A Brief Analysis of the Construction of Private Gardens in Suzhou under the Theory of Spatial Narratology

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Abstract. At present, there are few researches on the exploration of Chinese classical private gardens from the perspective of spatial narration. This paper discusses the spatial narration of the classical private gardens in The Humble Administrator's Garden of Suzhou. From the perspective of artistic conception creation, node setting, path arrangement, space combination and gardening techniques, the narrative scene in the garden is analyzed in all aspects. Thus it helps us to have a deeper understanding of Chinese classical gardens.

1. Spatial Narratology
Narratology is a hot field in literature research. The beginning of narrative space theory can be traced back to 1945, when Joseph Frank published Space Forms in Modern Literature in The Review of Swansea. The comprehensive research on space narrative in China is the book Space Narrates published by Long Diyong. In theory of literature and art, literature, music and other art forms are often defined as "time art", while building painting, sculpture and other art categories are classified as "art space", di-yong long offered to the classification of the moment to delimit the maintain "vigilance", explore the spatial dimension, in the art of "time" in the art of "space" to grasp the time dimension, the space of ancient Chinese architecture art and the narrative structure of the Ming and qing dynasty zhanguihui novel "isomorphic relationship" between theory, it triggered the author for spatial narrative theory and thinking of suzhou classical gardens.

2. Introduction to Suzhou Zhuozheng Garden
Humble Administrator's Garden, located in Suzhou, Jiangsu Province, was first built in the early years of Ming Zhengde and is a representative work of classical gardens south of the Yangtze River. Together with the Summer Palace in Beijing, Chengde Summer Resort and Suzhou Lingering Garden, Zhuozheng Garden is honored as one of the four most famous gardens in China. Located in the northeast corner of Suzhou city (178 Dongbei Street), the Humble Administrator's Garden was still the largest classical garden in Suzhou as of 2014. The whole garden is centered on water, surrounded by mountains and rivers, with strong characteristics of jiangnan water town. The garden is divided into three parts: east, middle and West. The east garden is spacious and spacious. The middle garden is the essence of the whole garden. The south of garden is a residential area, which reflects the pattern of traditional folk houses in the south of the Yangtze River. Park also built in the south of the Suzhou Garden museum, is a garden museum.

3. The Spatial Narrative Expression of Suzhou Humble Administrator's Garden
Before analyzing the spatial narrative expression of Suzhou Humble Administrator's Garden, we should first understand the development history of Chinese classical gardens. Strictly speaking, the
earliest form of garden in China began with the "paddock" in the Shang and Zhou Dynasties. "paddock" refers to the royal hunting place. Due to the hierarchy, the royal family needed careful planning wherever they went, so the royal hunting area was delineated to form the earliest garden. Spring and Autumn and Warring States period belongs to the bud period of natural landscape garden, building pavilions, planting flowers and trees. During the Qin and Han Dynasties, Chinese classical gardens began to blend in with people's ideas. Qin Shi Huang was eager to become immortal, so he initiated the origin of the imperial garden "one pool and three mountains". In the Book of The Three Qin Dynasty, it is recorded that "As a long pool, leading to the Wei River... The garden at this time contained the emperor's yearning for power. The emperor Wudi of the Han Dynasty, who built Shanglin Garden, continued the emperor Qin Shihuang's wish for everlasting life. He built an island with the earth excavated from Taiye Pool, which symbolizes the sacred mountain of the East China Sea. During the Wei and Jin dynasties, the society was in turmoil. The literalists were disappointed with the ruling class, unwilling to face the cruel reality, and began to pursue seclusion. The gardens began to imitate the natural landscape and wild pleasures. During the Tang and Song dynasties, Chinese landscape poetry and painting achieved unprecedented prosperity, which promoted the development of Chinese classical gardens. Bureaucrats and self-built garden letters or involved in gardening, poetry and painting can be incorporated into the layout of the garden and landscape, reflects the society at that time the landlord class's poetic life, tang and song dynasty freehand brushwork in traditional Chinese mountain and water garden on embodies natural beauty skills has made great achievements, with painted scene, to poetry into the garden, lay the inseparable relationship between the character and landscape. In the Ming and Qing Dynasties, the landscape garden inherited the form of the previous generation, and then developed and fully "literati", so that the Chinese classical garden to the peak. Throughout the development history of Chinese classical gardens, it can be seen that the development process of gardens is also a narrative expression, from the initial garden reflecting the desire of the ruling class to the goal of scholastics to the symbol of literati's identity at its peak.

