

Tanizaki Junichiro's Aesthetic Literary View

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Abstract

Tanizaki Junichiro is one of the representative writers of modern Japanese aestheticism. After Nagai Hefeng created the precedent of Japanese aestheticism, Tanizaki was deeply influenced by Western aestheticism. In his creation, he consciously imitated the creative forms and narrative methods of European and American writers, and wrote many commendable works. The characteristics of "demonism" and feminine beauty in his early creation have also run through the creation of his novels. In the mid-term, he returned to the traditional oriental aesthetics and wrote the novel "Hoseki", which combined the beauty of hidden senses with the gentle and gentle beauty of traditional Japanese women. In his later years, his works once again returned to the pursuit of feminine sensual beauty and demonism, and became mature in creation. Whether it is from the writer's personal experience or his literary creation style, it is inseparable from the theoretical influence of the aesthetic writers Baudelaire, Wilde and others. His works are full of stimulation and pursuit of sensory enjoyment, as well as deformed and divorced love relationships. Proceeding from the beauty of men's desire for women, a profound and delicate character image and storyline are constructed. Although his style is mostly inherited from European and American aesthetic writers, there is also the integration of Japanese cultural traditions and the understanding of Orientals. Construct a unique realm of illusory art.

Keywords

Aestheticism; Japanese Neo-Romanticism; Tanmei School; Tanizaki Junichiro.

1. The Development of Western Aestheticism and the Access of Japan

1.1. Inherit the Thoughts of the Romantic Movement in the Nineteenth Century

While realist literature has developed to the extreme, some European and American writers have begun to realize the drawbacks of naturalism, oppose the excessive emphasis on the role of literature in recording reality, oppose literature as a science, and realize the importance of literary form and the importance of literature. art value. Some representative writers inherited the literary ideas of the Romantic movement and the influence of the American novelist Edgar Allan Poe's creative style. They have had a sense of disillusionment and crisis on life and art. The aesthetic tendency of sadness, decadence and weirdness is full of Among the works, the slogan "Art for the sake of art" is proposed. Its influence went from the United States to France, and eventually developed further in the United Kingdom. From the mere appearance of the upper-class nobles' enjoyment of life in the sky, to the formation of an aesthetic view with modern aesthetic value; from the blind pursuit of aesthetics and sensory stimulation to the state of examining and returning to beauty from the ugly. It laid the foundation for modernism and postmodernism to explore the alienation of human beings.

1.2. The Development of Modern Japanese Literature and the Rise of Aestheticism

With the colonial invasion of the West and the end of the Meiji Restoration and Reform in Japan, a large number of Western cultural and artistic works poured into Japan. At the same time,

many Japanese scholars who have studied abroad have also incorporated many Western literary schools and literary theories into their own creations. Among them, the two most representative writers of Japanese aestheticism (i.e. Tanmei school) are Nagai Hakaze and Tanizaki Junichiro. In the later stage of Nagai Hefeng's creation, he changed from advocating naturalism to creating hedonic works based on sensory stimulation and spiritual pleasure, creating a precedent for Japanese neo-romantic writing. On the other hand, Tanizaki Junichiro started this style of creation with delicate and vivid descriptions and character psychology. His first novel "Tattoos" broke the prevailing naturalism at the time with gorgeous writing and curious and secret storylines, fully endowed with peculiar imagination, and gained a lot of admiration. Yukio Mishima commented on him: "The peony blossoms brilliantly under the cloudy sky of naturalism."

This creative style has been carried out throughout his previous works. In the plots of many novels such as "Chunqin", "Fascinating Love", "Kirin", "Juvenile" and many other novels, they have used the depiction of breaking away from social reality and being extremely obsessed with and adoring women. The masculine image and the woman who plays with men in the palm of her arms express the alienated and pathological love. In this way, the deified beauty of women and people's morbid spirit of enjoyment are shaped. Tanizaki's worship of women was influenced by Wilde, Baudelaire and others, and at the same time, it was inseparable from his personal experience.

