

The Chinese Elements in Tanizaki Junichiro's Works

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ABSTRACT. *Tanizaki Junichiro is a famous representative of aestheticism in the modern Japanese literary world, whose works are widely praised by modern Japanese literary lovers. Tanizaki Junichiro's literary creation has gone through three times: Meiji, Dazheng and Showa. Under the background of the above times, some of his works have even been recommended by Nagai Hefeng and praised in Japan. It can be said that his works are palace level people and objects in Japanese literary works, with rich contents. Language flow, mature expression, content features combine the two style features of functional beauty and traditional beauty, and to a great extent, add Chinese elements, greatly improve the content of the work. Chinese culture has a great influence on Tanizaki Junichiro's works, and also provides an important reference for Japanese and even world literature.*

KEYWORDS: *Tanizaki junichiro, Literary works, Chinese elements, Literary features*

1. Introduction

Tanizaki Junichiro is one of the rare talented writers in the history of modern Japanese literature and even in the history of world literature. His works inherit the aestheticism of Japanese literature and have an important influence on Japanese and even world literature. Through the analysis of his literary works, it is found that Tanizaki Junichiro is the most popular figure in ancient Chinese history and culture and the starting point of his creation. In all his works, there are Chinese elements and Chinese plots that are ignored by minor courses. In his early works, the creation of Chinese elements and related themes has been clearly reflected[1]. Tanizaki Junichiro is obsessed with the beauty of the dark places in the East, likes gloomy and melancholy, and extends this concept to the beauty of literature, which is a spiritual and religious pursuit, characterized by no literature. The aesthetic style of his works has also changed significantly[2]. In the early stage, we focused on darkness and chaos, in the later stage, we focused on obscurity and classicality. Compared with people in Europe and America, Chinese people may know the essence of Japanese aesthetics better.

When Tanizaki Junichiro was a child, he also had many opportunities to contact Chinese food, which was not common in Japan at that time. This has a lot to do with Kai paradise, Tokyo's first Chinese restaurant. In a friend's restaurant, Tanizaki Junichiro tasted Chinese food and was interested in Tang style furniture and architecture. Mr. tanazaki naturally carved Chinese culture in his mind from vision, taste and smell. In his works such as banner, food club and snow of Chinese food, Chinese food is mentioned, and the name of Chinese food often appears in his works. In particular, "Chinese food" records the materials and production methods of Chinese food. In addition to cooking, Tanizaki Junichiro also deepened his understanding of Tang style architecture and furniture in the park. It is not only the appearance, but also the interior decoration with Tang Dynasty style. These are the sources of his interest and China's fantasy. In the Meiji era, there were many ceramic artists in Sinology. From the original meaning of Sinology, we can say that "China" is not a strange foreign country, but a positive cultural home.

In 1922, Tanizaki Junichiro moved to Kansai for one year. He saved a lot of money and bought Meizhi, a military factory in Hyogo County, Xidang study and welcome hotel. He was afraid of Chinese cranes. Mrs. Rockland's certificate was architectural style, and Tanizaki Junichiro was full of love in his heart. On September 1, 1923, the great Kanto earthquake occurred in Japan. In the ruins of Tokyo after the earthquake, Tanizaki Junichiro suffered the damage of western modern civilization. The more attracted by the rich traditional culture and customs of the ancient capital of Kansai, the more he loved Kansai, the more he hated Tokyo, so their customs and traditional culture prompted him to pursue his hometown. Since "remembering Tokyo", I have set foot in nianzhen, the land of Kansai for many years, and found the ancient oriental advantages of Kyoto and southern Jiangsu and Zhejiang, which also remained near the ancient capital of Japan.

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people, Chinese people may have a better understanding of the essence of Japanese aesthetics. Tanizaki Junichiro also mentioned China many times in his article. The concept of aesthetics in his works is originally vague. "The interest of the Chinese people is the interest of the Chinese people in Chinese classical books and literary works, which he learned when he was young," Mr. Tanizaki Junichiro wrote in his Chinese narrative before his visit to China. Tanizaki Junichiro has a strong interest in Chinese classical literature, and his works also reflect Chinese elements. In his works, he often uses Chinese classical household registration and poetry, such as Li Bai, Bai Juyi, Du Fu, He Zhi and Gao Qingqiu. In Tanizaki Junichiro's Chinese theme work "mermaid's sigh" symbolizes the worship of Chinese culture and the vision of western culture, which is very obvious. At the same time of being recognized, his works gradually set out to his hometown Mediterranean, gradually developed the route, and combined with the embodiment of Western beauty, showing strong exotic customs.

