

The Image of Japan in Hong Ying's Novels

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Abstract—With the advent of globalization, transnational writing has become an important feature of writers' writing. Many meaningful factors can be found in the investigation of foreign images in the works of writers. Hong Ying is a famous overseas writer of Chinese literature. She has written many works about Japan, especially the novel *Green Sleeves*. Under Hong Ying's description, Japan is a cruel aggressor for China. Yuji Yamazaki in *Green Sleeves* is typical Japanese. He is serious, cultivated and knows a lot about Chinese culture. He acts in accordance with Bushidou and is very arrogant towards China. Japanese culture is poetic and wins the favor of Hong Ying, whether the distinctive Japanese color, sakura (oriental cherry), a symbolic symbol of Japan, kimono, or simpleness, Mono no aware aesthetics. The image of Japan under Hong Ying's description is not only related to the historical context of China and Japan, but also to Hong Ying's Japanese complex.

Keywords—Hong Ying; Japanese elements; collective imagination; personal appeal

I. INTRODUCTION

China and Japan are separated by a strip of water, so exchanges between the two countries are inevitable. Japan is the country with the longest and most complicated relationship with China, and its image in Chinese novels shows different characteristics and profound meanings in different periods with the development of history, society and political situation.

Hong Ying is a famous new immigrant writer who has created famous works such as *Lord of Shanghai*, *Daughter of the River* and *Green Sleeves*. It is worth noting that the creation of Hong Ying involves Japanese themes and has distinct characteristics.

Researchers generally study the literary creation of Hong Ying from the perspectives of feminism, Shanghai image, and personal autobiography. The perspective to study Hong Ying needs to be updated. This paper interprets the image of Japan in Hong Ying's novels from the perspective of comparative literary imagery. This paper attempts to make a new interpretation of Hong Ying's works through meticulous text analysis, and analyzes the Japanese view presented by the novel. The view of exotic countries is an observation of the image of a foreign country and an interpretation of the other.

II. JAPAN — THE CRUEL INVADERS

Sino-Japanese relations in the 20th century serve as a crucial page in the history of Sino-Japanese relations. The

Japanese War of aggression against China launched by Japan in the 20th century has had a profound impact on the relations between the two countries.

Since the Meiji Restoration, Japan has developed rapidly and ranks among the world's powerful countries. The powerful Japan has sprouted the ambition to dominate Asia, embarked on the path of imperialism, invaded other countries, and sought profits. In addition, Japan tastes the sweetness of war from the Japan-Russia War and Sino-Japanese War of 1894-1895, which even inspired Japan's motives for aggression against China. In the 1930s, the undercurrent of severe confrontation between China and Japan was surging violently. Japan was closing in on China and China was in a dangerous situation. In Japan, "With the deterioration of economic conditions and the intensification of social unrest, fascist ideas are gradually spreading." [1] Japan's expansionism was driven not only by economic reasons, but also by unease about the growing power of the Soviet Union and Chiang Kai-shek's growing success in unifying China. In addition, they are fully aware of the unemployment situation and other problems in Japan at the time. These reasons were reflected in a memorandum General Honjo Shigeru sent to the Military Secretary in the summer of 1931, just six months before the Japanese invasion of Manchuria:

In order to strengthen Japan's position and strength, it is necessary to immediately take advantage of the fact that the Soviet Union has not yet completed its five-year plan and China has not yet become a unified country, as well as the difficult situation of the world economy. All of these factors must be harnessed to achieve the goal of further occupying Manchuria and Mongolia and achieving the positive goals of the earlier expedition to Siberia. The unification of China, the existence of the Soviet Union and the invasion of the Far East by the United States are all not in Japan's interest.

It is no accident that Honjo made Manchuria the first target of their expansionist project. The province in the northeast corner of China has two favorable conditions: it has loose links with the Nanjing National Government and is rich in natural resources, including iron, coal and vast, fertile plains. In addition, Japan has acquired certain privileges in Manchuria through previously agreed treaties; these privileges can be used to make excuses for its acts of aggression. When the Japanese military determined in the autumn of 1931 that the time of the invasion had matured, they began to invade China.