2. Tanizaki Junichiro

2.1. The Influence of Personal Experience

Tanizaki was born in a rice merchant family in Tokyo. He lived a wealthy early life, but later his father's business fell and his family fell in love. He once lived out because of disagreements with his father for further studies. In addition to family conflicts, what makes him painful is the loneliness of genius. Tanizaki has shown strong literary ability since he was a child, but family changes made him unable to achieve unity with spirit in material. He mentioned in "The Sorrow of the Heretic": "I am also an individual. Why must I be born as a poor man, starting from the lowest level of society? Why does God show no favor to me and give me such unfavorable conditions?... ..If you are a man of destiny, you will be left in the back alleys, the stupid-headed, uninteresting, worthless people who died in the back alleys are fine, but he is a promising young man who has received the highest school education and will be awarded the title of Bachelor of Arts. It should not be confused with the stupid, unconscious, and lingering ants who live in a poor world." [1] While the bumpy personal experience gave him a rich life accumulation, it was also destined to fall into nihilism and hedonism. Among the escape moves.

Tanizaki Junichiro's mother is a traditional Japanese woman, and his dependence on his mother and the influence of his mother are also fully reflected in his creation. He combined the beauty of traditional Japanese women with the sturdy beauty of the West to create heroines who have distinct personalities, pursue fashion, and act arrogantly. His preference for female feet also originated from his mother's feet. The gentleness of his mother became the concrete carrier of the eternal beauty of women he pursued. From the enchanting image of a woman in demonism to his later construction of the image of traditional Japanese female beauty, he can see the influence of his mother on him.

Tanizaki Junichiro's creative stage can be interpreted in a dichotomy, or it can be divided into three stages. However, regardless of the division method, the change in the style of his works is considered to be after moving to Kansai. "After the Great Kanto Earthquake in 1923, he moved to the Kansai region where traditional Japanese culture was precipitated. As a result, his literary style has undergone major changes, and he began to show great interest in Japanese traditional culture and aesthetic appeal." [2] Not only did he translate the ancient book "The Tale of Genji"

in modern Japanese, he also insisted on creating and completing the novel "Hoseki" during World War II, depicting a Kansai-style poem with the beauty of typical Japanese sorrows in the political literary world.

2.2. Feminine Functionalism and Demonism in the Early Years

The short stories "Tattoo" and "Kirin" written by Junichiro Tanizaki in the early days laid the foundation for his demonistic pursuit in the future. Through describing and pursuing the beauty of women, the novel promotes the theme of worshiping beauty and making people become strong. The young prostitute in "Tattoos" has become a unique and beautiful existence because of the spider that the tattoo artist stabbed her behind. As a result, the girl gained confidence and strength: "The attitude of the girl and yesterday's Bianruo surprised Qingji...About half an hour later, the girl's washed hair fell on her shoulders, and she went up to the second floor after she was neatly groomed and dressed. There is no shadow of pain. She is radiant, leaning on the railing, looking up at the hazy sky." [1] The tattoo artist became the first "fertilizer" of this beautiful spider. Although he knows how to govern the country, Wei Linggong in "Kirin" can hardly resist the beauty and all kinds of temptations of Mrs. Nanzi. In the end, he indulges in enjoyment, "I hate you, you are a terrible woman. You are the devil who perishes me. ! But, I can't do without you. The voice of Lord Ling is trembling, and the eyes of the lady are shining with evil and proud glory." [1]

If "demonism" focuses on the abuse and temptation of men by women, then what feminine functionalism describes is the sensory stimulation brought about by a certain perfect part of the woman's body. The plump feet of the heroine in "Chunqin" and "Insane Love" made men obsessed with it. In the "Diary of the Crazy Old Man" created in his later years, the foot fetish was developed into a religious worship. The old man "leaned on her calf" Sucking up, licking back and forth with my tongue from the calf to the heel... I knelt under her feet, lifted her foot, stuffed the big toe, two toes, and three toes into the mouth, and suddenly my cheeks bulged. ... the sole of the feet wet with my saliva seems to be a face full of temptation..." [3] Even the idea of making Sazi's feet into rubbings and carving them into stone statues instead of Buddha's feet: "After death, take my The bones are buried under this stone", "My bones seem to carry the weight of her whole body, and I can feel the delicate texture of the soles of her feet", "I even heard the bones buried in the ground intertwined with each other. Squeezing each other, they laughed together, screamed together, and sang together..." The almost crazy worship and love of the feet and the play, abuse, and separation of men from women constitute the main characteristics of Tanizaki Junichiro's early works.

