Imaginary and Real: The Construction of Imaginary Space in Literary Tourist Attractions—Taking Hardy's "The Return of The Nature" as an Example

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Abstract: With the development of society, the relationship between literature and tourism is getting closer and closer. Modern people are faced with spiritual dilemmas, and in order to pursue the home of the soul, people's pursuit and exploratory nature of different cultures in urban and rural areas have intensified, and they begin to flee from the cities to the villages, and the mobility of the society has greatly increased. The 'Kingdom of Wessex' constructed by Hardy with his influence and the unique mood of his works attracted a large number of readers, and the places related to his works became the actual tourist destinations and virtual spiritual habitats that people aspired to. His meticulous portrayal of the stories on Eden Moor reflects his thoughts on modern issues and personalized aesthetic perspective, making the stoic and sublime moorland imagery gradually become a place of literary pilgrimage in the minds of modern people. Therefore, based on the theory of constructivism, this paper uses the stable triangular consciousness structure of text, reader and place as the coordinates to construct a rural space of the wilderness where reality and fiction are intertwined, so as to strengthen the coupling force between literature and tourism.

1. Introduction

Since the end of the eighteenth century and even throughout the nineteenth century, the French Revolution, the Napoleonic Wars, the Enlightenment, and the Industrial Revolution have triggered intense changes and upheavals in the European society, resulting in phenomena and problems such as the rupture between tradition and modernity, the confrontation between rationality and emotion, the alienation of man from man and the contradiction of man and nature. People are eager to free themselves from the existing order of life and escape to a scene of alienation to experience the beauty of nature and humanity lost in real life[1]. Many writers keenly observed the social status quo and began to construct local culture intentionally or unintentionally, and literary tourism came into being. At the beginning of the twentieth century, Britain had already formed a "literary tourism map" centered around writers' cemeteries, homes and works. Writers gave meaning and emotion to places in their texts, which led to the recording of Britain's geographic space and gave it a deeper social and cultural construction.

As the most distinguished writer of the Victorian period, Hardy, through novels and poems, creatively depicted the customs of his native Dorset with a unique 'spiritual eye', constructing a kingdom of his alienated imagination - the 'Wessex'. Through Hardy's skillful construction, Dorchester became Casterbridge and Salisbury became Melchester, for which the writer even drew a hand-drawn map to visualize the real and imaginary kingdom of Wessex, which made the region even more pictorial.Nicola J. Waston even directly pointed out in her book that: "It is fair to say that through the series of novels and the hand-drawn maps, Wessex became the first place deliberately created and marketed by writers and an area for tourists to visit"[2] . This inspired readers from all over the world to travel. People came in droves to observe the moors, woodlands, farms, and historic sites in the coastal style of Southwest England, and to recall the ancient mounds dotted with bones and shepherds' cottages, the valleys overflowing with warmth and life, the barns full of grain, the acerbic and humorous rednecks, the shouting cows and sheep, the quiet and lowly villages, and the vast expanses of nature. ...... Tourists go in search of the true meaning of life while empathizing, and strengthen their own subjective consciousness and cultural identity of their own people in the feeling of exotic landscapes.

In view of Hardy's significant contribution to English vernacular literature, scholars at home and abroad have explored Hardy's works from the perspectives of ecocriticism, feminism, realism, etc., but have failed to further explore the aesthetic value and tourism value of the works from the perspective of readers and tourists of later generations. This paper only takes one of the works in the 'Kingdom of Wessex', 'Returning Home', as a guide, hoping that this paper can attract more people to increase the development of Hardy and the literary tourism in his works.

