Recreating Chang'an: Knowledge Production and Spatial Construction of "Xijing Shengji" Under the Vision of Communication

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Abstract: *This paper introduces the main content of the guide book "Xijing Shengji" compiled by Zhang Junqing, the director of the First Provincial Library of Shanxi Province. On this basis, it discusses as a new medium, which forms the "Chang'an" local landscape and The image, the shaping method and narrative strategy adopted by the tourist space imagination. On this basis, further research on the famous scholars such as Yi Junzuo and Zhang Qichen, after reading the "Xijing Victory", in addition to accepting the influence of the text, the new imagination and breakthrough of the local space and its relationship with the times.*

Key words: *Local Knowledge; Production; Nation Country; Space Imagination*

In Lefevere's view, space is seen as a production space where various production relationships or social relationships are gathered and reproduced. Space is no longer just an abstract, static logical structure or a ruling order of capital, but a heterogeneous practice process of dynamic, contradictory struggles. "Space is political and ideological. It is a manifestation of ideology. The production of space belongs to certain groups. They occupy space to manage it and use it." In Lefevere 's view, although the natural space is still the origin of social processes, has now been reduced to the object of social productivity control, which represents the irretrievable disappearance of natural space. Desetto may have made this issue more straightforward. He believes that space and space are not the same thing. Space is a plan and practice for places or places: "Space is a place to be practiced. Therefore, in geometry the street defined by urban planning in the sense is transformed into space by the pedestrian. Similarly, reading is the space created by the location time, and this place is composed of a symbolic system." Therefore, this paper attempts to use space theory to study the construction and imagination of Xi'an space in the "post-city" era.

During the Republic of China, with the development of urban tourism, a large number of city guide books appeared one after another. They became a new description of local experience after the traditional Chronicles, and behind it also implicitly or explicitly conveyed the editor's shapes intent of the local space . When the Republican guide book communicates local knowledge to tourists, it also shapes the space experience of tourists. The participation of tourists makes this kind of local space spread with modern texts such as travel notes, and together they shape new "places" and "national space." Therefore, such guide books have become a new tool and medium for knowledge production. "The study of book history is not only about exploring every aspect of the process, but also about the whole process, the manifestation of the process at different time and place, and its relationship with other economic, social, political, and cultural systems around it. Relationships Therefore, under the influence of this new mass media, the interaction of city guide

books with the image and space of modern cities is undoubtedly a meaningful topic. Therefore, this article chooses a representative "Xijing Victory" among the many Xi'an tour guide books in the Republic of China to explore how the " Chang'an " knowledge production and space experience between the editors, the media and the readers.

Facing "Chang'an": the Material Basis of the Spatial Transformation of "National Culture Hometown"

David Ashd believes that "the environment of the media has two kinds, one is the real environment in which the media depends on survival and development, that is, the 'physical real environment'; the other is that the media intervenes in the real environment through its communication activities. The resulting changed environment, that is, 'the meaning environment full of symbolic interactions'." Therefore, we must first examine the changes in the physical space of Xi'an in the Republic of China, and then examine the significance space carried by Xi'an in the Republic of China - "national culture home".

With the development of history, in 1932, Xi'an was established as a "companion capital". The change of the status of this city made Xi'an become a political center with a national focus, and also carried the symbolic meaning of "state". The state is not a natural thing, but an "imaginary political community", a cultural product constructed by man. The dissemination of speech by the government officials has led to the spread of the media, making the northwest and Xi'an part and symbol of the overall "national space." Dai Jitao believes that the development of the Northwest is "the future of our national revolution." Zhang Ji also said: Northwest development is an urgent task. If we do not develop it early, "it is fearful that we will develop it on behalf of our people." Finance Minister Song Ziwen pointed out: "Northwest construction is not a local issue, it is a problem for the whole country." "Northwest construction is the lifeline of the Republic of China." The famous scholar Yi Jun left Xi'an as the "hometown of national culture". This kind of bearing place that regards Xi'an as the hometown of national culture is a yearning for the national national rejuvenation, and Xi'an is the hometown of "national culture". This kind of space imagination. Therefore, Xi'an as a "companion" is not only a political issue, but also accompanied by people from all walks of life to imagine the "national space."

Because of this, the Xijing Preparatory Committee began a series of urban landscape reconstruction under the "National Nationality" discourse. "Culture is the embodiment of the national spirit, and its rise and fall is the rise and fall of the country, so it pays special attention to this work." Those who have been carried out during the period are as follows:

Protecting the monuments and commending the sages.

