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Poetic Jiangnan and decadent China in the vision of the empire:The image of Suzhou in jiangnan Poetry Journey by Xibei Shangtang

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Abstract

In 1930, Japanese Sinologist Xibei Xiantang constructed the cultural image of Suzhou from the three levels of material, history and symbol in his book The Journey of Jiangnan Poetry.On the material level, the "Jiangnan narrative" of Xibei Xiangtang is the urban state of Suzhou under the atmosphere and aesthetic experience, and the water town travel with blurred light and shadow.At the historical level, the fine shell sweet pond shows the "historical" Suzhou through the "historical" description of the landscape.At the symbolic level, the poetic nature of Jiangnan is reflected in the pictorial, ruins and poetic nature, constructing a Suzhou with symbolic significance.However, Xibei xiangtang often reveals dissatisfaction with the social reality of China, and reveals irony to China's modern exploration and the so-called cultural inferiority.Fine shell fragrant pond "Chinese interest" on the one hand, immersed in the reality of Suzhou landscape experience, and the historical "jiangnan" landscape reveals appreciation, but on the other hand reveals the contempt for "decadent China", is a kind of mixed "view" of China, fine shell fragrant pond narrative also reflects the characteristics of "orientalism".

Keywords

place jiangnan decadent China hybrid "Chinese view"

1.introduction

Guide books and travel often implied behind the invisible ideology, in recent years some scholars of Japan in the modern travel notes reveals the "eye of the empire" to reveal, representative have west da auxiliary "valley asaki embellish ichiro and orientalism a big Japanese Chinese fantasy", "cultural colonial and urban space: Japanese culture Peiping experience", yafang yau "colonial metaphor: to Sato spring Taiwan travel writing as the center", etc. In 1930, The Journey of Poetry in the Yangtze River, the complex Chinese social reality and the city image of Suzhou, China was part of the "Chinese interest" in the Dazheng period, showing a tendency to "transform" China.

The spring scenery of the south of the Yangtze River, no matter how said, the charm of Gusu is very deep. The Chinese poets also say everything about Li Bai's greatness. Poetry in the donkey back, I do not know who said such a romance, at the moment, I shook the brown hat, immersed in the dreamy mood, in this long thoughts, I kept calling Li Bai, Li Bai, suddenly, I think of the Tang poetry selected his "Su Tai tour ancient" this poem.....

In 1930, Japanese sinologists published a book "jiangnan poetry journey", in this book, he introduced the Japanese readers to visit Suzhou to see, feel, think, from the material, historical and symbolic three levels, con-

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structed the cultural image of Suzhou, and with the help of their own narrative to representation, structure, or symbol of Suzhou city image.

Tim Cresswel In the book Place: Memory, Imagination and Identification, it is pointed out that "the landscape refers to the shape of a piece of land (tangible terrain)", whether it is a seemingly natural landscape or an obvious urban landscape of human beings or culture. The word " landscape (landscape) has a distinct visual concept, combining the concept of tangible terrain and vision. Therefore, the landscape summarizes the appearance of the place and its unique factors, and is also a special way to think about, describe, and give meaning to places. The landscape involves material, historical and symbolic levels, which can be said to be a cultural image to reproduce, structure or symbolize the surrounding environment.Therefore, on the one hand, it enters the inside, and on the other hand, it constructs the image of "Jiangnan" in its own eyes through its own viewing. Below, it is discussed from three levels: material, historical and symbolic, and finally reveals the imperial vision contained in it.

2.Suzhou, the capital of one water

Suzhou is located in the low-lying area of the Taihu Lake basin, with numerous lakes, dense river network and convenient water transportation. During the Spring and Autumn Period and the Warring States Period, King Helu of Wu built Suzhou City, and Wu Zixu opened the water gate to communicate the water network inside and outside the city; HuangXie built and sealed the gate, initially establishing the four vertical and five horizontal water framework of the ancient city. In the Tang Dynasty, three horizontal and four straight water and water chessboard systems were initially formed. After the three dynasties of Tang, Song and Yuan dynasties, the three horizontal and four straight main channels in the Ming Dynasty were basically intact, and other tributaries were basically smooth."The rivers in the city are three horizontal and four straight outside, such as latitude, all from west to east, from north to south, the Tang, Song and Yuan are not annihilated."Among them, Shantang River is the main channel of the ancient city section of the Grand Canal, a number of river nodes of the busy waterway freight, prosperous prosperity, dense residents, streets into the city. Shantang Street business is highly prosperous and has become the economic and cultural center of Suzhou. Qing Dynasty Sun Jiagan "travel notes in the South" contained: " Chang gate inside and outside, in the goods mountain, pedestrian flow, column four signs, can if Yun brocade, language its prosperity, the door can not catch. "The streets, buildings and regional characteristics of the city determine the image of the city. Xibei xiangtang also captures the characteristics of the water town of Suzhou, introduces the urban appearance of waterways and small Bridges and rivers, and the characteristics of Suzhou in the water town system of Taihu Lake. From the perspective of atmosphere aesthetics, some clear underlying things (for example, things, sound, fragrance, color) can accommodate the atmosphere as an objective emotion like the body. Therefore, the pond also implies the feelings captured by the body in the water atmosphere of Suzhou through words, which is also a form of atmosphere aesthetics.