2. The Construction of Meaning in Texts, Readers, and Places

Constructivism, with its characteristics of pluralism and relativistic epistemology and methodology, has influenced many social sciences, such as philosophy, literature, pedagogy, political economy, and so on, either deeply or shallowly, so that more and more scholars have consciously or unconsciously adopted the perspective of constructivism in their research practices. In terms of literacy, Iser[3] points out that: "It is the gaps in fictional texts that induce the reader's meaning-constructing behavior." Wang Zhenglong[4] thinks: "The blank structure implies the openness of literary meaning interpretation." In terms of sociality, Gergen, an American social psychologist, published an article entitled "The Social Constructionist Movement in Modern Psychology" in American Psychologist in 1985, which argues that social culture is an important determinant of knowledge production, and that his research focuses on how the core power of culture constructs knowledge and knowledge types[5]. It can be seen that social construction should be analyzed in terms of how each group takes different perspectives, their own interests and their respective positions. In constructivism, reality is not a given, but is constantly constructed through practice and interaction. The ontological assumption of constructivism holds that there is no pre-existing real world independent of human mental activity and symbolic language[6]. As the theory is refined and developed, everything is brought into the realm of constructivist thinking.

From a socio-political point of view, the scholar Lefebvre, in his book The Production of Space, seeks to correct the simplistic and erroneous view of space in traditional socio-political theories. Spatial relations are not merely a static container that bears the evolution of social relations, but are also interconnected, conflicting, overlapping, and permeable to each other. He argues that space is an important part of social development under capitalism, that it is created in the course of history and is restructured or transformed as history evolves. "Space is the result of a continuum and a series of operations"[7], it is the result of behaviors that allow certain behaviors to take place and imply some behaviors while prohibiting some behaviors. In "Returning Home", Klin and You Tessa,

faced with their respective dilemmas, both choose to betray their respective original spaces of existence. Klin goes to the countryside with the sociality of the urban space, while You Tessa tries to cling to the urban countryside with the betrayal of the rural space. The tragic end of both of them shows that their transgressions of space, especially social space, are inappropriate, and they are eventually judged by space, presenting a tragic aesthetics in line with the temperament of the times.

Based on the research position of constructivism, this paper combines the previous research on rural space with Hardy's "Returning to the Countryside" as the focus point, aiming to construct the research framework of "text-reader-place", to appreciate the physical and mental experience of literary tourists under the interplay of reality and reality, and to present the model of the relationship among the three in a mutually constructed way, as shown in the figure 1.
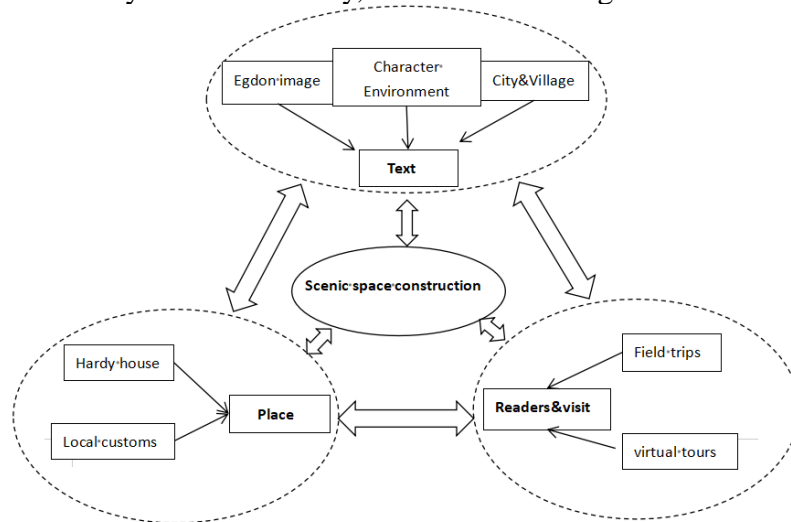

Figure 1: Relationship model of "text-reader-place"

3. The moor: the geospatial aesthetics of the English countryside

Spatial narrative theory focuses on the spatial scenes in which the story takes place in the work. These space scenes are not only the place where the story takes place, but also used to communicate the author's creative intention. Before the 20th century, the tradition in the field of literary criticism was to emphasize time rather than space, and space has always been attached to time and is in a neglected and shaded position. In the late 20th century, American scholar frank Joseph published the space form of modern literature, the first formally introduced the space theory into literary criticism, think now writers tend to adopt the pound imagery space "juxtaposition" to break the time order, enhance the artistic effect of the work, gave critics a new literary research perspective. The theory of space developed rapidly, and a number of space critics emerged, such as David Melson, Gabriel Zoran and Henry Lefevre. Among them, Zoron's Towards Narrative Space Theory divides space into three levels in geography. Hierarchy, space and text levels), put forward the most theoretical height and practical space theory system. Lifebvre's Production of Space divides space into physical, social and psychological spaces.

