there are rarely excellent works in terms of delicate psychological description and emotional expression. For the complex emotions, with the rational guidance of the theme of revenge, the novel *Immortal Lover* has also made its own efforts and interpretation.

3.2 The Future Is Yet to Come: The Fear of the Unknown

Once caught in the quagmire of life, people often feel the panic of not being able to turn back, because there are special temptations lurking in every kind of life. And modern people's existential dilemmas and spiritual depression will breed lasting anxiety. Long-term inner self-struggle will cut off one's way out, deny one's value, and then trap him in a prison of fear. "The door of the house is particularly narrow, the paint has long peeled off, the carvings on the door are broken and incomplete, and the once bright couplets are white from the weather. I have knocked on this door countless times in my dreams, but I could not knock", the cramped life, narrow door, broken carvings, white couplets etc. Writer draws a bleak state of life. The anxiety of modern people comes partly from old

stories, but more from the fear and anxiety of an unknowable future.

The works are actually the author's life experiences and philosophical reflections. For example, Franz Kafka is adept at using a new aesthetic perspective and constructing a labyrinth like *The Castle* with his unique artistic style. The reason why a writer can create works that directly affect the people lies in his ability to integrate his own experiences and emotion into his works, and in the fact that the life situations under his pen can trigger the readers' empathy. Mr. Xiao asked, "*How did you know her name was SanDuo? I said, she told me herself in a dream. A flash of fear crossed his face and his left cheek twitched a few times. He said dreamily, SanDuo is the name he was called in his hometown, no one in this town ever knew*". In the tangle of dream and reality, history and future, the plot of the story unfolds one by one, pulling the reader's thoughts, step by step, to express the true meaning of life and the value of love.

The realistic work is full of vigorous vitality, but the two men who love the same woman behave differently when it comes to the last afternoon of SanDuo. Liu Jiabao "*suddenly shouted, do not say anymore. The heart is like inserted into several bayonets in the hard screw, breathing becomes more and more difficult... why you come to me? You want to take away my life*", and LvChang is another performance: "his tears filled the face of the fine folds, and down the two cheeks raging downstream. He said that a moment of cowardice had trapped me in a quagmire of guilt for the rest of my life... LvChang's sobs grew louder and louder". This heart-wrenching pain of losing a loved one also infects the reader's reading experience.

3.3 *The Betrayal of the Body: Selling the Desire for Anxiety*

The body in *Immortal Lover* is just a symbol, such as YingNing is a static image, "*I am familiar with every inch of her body, and I can feel the location of a mole spot with my eyes closed...She lazily moved her body toward the bed, and a hot aroma emanated from the comforter. She patted the edge of the bed with her hand, come up*", YingNing, the most smiling one among the many female figures in Pu Songling's writing, also gives this image to specific perceptual content. And for the novel *Immortal Lover* is still also written in a kind of platonic love: "*The psychology of a man when he falls in love with a woman is very subtle, sometimes because of her face, sometimes because of her*

body, sometimes because she said a certain phrase. What struck me most about this girl was the sadness in her eyes. Her eyes provoked my desire to protect her. I asked, "Who are you? She said, SanDuo." These texts, all of which highlight the hero's betrayal by his body, also peddle the desire and anxiety between gender differences [5].

Freud's explanation of fantasy is that it is caused by the instinctive impulses of the "ego", and that sexual desires that do not conform to social and moral principles are repressed by the "superego", so that the subject is unable to express the impulses directly. The subject is unable to express the impulse directly and has to disguise it by means of fantasy. Liu's vision of sitting naked and eating hot pot together is actually due to their sexual attraction to each other, but both of them simultaneously transfer their desire for mental derailment to the pretext of their seeming to have met before. LiuDai adopts a magical reality approach to this episode.

4. AWAKENING HISTORY AND MURMURING TO CALL THE SOUL

Rural stories, historical tales and cultural legends are the most important materials for novels. It is the writer's duty to awaken these dormant histories and bring them into the creation of literary works as living water. In different writing fields, the self-talking statements and soul-calling layouts will render the stories more readable. For example, *Talisman* takes Liu Xiaoguang's entanglement with the *Talisman* as a clue to narrate Liu Xiaoguang's experience in detail, which inherently reflects his hidden fear. The novel begins with the imagery of *Talisman*, which on the surface traces the authenticity of the sudden accidents caused by the presence of *Talisman*, but in reality it reveals that the root cause of Liu Xiaoguang's persistent fear is his inability to adapt to the fluctuating conditions of his existence. The tragedy of survival caused by the fearfulness of the town is a tragedy that strikes the reader's senses and sends shivers down the spine.