2.1 the characteristics of the water country

Praise the tone of "misty rain" in Suzhou. On this basis, he outlined the city of Suzhou with waterways and many Bridges, and believes that Suzhou is no less prominent behind the world famous water towns such as Venice and Amsterdam.

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The misty journey of poetry begins in the misty rain of Suzhou, which is an ancient capital embraced by the babbling river. The bridge connects the narrow streets, and Gusu 3,600 Bridge, which is a water town full of poetic sentiment everywhere. Is it Kyoto, Venice or Amsterdam?

By telling the history of Wu Zixu's construction, the moat and five water gates show the characteristics of Suzhou surrounded by water. In the section of "Suzhou Fucheng", he introduced the ancient city gate of Suzhou in detail:

As I said before, Suzhou city was built by his counsellor Wu Zixu under the order of king He Lu of Wu. It is said that in ancient times, there are eight land gates symbolizing the eight winds of the sky and eight water gates symbolizing the gossip of the earth, which are very magnificent. It is about 45 li around, two zhang eight feet high, eight feet high, the female wall six feet high, eight and a half in the north and south, six and a half li to the east and west, men in the east, Xumen in the west, Qumen in the north and six panmen in the southwest, surrounded by water. There are five sluices, which make the boats inside and outside the city unimpeded. Households more than 50,000, in addition to more than 500 households, a population of more than 250,000.

Through the scene overlooking from the North Tower of Suzhou, Xibei Xiangtang strengthens the characteristics of the "water capital" of Suzhou in the waters of Taihu Lake.

The misty scenery of Suzhou, looking down, under the tower is a vast grassland. To the north, the streets were houses with black tiled roofs and white walls running on to the distance, spreading like shadows. Between the fine channels crisscross, bathed in the sun, you can see the silver lines crisscross. I feel worthy of being the city of water. Goods transport by this waterway, the city traffic free, a family took a boat to the city opposite the hut. Taihu lake is filled with white smoke, with five lakes, known as the third largest lake in China. It is said that Fan Li abandoned the wealth and passed through here by boat. He drifted from Yue to the sea to the state of Qi. This is a lake with romantic legends. There are seventy islands in the lake, which are said to be larger than Lake Biwa in Japan.

2.2 Light and shadow blurred water line

Jiangnan is a "place" that combines psychological consciousness with physical geography. What we saw and heard with water shows Suzhou, and adds to the flavor of Suzhou through this fragments of life full of local colors. David Seamon He points out that "the key to understanding the place is body mobility (bodily mobility)" and he believes that the body has an innate ability to command people's actions and behaviors. When daily movements persist for a considerable period of time, called "space-time convention" (time-space routine), the word describes a person's habit of following the customary path. Many space-time conventions are combined together in a particular location to produce the "space-time ballet" (place-ballet). Seamon Think that this will create a strong sense of place. The mobility of the body is combined in space and time, producing the internality of existence, which is a sense of belonging within the rhythm of life. Water travel is a common space movement behavior in the water towns south of the Yangtze River. It increases the poetry through the water travel experience, and increases the charm of the water towns through the rich sense of place.

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Spring in Suzhou is full of soft air, and the breath is full of peace. The breeze blowing, the clear blue sky, the lush branches of the green trees, can see the color of the sparsely populated white walls, the winding water, the color of the yellow canal water, mutual harmony, floating the elegant face of the ancient capital. This leisurely nature has nothing to do with the wind and waves in our world. The water in the canal carried two or three hidden boats, shining shining quietly under the bridge.

When the traveler travels slowly on the water, the pedestrians on the shore and the reflection in the water all become the scenery in the eyes of the traveler, showing the poetry of Jiangnan.The ancient stone bridge standing from time to time, painted fang reflected in the water, broken the shadow of its stone bridge, slowly forward. Walking, the roadside locust, willow and wheat field between the red peach blossom as if calling. In that direction, the two children rode slowly on the buffalo. The speed of the boat and the buffalo are parallel in this landscape, dotted with the white walls of the people's homes. As he passed the farmer's door, he stretched out and looked into the cages of the young girls, who were weaving strange straw. At noon, the clouds turned clear, in the blue sky, the mountains of Lingyan balance seem to be painted on the wall.

It is this kind of water travel with the local characteristics of Jiangnan that shows the unique atmosphere of Jiangnan. In the book "Poetry Journey of the Jiangnan", he "localized" the Jiangnan, interpreting the Jiangnan purely with a sense of place and realistic space. The Journey of Poetry in the Yangtze River is mostly a kind of atmosphere. The atmosphere is a kind of space, which is the space influenced (tingiert) by the presence (and its external action) of objects, people or various combinations. He boring pen pointed out: "the atmosphere is fuzzy, is a kind of" interphenomenon ", because the happy or dull atmosphere is" internal ", can subjectively feel the emotion, but also" external ", can objectively infect many people's situation."

"Journey of jiangnan poetry" period of writing, sometimes atmosphere such as "we were Suzhou happy atmosphere, become the real lyrical atmosphere, step by step towards the beautiful world of poetry, and A jun accidentally came to towering north temple before the ancient tower", these feelings are because of the fine shell sweet pond infiltration in jiangnan and some experience. Duan Yifu (Yi-Fu Tuan) distinguishes the meaning of space and place: " If we regard space as allowed to move, then place is pause; every pause in movement makes it possible for a location to turn into a place."。 The mobility of the body is combined in space and time, producing the internality of existence, which is a sense of belonging within the rhythm of life. Originally, it was just a landscape space, but due to the "pause" and "residence" of Xibeixiangtang and this space, the combination of the body movement and the external space has formed a unique sense of rhythm.