On the evening of September 18, 1931, a bomb broke a small section of the South Manchu railway, which was controlled by the Japanese and led to the northern part of Shenyang. After a few minutes later, a train going south went through the railway without difficulty, and the Japanese refused to let the journalists go to the "accident" in the next five days — the Japanese at the time prudently called the explosion an accident — for on-site interviews, so most people at the time thought that the whole incident was fabricated. Now, people have figured out that this happened, because Baron Kijūrō Shidehara proved this in the International Military Tribunal for the Far East in June 1946. Baron Shidehara served as the foreign minister in 1931. He admitted that some officers had planned the incident at the time. Although he managed to stop it, he did not succeed. His testimony can be confirmed by the speed and accuracy of the immediate action of the Japanese army stationed on the Kanto Peninsula, the so-called "Kanto Army". The Kwantung Army captured Shenyang and Changchun within 24 hours without a declaration of war, and then fanned out in all directions. The occupation of Harbin in late January 1932 meant the end of various organized resistance in Manchuria. In March 1932, the winners renamed their occupied land as "Manchuria." In need of a puppet emperor, they brought out the abdicated emperor Bo Yi, a survivor of the Qing dynasty that collapsed in 1911, and appointed him regent.

Hong Ying made a detailed description of this grim scene of colonial war in China in *Green Sleeves*. The main characters lived in an era of colonial and turbulent times. The scene of the novel occurred in Manchuria, the colony of Japan. In 1945, "In the spring, Changchun was also called Xinjing, and the flag of Manchuria was floating." [2] According to the situation of Manchuria in China, Japan adopted a cultural colonial policy. In order to eliminate the patriotic enthusiasm of the people in the Northeast, Japan forced the Manchukuo government to adopt a series of "de-sinicization" policies. "In August 1937, "Man Ying" (Manchuria Film Association) was established, and the film was used as a tool to promote enslavement education in China, creating the illusion of peace and tranquility under the Japanese occupation in the northeast, deceiving the broad masses of people." [3] Japan launched the war of aggression against China, not only to occupy China's territory, but also to eliminate Chinese culture and let the Chinese people surrender to the Japanese emperor. Therefore, Japan has exerted the most extensive cultural destruction and cultural aggression.

Changchun has a colonial landscape. "There are a large block of Chinese dwellings. The square and style of the mixed wood and earth structures at the edge of the poplar forest are not much different from the neat Japanese buildings in Changchun." [4] Authentic Japanese architecture generally has the following prominent characteristics: asymmetry; emphasis on local; full use of the natural texture of the material, without the surface decoration coating. It can be seen from the exterior of Changchun that Chinese folk houses reflect the most obvious manifestation of Japanese colonial rule.

Whether it is "Man Ying" or the urban architecture of Changchun, it reflects the colonial sentiments that the Chinese have in creating the image of Japan.

As invaded nation, the Chinese people's inner pain is indescribable. The history of Japan's aggression against China was so painful that the hatred and fear of Japan became the collective consciousness of the Chinese nation. Japan's aggression against China has filled Chinese people with hatred towards Japan. This aversion and fear is evident in the Chinese vocabulary. Since the Japanese War of aggression against China, "little japs" has become a frequently used word.

The Japanese War of aggression against China ended in failure, and the Japanese people experienced a miserable life after the war. The Japanese economy was depressed after the war and the common people lived a hard life.

III. THE JAPANESE YUJI YAMAZAKI

Characters are the most important elements of the novel, and the shaping of characters is the core of the novel's artistic creation. Taking the image of the Japanese in Hong Ying's novels as the object of investigation, the author strives to reflect the characteristics of Chinese people's perception of Japan in the context of Sino-Japanese relations through the "exotic image".

Hong Ying separated the Japanese people from the Japanese soldiers who invaded China. Therefore, in line with the art exchange in East Asia and the Japanese complex, Hong Ying has shaped the Japanese director Yuji Yamazaki in *Green Sleeves*.

Yuji Yamazaki is typical Japanese in the 1930s. Yamazaki came to China in the era of Japanese War of aggression against China, and he is not only an invincible legendary director, but also a personal figure full of contradictions.

Artistic supremacy is Yamazaki's defining characteristic. As the president and general director of the Manchuria Film Association, Yamazaki is desperately trying to complete the new film "Green Clothes". He had a presentiment that Japan's defeat was imminent, and he did not care what the Japanese headquarters would say, and regarded "green clothes" as the last chance to make a good film that had nothing to do with war and could be named real art. For Yamazaki, self is also very important. People cannot lose themselves and lose their individuality. Personality is also human nature. He wanted to be remembered as an artist. As many scholars and experts believe, Japan's greatest contribution to the world is its beauty, and Japanese art is unique in the world. The Japanese people's pursuit of artistic perfection and purity has become a kind of national collective unconscious in our understanding of Japan. Yamazaki's artistic supremacy is the reflection of this unconscious.