Repair the Du Gong temple (under the shaolingyuan in the south of Xijing City).
Protect the stone tomb of Hu Qubing.
Construction of Dongzi (Zhongshu) temple (in the southeast of Xijing City).
Construction of Mengxi Palace (the palace is in the south of Xijing City).
Protect Hua tower (the tower is in Nancheng, Xijing City).
Building the Tang Phoenix Gate Tour Pavilion (the pavilion in the north of Xijing City).
Protect the Weiyang Palace (the palace is in the west of Xijing City).
Promote ethnic sweeping.

Others, such as the Xiangji Tower in the south of the city, the Baolin Tower in the Zigeyu, the jade tower in the Caotang Temple, the Tianlu Pavilion in Hancheng, the Qin Monument of GuanjiaVillage, and the Chen inscription on the Taiyi Palace. Repair and protect the sages.

Survey Compilation.

Investigate all historical sites
Find out the ancient artifacts.
Investigate the land of Xijing.
Investigate Mengbian
Investigate Xijing society.
Translation of municipal books.

It is not difficult to see from the above facts that the construction of the Xijing Preparatory Committee is carried out around the construction of the ideal "national hometown" space. The scenic roads constructed by it form the connection of the city-road-attraction, thus guiding the tourists accordingly. The space experience, the image of Xi'an. In addition, in order to explore the history and culture of Xi'an, the Xijing Preparatory Committee has compiled a series of Xijing Preparatory Committees. This set of books includes "Xijing Archaeological Records", "Two Jing Xin Ji", "Han Wudi", and is exploring the history of Xi'an and its surrounding areas. At the same time as cultural historical sites, trying to establish a cultural "imaginary space." The material space in the city is not only a spatial and social representation in the physical sense, but also a structural structure in the spiritual sense. They exist both as their own real entities and give the city an imaginary reality. A material public space can be its own spokesperson, free to self-narrative in the text, because in the text it has become an independent "symbolic" system, embedding the "imaginary community" about public culture.

Re-creating "Chang'an": "Chang'an" Space Imagination and Production in "Xijing Shengji".

In the guide books of Xi'an in China in the 1930s, Xi'an was described as the hometown of national culture on the one hand, and gave birth to the "homeland"of the unique spirit and true value of the Chinese nationality. At the same time, its cultural landscape was also incorporated into a nationalized group. The historical narrative is reproduced as a "mythic landscape" inscribed in the memory of the nationality. Through such a discussion strategy, Xi'an transformed from a material geography space into a symbolic space for the common feelings and collective identity of Chinese national members.

Culture is not only manifested in the guiding role of social development, but also in the regulation and regulation of society, and also in the driving role of social cohesion and social economic development. As Gong Zizhen said, "What is the heart and respect? Goodness. What is good? The situation in the mountains and rivers, the people's heart, the earth is suitable, the surname is expensive, all know; the ancestors of the country, the arrest of the ancestors, all Knowing it, it is not only accepted in the words of rites, words, words, words, words, words, words, or words, such as their words and deeds, but it can be said that Zhang Junqing not only accepts the compilation of "Xijing Victory". The influence of nationalism is even more reminiscent of the Han and Tang Dynasties, showing a very obvious intention to compile. The tourists of the

Republic of China were induced by this because of the national crisis. They accepted the spatial imagination of the memory of the Han and Tang Dynasties and tried to restart the glory of the nation and resist the Japanese aggression and national crisis.

The purpose of the compilation of Han and Tang dynasty space imagination

In the context of the Chinese people paying attention to the northwest and advocating the development of the northwest, Zhang Junqing, the curator of the first library in the province, introduced the background and purpose of the compilation in the preface to the first edition of "Xijing Shengji".

Zhang Junqing compiled this "Xijing Shengji", not only trying to provide tourists with a textual basis for the ancient Chang'an imagination, "recalling the memories of the world", and in order to continue with the history of ancient China, it is a long-term explanation of Xi'an's long history in China. The timeline of the online vicissitudes of change. "Xijing is Zhou, Qin, Han, Qianqin, Houqin, Xiwei, Beizhou, Yi, Tang, and the ancient capital. When it is extremely prosperous, it often uses high culture to show off the domain. Now, although it is fading, it has historical sites. Due to the people's heart, since the development of the northwest, the construction of the accompanying capital has also reawakened the memories of the world, and the story of the world, Chang'an City, tourists, such as weaving." The purpose of this connection is to appear in the reader's heart The imaginary community of "national culture."

