

The Correlation the Pastoral Poetry and Private Gardens in China and Japan-Based on The Theory of Artistic Synesthesia

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Abstract: The Tang Dynasty culture of China had a profound influence on Japanese culture, yet Chinese and Japanese poetry retain their distinct characteristics, and there exist certain disparities between Chinese and Japanese gardens. This study aims to explore the similarities and interconnectedness between the differences in Chinese and Japanese poetry and those in their respective garden arts. Based on the theoretical foundation of artistic neural synesthesia, the research analyzes the correlation between gardens and poetry. Using a case study approach, the study visually presents audio wave data from recitations of poetry, employing the graphical representation of chanting audio as an innovative method. Additionally, it examines differences in poetic elements such as text length, pauses, cadences, and artistic conception in both Chinese and Japanese poetry. The study determines the disparities in rhythm and meter between Chinese and Japanese pastoral poetry. Furthermore, a graphical comparison is conducted on artistic cases of private gardens in China and Japan during the 17th century to identify differences in their elements. Finally, through graphical analysis of poetry audio wave forms and garden elements, the paper establishes the disparities between various elements of Chinese and Japanese private gardens and the differences in their respective poetry. It concludes that there are similarities in the relationships between Chinese pastoral poetry and private gardens, and between Japanese pastoral poetry and private gardens.

Keywords: Japanese Haiku; Chinese Pastoral Poetry; Synesthesia Art; Neurosensory Association

1. Introduction

Both poetry and gardens elicit synesthetic responses through visual or auditory stimuli, thereby triggering emotional resonance in people. Artistic synesthesia has always been a fundamental theory in humanity's exploration of artistic boundaries and innovation (Corrêa 2015; Bullock 2023; Bayes 2023). The relationship between poetry and garden art has been a focal point of scholars and designers. Research has primarily focused on the connection between the visual effects of gardens and the imaginative landscapes of poetry (Niala, 2023; Norviel, 2023; Huang & Yao, 2023; Masset, 2023). There has also been exploration into the relationship between new poetic forms and the perception of spatial places (Ione & Tyler 2004). Poetry, through recitation, stimulates auditory senses and evokes corresponding sensorineural responses, aligning with the visual experiences of garden art scenes (Blom, 2010). Geographical diversity significantly impacts creative endeavors, and the study of poetry can provide inspiration for artistic design (Zhang, H., 2024), highlighting the intimate relationship between natural geography and artistic creation. The unique geographical environments and atmospheres have profoundly influenced traditional poetic forms like waka. There is a resemblance between the rhythms of nature's terrain and poetry (Vedal, N., 2015; JN Rabinovitch & TR Bradstock. 2019). Meanwhile, garden design, as an artistic expression of natural geography, shares commonalities with poetry in creation and aesthetics (Huang, Z., et al., 2023; Jiang W., & Wang W. 2023). Indeed, poetry has profoundly influenced Chinese classical gardens, and traces of poetic art are often found in the language of garden architecture (Ye, X., 2021). Exploring the relationship between poetry and gardening is



conducive to facilitating interdisciplinary research, and other significant aspects refining and expanding artistic theories and fields in residential and commercial environment, promoting innovative landscape design (Chen & Di, 2024; Zhang et al., 2024; Bayes, 2023).

Currently, most studies on the relationship between Chinese and Japanese poetry and gardens approach the topic from the perspective of poetic themes. However, analyzing this relationship through the audio recordings of recited poetry presents a novel research angle. Do the rhythms and cadences of Chinese and Japanese idyllic poetry recitation share commonalities with their respective private gardens? Therefore, based on the theoretical foundation of artistic synesthesia, this paper adopts a case analysis approach, aiming to identify the relationship between the differences in Chinese and Japanese idyllic poetry and the disparities in their private gardens.