4.1 *Locality: the Sense of the Writing Scene*

Similar to Mo Yan's regional vernacular novel creation path, LiuDai's writing is also based on the situation of west region of Shandong Province. However, it is different from vernacular novels, his years of wandering experience makes his life trajectory different from that of many local writers,

following the feeling and life experience, forming his own unique style. Liu Jiabao's old rival LvChang kept trying to figure out who he was waiting for, "He thought this was a new round of competition. He saw not only Luogu Lane, but also Luoma Lane, Jinshi Lane, Xiaguang Lane. The whole town's streets and lanes swarmed in front of him, and the familiar scenery bored him." The author's subconscious mind was filled with the names and local scenes of Luogu Lane, Luoma Lane, Jinshi Lane, Xiaguang Lane, and Gulou Street, so that the characters could live vividly inside the plot of the story [6].

The same example can be seen in *Talisman*, such as the place where Liu Xiaoguang and Lin Fangfei first met, Room 403, Building 17, Qiushi Garden, and when he first arrived in Beijing, he got lost and "walked all morning with two pounds of doughnuts in his hand, his palms swollen to the point of almost breaking his shoes, and he still wandered into a *deja vu* alleyway. That experience made him feel disgusted with this labyrinthine city". Later, under the compulsion of many affairs, Liu Xiaoguang finally enters the end of the story in a state of insanity. This state of the new generation of peasants who are lost in the metropolis and have no way in or out is described, and the beaten workers who are far from their homeland have no spiritual support and spiritual home.

With tall buildings and towers, people can keep money, authority and desire forever. Turning a huge building into the center of the whole street or even the axis of the city is helpful to achieve a high monopoly in the architectural landscape, and with the huge differences in the urban landscape, a large psychological gap in the audience will be easily created, so as to trigger the desire of writers to create.

4.2 Sense of History: a New Way of Writing Literature

Wang Gan believes that fictional narratives can be divided into god narratives, human narratives and ghost narratives, and he points out that ghost narratives of ghostly talents and ghostly intentions are more difficult and are still in the stage of experimentation and exploration. The novel of LiuDai has a partial narrative of ghosts. In *Talisman*, LiuDai presents Lin Fangfei in the form of a spooky ghost at the beginning of the novel through Liu Xiaoguang's vision. The novel also uses the bewildering imagery of *Talisman* to reveal

Liu Xiaoguang's deepest fears in a tense, frightening and mysterious atmosphere.

In Liu Jiabao's murmuring nightmare, every night for many years, he would ask SanDuo: "You don't blame me, do you? When I was young, she always reassured me that I was happy when you lived well, so how could I blame you? As I got older, especially after she put on her presbyopic glasses, I asked again and she got a little impatient... I could only close my eyes and go to sleep after she gave me a few lectures". In the story, SanDuo was killed by the Japanese invaders 62 years ago, but she has been living in Liu Jiabao and LvChang's dream world, growing up and getting old.

Borges creates an alien space in *El Aleph*, using a small ball to create an infinite expanse of space. This small ball, however, produces dozens of visions under Borges' pen: the vast ocean, dawn and dusk, the crowd in America, the spider web with silvery light, the broken labyrinth, the mirror on the earth, piles of metal, the raised equatorial desert, the empty bedroom, a globe, two mirrors etc. This is no longer a small ball, but a space of objects and life that the earth can carry, an unimaginable small universe under the author's pen. Therefore the reading space that literature can create is capable of infinite expansion.

4.3 Magic: the Sociality of Words

The magical flavor of Gabriel Garcia Marquez's *One Hundred Years of Solitude* can be read in many of LiuDai's works. And Gabriel Garcia Marquez's magical realism has undoubtedly influenced his works. Chinese countryside stories grafted with magic have a kind of shadowy atmosphere, this magical writing method can be proved by LiuDai's *Webbed Boy*. A boy in *Webbed Boy* finds a new home in the underwater world. He can only live in the world he finds alone or creates by himself. The boy's *Webbed Boy* cause him to be different from other children, but he finds a world of his own in the water, and since he cannot fit into the life of normal people, he does not force himself to fit in at the end of the novel. And Xie Wenting, as the ideal oriental woman shaped in the novel, is cultivated, knowledgeable and a bit noble. But life's successive calamities shatter her life in the end; all her struggles against the injustice of life are ultimately declared null and void. For the sake of her son to live conditionally, she married again and again and decided to give herself up and bend down to compromise with the world. But in the end, the

world did not accept her compromise, which shattered all her hopes. Her death is due to the worldly society of indifference, fruitlessness, harm and humiliation, all of which are the chronic diseases that poison the society [7].