2.3. Return to Traditional Oriental Aesthetics in the Middle and Late Stages

After the Great Kanto Earthquake, Tanizaki Junichiro moved to the Kansai region. His creation is also largely influenced by the customs of Kansai. Against the opposition of the Japanese authorities, he insisted on creating and publishing the novel "Hoseki" at his own expense. Through the changes in the lives of the four sisters of the Makioka family, he wrote about the sorrow of the passing of time and the impermanence of fate. Although the narrative perspective is mainly focused on Sachiko, it is Yuko and Taeko who have the most ink on him. Yukko's image can be said to be a combination of modernity and traditional beauty. Despite her higher education, Yukko has the indelible beauty of the gentle and peaceful beauty of traditional Japanese women. But such contradictory traits and personality defects also laid the groundwork for her marriage tragedy. In addition, "Xinxue" also recorded in great detail many customs of the Kansai region at that time, such as cherry blossom viewing, classical dances, participation in festivals, etc. The cherry blossom viewing route of the Makioka sisters is still known as the most classic flower viewing route in Japan. At the same time it has literary value and folklore value.

3. Female Image and Aesthetics

3.1. Similarities to Edgar Allan Poe and Baudelaire

Since the creation of Edgar Allan Poe, the Oedipus complex has been more or less reflected in their works. Poe lost his mother when he was young, and when he grew up, he experienced the departure of his adoptive mother and wife. His attachment to tender maternal love is reflected in the death of a smart and beautiful woman in his works. Such as the death and resurrection of Ligia in "Lizia", the dead sister in "The Fall of Usher" and so on. These women sometimes make their husbands and lovers feel uncontrollable fear, but in the end their deaths complete the male self-satisfaction. So when they finally died, their husbands almost breathed a sigh of relief. Similarly, he has a detailed description and hidden worship complex of women's teeth. Baudelaire has been full of attachment and possessiveness to his mother throughout his life, and his collection of poems is also devoted to creating obsessive female images and feminine beauty. In Tanizaki's works, the power that women gain through beauty has reached the pinnacle. Similarly, men have the most vassal and humbleness. The male protagonist in "Crazy Love" brings home the vulgar and superficial barmaid Naomi and trains her as an ideal woman in her mind, but the luxuries of life and the bottomless indulgence of her husband make her feel arrogant and rely on herself. His beauty derails other men, and he spends extravagantly in life, lazy and greedy. Her husband, Rangzhi, finally kicked her out of the house intolerable, but he missed the life they shared. In the end, she succumbed, letting Naomi despise and scold her to beg her to return to her.

Their works are also full of the concept of "appreciating the ugly", using ugliness to pursue the beauty of the past, and highlighting the hidden beauty through the depiction of ugly things, abnormal spirits and selfish desires. In many of Poe's works, he described the process of gradual death in detail, describing miserable corpses or mechanical "heroes", full of strange imagination. Maggots, carrion, and old women often appear in Baudelaire's poems, and Tanizaki's works are also full of pathological emotions and figures of homosexuality, prostitutes, beggars, etc., forming what is known as "demonism". The common starting point of the two is to break the stereotyped traditional aesthetic concept, in order to achieve the state where art transcends life and moral standards, and highlights the idea that art is above everything else. "Tanisaki's demonism creation tendency is largely derived from the influence of demonism in Western aestheticism. He appreciates the 'demonism' in Baudelaire's creation, and believes that he can glimpse the 'forever female' he has been pursuing from it. And combined with Gautier's comments: "Although he felt a certain degree of temptation from the fall, decadence, and sin of mankind, and always praised the beauty in it, he actually admired the "forever" hidden under this beauty. , Looking forward to its indestructible characteristics.' And try to create based on the artistic concept." [4]

3.2. The Difference Between the Three

The works of the three people use the beauty of women as the final concrete carrier in the process of searching for beauty. And in stark contrast to the beauty and strength of women is the admiration and admiration of men for them. In Poe's works, such as "The Fall of Usher", "Likea", "Morena", "Berenes", etc., the heroines mostly died young because of their intelligence and beauty, thus achieving a highlight of the tragedy. The purpose of the beauty of beauty, from the perspective of feminist criticism, can also understand the fate of these women as a "tool" for the hero to realize self-establishment. The death of women is to allow men to express their emotions. The difference is that Baudelaire and Junichiro Tanizaki's worship of women is to deify women and place them in the supreme position of representing the beauty of art. For example, in Tanizaki's works, men become "believers" who willingly bow their heads to court.