It is through the detailed space, showing the atmosphere of the water town and the "Jiangnan water town". Between the author's temporary stay and gaze, the leisurely and slow poetic journey is slowly open like a picture scroll.

3.Historical landscape of Suzhou

Space, as the field of human habitat, is also the place where memory stops. It is not only a product in the social process, but also can in turn form a force to affect the activity range and development path of the human world. On the way to Suzhou, with the constant change of spatial displacement, the famous moun-

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tains, rivers, pavilions, pavilions and temples and Taoist views are greeted one by one. While enjoying the beautiful scenery of mountains and rivers, we often think of the previous works and history related to this place. The description of the place in the previous works constitutes the first view of the present scenery. He will see the scenery and the description of the ancients confirm each other, mutual contrast, complement each other, the natural beauty of geographical space and book memory of humanistic beauty organically, form the book scene and eye prospect dialogue, not only in the mutual fusion together shaped the space of the landscape, even with historical experience to form the main body of the landscape.

3.1 Text-rendering of urban and natural landscape

The history of Wuyue has become the background of Suzhou city and the background of a huge historical stage play. All the fate of the characters and the rise and fall of the history are staged on this stage. At the very beginning of the narrative in Suzhou, we first introduces the history of Suzhou.

Suzhou began two thousand years ago in the Spring and Autumn Period and the Warring States Period. The father of Fu Chai of Wu was divided, but it can also be said to cultivate culture in this place. Helu was the son of King Tai of Zhou and was named Wu until the 19th Emperor. Later, Helu ordered his son Wu Zixu to build a city here. Now is later, tang to Suzhou, song said Suzhou at pingkiang mansion, yuan at pingkiang road, Ming said Suzhou, qing Suzhou, yongzheng two years for the governor of Jiangsu province stationed there, the revolution into the republic of China, these are all abolished, but it is second only to Nanjing metropolis, still remains the ancient capital style.

Not only that, Xibei Shangtang was associated with the history of Suzhou, and introduced the origin of Fu Chai and Goujian sleeping on brushwood and tasting gall.

At that time, I just said that He Lu and his son Fuchai took root in Suzhou and sought hegemony. However, the king of Wu was wounded in the attack and finally died. He ascended the throne as the king of Wu, deep in his father's last words, very ring one of the thoughts, day and night in the firewood, and the minister every time in and out to say to himself: " Fu Chai, you forget that the more people killed your father?"This is fu way to inspire his revenge. Concentrate on him, so in the king of the 26 years of the year of revenge. King Goujian of Yue led his remaining troops to guard Kuaijishan and asked the king of Wu for mercy: " I want to be a minister of your Majesty and dedicate my wife to him as a concubine. Please spare my life."When Gou Jian returned to China, he hung the gall bladder in the room where he was sitting down, often raising his head and tasting the bitter taste of the gall, and calling his own name"Gou Jian, did you forget the shame?"With that, after every day to prepare for their own revenge. Therefore, he entrusted the state politics to Taifu seed, and worked with Fan Li to study military affairs day and night to take revenge on Wu, almost forgetting food and sleep.

What is more interesting is that Xibei Xiangang and his friend Mr.A introduced the poems and poems, just like the ancient style of Suzhou, and brought out the urban appearance of Suzhou.

Meng Haoran's " hanging seat thousands of miles. Famous mountains have not met " Xunyang late berth poem is actually the sound of nature, Wang Wei three sigh a admire, draw its painting to Meng Haoran, but

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the true meaning is the same."I know that. So, do you say that the scenery of Suzhou is very natural and elegant?""Aren't you a poet. Can you recite any famous sentences from the vast mountains, misty lakes and bustling streets?"

Xibei xiangtang naturally recited the "Wu 4 Rhyme" of the Tang Dynasty, showing the urban appearance of Suzhou:

Smoke and water Wu Du Guo, Chang gate frame green flow.
Green Yang lane, qingHan boat.
Zhu household thousand rooms, anda hundred buildings.
Water light shake extremely pu, grass color distinguish long continent.

Here, Xibei Xiangantang lets the readers appreciate the poetry of the history of Suzhou through his own interpretation of the 24 Rhymes of Wu Men:

The water surrounded the wall of the capital, and the shadow of the gate was set up in the green water. The divergent city streets are shrouded in the green smoke of slender willows, and the narrow waterways are many painted boats. Zhu household's house, the jacaranda building, rows of sparkling water extending to the distant grass, green dark as bright as the relief long Chau.

This picture scroll in the poem of Li Shen in the Tang Dynasty greeted the readers' eyes like the real existence. It makes us appreciate the city wall and gates of Suzhou rippling in the blue waves, and appreciate the beauty of the water boat shuttling in the green willow shrouded in the water lane. Looking at the city of Suzhou with thousands of zhu households and red colors, and then in the distance is the green long island in the glittering water. The beauty of Jiangnan is in this water and color! The scenery in the poem is similar to the scroll of the Jiangnan in front of you and Jiangnan, and even the scroll in the poem is better than the scenery in front of you. In the narrative of Xibei Fragrant Pond, the narrative method of replacing the eyes with the scene in the book is often intoxicated in the book memory related to the landscape in front of us. When this feeling is exerted to the extreme, it even ignores the appreciation of the scene in the eyes, and indulge in the taste of the scenery in the book.