In addition to the purpose of promoting national culture under the national crisis, it provides visitors with realistic route guides and provides convenience for "guides", which is also the purpose of compiling "Xijing Shengji". "Gu visitor, Heng Yi is not allowed to guide the hardships, and it is difficult to get through the tour. It is difficult to get on the tour. The reason why this is the time is also..." and convenient for tourists, " If you don't take the route of your own and take the route to others... By the way, the traces of the parties will be along the way, and the visitors will feel convenient in the time and space." The design route is " Touring the starting point, in terms of Chengguan, it is east to the Qin Dynasty, to the Taibai Temple in Xiguan, and enter the city by car. From the southwest, along the Baoen Temple Street, to the lower Ma Ling, then out of the East Gate, then the journey along the way, can be prepared Views." These characteristics, compared with the ancient books, also show the difference between the "by class" and the book, increasing its practicality.

The stimulation under this national crisis, just as in the territorial aggression, the re-excavation of national culture is a sign of national oppression and national awakening. Therefore, it is necessary to provide an excavation and promotion of ancient national culture for later National resistance provides a spiritual impetus. Although the nationality is born with the "modernity" of the West, it is not a product of "invention" or "imagination", but is "reconstructed" on the basis of its original ethnic tradition. The "invention" or "imagination" of any nationality cannot be born out of thin air, and the past of the ethnic group will inevitably limit the space for "invention."

Image induction and impression of tourist destinations

There are two maps in "Xijing Shengji", one for "Xijing Historic Sites" and one for "Xijing's Counties and Historic Sites". In these two figures, the main roads in the city are highlighted according to the default principles. Historic sites. Below, we will analyze geography travel writing, focusing on how to construct a

geography of vision; how the production of landscape fits with the political, cultural, and psychological needs of the country, thus revealing the "unity between geography, knowledge, and power.

This map is a way of viewing under the gaze of a traveler. Travel is not only a way of understanding, but a cognitive strategy. The construction of knowledge in foreign space is often based on the cultural and social expectations of the times. In addition to gaze and naming, map mapping is also a common space eviction strategy for geo-exploration writing, and maps become another possessive writing space. Maps play an important role in travel, and by combining travel routes, landscapes and time combine to form a space for travel. Through such measurement activities, the Xijing Preparatory Committee has identified Xi'an and its surrounding space as an ancient city full of "famous places", ignoring the ruin of the Republic of China. It effectively simplifies Xi'an into a coherent, monumental urban space, which is used to construct the landscape of Xi'an as a systematic knowledge archive. This measurement work is mainly done by the people of the country. Through the inscription of the map, the meaning of Xi'an is redefined. The meaning of Xi'an is written into each map, and some ruined or even disappeared sites become visible landscapes. As a geographic archive, measurement and mapping produce a single product that, after erasing many differences within the city of Xi'an, helps visitors "know" Xi'an and make reasonable imaginations without worrying. Its diverse specialities. The certainty of the geographic file brought about by the scientific nature of measurement is also embedded in the imagery of the map. Although the drawing uses a seemingly different symbol, the map language, it has the same meaning of practice, because it seems that each of the cartographers is drawing maps according to their own imagination and plans, but their imagination is influenced by the existing cartographic design. With the traditional limitations of the structure. All the meanings are intended to convey the most basic information of the "national cultural space" to tourists.

Figure 1 Xijing ancient monuments and attractions (original "Xijing Shengji" Shaanxi Provincial First Library, 1932 Edition)