James, a spatial narrative researcher, believes that, as a means of discourse, display is more objective and artistic than narration. As Hardy's early representative work, "Returning Home" began with what he loved. The scene of the wasteland. The Egerton wasteland is dim and monotonous." The ground of the wasteland can add half an hour to the night only by its dim color, it can delay the arrival of dawn, it can make the noon look sad, it can indicate the storm still brewing, and in the moonlit night, it can strengthen the situation, causing the feeling of chilling."" Civilization is its mortal enemy; from the day of vegetation. Its soil is covered with this old brown dress; it was the

natural dress of the strata. Its senior dress is only one, which has the vanity of human dress.Some kind of irony."Although the industrial revolution outside has been in full swing, the people on Egerton wasteland still continue the ancient backward rural life and production mode, Egerton wasteland is undoubtedly desolate and backward. The heroine of the story and her grandfather live in the middle of the wasteland — fog post, away from the others on the wasteland, can be said to be the wasteland on the wasteland.

Geography space, in The Theory of Towards Narrative Space, Zoren said: "This is the space at the highest level of reconstruction, which is regarded as being independent of the temporal structure of the world and the sequential arrangement of the text."[8] Generally speaking, geographical space is where people live or exist, and it is a physical space that can be seen and touched. In literary works, the author often presents a different geographical landscape and life picture in the text out of some creative intention, thus forming the geographic space. In "Returning Home", the Egerton wasteland constructed by Hardy with a lot of ink is a geographic space different from the original Wessex. In the book Being-Space-Architecture, Norberg-Schulz puts forward the concept of "Being Space". It is a "relatively stable perceptual schema system" precipitated in the depth of consciousness, which not only has the function of cognition, but also is a space that we are very familiar with and have invested our emotions in, "Generally speaking, the homeland and the old home can easily become our "space of existence."[8] Hardy's homeland complex is melted in the ancient and serene, brooding and dark spatial imagery of Egerton Moor. The book describes: "It was getting nearer and nearer to twilight in the latter part of a Saturday in November; and the vast open field without hedges or boundaries, which is called Egerton Moor when it is mentioned, was more and more dismal and pale. Looking up, the gray puffy clouds that filled the sky, and cut off the blue sky, seemed like a tent that had made the whole of the moor its seat." [9]. Standing in the center of the wilderness, we can observe that the low-hanging sky above and the flat ground below form an enclosed space. At the same time, this enclosed space expresses the isolation one feels in it. The metaphors of "mat" and "tent" create the impression of Egerton Moor's isolation from the outside world and describe the sky and the earth as divisions of time and matter. The magic of the moor is revealed through the imagery of the bird. Led by the eye of the moor, we see that Egerton's circular closure protects it from the outside world [10]. Unlike the surrounding meadows and farmland that have been transformed by the plow, it maintains its ancient appearance and uses many ancient claustrophobic images to shape the enclosed space, such as rare birds, ancient Carboniferous plants, ancient urns, brown soils from the time immemorial, and ruins from Roman times. When we are in them, the flow of time is slow and space is fragmented and disorganized. Isolated from matter and time, the moor retains its unique natural charm and peculiar glory in the darkness.

