

The Narrative Aesthetics of *Busy Autumn*

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Abstract: Li Hao has always been regarded as the representative writer of avant-garde, and his novels continue the exploration spirit of avant-garde literature. *Busy Autumn* is a novella that continues Li Hao's calm and profound narrative style.

Keywords: "Childlike" Narrative Perspective; Narrative Space and Narrative Theme

1. Introduction

Li Hao has always been regarded as the representative of the avant-garde, and his novel creation continues the exploration spirit of the avant-garde literature. Reading Li Hao's novels is like exploring in a maze. At any time, you will fall into the "narrative trap" set by the author, which undoubtedly increases the difficulty of reading. In Li Hao's opinion, novels are a dual "intellectual game" between the recipient and the creator. *Busy autumn* tells the story of the protagonist "Li Hao" a series of changes in the autumn, the "busy" here refers to the busy autumn harvest, also refers to the fickleness of the people. From the perspective of children, the author leads us into the adult world from the perspective of seven-year-old children, and experiences the indifference and "alienation" of human nature, deepening the theme of the novel with the help of narrative space, and realizing the perfect integration of the novel's content and form.

2. Rural "Reality" from the Perspective of "Child-like" Narrative

The narrative perspective of the novel directly determines the content and attitude of the author's observation and expression. Children's perspective is one of the narrative perspectives Li Hao often chooses, and children's perspective has its own particularity. As the narrator is limited by the identity of a child, his cognition, psychology and emotion are greatly different from that of adults, which creates conditions for the author to give the narrator a unique perspective of observation and subject experience, and to understand the relationship between man and reality. *Busy Autumn* adopts the first-person narrative perspective of "I", narrating what he sees and hears with the curiosity of a child, focusing on the ordinary life of the masses at the bottom and the contradictions and conflicts of the rural landscape.

Busy Autumn in the "I" is only seven years old child, the author with children simple childlike tone for us to tell a story of the adult world, with the help of a child's eyes, perspective of life in morality and humanity. The first-person narrative takes us into the world of a seven-year-old, seeing what he sees and feels. The "I" in the article is a young child, the third in a family with two older brothers, who grew up in a typical patriarchal family. As "I" in the novel sees an autocratic, tyrantical and selfish father image, "I" is often shrouded in the shadow of fear, so that I even dream of being beaten by my father. Around the occurrence of a series of conflicts in the eyes of children become difficult to understand - grandma's honey is who stole? Who broke Liu Changsheng's leg? What happened to uncle and aunt... The narrative is painted with a murky halo of confusion and fear. The author's use of children's perspective in *Busy Autumn* makes the novel show distinct characteristics of children's thinking. Under children's thinking, things are expressed intuitively, emotionally and illogically, and the picture sense is sufficient.

The author draws on the unique perspective of a child to give us a contradictory and real picture of rural life. Through the role replacement from children to adults and then to children, we observe and look at the strange adult living space from another perspective of children, and show the original life scenes and other faces of the living world that are not easily perceived by adults. In the eyes of grandma, the father's behavior of disciplining his son is explained in this way: "The tree is

neither straight nor fixed". In the eyes of eldest brother, "The adults occupy a wide space, and they decide whether it is right or wrong. If they say you are wrong, you are wrong." When "I" heard Liu Changsheng's leg was interrupted by his father, Liu Tu wife to plunge into the river, the contradiction of uncle and aunt the events such as entanglement, due to the limitation of children status, not the characters, empathy., involved with but is driven by the curiosity of the original "watching", it was also in the "I" and other adults ask one answer implies the author's emotional attitude, With the help of children's simple language, the hypocritical adult world and the traditional social order of male superiority and female inferiority are insinuated. *Busy Autumn* is a novel that transcends children's vision as a bystander and uses adult rationality to overcome and control heavy social problems. It expresses the indifference, numbness and ignorance of the adult world in a hidden voice, and slowly expresses sincere concern and deep sympathy for the weak in a cold and silent tone.

3. "Labyrinth" of Narrative Space

Li Hao's novels have space. In *Busy Autumn*, the narrative of "juxtaposition" is realized by means of spatial transformation. The novel begins with grandma looking for honey and ends with mom destroying bees. These two plots constitute a palindrome in narrative. "The novel juxtaposes some images and suggestive symbols that are free from the core of the novel, and obtains continuous reference and mutual echo in the text, thus forming a whole"^[1].

In *Busy Autumn*, Li Hao focuses the narrative scene on "home", which is such a narrow space, but it is the distribution center of information. In the sixth section of the novel, Five tertiary, Li Jinying, Liu Changling, uncle and other people come to "my home", they gather here to deal with the suicide of Liu Tu wife and rumors between Liu Tu wife and uncle. The author uses a lot of details and language description in the narrative process, with the help of a seven-year-old child's perspective to show the character's words and deeds in detail. Between the grown-ups' noise, the novel intersperses the speculation of "me" and the second brother at the door about the truth of Liu Changsheng's broken leg. Then the perspective of the novel turns to the scene of the adults' conversation in the house, and intersperses multiple scenes in a moment, forming multiple stories juxtaposition. Through a large number of verbal conversations, the novel reveals to the readers the reasons for Liu Tu wife suicide, which forms a palindrome of narration in contrast with the suicide of Liu Du-aunt above.