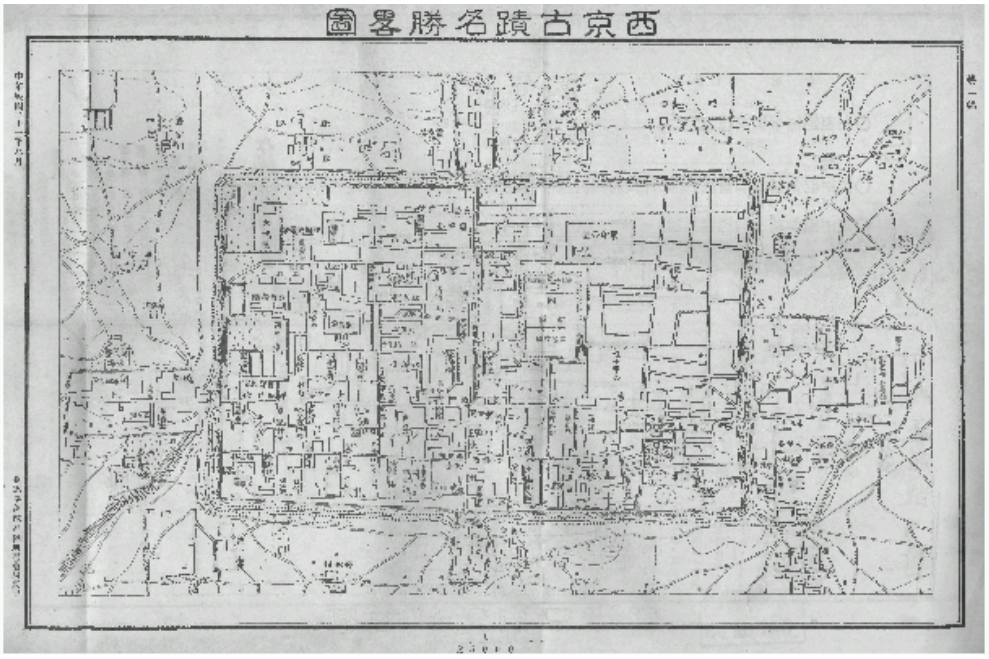

Figure 2 A sketch of places of interest in counties near Xijing (original "Xijing Shengji" Shaanxi Provincial First Library, 1932 Edition)



From the spatial structure represented by the above two maps, it is not difficult to conclude that Xijing was surrounded by ancient cultural sites and spaces.

Establishment of local poetry and real feeling structure

In addition, we can regard the compilation of guide books as a process of "rewriting", that is, the cultural and political orientation of geographic landscape imagination and construction. In this regard, Gregory made a brief exposition, he believes that travel writing is closely related to a special place to be presented, organized by the "place" connected by the travel route and the culturally significant hierarchy. The "sight" is often produced at the same time. In this way, "travel rewriting will produce a series of constructed visible spaces, and things can only be seen by specific audiences in a specific way. Marked out, travelers can discover these 'sites' and place them in the imaginary landscape, which makes the 'view' a meaningful 'view'. This discussion reveals the cultural image of "landscape", which is the combination of materiality, constructivism and cultural and political production of imaginary geography.

Han and Tang poetry space in the division of location.

According to the political geographer Agnew, the place has the "location" - the exact location; the "place" - the physical space that forms the relationship, and the "local sense" - subjective and emotional attachment. Therefore, by assigning Tang poems to different specific locations, allowing visitors to experience in the depiction site, confirming the specific "place" of Tang Dynasty poetry, and finally forming a concrete sense of space becomes a kind of compilation idea. Therefore, Zhang Junqing is in the first place. The second edition has joined the ancient poetry, named "The Adventures of Xijing in the Past Dynasties". According to the location of Xi'an City and its surrounding areas, the Tang poems are respectively attached to specific locations, so that the places of Tang poetry are related to the current location, so that they are reading. Tang poetry produces an emotional and spatial resonance. Its content and location are divided into: First, Chang'an, Er, Linyi, San, Lantian, Si, Jixian, Wu, Xianyang. Under Chang'an entry, it is divided into A, Chengguan And

B, the suburbs, of which the suburbs including (East Road, South Road, West Road, North Road) recorded a total of 118 poems, most of which are poems of the Tang Dynasty poets.

The place "not only refers to the characteristics of things in the world, but also the way we choose to think about the way of the place - to decide what to emphasize and what to do." Therefore, the place is a way of understanding the world. The "Tang Poetry Space" attached to Xi'an and the surrounding area is to deepen the spatial experience and feelings of the "higher culture, show off the domain" in the Tang Dynasty, and to satisfy the collective memory of the time view of tourists leaning toward the past.

Space induction and experience of the base point.

Landmark building is the basic composition of urban material space and the medium of communication for constructing urban image. Image is the reality that people portray in their minds, and it is the unity of subjectivity and objectivity. The image is formed in a certain social contract, and has commonality and collective meaning in a specific political economy, but each individual has different perceptions of the objective things. The formation of the image benefits from specific perceptible symbols.