2. The Background of Tanizaki Junichiro's Works

After the first World War, with the progress of science and technology and the development of means of transportation, the railway network of the mainland has also been improved, the travel of Chinese people has become more convenient, and the development of tourism has rapidly expanded the concept of "China's interests". For a while, China's tourism reached its peak. The development of modern tourism also provides these conditions and promotes the interest of Chinese and Japanese literature lovers. On the other hand, in the process of modernization since the Meiji Restoration, it actively absorbed foreign culture and sought for its own development, but imitated the superficial foreign civilization and the superficial pseudo civilization. The simple weathering ignored the disappointment of Gucci. In the distant past, the interest of the Chinese people, that is, the dream, called for a trip to China. China is not a paradise in the past, but a recognition of the national crisis Knowledge, longing for the disillusionment of dreams. The Japanese version of Orientalism came into being in the age of Taisho. There is a so-called "Chinese interest". When you think of a writer who has "Chinese interest", you will immediately think of Tanizaki Junichiro, who is the first one who has "Chinese interest", and everyone defaults. Tanizaki Junichiro, developed in Western Europe, was transplanted into "China's interests" in the era of Dahe. Tanizaki Junichiro mastered and applied it to China through Nagai's love story and wandering story. Tanizaki Junichiro has only been abroad twice in his life. How to introduce the concept and expression of Orientalism From the perspective of communication path, the existence of Nagai Lianfeng cannot be ignored. The "Chinese interests" transplanted to Tanizaki Junichiro through Nagai's return from France. Although Nagai Lianfeng and Tanizaki Junichiro chose two different paths, their confrontation is the foreign interests of two people

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Tanizaki Junichiro's literary creation has gone through three times: Meiji, Dazheng and Showa. Under the background of the above times, some of his works are even recommended by Nagai Hefeng and praised by Japan and even the literary world. Influenced by the family environment and social growth environment, Tanizaki Junichiro always holds certain romanticism in his thoughts, and this romanticism has experienced different changes and iterations, and has different forms of expression in different periods. Many of Tanizaki Junichiro's works are driven and forced by his spiritual crisis. He has a reasonable view of himself, and then deeply interprets his spiritual thoughts, completes self-examination by self analysis, and makes appropriate adjustments to his spiritual thoughts. In the literature works about China, it shows the author's Sinology literacy and his understanding of Chinese food and Architecture. However, when the author has not been to China, the description is problematic. Before traveling, works with Chinese themes had no influence on the value of the correct period in Chinese historical imagination. The traditional Chinese culture was gestated in the Japanese cultural system. The phenomenon that the integrated Chinese culture was accepted and the traditional Chinese culture was cut short by the local culture of the heterogeneous culture appeared. The exploration of Chinese culture to the traditional Chinese culture is a respect for the one that Chinese culture owes. At present, the core position of Gucci in China is the fourth time that it devotes itself to the literature in January 1910 In the new trend of thought, it depicts the story of the South China lady and Confucius in the spring and Autumn period. In 493 B.C., due to the sharp increase of taxes in the state of Wei and the high demands of farmers, Weiling

inspected the politics of captivity in South America. Confucius took several disciples with him. When he passed by, he told linggong the importance of morality and the importance of overcoming selfish desires. As Confucius taught, he was far away from Nanzi's wife.

3. The Integration of Chinese Culture into Tanizaki Junichiro's Works

Tanizaki Junichiro's works can be divided into three stages: early stage, middle stage and late stage. His early works include Tattoo, Unicorn, Devil, Pagan Sorrow, Infatuation, Black and White, etc. His middle works include Bamboo Record, Cut Road, Shunkinsho, Wuzhou Gong's Secret Words, etc; Later works include Snow White, The Mother of The General, The Key and The Diary of The Crazy Old Man.

Through the analysis and Research on the changes of Tanizaki Junichiro's works in different periods, in his early works, Tanizaki Junichiro's cultural worship of hope reached an extreme stage, but with the development of the times, Tanizaki Junichiro gradually began to pursue the balance of eastern and Western cultural characteristics. In many of Tanizaki Junichiro's works, Chinese food can be found everywhere. The Chinese food that can be seen everywhere in the works just reflects the influence of "Chinese taste" on his creation. Through the analysis of Tanizaki Junichiro's literary works, it is found that Tanizaki Junichiro is the most popular figure in ancient Chinese history and culture, and also the starting point of his creation. In all his works, there are Chinese elements and Chinese plots ignored by minor courses. In his early works, the creation of Chinese elements and related themes has been clearly reflected. In his works, the creation and description of Chinese elements are mostly aesthetic and delicate, which to a large extent reflects the aesthetic value of Tanizaki Junichiro's literary works, and to a certain extent reflects and improves the Japanese view and cognition of Chinese image to further investigate, count and record Tanizaki Junichiro's early theme creation, as follows:

Table 1 Early Theme Creation of Ryunoro Tanazaki

Period	Publicationtime	Works	Publications
Earlystage 4articles	1910	Kirin	New thoughts
	1917	The sigh of the mermaid	On the Central Committee
	1917	Xuan zang San zang	On the Central Committee
	1918	Li Tai bai offish	New novel