3.2 The historicity of the landscape

When it is set foot on a landscape, it must tell the origin and development process of the landscape. A series of landscapes in Suzhou are all composed of different histories of China.

From the construction of Suzhou in Helu, to the Ruiguang Pagoda built by Sun Quan and his mother Cien, to the Kaiyuan Temple built in the Tang Dynasty, from the Confucian Temple built by Fan Zhongyan, a famous official of the Song Dynasty, to sacrifice to Confucius, to the Canglang Pavilion built when Su Zimei lived in seclusion in Suzhou. He through the historical background or short or detailed introduction of each building, as if a history of time and space. The readers can have a deeper understanding of the context of each landscape, so as to better appreciate the cultural landscape accumulated in Suzhou for thousands of years, and better understand the culture and emotion carried by each landscape.

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For the famous Tiger Hill, Xibeixiangtang introduced the origin of tiger Hill, because King He Lu of Wu was buried here, along with a large number of "ducks made of gold and silver jewelry, with three thousand swords buried in the tomb". As a result, "the gold turned into a white tiger and appeared on the tomb". There is a test-stone beside the tiger Hill."Huqiu sword pool four big characters of the stone tablet. It is said that this was written by the Yan Lu Gong himself. In order to find the sword buried in the tomb, suddenly a tiger roared and jumped at him and began to attack. The first Emperor was startled and drew his sword to fight back, but he accidentally injured the stone next to him. This stone was called the sword test stone." Beside the tiger hill, there are also a building and a "nodding stone", legend:

When Master Daosheng told the Nirvana Sutra, no one listened. The mage was very unhappy and said that if no one listened, speak the law to the stone. As a result, when the mage said to the wonderful reason, all the stones nodded in agreement. In the white lotus pool below the building, there was a stone about a foot or five inches old, called the nodding stone, shaped very much like a salute.

White lotus pond is also known as raising crane stream, which introduces the origin and allusions in detail. The white lotus pond is famous for its lotus flowers, which is also called raising a crane stream because the Taoist priest in Qingyuan raised a crane here. Wang Ruan ting once recited a poem: " The sword to the tiger Qiu Qingzhang, the water withered crane Zhou Bi moss invasion."This poem should have been inspired by the real scene of this place.

Xibeixiangtang adopts the narrative way of joint beads, the origin of the tiger Hill and the scenic spots on its together, scenic spots and historical legends mixed together, so that people can not distinguish those are scenic spots, those are legends. As soon as visitors enter the landscape of Tiger Hill, they will enter a field of historical memory, and automatically extract these contents or scenic spots to provide these cultural information, making people immerse themselves in a historical atmosphere.

For the Pond, the history of "Jiangnan" is reality. In general, there is no gap between the emotional distance between geographical space and the poetry of Jiangnan. The sense of the rise and fall of history is shown through the concrete and visible historical landscape, as well as the ubiquitous historical figures and scenes. Landscape wonders and visible sites, green waters in xibei singing, spring willows, jiangnan grass, elk desert, ling fang boat become the history of large scenery, the passage of time and ancient poetry, inner emotional consistency, constitute the historic Suzhou natural landscape and cultural landscape narrative characteristics.

4.Jiangnan in the poetic nature of Suzhou

The Jiangnan poetry of the Xibei fragrant Pond is essentially a kind of textual poetry, with the nature of tour guide books. From the Meiji period to the Dazheng period, the rise of modern tourism in Japan began. In addition to the endless stream of travel notes, the sightseeing guide also became an effective way for people to understand modern China. In March 1921, ikeda TaoChuan written book historical sites of jiangnan historic sites, the book for modern jiangnan city transportation, accommodation, restaurants, monuments, etc made in detail, different from the general simple list of attractions, ikeda TaoChuan this "jiangnan strategy" introduced a lot of jiangnan poetry, in the detailed introduction attractions supplemented by Chinese

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classical poetry, so as to create a unique to jiangnan poetry. The "Journey of Jiangnan Poetry" is the continuation of Ikeda Taochuan's "Historical Places of Interest in the Yangtze River", which directly introduces the Jiangnan with the mixed style of landscape history and poetry. In the Journey of Jiangnan Poetry, Xibei Shangtang constitutes the whole "Jiangnan poetry" through drawing, ruins and poetry.

4.1 Picture

Linear perspective circles the disappearance point on the horizontal line to organize the overall space of a painting, which is the basic geometry backbone, allowing the depiction of hills, fields, buildings and people to stand vertically, lifelike, visually realistic, reasonable, consistent, and convincing. Just as the development of Venice represents the greatest achievement of Italian commercial capitalism in the early modern Europe, its painters, architects and urban planners made a permanent contribution to the European concept of the landscape. Therefore, in the beginning of the 16th century, Venice was deliberately redesigned to become a symbolic landscape. In the Ming and Qing Dynasties, it was in the economic center of the south of the Yangtze River. The image of Suzhou was also the shaping and embodiment of the aesthetic experience of the scholar-officials during the Ming and Qing Dynasties. Xibei xiangtang also keenly noticed the characteristics of Suzhou's water city. Therefore, he drew the image of Suzhou in the whole water network of the Yangtze River.