Judging from the records of the "Xijing Victory" and the Chengguan poetry, it takes the city gate as the main landscape or the base point of the viewing. This established base point not only enables visitors to experience the grandeur of the city gate, but also extends the perspective of the city gate to Around, and then taste the scenery of the suburbs. In addition, as an ancient defense system, the stability of the city wall not only gives people a sense of psychological security, but also brings a sense of cultural security. "The network of nodes and their links is imprinted in our perception system, which affects our physical foreboding." When the Japanese bombers bombed Xi'an in the future, the city walls did bring shelter and psychological security to the citizens. Feelings have become a symbol of national resistance.

Under the guidance of the verses, visitors can see the "Hanjia Palace contains cloud smoke" from the city gate, and they can also sigh "the white clouds are inexhaustible, and the high-rise buildings are leaning against the columns. The Zhongyu Hongyan has passed, and Changlai is everywhere." On the side of the Guanlou, look up at the "residual star geese crossing the stagnation," and listen to "the flute screams at the building." In the eyes of Taizong's heroic eyes, Yuanwang's view of the south is "heavy and sloping, and the tourmaline is inserted into the sky. The red Fuling Day, the emerald storage rock..." and then the Tang Dynasty meteorological "Beidou hanging city side" Nanshan is in front of the temple. The cloud is in the golden plaque, and the tree is hanging in the temple." These verses are all around the city gate or in the city tower, so that when visitors visit the city tower or Xi'an, they associate such verses and make visitors' perspectives. And the space imagination has made a breakthrough, and entered a great weather of the Tang Dynasty.

Its named viewing position is "City Pass", which not only sets a tourist experience base point, but also makes the whole city look like it. The city's appearance is composed of five elements: road, border, region, node and marker. To decide. Therefore, people are very symbolic animals. From the point of view of image formation, if humans symbolize the environment, it is reasonable to say that if they are familiar with these symbols, then the symbols themselves may become stimuli that cause him to react. Obviously, an invariable feature of urban life is that in order to see the city, it is necessary to resort to certain symbolic tools of stylization. The "Xijing

Victory" is such a symbolic tool, and the Tang poetry is one of the symbols.

In short, the symbolic system is produced by symbolic social relations. Visitors out of the longing for the ancient prosperous dynasty to express their hopes for the rejuvenation of the country and the nation, the essence of which is the tortuous response to the deepening national crisis. As stated in "The Emperor of Hanwu", the restoration of Maoling and the publication of books about Emperor Wu of the Han Dynasty were aimed at "inspiring national sentiments" and made tourists feel comfortable in this "national culture hometown".

The compilation of "Xijing Shengji" is not only the inheritance of traditional history, but also a local guide book for the development of modern tourism. It plays an important role in the generation of "local" sense in Xi'an. In the case of Agnew, the place has the "location" - the exact location; the "place" - the physical space that forms the relationship, and the "local sense" - subjective and emotional attachment, these "poetic circumstances" With "space", it invades daily life without knowing it. It not only constitutes a major feature of Xi'an, but more importantly, it creates a spatial impression of "Hantang space".

The operation of national cultural politics embodied in Zhang Junqing's narrative is to establish a way to watch "Xi'an" and watch the world. Regardless of the hustle and bustle, "Xi'an" is a kind of landscape for tourists. When viewing this landscape, tourists not only consider the cause of the landscape itself, the historical and cultural background, but also its relationship with itself as an observer. Position, and understand yourself to see and define the landscape. Therefore, travel writing is a factualized cultural product. Both Shirley Foster and Sarah Mills insist that travel is generated by interactions between variables such as "race, age, class, economic status, education, political ideals, and historical stages" and placed. In the specific context of "Xijing Victory", we have discovered some potential and hidden collusion or isomorphism of travel and nationalism.

Whether it is the majestic city gate, or the imaginative Zhaoling Liujun, or the cultural relics of the Big Wild Goose Pagoda and the Shaanxi Provincial Museum, it is "seen" based on national needs and evaluation criteria. The Han and Tang dynasty space imagination conveyed by Xijing Shengji is not only accepted by tourists who come to Xi'an, but also affects the space experience and expression of tourists.

Break Through the " Chang'an" the Space Experience and Spread of Tourists

The existing research shows that "the function of travel writing is to function, that is, the latecomers will adopt the former travel experience and travel route, and use text as a guide to guide their travel experience and travel route, which will consolidate to a certain extent. Imagine geography and shape the expectations and experiences of later travelers. Therefore, later tourists are often guided and influenced by guide books, and carry out space experiences along the set routes.