Yamazaki was a prominent example of the europeanized Japanese of his time. Yamazaki was a famous European figure in the Japanese film industry before the war, serving

as the President of "Man Ying". No amount of political responsibility can make him change his habits. The Japanese began their western missions after the Meiji restoration. "The large-scale introduction of western culture in the civilization movement in the early period of Meiji Restoration can be said to be another cultural feast in the history of Japan since Taika Era reforms that brought Chinese culture to Japan, which adds new nourishment to Japanese culture and can be regarded as a restructuring process of Japanese culture." [5] The civilization of Meiji Restoration in Japan was a "miracle" of cultural progress, when Japan absorbed western culture and had a sudden change. After the Meiji Restoration, the Japanese had a strong interest in the Western lifestyle, and the closest thing to people's daily life was the food and clothing. Western clothing and coffee are the most superficial symbols of Japanese Westernization. Yamazaki's living habits are also deeply influenced by Western style.

Yamazaki has the gentleness of the Japanese. Yamazaki succumbs to self-denial, follows etiquette, and has a courteous face. Yamazaki is disciplined, efficient, and has a spirit of research. When facing the impending defeat of Japan, Yamazaki, the Japanese who is skilled at gentlemanly style, couldn't help himself. The impression left by the Japanese in the world is that they are polite to others. They are the so-called modest gentlemen.

Yamazaki is known for being serious. In the novel, Yuji deeply felt Yamazaki's serious about directing career and film art. Although the novel is inevitably involved in the nation, Yamazaki's personality and humanistic temperament is specially emphasized by the author. In the book *Green Sleeves*, Yamazaki's "earnest" work spirit was fully manifested in his several rehearsals to show the personality traits of Yamazaki. It is extremely important that the novel emphasizes the greatness of the "character" of Yamazaki. Yamazaki's thinking on art fully demonstrates the vast influence of liberalism and humanistic thinking since the Taisho era.

Yamazaki's traumatic experience How to show the traumas of the individual Japanese who lived through the Japanese invasion of China? The word "Trauma" is derived from Greek. It was originally referred to as the "wound" caused by trauma. It has been used by Western psychology since the end of the 19th century to indicate "psychological and traumatic". The characteristics of traumatic experience and its profound influence on the individual can be seen in the process of the subject's recall: first, it is highly aggressive and even deadly threatening, which has a strong impact on the subject's psychology and physiology. Second, memories of traumatic experiences have a chain of associations, which quickly weave into a web, trapping the subject of the memories and leaving them with no escape. Third, the traumatic memory that is suppressed by consciousness has long been in a state of stagnation and concealment. It often converts energy into a certain physical symptom, which is presented in the form of body memory. Under Hong Ying's description, Yamazaki suffers not only from the loss of affection, but also from the loss of love brought by political events. The war left Yamazaki away from the homeland, and Yamazaki missed his home country and hometown.

"Yamazaki often talks about how Isetaki has beautiful scenery, and behind it are the wild mountains, the elegant and simple buildings, and the blue sky and white clouds all day long." [6] Yamazaki worried about the safety of his mother in the war fire, only the telegram about his mother's safety can make Yamazaki rest assured, revealing the filial character of Yamazaki. "Yamasaki often said how the scenery of Isesaki is stunned. And behind it are the wild mountains. People and buildings there are elegant and simple, and there is blue sky and white clouds all the time." [6] Yamazaki worried about the safety of his mother in the war, only the telegram about his mother's safety can make Yamazaki assured, revealing the filial character of Yamasaki.

The patriotic qualities of Yamazaki are also very prominent, and the style of the Japanese Bushido is shown in Yamazaki. Some people say: "If you want to understand the Japanese nation, you should first understand its standards of beauty; if you want to understand the Japanese standard of beauty, you must start with a samurai sword." [7]

