

On the Narration of Space in the Novel *Rope*

Liu Xiaoxiao^{1,a}, Fu Xinjun^{2,b*}

¹*School of Humanities and Management, Shaanxi University of Chinese Medicine, Xian, Shaanxi, 712046, China*

²*School of Humanities and Management, Shaanxi University of Chinese Medicine, Xian, Shaanxi, 712046, China*

* *Corresponding author. Email: fuxinjun402@126.com*

ABSTRACT

Catherine Anne Porter is one of the most important writers in the south of the United States in the twentieth Century. Most of her novels are based on life, with profound meaning in the rich atmosphere of life. The novel *Rope*, with a common Rope as a clue, shows a common quarrel between ordinary couples. At present, most of the studies on this novel are focused on the female's perspective, rhetorical devices, direct quotations and indirect quotations, in order to open up a more novel perspective, to dig deeper meaning of Potter's novels and to improve the study of space narrative theory. This thesis is based on the interpretation of the novel *Rope*, which is divided into three parts: First, a brief summary of the previous study of spatial narrative is made in the introduction. Secondly, in the body part, the basic method of spatial narrative theory is used in the body part. The creation of spatial narrative in Potter's novels and the presentation and significance of spatial narrative theory in the novel *Rope* are discussed. In the process of space construction in Potter's novel *Rope*, it shows the unique artistic charm and artistic effect of the novel.

Keywords: *Catherine Anne Porter, Space narration, Space construction*

1. INTRODUCTION

Since ancient times, space and time are the two dimensions of human cognition and transformation of the world. However, for narratology, time is often paid more attention by people. It has become the focus of attention by the single unrepeatability of historical dimension and the regularity of development and evolution, which is one dimension of space. The degree has been neglected by people for a long time.

After Frank, the scholars engaged in Western narratology have shown great enthusiasm for research and study. Long Diyong, Zhao Kuiying, Zhang Shijun, Han Xiao, Zhang Xilin and other famous scholars have studied the spatial narrative from different angles. Long Di Yong scholars have studied the two aspects of literary space narration and image space narration. [1] Zhao Kuiying, a scholar, studied the relationship between language, poetics and space. [2] Zhang Shijun scholars put forward the concept of "spacial", "thread wearing" and "detaching" spatially. [3] Dr. Han Xiao studied the space problem of ancient Chinese novels. Generally speaking, the research on spatial narrative theory in China has achieved fruitful results in terms of breadth and depth.

For Catherine Anne Porter's short story *Rope*, most of the domestic research is focused on female angle, marriage angle, rhetorical device and direct speech and indirect speech. Although these angles have also obtained rich research results and discussed the deep meaning of the novel, in order to be more novel From the point of view, we can dig out the space charm of this novel, and further improve our research on the theory of space narrative. This thesis has studied the novel *Rope* from the angle of space narrative, which is of great significance and value.

2. THE CREATION OF SPACE NARRATION IN POTTER'S NOVELS

2.1. Related Background of Generation

As we all know, literary works are the epitome of an era, which influences writers and influences works. As a famous American novelist in the twentieth Century, the formation of Space Narration in Catherine Anne Porter's novels was deeply influenced by the great era of twentieth Century.

The twentieth Century is an era of great social change. So far, the most brilliant scientific and technological progress that mankind has made, the most profound social change that has happened, the greatest war of scale in this century. In the short decades of the first half of the first half of the last few decades, human beings broke out two world wars and several large-scale economic crises. In this case, human beings began to fall into a mental crisis. Human beings began to become fragile and insecure. With the development of the human spiritual crisis, skepticism, and structuralism began to flourish. Yes, people begin to doubt everything and even doubt themselves. At the same time, in twentieth Century, it was a progressive era, and science and technology developed rapidly. But science and technology brought crisis at the same time. People began to produce a sense of control, their power gradually disappeared, human beings no longer dominate the machine, but controlled by the external factors such as time and machine. All this has made people begin to doubt rationalism, scientism and even time. Under this background, the space that people forget for a long time in the literary world has begun to be paid attention to by

human beings, and the space narrative has also developed rapidly. The writers living in the twentieth Century are inevitably affected by the great times, and gradually realize the crisis of the linear narrative of language, and try to realize the breakthrough of writing from the angle of space. And innovation. In the early twentieth Century, Proust's *Reminiscence*, Joyce's *Ulysses* and other modern, post-modern narrative works have begun to pursue a spatial narrative effect. As one of the most important female writers in the twentieth Century, Catherine Anne Porter also conforms to the trend of the great times and applies the theory of space narrative to his works. The short story *Rope* is the shadow of space narrative everywhere, showing us the unique space charm of the works.