Table 2 Tanizaki Junichiro's Medium-Term Theme Creation

Period	Publicationtime	Works	Publications
Metaphase 12articles	1919	Food Club	Asahi news in Osaka
	1919	The night of Qinhuai (Ji Xingwen)	Chinese and foreign, new novel
	1919	Suzhou Chronicle (Chronicle)	Transformation
	1919	The moon of the West Lake	On the Central Committee
	1919	Watching Chinese Opera (Essay)	Asahi news in Osaka
	1919	Chinese cuisine (Essay)	New novels
	1919	The figure of a drifter	Asahi news in Osaka
	1919	The dream of velvet	Transformation
	1920	Su Dongpo (drama script)	Asahi news in Osaka
	1921	Crane Lei	On the Central Committee
	1921	Lushan diary (Diary)	On the Central Committee
	1922	Move to Yokohama and start Westernization	-
	1922	So called Chinese taste (Essay)	On the Central Committee

Table 3 Tanizaki Junichiro Ryunoro's Later Theme Creation

Period	Publicationtime	Works	Publications
Laterstage 2articles	1926	Shanghai experience (Essay)	Spring and Autumn period of literature and art

	1926	Travel notes to Shanghai (Ji Xingwen)	Women
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As a writer, his life is rich. His unique life creation is inseparable from his pursuit of classical beauty. His two trips to China have been pursuing Chinese ideals. After a trip, Tanizaki Junichiro Yun Yilang saw Chinese poetry, literati, enjoying life, full of poetic and picturesque ideas, woven from beautiful scenery and beautiful China. It was a kind of fantasy in his heart for China. The work was the character of Chinese landscape. During the period of Tanizaki Junichiro Yun, the landscape traveled in a more familiar paradise. The interest in Chinese works provides a source of imagination. In the face of the huge power of dissident, Tanizaki Junichiro Yun Ichiro has a certain withdrawal psychology, which makes the mind avoid to a narrow historical corner. Therefore, the spiritual world is divided into pieces in different directions, and the pieces in different directions will point to the ego with different ideological tendencies, and the multiple egos will conflict in the context of various forces, just as Tanizaki Junichiro Yun Ichiro had hope. In the same way of negation, his thought of despair can't be proved, and it is restricted by his own experience, and he can't extend his absolute affirmation of hope, so he can only abandon hope.

Based on this thought, hope is defined as resistance to despair. In his works, the story of Yuda and Panasonic, which was published in 15 years, is based on fear and premonition. There is no next performance in Song Yong's hometown. His seclusion in the painting "Peace Village" and his retirement in his later years can also be said to be his nostalgic reality for Chinese literati. Tanizaki Junichiro's career as a writer is rich and unique. In his life's creation, his pursuit of Chinese classical beauty is inseparable. Tanizaki Junichiro's journey is a journey without any responsibility. At the same time, he has also learned about the literati who are sensitive to the political situation of the target country. Through this trip, he has understood the characteristics of Chinese culture, but under the political and military situation, the military forces of Western polar countries. They still don't know each other. They will go their separate ways and fight for power and profit. The KMT-CPC cooperation relationship may also be affected by the interests of the Bureau. His second trip to China will continue to pursue the ideals of China, and they will see China from the works of "Chinese interest" of a rogue travel after his journey. While Chinese poetry and literati see China, the poetic landscape and fiber blend into the fantasy of Chinese people, and this trip provides the source of imagination for the Chinese works he is interested in. The Chinese waterscape and characters in the works are what Tanizaki Junichiro's expected. However, for the disappointment of the second Gucci to the beauty of classical tradition, his inner goal is the beauty of classical Chinese, and he seems to know better than guanxigu. That is to say, Gucci's materials with the theme of classical works are a kind of ancient orthodox cultural color left by guanxihe method. Guanxi seeks for the impression of China and the aftertaste of classical Chinese. Tanizaki Junichiro's is a Chinese. The interest in life is longing and desolation. It is a paradise that the Chinese and other people know.

4. Concluding Remarks

Novel is one of the most important literary themes. Many vivid characters created and portrayed by the writer in the novel are the parts that can really resonate with the readers. Tanizaki Junichiro is a rare talented writer in the history of modern Japanese literature and even in the history of world literature. His works combine Chinese and Western cultural characteristics. In his literary works, Tanizaki Junichiro's Chinese complex and Chinese elements can be seen everywhere, which have a great impact on the world's literary works. This paper studies the Chinese elements in Tanizaki Junichiro's literary works, deeply explores the characteristics and essence of Tanizaki Junichiro's literature, and is of great significance to the interpretation of Tanizaki Junichiro's literary works.

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