Women gain the power to conquer them through their beauty, but the male protagonist cannot escape this attraction. This emphasizes the supremacy of art and beauty.

But unlike Junichiro Tanizaki, Baudelaire was clearly aware of their flaws when creating imperfect female images. His praise of prostitutes is motivated by rebelling against traditional aesthetics, advocating all the art of beauty, and breaking the noble definition of art. The women created by Tanizaki are to pursue the "beauty of puppets" and "the beauty of eternity". In his early works, this pursuit of eternity is pinned on their bodies, and they will not be lost even as they grow older. Aesthetic body is embodied in many heroines with the same characteristics. Although they have a beautiful appearance that will not disappear, they are only fallen people who indulge in indulgence and enjoyment inside. In his later works, the classical beauty of Japan was incorporated into the characters. They did not have the plump body and fashionable appearance advocated at the time, but they had a noble and peaceful "eternal beauty", and with the Japanese society With constant Westernization, this "eternity" gradually dissipates with traditional culture. While shaping the beauty of women, it can also reflect his regret.

4. Demonism

4.1. Violence and Abuse in Tanizaki Junichiro's Works

The "art supremacy" pursued by Western aestheticism and the worship of beauty have greatly affected Tanizaki Junichiro's early creations. He pushed "beauty" to extremes, and believed that art is above everything else, and beauty is above everything else. As his short story "Tattoos" said at the beginning: "Nv Ding Jiulang, Nv Zi Lei Ye, Nv Mingshen...The dramas and grass twins at that time all regarded the beautiful as the strong, and the ugly as the weak." At the same time, He also fully absorbed the morbidity and decadence of Western aestheticism. Concreting abstract beauty into both sexes, women who possess beauty also possess powerful power, while men fall into crazy sensory pursuits and allow women to abuse themselves. Harukin in "Harukin Copy" wantonly beats and scolds Sasuke who is learning piano skills, but Sasuke's attitude is full of gratitude: "Sasuke cried not only to endure the pain of learning art, but also to the master and master. The girl's gratitude for such motivating her forward. Therefore, no matter what kind of punishment he suffers, he never evades. He always keeps practicing hard while crying, until Chunqin says 'it's OK'." Facing meticulous care Susuke, who lives in her own life, Chunqin appears very ruthless, and has repeatedly expressed to her parents that she cannot tolerate the grievances of her marrying servants. Even if the two move out of the house and stand on their own, Chunqin's attitude is very firm: "Chunqin is very disgusted that others regard him and Sasuke as husband and wife, so he treats Sasuke strictly in accordance with the courtesy of master and servant, and the distinction between master and servant, and even the details of the words. There are also regulations. Sasuke occasionally violates the rules, even if he bows his head and admits his mistake, Chunqin will not be merciless and reprimands stubbornly."

In addition, the depiction of the masochistic plot is equally nuanced, and even makes people feel real pain. The most praised is the depiction of Sasuke's piercing eyes: "He tried to pierce the black eyeball of his left eye with a needle. It seems that it is not so easy to pierce the eyeball. Be softer, with two or three taps, only to hear the puff, which pierced for about two minutes, and immediately became cloudy. "It is through this concrete and extreme crazy pursuit and worship of functional beauty, and the devilization of women. The contrast between appearance and personality formed a unique "demonism" in Japanese literary circles at the time.

4.2. Imitate the Metaphysical Form of Aestheticism

As mentioned above, his works have a tendency to extreme "beauty", and this tendency is the result of blindly imitating the decadent, hedonistic, and pathological aspects of Western

aestheticism and staying at the level of material desire. With the help of beautiful but internally empty and rude images of women and vassal men, he creates a world of indulgence that is out of reality and full of sensory stimulation. But this extremely morbid image cannot represent "eternal beauty" after all. His works stop at metaphysical imitation, without further exploring the reasons behind people's morbidity and abnormal psychology. Limited to morbid, weird psychology and exaggerated creative skills, the anti-intellectual and anti-moral creative theme eventually made him deviate from the original appearance of art and fell into a creative bottleneck.