Chinese classical gardens are divided into private gardens in the South and royal gardens in the north. Based on Long Diyong's research on the relationship between Zhanghui novels and ancient Chinese architecture in the Ming and Qing Dynasties, and considering that the Ming Dynasty was the peak period for the development of Chinese classical gardens, this paper is more convincing by taking the Humble Administrator's Garden in Suzhou, one of the four famous jiangnan gardens built in the Ming Dynasty, as an example.

3.1 Lyrical Narrative Artistic Conception

Garden art is a dynamic space art (including the plant landscape of the seasonal change and the viewers' dynamic sequence), the landscape artistic conception can be understood as "to build a garden scene and creators and creating all kinds of object by visitors to the integration of the thoughts and feelings, both of the resonance, according to its meaning, is the creator and appreciator emotional pouring and sublimation, is to achieve the" scene outside of the scene, such as "a supreme realm". "The architecture of the literati is most closely related to the most basic component of their lives -- literature. Their views on architecture are directly related to their feelings of stone and stone and painting". Here, the literati of The Ming Dynasty played a dominant role in the construction of gardens. Ji Cheng wrote in His book Garden Edification "that" with the prosperity of the world, one should be the master of the carpenter, and one should not be aware of the saying that one should be the master of the carpenter". The meaning of this sentence is that the subject of construction is not the craftsman, but the owner of the garden and the architect, who was the literati of the time. Why did literati become architects of the time? Literati architects' designs were inspired by their paintings. It is well known that Chinese landscape paintings follow scatter perspective and are a record of the painters' travels in nature. The law of garden construction is to imitate nature, which is the same origin with Chinese landscape painting, so there is a strong connection between Chinese classical garden and Chinese landscape painting. So the literati naturally became gardeners, and they were a group of the most suitable "nature porters". The gardens built by literati are subjective to a certain extent. The gardens are built for the natural scenery, for the environment, and for the feelings of their owners. For example,
the humble Administrator's garden often contained thoughts and feelings of its owners. For example, Wang Xianchen, an imperial historian who returned to his hometown due to official misfortune, chose "jiang Yuan garden for food" in Pan Yue's book Living In Silence in the Jin Dynasty. This also is stupid of the political "intention, which shows That Wang Xianchen is only willing to remove armor and return to the land, regardless of the state of mind. In addition, the word "net master" in the master net garden agrees with yu Yin, indicating the meaning of hiding in the market. The theme of these gardens also directly affects the landscape design, and the lyric technique directly affects the narrative artistic conception expression of gardens. For example, Barash pointed out in The Poetics of Space that "poetry is the perception of space image through the mind rather than thinking". Landscape painting itself is also a visual text, and the interpretation of landscape painting is also based on the spatial imagination. Rims and Rivers Map depicts the literati's yearning for the ideal landscape space and their seclusion mentality to escape the worldly hustle and bustle.

3.2 Narrative Elements of Scenic Spots

There is an important building "pavilion" in the garden, which belongs to a form of garden architecture and is also the most common building in the garden. The main function of the pavilion is for visitors to enjoy and rest. It is also an important node in the garden. It is built at the edge of the lake to enjoy fish and lotus, between plants and trees to enjoy insects, birds, flowers and trees, at the foot of the mountain to enjoy the towering mountain, at the top of the mountain to enjoy a panoramic view, which is the charm of the pavilion. For example, in the Humble Administrator's Garden, you can enjoy the lotus flowers in the pool while sitting in the pavilion in summer. Because the pavilion is supported by several pillars and has no barriers on all sides, you can enjoy the scenery in all directions. Therefore, the pavilion is named as The Lotus Wind Pavilion in all directions, which shows the beautiful scenery of the Humble Administrator's Garden in summer. The garden Snow Fragrant Yunwei Pavilion, pavilion planted plum, early spring can enjoy the beauty of the plum snow pressure. Make the person in Wang Anshi plum blossom in the poem "corner several branches of plum, not afraid of cold and alone open. Distant knowledge is not snow, to have a fragrance to the beauty. Garden and fan pavilion, pavilion is very chic, built into a folding fan, roof, porch door, window hole, stone table, stone bench and porch top, lampshade, wall horizontal inscribed board, half column are fan shape, you can enjoy three sides of the scene through the fan-shaped window. Su Dongpo has a saying, "With whom to sit? The bright moon, the breeze, I " , so also known as With Who Sit Porch. This kind of architecture with scenic nodes as narrative elements still has hall,porch, pavilion and so on. The arrangement of scenic spots is the gardener's arrangement of narrative high-water points. Different nodes serve as different narrative elements, which not only create different scenic effects, but also bring different experience effects to tourists.