Yi Junzuo space experience and narrative

Yi Junzuo, Hunan, graduated from the Chinese Department of Peking University. He has a profound family history and is highly qualified. Literature, poetry, books, and paintings are all fine, and they are called

"Sanxiang Talents." He obtained a master's degree from Waseda University, Japan, and studied in the newspaper culture after returning to China. He actively participated in anti-Japanese activities and went to Taiwan in 1949. His essays are highly regarded at home and abroad. In 1936, Yi Jun left to Xi'an with a pilgrimage and traveled around the famous historical sites in Xi'an and wrote the article "Xi'an Shusheng". Everything in the article shows that he respects the ancient monuments of Xi'an. Even the dust of Xi'an makes the author feel the greatness of 5,000 years of history.

After careful study, it is not difficult to find Yi Junzuo's inheritance of the "Xijing Victory" in language and space imagination.

First of all, Yi Jun left "Xi'an Shusheng" reference to the language of "Xijing Shengji" can be seen everywhere. In addition to the title of the article are concentrated in the "Shengjing", in the preface before the "Xijing Victory", there are "the old capital of the Zhou, Qin, Han and Tang Dynasties, one tile and one stone, and the full moon." Yi Junzuo him as "the rest of the world, more than the cattle, if you step on a brick, that is, suspected Qin; even pick up a tile, and suspected Han. People say Chang'an dust, are five thousand years old, Believe it?"

In addition, Yi Jun left the influence of the space imagination of "Xijing Shengji" and equated Xi'an with Hantang Chang'an. This series of "Han Tang Space" is placed in "Xi'an", but invisibly equating "Xi'an" with " Chang'an ", not only does not make people resent, but people feel Xi'an as an "ancient city" The depth of history reflects the long history of national culture.

Bridge folding willow, to Linyi. Bath Huaqing Hot Springs, the moon is bright but the mountain is Dark; Happy and far-sighted, water-smooth thick. This is also a rare occasion for life. The long march in January, even the dreams of a long time, the cleansing of a moment, the dust of the polyester. We are looking forward, pavilions and flowers, all departments are separated. Wind bird water fish, wouldn't you care? Good food and wine, a drunk , low-lying, lonely and lonely. I stayed at the bank of Lishan, moonlight at midnight, and returned to the car. The night is as cool as water, and I feel cold, and recites the poems of Huang Zhong poet: "It seems that this star is not last night, for who is the wind ?" This situation is still in sight!

However, the author does not simply point the time and space to the past, but to the current "development of the Northwest." travels to the northwest is equal to the hometown, the northwest, the birthplace of the Chinese national culture, people who have not thought about their hometowns, and the long-distance drifting of the exotic! In recent years, the northwest education construction has a significant entry into the world. The people have a good place to be cherished, and I thought that the slogan of "developing the northwest" is not as easy as "the hometown of promote". Don't worry! This hometown of classicality, this admirable ancient Chang'an! ". When Yi Jun left to put forward the slogan of "the hometown of promote Nationality", when the narrator regarded the "national hometown" as the objective attribute of "Xi'an" without hesitation, he forgot that these labels are the "nations" of them. Given by the position. Therefore, these narratives seem to be showing the appearance of Xi'an. In fact, they are invisibly redefining the "Ancient City Xi'an" from the standpoint of the modern nation-state and giving Xi'an the title of "national hometown".

This kind of perspective has been strengthened and promoted by Yi Jun's narrative. In particular, he revealed this "Xi'an image" in a seemingly inadvertent language peak, which produced a better publicity effect, which

made these ancient features. It seems to be the objective attribute of "Xi'an". People neglect these labels. In fact, Yi Jun left his own understanding and feelings onto the landscape. And this kind of projection has won the resonance of the majority of readers. "Xi'an Shusheng" was first published in the 1936 Shanghai "Friends" monthly magazine, causing a sensation. In the second year, it was reprinted by "Shanghai Youth", "Anglican Newspaper" and "Good Article", which is very rare. The easy-to-use flower of Yi Jun left makes the ancient space of Xi'an a symbol.