Hardy's shaping of plot is undoubtedly extraordinary, and most of his storylines are dependent on the natural environment, with the tragedy's rise and fall not escaping the control of wilderness time and space. The exploration of the question of return and escape is most profoundly developed in Return to the Country. In The Urban Revolution, Lefebvre refers to the "urban body", "the city refers not only to the construction of the city itself, but also to the manifestation of the city's appropriation of the countryside"[11]. He argues that the influence of urban industrial civilization has gone far beyond the city itself. It has also penetrated rural areas and even remote countries. As a result, the way of life and production in the rural space was influenced by the "urban fabric". Therefore, the contradiction between the utilitarian nature of Kling's "return" and the natural state of the "Egerton wilderness" inevitably prevented him from realizing his ideal. The essence of his cultural ideal is that he tries to inject modern culture into a barbaric and ancient form of nature. What Klim fails to realize is that culture is inherently contradictory. His cultural project is impractical, as Hardy states directly, "It is difficult to imagine that we can at once pass from the quiet life of the farmyard, without passing through the transitional stage of the purpose of worldly

prosperity, to the purpose of striving for learning"; "If there were a man, who favored nothing but elegance and purity, and did not favor merit and gain, then he would be a man who would favor nothing but elegance and purity, and would not favor merit and gain. If there were a man who favored only elegance and refinement, and not merit and wealth, his words would probably be understood only by those who have fought their way through the world of fame and fortune"[12]. In fact, this has already laid the groundwork for the root of his tragedy. It can be seen that Hardy's portrayal of Eden Moor in this context implies a special aesthetic approach that is closely related to pain. The most distinctive feature of the moor is its darkness, which is "a close relative of the night" ("Returning Home") and foretells "all the possibilities of tragedy". Hardy categorizes the dark and dreary wilderness scene as "the sublime in its stoicism", implying that this sublime feeling comes from the bearing of pain, which is the pain of the heart brought by the times to the modern individual; this pain is sublime precisely because it is in a state of repression[13].

And when befitting the wilderness atmosphere, this space in Egerton takes on its warmth. Hardy begins the story with a traditional bonfire celebration on the Egdon moor, describes the setting and context in which this story takes place, and introduces the main characters in relation to the others through the conversations of the rural villagers. Another traditional practice in Return to the Country is mummification, which is intended to welcome Clem back from Paris during the Christmas season. Mummification is an old folk play from 19th century England. It allows Tessa to see the image of the "other" in the wilderness and the spirit of rebellion that challenges traditional and conventional values. The community of Egerton is very harmonious, they help each other, they know each other well, and they have a duty of care to their neighbors, which shows the simple value of fitting into the wilderness. Fairway cuts the villagers' hair every year free of charge, and even though he sometimes makes people's heads bleed, they are grateful for his help. Although Mrs. Youngbright was bitten by a viper, the neighbors helped. These small stories are dispersed throughout the wilderness, relying on listening imagery guided by "abstract ideas" as the ideal community at the end of progress, while the inhabitants of the Eldon wilderness form direct emotional connections between people through "life stories" passed down by word of mouth[14]. Another traditional custom in The Return of the Native is Mumming, on the purpose of welcoming Clym's return from Paris during the Christamas. Mumming is an ancient folk drama in Britain in the 19th century. The appearance of getting boy's clothes echoes further, showing Eustacia the image of "otherness" in Edgon Heath and the rebellious spirit of challenging traditional and conventional values. The performance of St. George provided a wonderful opportunity for the meeting for Clym and Eustacia and from then on, they fell in love with each other, making Wildeve give up and marry Susan. The play has become an important turning point in the relationship between characters, playing a vital role in promoting the development of the plot.The peaceful social space of Wessex was created "when moving figures began to give life to the boundary between the moor and the sky".

Wang Guowei once said: "all scenery language is emotion language." Hardy is such a poet who is good at setting his heart on the scene and closely matching the natural scenery with the human heart and emotion. In the vision of this "nature poet", every plant and tree in nature has the same spirit and emotion as human beings, and has profound cultural connotation and symbolic meaning. He takes the natural images as the unique carrier to express his emotions. It is these poetic natural images that build the colorful poet's universe and starry sky. So, without exception, this space under the wasteland is also imprinted with Hardy's unique description and aesthetic.