3.3 Path Organization of Garden Shuttle

Exquisite garden "Walking king vary", the effect of the landscape and garden path arrangement are closely linked, in the garden path in organizational change is very rich, common indirect twists and turns in the arrangement of garden path, this kind of organization form already extended the tour route, and increased the visiting time, visitors can through different viewpoints to admire the view, the design is formed to admire the view of small high tide, but also has a certain guiding role, attract more participants explore the botanical garden. This kind of route organization of winding road brings meaning. Unexpected dramatic conflict effects. For example, in Humble Administrator's Garden, the winding flat bridge in front of the Jian Shanlou is placed on the pond water, winding and winding to enjoy different scenes in the garden. The wave gallery in The West Garden, a water gallery at the junction of the West Garden and the Middle Garden, is a rare structure elsewhere. The water gallery is arranged in an L-shaped ring pool, divided into two sections, built near the water. The southern section starts from the entrance to the cave of heaven and ends at the Yuanyang Pavilion. The northern section stops at the reflection building, suspended in the water. The choice of paths in gardens is diverse and subjective, and participants can choose different paths to experience different narrative scenes. For this kind of spatial turning, the length, line, and intermediate pauses and turns of the path enable participants' emotions to be fully mobilized, either to be suppressed first and then to be lifted, or to be
lifted first and then to be suppressed. This kind of emotional fluctuation deepens participants' narrative understanding of the whole garden or local space.

3.4 Narrative Features of Space Stacking

In Space Narrates, Long Diyong puts forward that the courtyard structure of "ancient Chinese architecture" is very similar to the special combination structure of Zhanghui novels in Ming and Qing Dynasties. Then the courtyard of the building interspersed, interlinked with the space narrative has the same point. From the overall structure, although the buildings with the different cultural tradition and people need different ways have different scale, but the way of expanding of two kinds, one kind is the expansion of "quantity", is to expand the amount of the complex structure of the layers in the same building, thus expanded from plane on the facade extending, can achieve the "size", the other is a "number", many pavilions of different functional architecture combination, make its become complex. Chinese classical garden is composed of such "court yard" structure. It consists of several single buildings and some verandahs, walls and other surrounding courtyards. And this kind of building also narrates the Chinese style construction family "long young orderly, inside and outside is different" ideological consciousness. For example, the hall is often located in the main location of the garden or on the central axis, as a place for the host to eat, live and entertain guests. The east wing is often the residence of the eldest son, while the west wing is the residence of the female family. Therefore, the series of buildings in the garden also leads the participants to walk through the buildings to appreciate. To give the participants a deep feeling.

3.5 Narrative Expression of Landscape Architecture

The landscape technique of Chinese classical gardens has made today the mother of world gardens. Chinese classical gardens pursue the ideal of "although made by man, but like nature", so landscape gardening is the integration of garden creativity and engineering skills. The garden is distributed in the garden walls, the garden doors and Windows in the corridor constitute its framed and leaky landscape, which emphasizes the landscape in the form of framed landscape, forming a moving landscape poems and paintings. This kind of framing technique also forms the moving freeze frame in the space narration. Each of them has a certain degree of independence, which can not only enjoy alone, but also combine with the surrounding environment and text to complete the participants' understanding of the spatial narrative content. The fan-shaped windows on both sides of the Shan pavilion in Zhuozheng Garden frame the Daoying Pavilion and the Thirty-six Yuanyang Pavilion respectively into the fan-shaped window frame, and then face to face the mountain in the window is just reflected into the mountain of the Li Pavilion, and the roof of the Li Pavilion and just match into a complete fan. This framing technique produces gestalt effect psychologically through the re-organization of visual images, and finally forms continuous memory traces.

4. Conclusion

The construction of Chinese classical gardens is not only a materialized expression of space art, but also an artistic sublimation of narrative space. The artistic conception creation, node setting, path organization, space stacking and landscape construction techniques in gardens all express the spatial narrative characteristics. The garden space is not limited by the time dimension and has different narrative characteristics in different times, which can be combined with the time dimension to give participants different viewing and viewing experiences. This is the charm of spatial narration, which is deeply rooted in the space of gardens, brick by brick, grass by tree. Through the spatial narrative research of classical private gardens in Suzhou, this paper draws on the wisdom of ancient people in garden building to help us build modern gardens well.

5. References

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