Zhang Qiyun's space reshaping and breakthrough

Zhang Qiyun (1900-1985), a famous historical geographer. In September 1934, Zhang Qiyun and graduates Lin Wenying, Li Yulin and Ren Meie began their trip to the northwest. They take Lanzhou as the center, follow the Hexi Corridor to Dunhuang, the Nanyue Qinling to Hanzhong, the North Mongolian Plateau to the northern part of the Suiyuan, and also to the Qinghai Lake and the Labrang Monastery in Gannan. Zhang Qiyun's observations in tourism show a profound historical and geographical background. He often links the content of the investigation with the development of the country. Zhang Qyun's purpose in Xi'an is to conduct scientific investigations of historical geography and human geography, so his spatial awareness has broken through the tourists' Vision.

The establishment of a modern country needs to reshape the cultural imagination community such as "nation" and "nation". With the outbreak of the anti-Japanese war in 1928 in 1932, the National Government decided to use Xi'an as a companion. The national crisis affected Zhang Qiyun's review of Xi'an. The eyes of the city. "The new accompanying capital is not him. It is based on several natural centers in China's geography, using great policies to operate it, making it a place where material and humanities are concentrated, and there is an effect of mutual protection with the capital." After examining the history of Xi'an and the current climate, rivers, land, population and density, Zhang Qiyun put forward the conclusion that "Yu thought that the construction of new escorts must start from the development of traffic" and proposed the western section of Bohai Road and Gansu from the perspective of national defense. The construction of the new railway "can provide a shortcut for the Eurasian transportation. Once there is something in the coastal areas, China can communicate with other countries through this portal." "The spirit of long-distance driving in the Han and Tang Dynasties, if you can see it again today, it will not be difficult to become the Moscow of China in the future." It shows the vision and judgment of Zhang Qiyun as a scholar of modern historical geography.

Zhang Qiyun showed his vision of wide when he was on the Big Wild Goose Pagoda. "The Big Wild Goose Pagoda can still be picked up by the ranks. The north is the scales of the scales. The base of the Xitang base of the Han and Tang Dynasties is in the hustle and bustle. The magnificent palaces that the historians call it are now buried in the quiet villages; the south is majestic. The fertile soil is beautiful, the scenery is quiet, the Nanshan is in the middle of the mountain; the Xianyang Liquan in the west, the mausoleum of the emperor on the loess terrace, the crowds of the people; The Imperial Palace in the wilderness faintly refers to its position in the wilderness of the wilderness; near the tower, the Qujiang apricot garden in Tang Dynasty is a place for people to enjoy, the so-called 'flowers and trees around the ring, the smoke is bright', now there is no stagnation The cover has been smashed for a long time."

The interpretation of the ancient spirit is not only pointed to the common space of the "national nation" but also the individual. The master of modern human geography, Zhang Qiyun, not only showed a strong

patriotism in his investigation, but also tapped the modern individual spirit of Xuan Zang Master. "From the Big Wild Goose Pagoda overlooking the plains of the autumn, the historical geological history, recalling the glorious historical sites that have a relationship with the Wild Goose Pagoda, can not help but feel the infinite feelings. The Six Dynasties and the Tang Dynasty's law-seeking movement, or the Indian study abroad movement, Master Xuan Zang is the greatest person, so it is said that the wild goose pagoda in Chang'an is the center or apex of Chinese Buddhist historical sites.

According to Liang Qichao's research, there are 100 people in the west and 82 people in the name. Liang Qichao gave the Xuan Zang Master a great compliment in "The Chinese Students of the Years of the Five Hundred Years and Five Hundred Years ago". "Mo He Yan has a long history of more than 800 miles, and he has been stunned by people, and he is shocked by the wind." The heart is not afraid, but the bitter water is exhausted, and there is no drop of throat on the four nights and five days. The dryness of the mouth will be severed. This is difficult to see. The second difficulty is the degree of the ridge. The grace of the mountain is clouded. Yu Tian, since the switch, the ice and snow have gathered, the accumulation is Ling, the spring and summer are incomprehensible, the sorrows are sweaty, and the cloud is connected with the cloud, and the sorrow is fascinating, and the peak is ruined. Or a hundred feet high, or a wide number of feet, because the path is rugged, steep and difficult to resist. With the wind and snow flying, although the heavy track is heavy, it is inevitable to chill. Will sleep, no shower can stop, only know After the 7th, the party began to go out of the mountain." Liang Qichao's understanding of Xuanzang is filled with the arduous "personal will", which is based on the "individual" spirit of seeking law, not out of The simple respect of Buddhism. It can be seen that the intellectuals since the May 4th Movement have praised the ancient Xuan Zang Master as a compliment to the individual spirit, and it contains the occurrence of modernity.