4. The Value of Literary Tourism in Rural Spaces

At the individual level, the most direct and intrinsic reason for literary tourism is that readers are so fond of writers and their works that they want to experience the places associated with them.

However, as a collective cultural practice and a special historical phenomenon, literary tourism has its own specific external reasons. The reason why literary tourism emerged and formed an industry in Britain in the late 18th and 19th centuries was determined by the specific social, historical and cultural conditions at that time. These external factors mainly include the following points. First, the transportation revolution provides the technological conditions for the rise of mass tourism. Second, the psychological void created by the decline of religion provided the spiritual impetus for the rise of literary tourism. Finally, the British tradition of "European study tour" created a cultural paradigm for the rise of literary tourism. So, in a sense, all travel involves the search for authenticity. Tourists are motivated by the search for real objects and experiences: ethnic groups, customs, specialties, architecture, and so on. Literary tourism is no exception, so its type can be divided according to the criterion of authenticity.

Ning Wang's distinction between "objectivist authenticity" in the material sense, "constructivist authenticity" in the symbolic sense, and "existential authenticity" in the emotional sense can help us to understand the types or forms of literary tourism in more detail. The distinction between "objectivist authenticity" in the material sense, "constructivist authenticity" in the symbolic sense, and "existentialist authenticity" in the affective sense can help us to understand the types or forms of literary tourism in more detail. These three types of authenticity emphasize, respectively, the absolute truth of the tourist object, the negotiation between the truth of the tourist object and the perception of the tourist subject, and the tourist subject's own authentic experience [15]. The work has no less influence on the tourist route than the guidebook, and in some cases poetry and fiction are the guides. Hardy's romantic depictions of rural landscapes greatly inspired nostalgic tourists to explore Wessex life in Dorset. In 1891 the literary magazine The Bookman published an article entitled 'Thomas Hardy's Wessex'. The author explicitly recommended Hardy's novels as a travel guide for exploring the southwest of England: "It would be one of the best lines of travel to follow the movements of Hardy's imaginary characters through their native Wessex." [16] The British tourist industry promoted Hardy as its iconic symbol, and he himself promoted British tourism; in 1913 Hardy assisted his friend Herman Lee in completing the first Hardy's Wessex guidebook.

Chinese literati also came to China, for example, Xu Zhimo "visit Hardy's an afternoon": "Perhaps it is now, to the countryside of Daoqian Si De, you may run into the author of 'Jude', a kind and friendly old man, wearing shorts and civilian clothes, the spirit of the valiant, short face, short chin, walking idly in the street. chin, walking idly along the street, calling and answering, and if you go over to him and ask him about the famous places in Wessex's novels, he gladly points them out from detail; and turning back with a flourish of his hand, he has jumped on his bicycle, and, ringing the bell, has gone off into the thicket of the people. Those of us who have read his writings can better imagine this unimpressive saint wandering thoughtfully in the vast, undulating meadows of Wessex, in the moonlight, or in the morning sun. The clouds in the sky, the insects in the grass, the faint sounds of men in the distance, all imprinted themselves on his sensitive nerves; or brushing the moss and knots of moss on the stones of a crumbling old fortress; or meditating on the old Roman roads, where, thousands of years ago, cavalrymen in bronze and iron armor once trooped in this daylight: or reclining alone under the withered trees in the pallor of twilight, and listening to young men and women in the country in front of him, singing and dancing, to the sound of the flute and lyre, in the the joys of their festivals; or at the relics of Keats or Shelley or Swinburne, quietly reminiscing over the wonders of their art ...... In his eyes, as in Gautier's, the visible world was alive; and in his 'heart's eye', as in the heart of the man he most admired, Watts, the human race was alive. In his 'mind's eye,' as in that of Watts, whom he most admired, human emotions were united with the scenes of nature; and in his imagination, as in that of all great artists, not only great historical achievements, but also the smallest and most temporary facts and impressions before the eyes, had a profound significance, which the ordinary man overlooks, or is unable to fathom. From his sixty years of constant mental life,-observation, consideration, speculation, corroboration,-from his sixty years of unremitting and unrelenting experience of truth and purity,-Hardy, like a silkworm spitting out silk to make a cocoon, drew out his subtlest and most

haughty tones, and wove his most delicate and most durable poems,-which are his most delicate and most durable poems,-and which are the most important of all. Poetry-this is his precious gift to us." [17]Visitors clearly had a poetic imagination for the Wessex Hardy built.