Spring in Suzhou is full of soft air, and the breath is full of peace. The breeze blowing, the clear blue sky, the lush branches of the green trees, can see the color of the sparsely populated white walls, the winding water, the color of the yellow canal water, mutual harmony, floating the elegant face of the ancient capital. This leisurely nature has nothing to do with the wind and waves in our world. The water in the canal carried two or three hidden boats, shining shining quietly under the bridge.

The blue sky, green trees, white walls and yellow rivers show a beautiful picture of the south of the Yangtze River. When we face the aesthetic object, the intuition will quickly synthesize the abilities and point to the object. In this process, the aesthetic intuition constantly moves and adjusts the abilities, and finally makes the aesthetic object present in the consciousness. This process includes the links of intention orientation, giving and enrichment, so the aesthetic intuition becomes the intention intuition. Through its own intuition and geometric composition, xibei Fragrant Pond shows the picture of Suzhou.

However, this "picture scroll" like scenery, covered up the real life of the place. As Cosgerov says of Italian rural life:

This "idyllic poetic" view of the ground hides the real material state of the Italian rural life: the height of the ground allows for a large area of the sky, providing a strong light source to bathe the picture. The figure painted full face or have a distinct outline, in a static state, enhance the tranquility of the scene. A series of slightly undulating round hills form the landscape and give different light and shadow effects in light and shade. The lines of the Alps (the Alps) pass in the background....] this is far from the scene of daily life, it is only imaginary harmony, neither vulgar tenants (mezzardi orlivelli) struggle for rent, nor hard work breaks the equilibrium peace.(pp.123-125)

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Therefore, the landscape is first of all a way of watching, is the intellectual elite's vision for human society and nature resonance. This kind of vision is often very different from the actual work and life in the landscape, which should be understood as imposing aesthetic and moral order from afar. Therefore, the poetic nature of Suzhou is also a kind of poetic nature of the construction of Xibei Shangtang, not the whole city of Suzhou.

4.2 Ruins

The history of Suzhou presents a kind of "ruined" historical beauty."In the Spring and Autumn Period, I was the capital of overlord, so the ruins of BanLuchai are the most."As the palace ruins of the State of Wu, the king of Wu has the function of core historical memory. This kind of desolate stage experience, the poets of all dynasties have inscribed on it, and Li Bai's Su Tai is the most famous. Wang Shide, a human geographer in the Ming Dynasty, also wrote in his poem "Tiger Hill": " Remote refers to Gusu Tai, elk swim in that year. Who makes the stone room empty, the horse will not return. The rise and fall, the graves make people pity."The profound poetry and rich cultural connotations of Jiangnan are not only because of the history of Wuyue, but also the geographical landscape of" literary history ".

The writing of Xibei xiangtang points to the kind of historical beauty of "ruins" in Suzhou, such as King of Wu, Kaiyuan Temple, ancient hill, Zhenniang tomb and a series of scenic landscapes and sites with ruins. Take Li Bai's Su Tai Ancient Studies as an example, Xibei Shangtang not only explains Li Bai's poem with poetic sentences, but also extends from the poem to the real water town, willows, boats

Old garden wasteland willow new, ling song singing too much spring. Only today only the Xijiang moon, once according to the Wu royal palace people. (*Li Bai, Su Tai Ancient*)

At the time of Jiangnan spring, although it is smoke willow zhao song good scene, but now there is a sense of garden famine, the former prosperous, do not have interest. In that case, I hate it this spring. The only constant is the bright moon on the Xijiang River, the moon once shone on the beauty of the Wu palace, which adds a trace of luster to the spring scenery of Gusu Tai. Thinking of this, a lot of emotion.

Li Bai, known as the immortal of poetry, occupied a first-class position in the Tang Dynasty. His poems are undoubtedly very excellent. Take a good taste of the poem. The state of Wu is a water town, which is vividly expressed in the poems of willows and diamond songs. There are many willows on the banks of Suzhou, especially diamond grass, which is a specialty of the south. Its fruit is almost about to burst, and it is peach inside and beautiful skin, which makes people salivate. I have been thinking, that crystal clear exploration diamond boat, is not the old Wu Wang water play when the palace maid?

Therefore, Xibeixiangtang believes that "the value of Suzhou lies in the abandoned city walls and the high ruins", which is a kind of beauty and imagination caused by the "emptiness". Since the Spring and Autumn Period and the Warring States Period, ancient China began to chant "ruins", such as "the sorrow of Shu Shu" in the Book of Songs and Qu Yuan's "Ai Ying". Unlike the stone western classical ruins or medieval ruins, such Chinese palace ruins no longer show the grandeur of the original buildings: their wooden structures have disappeared, and only the rammed earth site of the buildings is left over in the form of "barren

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piers" (mounds ofrubble). Thus, " the Hill, though indicating the former building, does not preserve its appearance. Its implied concept of ruins is based on "elimination" and "elimination" (erasure), often the "void" left by disappearing wooden structures (void) that causes sorrow for the past. It is not only empty, but also the association of history.

