

Analysis on Chinese Characters in Borges' Works from the Perspective of Imagology

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Abstract: Borges is a famous Argentine poet and novelist, and a writer with a worldwide reputation in the 20th century. Among the many works created by Borges throughout his life, the exotic image full of beautiful fantasy is one of his unique styles in his creation, and this style is particularly prominent in his novel texts. At the same time, Borges' interest in Eastern culture represented by China also contributed to his continuous focus on the image of China in his novel creation, forming a relatively complete sequence of Chinese images in his novel text.

1. Introduction

Jorge Luis Borges (1899-1986), full name: Jorge Franeiseo Isidoro Luis Borges Aeevedo, a famous Argentine poet and novelist, and a contemporary Latin American writer with a worldwide reputation in the 20th century. His works are self-contained with beautiful fantasy and weird absurdity, and are called "Borges style". His novels have a wide range of subjects and are all-encompassing. He is knowledgeable and has been nurtured by many cultures. His thoughts are extremely sharp, clear and profound; therefore, his novels have a strong speculative spirit and philosophical color. In addition, he is also a writer who yearns for the mysterious Eastern world and loves Chinese culture. He "admires the ancient Chinese cultural traditions, has dabbled in the translations of Laozi and Zhuangzi, and has a very special emotion and interest in the ancient Eastern culture."

The definition of the image of China is based on the imagery theory of French scholar Henry Barroux, combined with the latest research results of domestic scholars, starting from vocabulary related to China, and summarizing the image of China in the order of vocabulary-hierarchical relationship-story plot ; At the same time, using the method of careful text reading under the prompts of "China" and related entries in A Dictionary of Borges, to find the image of China in the text "The Complete Works of Borges-Fiction Volume" . Judging from the current research status at home and abroad, most researchers have not done in-depth exploration of the Chinese image in Borges' works in connection with the text, especially lack of specific research on the text, which leaves room for further discussion in this article. In the discussion, this article chooses the method of close reading of the text, and uses the corresponding relationship between Chinese pinyin and Webster's pinyin to find clues, and determines the relationship between Borges' novel "The Female Pirate Golden Widow" and the Qing Dynasty document "Jinghai Atmosphere." Relationship. In addition, the corresponding relationship between the main character Yu Zhun in "The Garden of Forking Paths" and Jia Yucun in "A Dream of Red Mansions" was determined. Based on the close reading of the text, this article explores the Chinese image in Borges' novels from both internal and external research based on Barou's theory of imagery, and then explores the Chinese image in Borges' novels. Construction mechanism and its value meaning.

2. Definition of China's Image

The first step is to clarify the Chinese image vocabulary in Borges's novels by dividing and filtering according to the definition of "Chinese image" and relying on the "Chinese information" imagined as the "other" in the text. Facing the numerous novels of Borges, this is undoubtedly a work that requires meticulous patience. In the process of writing the article, the dictionary of A

dictionary of Borges from Duckworth Publishing House (“Borges dictionary”), a dictionary based on Borges' novels, gave the word “China” and related words to The author has a good standard for sorting out “The Complete Works of Borges-Fiction Volume” from Hangzhou Literature and Art Publishing House from beginning to end, and combining the page number information of the English translation listed in the dictionary with the domestic translation, it makes me clear. Discovered a series of coordinates about the Chinese image in Bo's works. These coordinates are like a beacon for navigation, allowing me to find a series of “treasures” with Chinese images hidden in Borges' novel “Labyrinth” with half the effort.

The first is the general term. In “Female Pirate Golden Widow”, China is called the “Central Empire”, and in “Averroy Exploration” it is also called the “Qing Empire”. These two terms are the same as foreigners' references to China in the Qing Dynasty. However, the “central empire” mostly contains Westerners' views of China in terms of geography and cultural psychology; while “the Qing empire” is a name based on a foreign identity. These two indicate the identity of the other in the source of the story. Followed by geographical names and city names, the Yellow Sea, Xijiang Delta, Yunnan, and the Great Wall are the big geographical names. And the names of cities such as Macau, Qingdao, Haifeng, and New Kalan (Guangzhou). There are also different levels in geographical names and city names. From the perspective of Borges' narrative and the location of the characters' activities in the text, the coastal areas of Macau, Qingdao, Haifeng, New Karan (Guangzhou) and Huanghai, The Xijiang Delta is a space for the characters created in the novel. These place names are geographically located on the ocean coast and are the land of China that the Western world can explore at that time; while Yunnan and the Great Wall in the inland areas are difficult to reach, so they are more like one Abstract place names too.

3. The Characteristics of the Chinese Image in Borges' Novels

Borges created a mysterious time while building a maze-like space. In this labyrinth-like space and time full of mystery and symbolism, the image of China has become the best material for structuring exotic time and space in Borges' hands. Borges deliberately handed over the invention rights of this “labyrinth-like time web” To a Chinese, this provides us with a clue that his thoughts about time are learned from Chinese philosophy. It makes the reality garden centered on Mingxu Zhai a collective time and space of “me” and “others,” and it also provides us with a vehicle of time to get closer, diverge, cross, or never interfere with each other. In the time and space here, the boundary between “I” and “other” was intentionally weakened and eliminated by Borges. Time and space have been described as bifurcated and multidimensional, but we should see that this collective time and space in the dimension of the story development of “The Garden of Paths and Branches” is still going to shatter with the end of the story. Judging from this ending, Borges's exploration is still not perfect.