2.2. Specific Conditions of Generation

2.2.1. The Living Environment of the Writers

Catherine Anne Porter was born in Crick, Indian, Texas, south of the United States. Physical space is the space that can be perceived by human intuition, and the season has unique charm in the aspect of spatial charisma. The summer climate of Dezhou is hot, the sunshine is strong, the basic temperature in summer is above forty degrees. This unique summer climate leaves Potter with special space feeling. In such a hot environment, it is unavoidable to influence human character. Most people will become irritable and irritable, and the space environment affects people. Temperament is ultimately displayed in the works of a writer. In general, life in the south of the United States has formed a sense of Potter's space, while the images of the hot, rural and summer memories have been remembered in the memory of Potter. They are a small unit of space to make up Potter's memory space, and together build a familiar feeling of familiarity in Potter's novels. This kind of intimacy, as the initial space experience of her novels, has always been enveloped in the lines between novels. It is the root of the spatial form of Potter's novels.

2.2.2. Author's Life Experience

As one of the most important female writers in the United States in the twentieth Century, in the eyes of many public eyes, she has a beautiful face and a prominent family. O.Henry, the two cousin of his father, is an enviable life. But she called herself a "reformist". In her life, she witnessed the world's unrest, such as the Mexico revolution, the expansion of the strength of Hitler and the two World War, which were also revealed in the space of her works. She tried to explore the contradiction between the real world space and the ideal realm space, the inner space and the outside of the characters in her works. [4] The contradiction between the boundary of the environment and the environment. These different levels

of space interspersed each other, giving Potter's works a distinctive charm. In addition, she has experienced a difficult childhood and four failed marriages that are not in line with her public image. She thinks she can't get happiness from her family life. It also affects Potter's family marriage novel. Many of her family marriage novels are filled with pessimistic shade of space, and are strong. The subjectivity and lyricism made her works no longer restricted by the relationship between the narrative time sequence and the causal logic, but more prominent in the spatial and emotional dimensions of the text. Also because most of Potter's works reflect the family marriage and life scene, so often desalination time, desalination plot, thus can better express the space scene and the space structure.

3. THE PRESENTATION OF THE STORY SPACE IN THE NOVEL ROPE

The space of Potter's short novel *Rope* includes the following aspects: The first is the shallow literal space, that is, the space occupied by the text of the novel. The next is the space described in the more layers of the novel text, which is a kind of imitation or recreation of the author's real space, which requires the reader to play the imagination and construct it at the same time. Again, it is the deepest space generated by text. This space represents the purpose of Potter's creation and has important significance. The narrative space in Potter's short story *Rope* is mainly the space generated through the text, which includes the physical space of the text and the virtual space of the text.

3.1. Text Entity Space

The physical space of text refers to the physical space of text, which refers to the real and sensible material space in people's life. It includes the scene of the novel and the culture and geography. [5]

The physical space in the narrative of traditional novels often exists as the background of the occurrence of things. Such a physical space often gives a feeling of inflexible and static. In the eyes of modern novelists, the physical space is not only the background of the narrative, but also the narrative process. The narrative function of physical space is often shown in three aspects: First, the physical space is given special metaphorical meaning. This metaphorical meaning can often explain the theme and map the theme. Second, the physical space places displayed in the text often have a very important position in the writer's memory, which exists as a memory of the author, a sign of loss of time. Writers often express their time through physical space, arrange the structure of novels, and promote the process of narration. Third, novelists often interrupt the narrative time flow through space imagery and juxtaposition of spatial scenes, promote the process of narration, and deepen the theme of the

article. The juxtaposition of spatial images or spatial scenes makes text images aesthetic and spatial.

3.1.1. The Presentation of Physical Space

The physical space presented in the novel *Rope* is rich and colorful. The physical space presented in the novel is divided into two categories. The macroscopic physical space and the microcosmic physical space.

The macro physical space in the novel *Rope*, a country in the south of the United States, is a great environment for the author's life. As a part of the author's memory, it is shown in the novel *Rope*. In the southern part of the United States, it is humid and hot, especially in summer. Potter, who lives in Texas, is a famous summer stove. Besides, influenced by the American Civil War, the economic development in the southern part of the United States has been developing at a low speed. In such a large physical space, it is not easy for people to maintain a calm state of mind. The two husband and wife in the novel may be forced to move to the countryside because of the hard work. The summer countryside is hot and difficult to live, and a cup of coffee is needed to go to the town. The wife in the city has looked like a native country woman to adapt to the hard country life. In this case, the wife only wanted a cup of coffee to seek comfort, but she didn't expect her husband to buy a useless *Rope* with only a small amount of money. At this time, in this macro physical space in the southern United States, the small friction between the two couples was warming up with the hot weather, which eventually led to a quarrel. In this novel, the macroscopic physical environment virtually promotes the development of the plot of the novel.