The historical association has deepened the aesthetic experience of Suzhou. Mr.Zhu Guangqian said that Lenovo could not appear in the aesthetic experience; but he also believed that "Lenovo can not coexist with the aesthetic experience, but it can be enriched before the aesthetic experience". This means that, in the aesthetic intuition, we can use association and imagination to enrich the aesthetic object. Generally speaking, "association is the basis of psychological activities such as perception, concept, memory, thinking, imagination and so on, and consciousness is association in activities". But in aesthetic intuition, association can continue, it is just in the form of "imagination". Association relies on things to reproduce themselves, while imagination has to create them independently. Dufheina said: " In a priori, imagination makes a given present; in experience, imagination makes this given meaningful because it is more possible."In this way, the real aesthetic intuition is to combine with the imagination to create fresh and lively aesthetic images.

Therefore, the opening of Xibei Shangtang is similar to a scene of "paying tribute", which is the landscape hidden in the long history, such as "Wu Tai" and "Tiger Hill", and a symbol of ruins "hidden", where the memory of a city is hidden in the back of time. However, this kind of ruins in the memory of Suzhou is particularly active, and connected together, such as the beauty of "Suzhou" lies in its ruins and so on. The narrative of Xibei Fragrant Pond reveals the time dimension of "nostalgia", which is completed in the review towards the "past" about the Banlu, about the king of Wu, but also about the rewrite of Suzhou. If, in reality, the landscape and other landscape have been broken into ruins. Then, in the writing of "nostalgia", the ruins are named and abstracted as the symbol of Suzhou. Between "history / reality" Suzhou, it is not difficult to read that the identification of historical value has replaced the reality Suzhou. It is these disappearing urban space and moments that have been promoted as the symbol of the city in the literary writing of beixiangtang. Xibei Xiangantang extends the spatial memory of this literature to the real space of Suzhou, and summarizes and names it with "ruins". The practice of xibeixiangtang is to replace the historical imagination space with the real space, and "ruins the whole scenery".

4.3 Poetry

The poetry and rich cultural connotation of the Yangtze River are not only because of the history of Wuyue, but also the geographical landscape of "literary history", which can almost greet the former literati. What is pursued is the collective wisdom of people through the ages, the personal life experience, the repeated accumulation of literary and cultural knowledge, and the continuation of the model tradition, that is, "cultural memory". In the preface, Sakiri Balo introduces the taste of Chinese poetry in "Jiangnan Poetry Journey in China". "Jiangnan Poetry Journey" is not only a modern guide to "Chinese poetry", but also the "interesting mentor" of this kind of poetic journey.

The little baby brothers are both economists. And brother Shangtang poetry, brother in China for more than 20 years, especially recently, the adjustment of "China", I understand, to thoroughly understand the taste of "Chinese poetry", you must taste. Cover "emotion" in the middle and form in the cloud: of course, the

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sound of governing the world, the sound of troubled times, Do not understand the taste of poetry, the gasification of the "China tong" mystery is inconceivable. In short, Mr.Qiantang is a modern guide and interesting mentor of "The Poetry of China".

Xibei xiangtang not only creates a kind of poetry in the overall narrative, but also expresses its poetic experience with different poems in each scenic spot. In Huqiu, He lists the nine poems by Japanese poets Wuzi and Su Shi, and even the poems, similar to the mixed narration of orange petal style and nesting doll style. The ancient pagoda has been leaning for hundreds of years, and nine Lady Wuzi wrote such a poem.

The spring breeze is blowing, for thousands of years
The tower that still stands tall
Whether Buddha or demon, all bath in the sunset
Birds perch at the top of the tower
Yellow flowers and purple flower prisoners
Swaying gently at half the height of the tower.

After introducing the nine poems of Lady Wuzi's poems, Xibei Shangtang also introduced Su Shi's Huqiu Temple:

From Kant, aesthetics finds itself, and aesthetics gained legitimacy and freedom. From this point of view, the aesthetic discovery of the unique perceptual intuition, and it not only saves itself, but also saves the beauty. Existence is poetic, and it is just as long as poetry. In the early stage, Heidegger started with the existence person (here), while in the later stage, Heidegger understood the "existence" with "poetry (sex)". In fact, it is based on this "thought of poetry (sex)" that Heidegger discovers the clarity of the truth and freedom of existence and the omnipresent "beauty". Su Shi's personal experience returns to the history of ShuoHill, and mixed personal experience with history, Su Shi's personal experience has also become the historical memory of Xibei Shangtang experience. This narrative presents the real connection between being immersed in literati and geography. First think of the literati marks here, and then like the time into the past literati salute; in the present —— former —— present back, shows the poetic feelings with the literati. In the poetic circle of repetition, and will look at the "poetry (sex)", understand the "existence".

"If traveling is a process of space movement; the tour of the literati in the Ming Dynasty is not a kind of" seeing "of the external world and" discovering " the human connotation of the space."On the one hand, it highlights the local characteristics with the on-the-spot experience expression, on the other hand, it also shows the sympathy of personal feelings and cultural memory, showing the" sensory structure " between people and the landscape. Through the author in the space mobile travel experience, the combination of different history and attractions, like a movie picture coming to the reader, the landscape narrative technique makes literary historical landscape will roll for more bright, "location" and "time" travel guide, and concrete marked the history of geographical marks, fine bei sweet pond in the face of "local" of Suzhou, created a unique writing type and connotation.