At the time of Japan's defeat, Yamazaki committed suicide as a real samurai to express his loyalty to the Japanese emperor. Hara-kiri is a way for the Japanese to deal with and solve problems, representing loftiness and respect. Japanese samurai attach great importance to their reputation. According to Nitobe Inazo, "Hara-kiri of samurai is to express conviction and preserve reputation, and to honor reputation." [8] "Bushido, the samurai spirit, is not only the outlook on life and world of Japanese samurai, but also the obligations and duties that samurai should do, including loyalty to the monarch, advocating martial arts, loyalty, courage, justice and absolute obedience, paying attention to 'faith and justice', 'integrity' and other feudal moral norms and code of conduct." [9] Bushido advocates loyalty, faith, honor, martial arts, reputation and other moral elements. "Loyalty", "courage" and "elegance" are often used to interpret the code of ethics and conduct of Bushido. Among them, loyalty is the highest morality of Bushido. [10] "The most precious thing for which one's life can be sacrificed, no matter how precious, is loyalty." [11] Courage covers such qualities as fortitude, perseverance, boldness and poise. "Reputation contains the dignity of personality and the clear consciousness of value." [12] Japanese Bushido can be called "the way of death" to some extent, which contains a kind of beautification of death. However, no matter how to explain or beautify it, the Japanese Hara-kiri is always a barbaric and cruel behavior.

The author ignored the other side of Bushido. "After the Meiji Restoration, Japan quickly turned from the feudal society's policy of seclusion to the expansion and aggression of militarism, and the spirit of Bushido was also distorted to a large extent." [13] The worst influence of Bushido is militarism. "After the Meiji Restoration, although the samurai retired from the historical stage as an identity, the Bushido was distorted by the imperial system of the country and transformed into a loyal and patriotic behavior that forced all Japanese to serve the country of the emperor." [14] Bushido is an important weapon under the country's Shinto doctrine. The "achievements" of the war of foreign aggression are achieved by the evil use of bushido.

Hong Ying's description of Yamazaki's merits in the book does not mean that Hong Ying only uses this novel to praise Yamazaki. She also points out the unbridled divide between the colonizer and the colonized. Yamazaki is fierce. What Japan exposed in the war of aggression against China was its cruelty, lack of humanity, and evil. The cruel side of the Japanese is also exposed.

Yamazaki's attitude towards the Chinese is also typical. The Chinese nation has a long history, splendid culture and a splendid ancient civilization. Throughout its long ancient history, China has been at the forefront of the world, and has become a model for neighboring Japan. Yamazaki knows China and is proud to know it well. Yamazaki cursed the horn player: "Good Mr. Nanguo!" [15] Yamazaki, who is known in the Japanese art world for his understanding of China, often makes ostentatious references to Chinese classics, which in fact are ordinary Chinese fables. "Since last fall, Man Ying has been working hard on creating the 'emotional drama', Green Clothes, which was wrote and directed by Yamazaki with his own music. He claimed that the title was taken from the Book of Songs, and the lyrics also imitated the sentences inside, which is a respect for Chinese culture; and the music is based on the British folk song *Green Sleeves*, adding a few variations in the original tone, symbolizing that "Man Ying" is not blindly exclusive, but integrates with the world culture." [16] At the end of the 19th century and the beginning of the 20th century, shortly after the Meiji Restoration Movement in Japan, although learning western culture has become a trend, there are still many intellectuals, especially the literati, who are deeply influenced by traditional Chinese culture, unconsciously turn their eyes to China, which they have always admired. Therefore, a wave of "Chinese interest" has been set off in Japanese literature.

However, in modern history, China was out of date, while Japan developed rapidly after the Meiji Restoration, especially the victory of Sino-Japanese War, which made the Japanese people happy. So the Japanese have a sense of superiority and arrogance towards China. Perhaps because the band is all Chinese, Yamazaki has a peculiar arrogance. This is mainly reflected in the vocabulary in the novel. Yamazaki cursed the Chinese horn player "you big idiot!" [17] "Bitch!". [18] It would be a trespass if a person from one cultural circle, coming to another, still criticizes the various things here with his own standards, and his judgment is also unfair.

IV. JAPANESE CULTURE — THE POETIC IMAGE OF JAPAN

A. Japanese Color

In the view of Hong Ying, the existence of color makes this "the world look more real", and the disappearance of color makes the world look so desolate. Hong Ying novels are a world of colors. "Color is thought". However, "the sight of lines and colors does not touch them, but rather permeates them with profound meaning". It seems that only pure color is the best language symbol of her simple life. Among all the color pedigrees, the reason why Hong Ying has a special preference for white and green is with deep reasons.

B. The Japanese Worship White

The Japanese have always advocated natural colors, advocating simple colors, and forming their aesthetic tradition. The Japanese express the ideal of beauty in white, and white symbolizes clarity and purity, and at the same time represents the power of life. Therefore, Hong Ying wrote a lot about the heavy snow in Changchun and the white world after the snow in the book *Green Sleeves*.