In addition to the above macro physical space, there are many micro physical spaces in the novel *Rope*. A cup of coffee, a *Rope*, or even a nail and hammer have their own space. They can form the background of narration, and then further promote the narrative process.

From the beginning of the novel, the cup of coffee, which is warm but causing the contradiction between husband and wife, has always existed in the micro space of the novel. It not only occupies the space of novels, but also promotes the narrative process of novels as a symbol. At first, his wife expected her husband to bring a cup of coffee from the town, but this cup of coffee was not just a cup of physical coffee, but a little warm, pleasant, and sweet micro space that existed in the boredom of the countryside. In this small space, the wife was in a small space. Children can temporarily forget the complex chores, and the hot and hot country life, and when the coffee fragrance spread throughout the room, the wife will feel a unique sense of relaxation. However, such a cup of special coffee was forgotten by her husband, which became the fuse of the two quarrels of the husband and wife, which further promoted the downward development of the novel and promoted the narrative process.

In the *Rope*, any small thing has its own micro space. For example, in the eyes of the wife, the egg cannot be pressed in the basket by other things. The large space is only an

egg, and the other things are not invaded. When she realizes that her husband presses the *Rope* on the egg, she feels empty. There was an invasion, which caused displeasure among the two. In addition, the wife forbade her husband to put the *Rope* on the top floor, because the upper side must be placed with pot and tin. The hammer and the nail have their own position. Brooms, mops, and dustpan can only be placed in the closet. These small spaces have an important position in the wife's mind, because they represent a sense of order, a sense of control, a man to middle age, and a family woman who, as a husband who relies on her husband to earn a living, cannot avoid a sense of control of life, and she needs to pass the control of things to satisfy herself. When the husband accidentally invaded his wife's unique space, his wife's sense of order was broken, and the relationship between the two people also had problems.

In addition, in the macro space of a large rural house, the kitchen as a special micro space has its own unique significance. The special space in the kitchen has a special meaning in the wife's heart. She hopes to have a space in the new house, completely arranged by himself, and controlled by himself. In this space, everything is well organized, clean and neat, and his sense of control and order can be satisfied.

Finally, as the theme of this novel, the *Rope* also runs through the novel as a microscopic space from the beginning to the end. It also involves a variety of contradictions in the vertical time as an important clue in the horizontal space, which promotes the development of the process of the novel.

In addition to the microscopic space described above, there are many such meaningful microscopic spaces in the novel *Rope*, which is worth our attention. This kind of space exists not only as the background of the story, but also can participate in the narrative process and promote the development of narration.

3.1.2. Characteristics of Physical Space

The first characteristic of physical space is metaphorical. Mick Barr thinks that space plays a role in the two ways of narration, namely, the place of action and the place of action.

The place of action is a spatial structure, a spatial scene and a background. It does not directly involve in narration, but forms the spatial background of the story. Building and lining up the development of the story. The "place of action" not only represents the background of the story, but directly or indirectly participates in the narrative process. The space that represents "the place of action" has a certain social and cultural significance, and these social and cultural meanings can form the core content or power source of the narrative development of the novel. In traditional sense, people think that the physical space of fiction exists mainly as a place of action. With the development of space narrative theory, people gradually believe that physical space is no longer only the "place of action", but more as "the place of action." The physical

space in the novel *Rope* exists as a place of action. This existence is due to their metaphorical nature.

The image of country cottage in the *Rope* is a metaphor for the new life of two couples. The beautiful countryside image space outside the window represents the couple's beautiful yearning for the new life. The image space of coffee is a metaphor for the sweet and agreeable moments after marriage. The *Rope* image space metaphor the contradiction between husband and wife in life.....

The physical space in the *Rope* exists not only as the background of the narrative, but also in close connection with the theme of the novel. Therefore, they participate in the development of the narrative of the novel, which is the "place of action", and is the motive force of the further development of the novel narrative.