5. Return to Traditional Japanese Culture

5.1. "Yin Yi Praise"

After moving to Kansai, Tanizaki Junichiro came into contact with many traditional Japanese cultures and customs, which made his creation break away from Western worship and began to explore the unique aesthetic value of Eastern culture. In his collection of essays "The Praise of Yin Yi", he slowly revealed the beauty found in the details of life. "The beauty of time, day and night", after many attempts to integrate Western objects into Japanese native architecture but ended in an unconventional manner, he realized the beauty of light and shadow in Eastern aesthetics. Different from the western right-angled buildings, the eastern architectural structure is full of intertwined light and shadow and dark corners. And these unique compositions leave room for imagination, full of vague and implicit beauty. Such a leisurely and peaceful state of mind also laid the foundation for his creative transformation.

5.2. "Thin Snow"

"Xixue" is the representative work of his later transformation. Unlike the previous "demonism", "Xixue" takes the four sisters of the wealthy merchant family, Makioka, as the main characters, and narrates their lives and emotions in detail. It depicts the collision of traditional Japanese aesthetics with foreign science and technology, and new ideas in the changing times. With the marriage of Xuezi, an ancient family finally came to the end of running around. At the end, Xuezi looked at the wedding clothes and remembered the short song that Yukoko wrote before her marriage: "Being busy trying on wedding clothes all day long, my heart is broken." The traditional culture that has passed away with the times. Conveys a touch of loneliness and sorrow.

Among them, the author tried his best to outline the completely different images and psychology of Xuezi and Taeko. According to the contrast of light and shadow he said, Xuezi represents the beauty of the shadow in Eastern culture, while Taeko is an enlightened woman approaching Western civilization. , Which is "light". Yukiko's implicitness, introversion, shyness and Taeko's boldness are also the reflection of the author's reflection on Western worship and his return to traditional Japanese aesthetics and ethics.

"Xinxue" is also full of rich images and metaphors. If the three sisters have beriberi, injecting vitamin B into each other has become a part of their standardized life. The special diseases that Taeko often contracted have the author's critical nature of her licentious life, which implies the author's criticism of the freedom and openness of being separated from her native culture and advocating the West. In addition, as a classic image throughout the text, cherry blossoms also express the sorrow of the scattered family in the four seasons. Cherry blossom viewing is originally a Japanese activity with feelings of grief. The splendor of blooming and the short period of flowering contain the sadness of perishable things. Sachiko also had ambivalence when viewing flowers. She hoped that Yukiko would be married when the flowers re-opened in the coming year, and she felt sad that the three sisters could no longer enjoy flowers together. The whole work constructs an independent world closed outside the war, and in this closed

loop world, various details of Japanese customs, from decorating the pine trees on the first month to hanging carp streamers on the May festival, are described. At the same time, various external changes are also incorporated to break this closed sense of leisure. It constitutes a long-form work with aesthetic characteristics and realistic meaning, which is a return to tradition.

6. The Style of Later Years Returns to the Early Feminine Functionalism

In "Diary of a Crazy Old Man", Tanizaki Junichiro once again returns to his pursuit of sensualism and the supremacy of physical beauty. The development of foot fetish has also reached the peak of worship. The old man's dying wish turned out to be to carve the rubbings of Sazi's feet into a stone tablet, so that even if he returned to the dust, he could be trampled on by the opponent's feet, and finally fell into desire, as his heart longed for illness. Repeatedly increase, become a slave to the desire to lose the soul, and live only by the desire for physical beauty. This extreme pursuit of beauty seems to be a portrayal of the author's life.

7. Conclusion

Tanizaki Junichiro has pursued the ultimate beauty in his entire life. The morbidity, decadence, hedonic style and the supremacy of art in aestheticism have implemented his earlier works. The exaggerated, bold, gorgeous description and morbid aesthetics broke the stereotyped aesthetic impression in the Japanese literary world and created a new trend in the literary world. However, it is inevitable that it is a form of imitation of aestheticism and lacks practical significance and spiritual connotation. The later transformation to traditional culture and works full of classical beauty are the pinnacle of his creation. The pursuit of eternal beauty enabled him to finally create works with unique Japanese characteristics, and also allowed him to occupy a place in the world literary world. Despite the drawbacks, it is undeniable that Tanizaki Junichiro's literary creation has far-reaching significance for the study of Japanese writers, Japanese neo-romanticism and Japanese customs.

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