

**A COMPARATIVIST CHINESE IMAGOLGY OF THE WORKS OF
RABINDRANATH TAGORE AND JUNICHIRO TANIZAKI**

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ABSTRACT

The image is seen as an expression of culture and ideology, representing social collective imagination. This paper aims to compare the similarities and differences in the Chinese image portrayed in the works of two literary giants, Rabindranath Tagore, and Junichiro Tanizaki, using Comparatist imagology analysis to explore their depictions of China's natural environment, common people, and intellectuals' images before and after their visits to China. Tanizaki went to China because he was drawn to its exoticism and strangeness, whereas Tagore went there to fortify the ties between India and China. The traditional Chinese culture was acquainted with Tagore and Tanizaki, who promoted liberty, compassion, and genuine democracy. When comparing the photographs taken before and after visiting China, it becomes clear that Tagore was inspired and inquisitive while Tanizaki was more appreciative and laudatory of the country's natural beauty and culture. The comparative literature imagology research model developed in this work can enhance the research methodologies of comparative literature imagology and offer new research resources and perspectives for students, professors, and other educational institutions.

Keywords: Chinese Images, Comparatist Imagology, Junichiro Tanizaki, Orientalism, Rabindranath Tagore