The second characteristic is the hierarchy and multidimensional. The space in the novel *Rope* is not single and flat, but hierarchical and multidimensional. Like the above analysis, there are different macro and micro spaces in the novel. Such spatial distribution can give people a sense of hierarchy and a three-dimensional sense, which enriches the author's imagination. However, in addition to the overall analysis, the novel also contains different layers of space units, which often make up an independent and complete space system.

The space system in the *Rope* can be divided into three layers: The first floor is the landscape of rural huts and outside the house. The second floor is the other rooms and kitchens of the hut. The third floor is a variety of things in the house. Each layer of space is juxtaposed, and the latter layer is located in the first layer of space. The combination and movement of each layer make the narrative of the novel move forward step by step, and gradually make the narrative of the novel form a complete narrative whole from far and near. The juxtaposition and level of such space make the story space of the novel forgotten by people, thus attracting the attention of readers to space.

3.2. Text Imaginary Space

The text entity space corresponds to the text empty space, the imaginary space has certain illusory, and cannot bring the reader to the body, the objective feeling. [6] Textual space also divides people's psychological space and image into space. The imaginary characters' psychological space, the image expansion space and the real physical space are connected. When readers read different spaces, they will produce different aesthetic feelings. The combination of virtual and real space expands the spatial narrative art of novels.

4. THE SIGNIFICANCE OF SPACE NARRATION IN THE NOVEL ROPE

4.1. Significance of Narrative innovation

The space narration of Potter's novels is influenced by the Western space narrative tradition, and influenced the writer's space narrative writing. She actively draws on the tradition of western literary space narrative in the effective setting of physical space, the structure of the space form and the narrative techniques to desalination the time of the story.

The achievements of Potter's novel *Rope* in space narrative innovation have provided valuable experience and reference for future generations of writers. For example, the stream of consciousness in Potter's novels provides valuable experience for the writing of later modern writers. In addition, the novel *Rope* also properly deals with the relationship between time and space, the relationship between the content and the form. The previous novel may pay more attention to the time aspect, thus neglecting the space aspect of the novel, but the novel not only inherits the advantages of the traditional literature, but also brings the space and the form to the important position. At the same time, it also found a balance between them, presenting the time and space, content and form perfectly to readers.

4.2. Aesthetic Significance

Because different space produces different perception experience, so that the aesthetic experience of space is different. "From the development of social history, space is an important form of human survival experience. It is the product of human participation in practice and the existence of essential forces". Space is the basic form of human existence, but it not only refers to the geographical space of human existence, but also the subject of life because of its own aesthetic experience of life. Perceptual experience. The aesthetic pursuit in novels is represented by different narrative spaces. The narrative method of space narration interrupts the time sequence and causality of the traditional novels, making the center of the text on the space dimension. The novel *Rope* brings us a picture of the life of a couple living in the southern country of the United States, although there is a contradiction, but it is simple and true.

5. CONCLUSION

The novel *Rope* has great artistic value both in connotation and artistic expression. The profound connotation of the text is highly unified with the narrative skills of the text. The space in the work not only exists as the background and scene of the story, but plays an essential role in the narrative process.

This paper studies Catherine Anne Porter's short story *Rope* from the new angle of space narrative, and hopes to make up for the lack of the research on the space dimension of the subject. This article focuses on several aspects, such as text entity space, virtual space, and spatial narrative skills. At the same time, because of their lack of knowledge, the related problems that cannot be further studied will continue to be explored in the future study.

For a long time, people did not pay enough attention to the spatial factors in the novel *Rope*, but this did not affect the charm of this novel. The novel *Rope* has important narrative innovation significance, social and historical significance and aesthetic significance. This novel not only breaks the traditional linear narrative mode, but also provides valuable experience for future literary creation in content and form, and Catherine Anne Porter's novel *Rope* has also become a brilliant treasure in the history of literature.

REFERENCES

- [1] Long, D. (2016) Another way of narrative labyrinth — The basic problems and academic value of spatial narratology. *Art Panorama*,01:9-17.
- [2] Zhao,K.(2000) Spatialization of time consciousness in ancient China and its influence on art.*Journal of Literature,History,and Philosophy*, 04:42-48.
- [3] Zhang, S.(2002) Yi-Xian-Chuan,A Chinese Narrative Conception. *Journal of Jinan University*,05:85-91.
- [4] Sheng, D.(2008) A Feminist Study of Katherine Anne Porter and Her Female Characters. *Journal of Shanghai Business School*,05:51-53+60.
- [5] Shi, X.(2010) Study on the Narrative Function of Space in Novels[D]. Jiangxi Normal University.
- [6] Ai Y. (2013)A study on the concept of time and space in *Huainanzi*[D]. Southwest University.