The deep discussion of Zhang Qiyun's Xuanzang discourse is a kind of nationalism based on the individual national spirit. Therefore, Zhang Qiyun's papers in the investigation were filled with high patriotic enthusiasm. "And hundreds of years before and after the servants, study and study, this extremely pure and extremely scholarly spirit, solid for the post-study model; Yanta is its specific flag. It is worshipped by the nationals." He also hopes to arouse the awakening of the nation. "The so-called size land can't make people, and the natural beauty of the mountains and rivers, the rich treasures of the underground?! Especially for the ancestors of my ancestors, the heart and soul of the stream also Everywhere in China, there is a history of hard struggles of the whole nation. Places of historic interest and scenic beauty are monuments of the nation everywhere, and the nationals have a long way to go.

It can be seen from the above analysis that the culture of travel is collective, although it is concrete and contextual, but the "textual attitude" of travel is doomed to its collective nature. Said said that textualization is collective in itself because he is convinced that "a single writer has a decisive influence on the collection of texts. However, it is these collections of texts that constitute the discourse form of Orientalism. If there is no such discourse form The text of a single writer will be obscured, and there will be a dynamic relationship between a single text or a collection of complex texts to which the writer belongs. That is to say, for individual travel writing in a certain region, only the collective cultural writing (ethnography or nationalism) on this region can be preserved, and the outside of the discourse tradition will be ignored and then forgotten.

Conclusion

The "Xijing Shengji", which is dominated by local intellectuals, has shaped the spatial patterns, sightseeing routes and spatial feelings of tourists. However, while the knowledge is copied and experienced, tourists have exerted the subjective subjectivity due to the existence of universal individual differences. Motivation adds new spatial content and experience to the latecomers. Therefore, the later tourists continued this model of space production and knowledge production, and then accumulated this cultural memory. The way in which cultural memory is transmitted is spread through mass media and literature.

From this point of view, the Chinese intellectuals who traveled in the northwest and Xi'an in the 1930s showed a unique concern. It no longer relied on the aesthetic appreciation of natural scenery, but on the understanding of the national territory and the strengthening of the country. The political intention of ethnic identity is the subject. The narrative text produced by such travel activities has thus become a set of discourse structures that organize and reproduce geospatial spaces in a specific way, a technology of territoriality. The Chinese nation was created in space through the operation of this set of skills. The geographical landscape is not stagnation, but flows. It is influenced by China's specific political, cultural and social factors, as well as the imagination of intellectuals and the power of knowledge production. It is the result of specific social and imaginative relationships.

The distantness of "Xi Jing Sheng Ji" refers to "Chang'an" in the past, but it is now "Xijing". There are both the present victory and the guide books that describe the "victory" and guide the viewing and experience. It is the media and local operation. The result is a medium-mediated interaction and its empirical existence. That means that there is no Chang'an in the "original". Chang'an is a Chang'an that has accumulated over the ages. All "Chang'an" can't be separated from the role of the media, all from the "recalling" of "Chang'an month."

In this case, Luhmann's point of view is worthy of attention. He said, "People will not discover the whole social function of the mass media in all the messages that were realized at the time, but in the memory thus created. In the case of the whole social system, the memory is that people can presume specific claims of reality in each communication as known, without having to specifically introduce these claims into communication and explain the reasons for these claims. It can also be said that the guide book as a kind of mass media is not because it transmits the message from the knower to the tourists, but because it prepares the background knowledge and continues to provide background knowledge, people can put these backgrounds in reading. Knowledge is the starting point for tourism. Therefore, this argument fits with the view of Jan Asman. He said that as a "memory" of historical categories, "the space, books, rituals, etc. are used as a means of communication. This also reminds us that "the city cannot "Single geography and unique history to think" On the other hand, it also prompted us to ask further, what is the relationship between Xi'an and its memory and media today? For the study of Xi'an and its history, apart from the interpretation of the meaning of the material content we are used to, is it Also need to turn to these guide books with the nature of the media that shape the "place" and the "state"?

When traveling, our experience of the space we live in is not a matter of what we are swaying, but rather depends on the meaning we give them. In other words, it is actually our intention to hold these spaces, and the cognitive framework we use to understand these spaces, and determine the experience of travel activities. Therefore, the spatial displacement of travel is inevitably a cultural behavior and a cultural embodiment.