Readers are often confused by the volume of dialogue and scene shifts in *Busy Autumn*. This is exactly the reading barrier set by the author. It breaks the linear time mode and reorganizes. On the whole, it tells the "busy" scene of the hero's family in the autumn in chronological order, but on the part, it intersperses other people's narration, forming multiple stories juxtaposed. That is to say, the seemingly chaotic narrative of the novel is actually subject to a strict and clever internal structure, the fragmentation of the plot is arranged by the author, each of the plot fragments, like the color palette of a painting, in different parts of the work echo and reflect each other. As for Liu Changsheng leg events, the author did not eager uncover the truth leg, but with my curiosity with speculation regarding Liu Changsheng short legs of the parties from time to time, look be like nonsense, it is accord with the age of seven children's psychological logic, and behind Liu Changsheng resist Liu Geda bumps groundwork, revealed the "alienation" of human nature under the patriarchal order.

4. "Double" theme narration

The avant-garde was considered that "social themes of general social significance could not satisfy their ideological and philosophical demands", and "another exemplary subject form of avant-garde novels was born: that is, the writing of complex spiritual orientation, such as meaning suspension, existential questioning, capriciousness dilemma and darkness of consciousness".^[2] In the *Busy Autumn*, Li Hao shaped like Mother, Aunt, Liu Changsheng, a group of rebels, indifference of human nature and the oppression of patriarchy society, regardless of the secular vision, fight, performance between man and reality tension filled with "hostile", reveals the significance of existence in the "people".

Taking the image of Liu Changsheng in *Busy Autumn* as an example. At the beginning of the novel, a mystery is thrown out: Was Liu Changsheng's leg broken by his father Liu Mihu? Liu Changsheng and Liu Mihu are not related by blood, in the "It is natural for a father to beat his son" social order, Liu Mihu often beat Liu Changsheng, even interrupted Liu Changsheng's leg. When Liu Changsheng learned that he is picked up, in the face of Liu Mihu beat again, lost blood ties imprisoned Liu Changsheng rose to resist. However, The act of a son beating his father violated the local social order, people in front of the fight at the same time have accused Liu Changsheng, ignoring Liu Mihu abuse Liu Changsheng fact, Liu

Changsheng became the object of criticism and negative textbook. Liu Changsheng faces around people's incomprehensible and blame, still go his own way, in their own way to vent the anger in the heart. The situation of Liu Changsheng and Liu MiHu has been turned upside down. Liu Changsheng, as a "rebel", impacts the patriarchal authority, does not compromise with the world, and does not hesitate to complete himself in the way of destruction, to return the way of the other, showing the resistance and resistance to the "reality", showing the significance of the existence of "human".

Busy Autumn also expresses the theme of exploring the possibilities of life, showing the uncontrollable changes of reality caused by chance. Grandma was broken accidentally in the process of visiting a door "case of stealing bees", the culprit is the second elder brother -- Li Shu. Grandma a complaint aroused the father's anger, came to pull the grandmother due to uncontrollable factors came late, finally failed to stop his father's rage, Li Shu was beaten by his father, the mother can no longer restrain the anger and injustice in the heart rose to resist. In the background of a series of events, with Li Shu being beaten as the trigger to induce his mother to rise up, it all seems full of unpredictable drama, but it is linked, gripping. The out-of-control process of reality becomes a window to observe the changes of human nature and morality. The author exposes the complexity of human nature with the help of one incident after another. In other words, it is precisely because of the complexity of human nature that the unpredictable changes of reality occur.

5. Conclusion

The success of narrative aesthetics of Li Hao's works depends on the harmony between the characters' perspective, the story and its theme, and the harmony between form and content. Li Hao stood in the lonely desert, with a calm tone, recalling the history of the nation. Aunt's suicide, mother's struggle, Liu Changsheng's anger, trace their roots to the "alienation" of human nature. In addition, there is no lack of descriptions of fear and spiritual exploration against fear. In the novel, the three Li brothers' fear of their father is engraved in their bones. They dare not speak up in the face of their father's violent oppression, while Liu Changsheng fights against his fear with his fists in the face of his father's severe beating. The reason why Liu Changsheng and the three Li brothers react differently is explained by blood relationship -- Liu changsheng is picked up. "Blood" in a sense symbolized the moral shackles, When Liu Chengsheng found himself and Liu Confused no blood relationship, moral boundaries in the heart gone. This is Li Hao as an avant-garde writer thinking about social problems, with the help of ordinary stories to tell a profound philosophy of life, is Li Hao's brilliance!

References

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