Green is equally important to the Japanese. "In Japanese, the word 'cyan' ranges from cyan, green, blue to gray, and sometimes even to white," [19] "For ancient Japanese, cyan and white have the same charm." [20] Yuji often wears green clothes, which can basically be regarded as the unique color of Yuji.

The color of Hong Ying is not a lively "multicolored", but a simple "white-green". Then, behind the colorful "flashy life", the ultimate expression of the "plain foundation of life" color is the nihility of color. The important role of color in Hong Ying's novels is a fact recognized by many people. The writer's keen sense of color and unique experience make her have a unique character in color expression. In fact, what the Japanese appreciate is the kind of loneliness. In short, it's the beauty of simplicity and quiet.

Sakura (oriental cherry), kimono, and tatami are typical symbols of Japanese elements. Sakura is a crucial symbol of Japanese culture. "Sakura blossoms in full bloom like clouds, elegant kimonos for all ages, Japanese tea ceremony of "harmony, reverence and tranquility" and purification of mind, Bushido spirit that values loyalty, faith and martial... All of these things that Yamato people are proud of embody the most typical, pure way of life in Japan." [21]

Sakura are beautiful and romantic, and sakura blossoms in full bloom like clouds. "People who have seen the sakura know that a single sakura is not beautiful, but the sakura that gathered together are very beautiful with strings and clusters." [22] The Japanese believe that the most beautiful time of sakura is not the time of blooming, but the time of fading. The love for sakura reflects the Japanese's preference for sensibility and harmony with nature. Sakura symbolizes loyalty and sacrifice. "The Japanese feel loyalty from the Sakura, because she has never failed to live up to the Japanese love for her. From the south to the north, every region has a fixed period of sakura" [23] "The Japanese have a special 'love' for work and are known around the world for their hard-work." [24]

The kimono is preserved as the most gorgeous dress, and the kimono can best show the advantages of Japanese women's body. The tea room is still the heaven of people's spirit, and the kabuki is also going to the extreme.

"Tatami is one of the keys to a tatami room." [25] "The Japanese are so passionate about the architecture and objects of wood and plants that they have become synonymous with tradition. For example: tatami." [26]

Japan's simple life is easy to follow. "What is the characteristic of Japanese culture? In a word, it is "simple". [27]

The Japanese diet is light. Under Hong Ying's description, the food in Japan is so light that there is no oily and powder in the kitchen of rich family. In addition to eating and drinking, Hong Ying "likes" Japanese lifestyle because it is "clean, rational and easy". Hong Ying was not only deeply impressed by the light food, simple building, comfortable dress and clean habit of Japan, but also had a special feeling of affinity to this country.

Japan's Mono no aware aesthetics The Japanese regards sadness and sorrow as beauty, and this aesthetic is manifested in all aspects. The theory of "Mono no aware" was first proposed by scholar Motoori Norinaga of Edo period, and was used as a key to interpreting the masterpiece of Japanese classical literature *The Tale of Genji*. The so-called "Mono no aware" is a kind of attribute that touches the heart of the thing itself; the so-called "Knowing about Mono no aware (Mono no aware wo shiru)" can understand all kinds of feelings and beauty, that is, to understand the taste and interest. Since the introduction of the theory of "Mono no aware", it has long been more than a necessary way to interpret *The Tale of Genji*, but has become one of the powerful weapons for interpreting Japanese culture. The fatalistic vagabondage complex in the bones of Japanese culture is full of sadness and sorrow.

The Mono no aware aesthetic in Japanese literature tends to go into the dark and decadent side if it goes to the opposite side.

Therefore, it must be recognized that Hong Ying's criticism of Japanese cultural aggression is still mixed with her fascination with Japan.

V. JAPAN AS "THE OTHER"

The concept of "the other" was first proposed by Westerners. In fact, the concept of the other has already had similar expression in ancient China.

Such as: The one who is excluded to my clan must be a traitor has already distinguished our race from non-my race, and with a condescending mentality, even discrimination of the alien psychology. When a nation is strong, or thinks it is powerful, it is easy to generate self-centered ideas, and use its power discourse to construct a binary system of self and other.