The following is a map of Dorset County after the construction and development of the government. We can see that the moors and woodland are vividly presented on the map.

As Lefebvre said, we can clearly perceive the triple space. "Perceived space": social space with physical form, such as urban roads, networks, workplaces, etc., can be quantified, accurately measured, depicted and designed with certain instruments and tools; The "conceived space", the conceptualized space, is the space for scientists, planners, urbanists, expert politicians of all types; "Living space": various symbolic Spaces such as imaginary and fictional Spaces in the vision of artists, writers and philosophers [18].

Below, we read some of the visitors' insights: "There were only two main residences in Hardy's lifetime, and they are rare to remain intact. Both are near the capital of Dorset and not far apart. One is the cottage where Hardy was born, and the old thatched house that Hardy's grandfather built for the wedding of Hardy's father. After the cottage, the next stop is Max's Gate, which was the work of Hardy as an architect and the residence he designed for himself. Hardy lived there for several decades until his death at an advanced age. Leaving Maxgate, we came to see Dorset's famous Hulk. Now it is not known whether it is hundreds or thousands of years ago, people painstakingly and carefully painted the giant pattern of 60 or 70 meters long and wide on the hillside, in the end for what. There is also the site of the Romans, which is the best preserved large Mosaic floor tile. Next stop is the coast of Dorset, a world Heritage site.The Jurassic Coast, in the south of England, from Devon to Dorset, this part of Dorset alone you can walk along the coast for a few days. Finally we come to one of the Great White Cliffs on the coast of England. The hiking trail is just walking all the way up the cliff, along the sea, and it's one of the most beautiful hiking trails I've ever seen." It can be seen that tourists are immersed in the literary space deliberately constructed by writers and the government, so that the integration of tourists, scenic spots and literary texts can realize the perfect combination of literary implication and tourism space. Literary tourism can obtain cultural identification and identity confirmation through tourists' travel experience of literary space [19].

5. Conclusion

With the advent of the post-modern era and the advancement of globalization, the original performance space boundary of literary tourism has been broken, and different literary tourism Spaces are interwoven, forming a large and flowing tourism space with you and me. Literary tourists from different countries, different identities and different backgrounds construct the meaning of tourism space through specific performances. Literary tourism is the result of the joint action of literature and tourism. Different actors in the tourism behavior use literary elements to imagine and construct the space of tourist destination. Tourist destination has also become a unique literary landscape due to the participation of literature. This enables us to have a more comprehensive understanding of the reading and consumption mode of literature in this historical period, the relationship between readers and authors, and the relationship between tourism and literature canonization.

The Wasteland tells the legendary story of this place in its own unique space of imagery. Whether it is the construction of artistic conception of Wessex tourist destination in the work that allows tourists to experience the real "wasteland", or the construction of government material creates a dialogue across time and space for tourists, or the construction of tourist discourse provides a virtual and imaginary kingdom, which shapes the image of the tourist destination from different levels and realizes the cross-time and space communication between the author, readers and tourists. In short, Hardy's works promoted the tourism of Dorset County, and the construction of wilderness tourism also influenced the construction of classic works of the writer, and promoted the classics of Hardy's works in the way of tourism. This construction is conducive to enhancing the

sense of national community. People visit tourist places because of their love for the same literary place, because the common love creates an imaginary community. Tourists can imagine visiting tourist places with members of the same ethnic group at the same time, creating the sense of "cultural heritage is shared by tourists" and consolidating the national community.

Acknowledgement

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