This kind of historical picture scroll narrative can embed the history of Wu and Yue into the landscape. Therefore, fine bei sweet pond in the jiangnan poetry tour lists the north temple (tower), Suzhou city, mys-

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terious view, Confucian temple, temple (tower), kaiyuan temple (no beam temple), tiger hill, garden, true niang tomb, pavilion wa palace, piano, Lingyan temple, taihu, garden, Hanshan temple, maple bridge, treasure belt bridge and a series of Suzhou landscape. From the Six Dynasties to the prosperous Tang Dynasty, from the Song and Yuan Dynasties to the Ming and Qing Dynasties, the history and the residence of Taiwan ruins, celebrities and tourists were scattered in the land of Wu and Yue. Due to the history of Wuyue and the geographical landscape of "literary history", Xibei Xiangantang integrates travel notes, classical poems, history and legends. In the memory of history, its own narration integrates into the collective memory of the culture of Jiangnan.

However, we should also deeply realize that the poetic nature of Xibei Shangtang is a kind of poetic nature based on the text in the tour guide book.

5. decadent image of China

An important turning point in the evolution of the Japanese view of China in modern times was the Sino-Japanese War of 1894 from 1894 to 1895. The victory of the war greatly stimulated the confidence of Japan's nation and expansion ambition, and also lifted away the mysterious veil on the eldest China, revealing its true face of holes, decay, and vulnerable. The sharp contrast between the rise of Japan and the decline of China stimulated an unprecedented sense of national superiority and identity, and a trend of contempt for China began to appear in Japanese society. The modern Japanese literati, immersed in this social and cultural trend of thought, were naturally difficult to get rid of its influence, and would inevitably look at China with the colored glasses of Orientalism. The "Chinese taste" in the Dazheng period of Japan is the representative of this historical transformation period. On the one hand, it admires or imagthe classical image of China, on the other hand, it denies the real China and regards China as "decadent China". During the process of visiting Suzhou, it often reveals various emotions such as negation, satire and contempt for real China, showing the consistency of "Chinese interest" in the Dazheng period.

In the "Jiangnan interest" of Xibei Shangtang, there is often a criticism of "decadent China", which points to the criticism of China's national character.

In the story of sleeping on brushwood, He emphasizes out out, and the idea that he accepts the bribe of King Yue is a manifestation of the prevalence of bribery in China. He said in the article: " China's political party insider exposure suspected prison incidents frequently, bribery recently with the branch はれてみるやうたか , Chinese bribery of the public bank, ancient human simple thinking time practice はれてゐたのてあつた . A big change."(In our country, due to the revelation of political parties. Recently, bribery has also occurred frequently. China is the initiator of blatant bribery. At that time, this vice was still prevalent.) It is what the Japanese did. But he attributed the frequency of bribery in Japan to China's national nature.

The chaos of Japanese political situation and the prevalence of bribery are the problems in the process of Japan's modernization. However, He attributed this wrong behavior to the influence of China, and called "China is the initiator of blatant bribery", and regarded the behavior of Wu Guobiao (xi Fu) as a nature of Chinese culture.

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In addition, He believes that the real disputes in China has lost its moral foundation, and praises Japan's respect for Confucius, trying to use this criticism to cancel Confucius' subjectivity in China to clarify his cultural subjectivity in Japan.

In today's China, where political disputes and wars are frequent, I feel the gradual decline of the way of Confucius. When I heard of the national government's order banning the sale of the four Books and Five Classics, I could not believe it, but it was true. As a country with the same language and species, we have always respected the Confucius and Mencius religion and advocated the way of sages since ancient times. We are very shocked by this. In the society of benevolence, righteousness, propriety and wisdom, there are often evil deeds unscrupulous and dominated by material desire. However, if we abandon the teachings of the scriptures, there is nothing else to pursue. For the prosperity of the country and the peace of the world, western scholars have now begun to study and praise the doctrines of Confucius and Mencius. The Four Books and Five Classics are the cornerstone of Chinese academic circles, the spiritual pillar of the people, the pillar of social stability and the key to the national destiny. Now that these classics are banned from sale, where should the Republic of China, which wants to undermine the roots of Oriental morality?

According to the research of domestic scholar Zhang Shijie, Japanese Sinologists such as Tsuda, Naito Hunan, Hattori adopted a direction and logic of "other" China. In the criticism of The fine shell sweet pond, Japan is regarded as the successor and defender of the eastern moral foundation represented by Confucius, and it has replaced China. The purpose of this discussion is to de-Sinicization and Japanese of Confucius in a cultural sense, so as to replace Confucius' subjectivity and position in China, and to negate the political power of the Republic of China in a practical sense.

In the discussion of Xibei Shangtang, China lost its moral foundation, and the realistic regime of the Republic of China could not preserve the theory of Confucius and Mencius. Therefore, in terms of culture and real regime, China has the "rationality" of being replaced by Japan. This cultural advantage mentality is a common mentality of the ruling and opposition parties in Japan, and it also lays a deep psychological foundation for Japan's comprehensive invasion of China.