The human individual, and the individual soul, is easily captured by space. From a large national landmark complex to a small office and a household, humans are transformed into a member of the masses under the sheltered creation of space. Only a very few people have a strong sense of independence, and their obsession allows them to build their own selves in their one-dimensional world and become the masters of space. Just like the northeastern township of Gaomi County created by Mo Yan, it is a geographical reflection superimposed on a slice of history, which carries the occurrence and development of the story in space, and then becomes a solid fictional plot and a fascinating story world, in which several magical stories in the writer's mind will be created.

5. CONCLUSION

Each writer will have his or her own traits and marks on the shoulders of giants. LiuDai's two middle-grade novels, *Immortal Lover* and *Talisman*, have created a kaleidoscopic analysis of time and space, and other works have also been the subject to many brilliant critical assertions by researchers. However, I think the following three points are worthy of attention by writers and critics.

5.1 *Borges' Space*

LiuDai starts with classic novels, influenced by writers such as Kafka, Marquez and Borges. It can be said that the writer's own education determines the way he creates, and the external influences he receives will feed back into his works. Borges once asked: What can I use to keep you? Do I give you the poor streets, the desperate sunsets, the moon in the crumbling suburbs? I give you the sorrow of a man who looks longingly at a lonely moon? That will have a large number of artifacts and exhibits from different periods displayed in an orderly manner inside such museums and exhibition halls that accommodate compressed time and neat spaces, which makes people who enter the halls feel that time has slowed down, time has thinned out, and time has become crowded, but the sense of space will not diminish, and each artifact will have its own independent space, and this space will not be occupied nor violated, and this This completely

independent space is integrated with the relatively compressed time and distorted space. This completely independent space is integrated with the relatively compressed time and distorted space. When we read the works of LiuDai we also have the shadow of this compressed and reset time and space, which is also an important feature of LiuDai's literary creation.

5.2 *The Accumulation of Life's Flavors*

With the use of distinctive narrative techniques and selection of bizarre subjects, LiuDai's works express the confused state of life of modern people struggling with existential dilemmas, and the novels carry Liu's thoughts on real human nature and fate. Through the irrational world which Liu creates, he focuses on the true feelings of people when they face unresolvable conflicts, and conveys his understanding of life. For example, when YingNing learned that Liu Jiabao had come to say goodbye to her early in the morning, she "straightened up violently from the bed, wiped her hand on her face, and asked with a smile: Are you hungry? Send someone to buy you a few sugar triangles? I avoided her gaze and smiling face and paid special attention to say, "You have to take care of yourself in the future", YingNing wiped a handful of tears but laughed and asked, not because she did not believe, but because she was upset. The way YingNing handles her feelings and life is the standard mentality of most women, on the one hand financially independent so that they don't need to start a family, on the other hand they still need a certain degree of spiritual shelter. Liu's refinement of life's flavors also shows her deep life accumulation [8].

5.3 *Great Use of Writing Skills*

With the use of controlled narrative techniques and refined language, LiuDai shifts narrative perspectives and builds interlocking storylines. Writers of every era are awake, struggling and sleepwalking, completing the padding of the grand narrative in the accumulation of daily trivialities. Liu penetrates the complexity of human beings, infuses the characters with deep and wide human meanings, dissolves the connotation of values in the traditional sense, and the novels he creates reach the artistic height of combining tradition and reality. Literary geographer Zeng Daxing's study concluded that the average marriage of ancient Chinese peasants did not go beyond a radius of 40

miles, on the one hand due to the transportation conditions, which was also the case for most of the marriages of ancient Chinese people, and on the other hand because people could complete the life course of old age, sickness and death within this narrow range, regardless of whether they were peasants or other gentry or sages. As far as the ancient people's perception is concerned, the villages around them can be regarded as their largest geographical horizon, because these villages belong to the living space and interaction space that villagers naturally build, and the stories that happen in this space become an important source of story selection and an important stage for vernacular stories to happen. What belongs to the vernacular often also easily becomes what belongs to the world.

AUTHORS' CONTRIBUTIONS

Li Hou was responsible for the whole thesis design and wrote the manuscript, Jianjun Kang wrote the manuscript and the 2nd paragraph of the whole thesis, and Yongli Xu contributed to revising and editing the thesis.

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