The other of gender, race, and culture In the novel, in addition to be the other of gender, Yuze's physical features and Japanese identity also highlight her identity of the other of race and culture. The heroine, Yuze, lives in foreign country. When she wants to pursue her own life instinct with the female subject consciousness, her identity as a Japanese woman makes it difficult for her to be accepted and recognized by the mainstream groups in China on the one hand, so that she becomes the other who lives on the edge. On the other hand, in the eyes of her fellow Japanese, she is still the other of gender. In the collision of the two cultures, the gender, race and cultural identity of the marginal person Yuze are fully highlighted. In the novel, Yuze finally decided to accept the youth, because they are both marginal and cherish each other.

Since the second half of the 19th century, Sino-Japanese relations have changed dramatically, and the traditional friendship between the people has also been severely damaged. This has brought a lot of shock to the Chinese who have been immersed in the evils of Japan's invasion of China. Chinese attitude towards Japan Someone in the crowd shouted "This is a fucking Japanese woman! Japanese are not good!" [28] It is well known that in the 1930s and 1940s, due to the war of aggression against China launched by Japan, there was no small gap between China and Japan. Although China and Japan are neighbors, they do not know each other very well. Even today, the two countries still have many difficult problems to solve.

From the second half of the 19th century, great changes began between China and Japan. Japan rapidly became westernized, and China was increasingly in trouble. Japan is growing fast, but China is limping along in a vain attempt to adapt. Of course, Japan learned not only how to develop industrial civilization from the west, but also imperialist aggression. Less than two decades after Japan's opening to the outside world, it began to confront China with an aggressive attitude. Japan won a great victory in the Sino-Japanese war of 1894-1895. China was routed in the face of tiny Japan. After the Sino-Japanese War, Japan established the status of the strongest country in the Far East. This is sheer banditry. Nine years later, the Japan-Russia War broke out. On July 7, 1937, the Japanese Kwantung Army opened fire on the Chinese army at the Lugou Bridge in Beijing and attacked China in an all-round way. The eight-year war of resistance against Japan broke out. This war has a profound impact on the relations between the two countries.

Behind the image of Japan is Hong Ying's infatuation with Japanese culture and her personal narration. Different geographical environments and the history of civilizations of different countries and regions are the initial root causes and direct causes of ethnic differences in human culture.

Like all images in the image sense, the image of Japan in Hong Ying's novels also stems from her conscious consciousness or subconsciousness of the relationship between the self and the other, the local and the foreign. Building an amiable and respectable image of Japan is easy for Hong Ying. Hong Ying has been to Japan. Hong Ying's trip to Japan is a real beginning of the relationship between Hong Ying and Japan.

In addition to the growth environment of Hong Ying, it's believed that the social environment then also had a great impact on her. As the sensory organs of the times, art can always reflect the spirit of the times. Being fascinated by Japan In the broad sense, the Meiji Restoration began with the successful Toubakundou of 1868, ending with the end of the Sino-Japanese War of 1895, which lasted nearly 30 years. Chinese intellectuals were the first to realize that China should change from "despising Japan" to "learning from Japan". The great changes in Japan over the past century and a half have stirred the order of East Asia and the world. Today, even the Japanese themselves believe that Japan is an "economic power." After the Meiji restoration, Japan embarked on the road of capitalist development, with rapid

economic development and strong comprehensive national strength. And finally became an Asian power. "With the economic take-off and rapid accumulation after the war, Japan began to enter the ranks of developed countries in the 1970s, and the whole Japanese society underwent various changes." [29] When Chinese people think of the Japanese today, they immediately think of "economic animals", just as they thought of "devils" more than half a century ago. "From the 1980s, when Japanese culture was interpreted by Chinese people, it was praised constantly. However, in the 21st century, the Sino-Japanese relations went to another extreme." [30]

People living in a time of war cannot control their own destiny, but the preservation and transmission of culture is a treasure shared by mankind beyond the time and race.

VI. CONCLUSION

Under Hong Ying's description, Japan is a cruel aggressor for China. Japanese are serious, cultivated, artistically supreme, act in accordance with Bushido, and understand China. But they also had very unfortunate traumatic experiences. They were also victims of war. Of course, they also have an arrogant prejudice against China. Japanese culture is poetic and wins the favor of Hong Ying, whether the distinctive Japanese color, sakura (oriental cherry), a symbolic symbol of Japan, kimono, or simpleness, Mono no aware aesthetics. The Japanese elements in Hong Ying's novels are not only related to the historical context of China and Japan, but also related to Hong Ying's Japanese complex.

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