The local perspective adopted by Xibei Pond is a static perspective. Although the local perspective of Xibei Xiangtang praises the landscape in the south of the Yangtze River, it is a picture scroll and historical narrative, which points to the past history of Suzhou, and regards the past as the essence of Suzhou, and negates the modernization of reality. As some western colonists expected, it was hoped that the tribal people of Africa would live in the "primitive society" forever and become the specimens of the colonists. Just as Hashimoto lamented in the article "How I Want to stay in Suzhou": " For the 'barbarians' who cannot integrate into the 'delicacy' of modern civilization, the bold and bold Chinese nature exists for me... there is a virgin land free from the erosion of civilization and the destruction of science."(Snow, Hashimoto, 1925:27). This attitude, which regards China as "a virgin land not eroded by civilization and destroyed by science", like the Western colonists, regards Africa as an undeveloped virgin land.

Therefore, as a traveler is always divorced from the real life of the tourist destination. In the eyes of Xibei Shangtang, the classical Jiangnan is lovely and divorced from real life, which forms a sharp contrast with the truth of Xianglinao, Ah Q and Kong Yiji in Lu Xun's Wuzhen. The "Chinese interest" of Xibei Xiang-

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tang reflects the preferences of Japanese literati for Chinese scenery and culture. As some scholars pointed out: " Their enthusiasm for 'Zhi' is actually the endless nostalgia for their spiritual home, with their familiar kind 'Oriental' to fight against the turbulent strange 'Western'."Here, China's Jiangnan has been" other "and" static ". So there is no original "Jiangnan". Barou pointed out: " The image of the other must inevitably show the negation of the other, the supplement and extension of the space of myself and myself. I want to talk about the other (most commonly for arbitrary and complex reasons), but when I talk about the other, I deny him and talk about myself."The exotic image is not just a simple copy or description of reality, but also a description of the presence of" a collective thought. These presence ingredients replace an absent prototype (exotic), replacing it, and replacing a mixture of emotion and thought." Therefore, the image of Suzhou in Xintang is the product of Japan's collective imagination of China, which exposes the collective imagination of the whole society of China. An image is not a "reproduction", but " a reproduction of a cultural reality, through which the individuals or groups who create it (or endorse it, or promote it) reveal and illustrate the space of ideology and culture in which they live.

Emerging Japanese romanticism has turned the landscape aesthetic travel imagination to China, China offers it a picture of imaginative excitement arising from curiosity, A modern Chinese landscape under the combination of classicism and modern aesthetics, This makes the imagination of Jiangnan landscape subject to two different landscape aesthetic ways: classical (formal, regular), picturesque colors, But looking back at these images from the perspective of colonial travel, We will find that, These images are the result of mutual consultation between the grand context of imperialism and the domestic social-cultural context, Seemingly thrown out of imperialism, But still under the paradigm of other writing, Also as part of the rhetoric of the Japanese Empire.

6.conclusion

Therefore, on the one hand, constitute the image, poetic, ruins, therefore, his vision of jiangnan is a kind of "jiangnan image", on the one hand, construct the beauty of the perspective of the image of the "ruins" in the past, presents a historic poetic, in the end, the watching is based on the text and the imagination of a "jiangnan", is a period of trying to China "image" of tendency.

Xibei Shangtang's "Jiangnan Poetry Journey" has the characteristics of a tour guide book. He constructs a landscape Suzhou, which views the "historical" Suzhou, showing unconscious contempt and denial of the reality of the images of Suzhou and China. This "mixed Chinese view" is also known as the "binary Chinese view".This "landscape" of Suzhou is another kind of "other", rather than what scholar He He said, " trying to reconstruct the poetic Jiangnan to hide the exhausted heart and the increasingly fragmented soul in the process of modernization..... And Jiangnan has become a spiritual home that they do not want to destroy and give up." The "landscape" of such guide books is a kind of modern separation of the south of the Yangtze River, that is, only recognizing the scenery of the south and the significance of the ancient south, while denying the real "space" of the south of the Yangtze River.

If placed in the broader colonial writing pedigree, we can see that the Dazheng writers represented by Chunfu Sato also describe Taiwan as "primitive" (in the past time) and "decadent". The exotic literature of Japanese writers not only emphasizes the difference of cultural connotations, but also refers to the level of

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cultural rank. Obviously, Japanese writers are in the higher position of culture, while China is in the position of being "stared at". The logic behind this "staring" colonial writing, no matter how pure the object is depicted, is to get rid of the modern negative factors brought about by the modern Japanese industrialization, just as the British colonists wrote Tibet into a pure land when describing Tibet. Like Tibet, the various landscapes of the Jiangnan provided a geographical world for the Japanese to replace the industrial society, spiritually surpassing the concept of European superiority. In this context, the original geographical imagination developed into a geographical imagination beyond time and space. Behind this is Japan's attempt to replace the western cultural hegemony and establish its own dominant "Greater East Asian cultural circle". So, fine sweet pond writing is a link of the colonial writing and extension line, the concealment is that not only in the praise and appreciation of the "jiangnan" landscape process, and the "jiangnan" in the past, become the hidden part of Japanese colonial culture, in China for others, a "imagination" of the geographical world.

The so-called colonial metaphor refers to the cultural interpretation of Suzhou, and such interpretation also derived the author's misreading and ambiguity of Suzhou. Through the meaning of these metaphors, we can reinterpret his related works in Suzhou. The writing of Xibei Fragrant Pond shows that wherever he traveled in Suzhou, it was also where he constructed the imperial knowledge, but also the representation of the extension of the imperial power. The imperial text created by beixiangtang still has rich and infinite cultural hints in the prevailing post-colonial theory today.

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