Borges conceived the scene of Mongolian riders galloping and conquering China's boundless territory, but they could not leave China in their entire life. Here even the Mongolian riders who dominated Eurasia could not change the vastness. China reluctantly ended their lives in the city they longed to destroy. After the war, the city remains indestructible as before. Here again, the immutability of space shows the stagnation of time. Accompanied by the stagnation of time and the vastness of space, Borges found that he was unable to construct a sinicized time and space with textual authenticity beyond all the exact time and space limitations he was watching. So, in order to avoid this embarrassment, he built an imaginary China under the coat of “traveler” Marco Polo.

In the text describing China constructed by Borges, Borges chose a group of specific cultural symbols as symbols of Chinese culture. They penetrated between the lines to show Borges' imagination of Chinese culture. But as Henry Barrou said in “Imagological Theoretical Research: From Literary History to Poetics”: “He chose a certain number of characteristics, which were judged to be suitable for the foreign country he described.” The writer Borges here is not simply copying the reality of China. So, what kind of cultural image did Borges choose to show the characteristics of Chinese culture in his writing? Is it ignorant and backward, mysterious, or chaos? Through the discussion of Borges' Chinese time and space, it is also clear that Borges's image of

“China” basically stays before the large-scale involvement of the Western world in China, that is, colonialism is “deleting China”. Before mystification. Even in the recent “Garden of Crossing Paths” (during the First World War) in the background of the story, the cultural story is more about Peng's garden and traditional classics.

4. Tracing and Investigation of the Chinese Image in Borges' Novels

Erges mentioned in his “Autobiographical Essays”: “If someone asks me what has influenced me the most in my life, I will say it is my father's library”, and the library is full of “literature and Books about the East.” When his mother Leonor Cosevedo was interviewed by the French “Heron” in 1964, she recalled Borges as a boy: “Then he became enthusiastic about Egyptian things and read Books about Egypt-how many I read-until he finally focused on Chinese literature. He has a lot of books in this area. In short, he likes all mysterious things.” Louis Haas pointed out in an essay: “In Geneva, he used a dictionary to read Heine's works in self-taught German, and read the German translation of Chinese literature.” Borges often wrote after he became famous. A lecture on “Chinese Mysticism and Buddhism”. From these records, we can clearly feel Borges' enthusiasm and long-term attention to China. This enthusiasm and long-term attention ensure that Borges can have a more in-depth and objective grasp of Chinese culture. In addition, “History of Chinese Literature” (1901) by Zhai Lisi, a well-known British sinologist and professor of Chinese at the University of Cambridge, was also repeatedly read by Borges and mentioned frequently in his own statements and speeches. This book inspired Borges' yearning for China and was “the main source of his knowledge of Chinese literature. The mystery of the Book of Changes, the wisdom of Lao Tzu, and the detachment of Zhuang Zhou deepened and consolidated his admiration for Chinese culture.”

However, we should also see that almost all the works on China and Chinese literature that Borges have read are derived from translations or introductions by third-party scholars. Such a situation will definitely influence the construction of Borges's image of China in mind. Bring a certain impact. We know that the translation process of a work is not only a process of transcoding between two languages, but also involves cultural influences. “Obviously, on the one hand, translation must be done through language, but on the other hand, this method has expanded to the scope of culture and narration. In other words, translation is always at the level of cross-cultural communication and not only It is done at the level of language”. The deviation of the information conveyed by the translated works under the influence of different cultural backgrounds from the original text is inevitable. In addition, Zhai Lisi's “History of Chinese Literature”, which had a great influence on Borges, is itself “amateur”, with many conjectures and fallacies. In the article “A Great Sinologist”, Gu Hongming said, “Dr. Zhai Lisi has the advantage that all Sinologists in the past and modern do not have-he has literary talent and can write very fluent English. But on the other hand, Zhai Dr. Reese lacks the insight of a philosopher and sometimes even general knowledge. He can translate Chinese sentences, but he cannot understand and interpret Chinese thought.”

5. Conclusion

In these essays in this article, the “narration” based on close reading is greater than the “discussion”. For Borges's novels, the rich and complex ideological and cultural connotations contained in the mystery and complexity, as well as his fantastic ideas for shaping foreign images, only Through the above interpretation, it is impossible to completely analyze it clearly. This essay is not stingy and simple, but aims to illustrate Borges' new performance in image transformation through the conventional “Baro” analysis of China's image, and provide a perspective to observe China from a foreign country. Brunel of France believes that: “Image is an individual or collective expression with cultural and emotional objective and subjective factors.” Therefore, the purpose of the study of Chinese image is not limited to the study of the image itself. The cultural connotation contained in the image and the practical significance of image creation need to be further explored.

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