2. Literature Review

2.1. Chinese and Japanese Pastoral Poetry

The research background of the study focuses on pastoral poetry, a literary form characterized by its aesthetics and rhythm, which evokes deep meanings through artistic linguistic expressions (Guo, 2023). In the history of Chinese pastoral poetry, Tao Yuanming, Meng Haoran, and Wang Wei stand as three eminent representatives whose works embody the essence of this genre. Tao Yuanming's poem "Planting Beans Under the Southern Mountain... But I Do Not Violate My Will" and Wang Wei's pastoral verse "When Man Is Idle, the Osmanthus Falls... The Spring Stream Chirps Occasionally" are examples of highly structured five-character lines filled with Zen-like tranquility and serene contemplation. These poems illustrate an idealized utopia, reflecting the poets' lofty aspirations (Wang H.B., 2024).

Japanese pastoral poetry has its origins in the quatrain form of ancient Chinese poetry (Stryk & Ikemoto, 2007), encompassing both waka and haiku. Matsuo Basho elevated the haiku to its pinnacle, as exemplified by his famous work "The Old Pond." This haiku delicately depicts a frog jumping into an ancient pond, embodying the pulse of nature and the author's intense emotions. Both Chinese and Japanese poetry explore themes of nature and emotional expression. However, Chinese pastoral poetry emphasizes societal well-being and patriotism, resulting in a broad and unrestrained style that conveys aspirations through verse. In contrast, Japanese poetry places greater emphasis on personal feelings, moods, and natural scenery, presenting a more intimate and subtle aesthetic.

One reason for the differences between Chinese and Japanese poetry lies in the geographical conditions of the two countries (Wang H.B., 2024; Pratama, 2023). Japanese poetry is influenced by its topography (Vedal, 2015; JN Rabinovitch & TR Bradstock, 2019). Furthermore, the rhythm of Japanese pastoral poetry is deeply impacted by Chinese poetry and prosody (concerning syllables and beats) as well as meaning. The efficient expressiveness of Chinese characters, which often convey specific meanings clearly and carry independent significance, contrasts with Japanese, where multiple katakana may be required to explain a single concept (Gilbert & Yoneoka, 2000). Limited by respiratory capacity, Japanese speakers can only produce about 12 kana at a time, leading to the classic 5-7-5-7-7 syllable pattern in Japanese poetry (Hiraga, 1998; Takeuchi, 1992; Bonnell, 2023). This pattern necessitates the use of pauses and syllable elongations to accommodate respiratory demands (Bonnell, 2023; Ellis, 2002). Consequently, differences arise in the recitation of poetry. A notable characteristic of Japanese poetry is the pauses between each line when reciting or singing, seeking an ideal rhythmic beauty by avoiding even-numbered sentence structures (Wu, 2011; Yip, 2023). This emphasis on overall harmony through extended sounds contrasts with the distinctive rises and falls in pitch found in Chinese poetry (Yip, 2023; Wu, 2011). When reciting Chinese poetry, the focus is on the smooth expression of emotions and the emphasis on rhythm. In contrast, Japanese poetry is characterized by its flat tone and lack of significant pitch variations (Pyshkin & Blake, 2023; Bai, 1998; Mu, 2023).

2.2. Chinese and Japanese Garden

The art of gardening involves transforming, enhancing, or creating landscapes according to aesthetic principles (Li & Yin, 2022). As an important branch of classical garden art, private gardens have undergone thousands of years of evolution, gradually transitioning from being merely architectural appendages to independent art forms (McNaught, S., 2020; Huang XY & Liu, 2022; McNair, 2023; Dong, 2016). The earliest recorded Chinese private garden dates back to the Western Han Dynasty in 140 BC, while the Yuan, Ming, and Qing The art dynasties (1644-1911 AD) marked the pinnacle of private garden art (Dong Yugan, 2016; Ji Cheng, 1954). In China, private garden art integrates floral, rock, and architectural elements, reflecting the aesthetic tastes of Chinese literati. Chinese garden of gardening involves transforming, enhancing, or creating landscapes according to aesthetic principles. As an important branch of classical garden art, private gardens have undergone thousands of design is thoroughly literary, with the planning of ponds and springs, the arrangement of rocks, the layout of

buildings, and the configuration of plants and trees all revolving around this theme (Englehardt & Carrasco, 2023).

In the realm of Chinese gardening, waterfronts are often characterized by their depth and intricate zigzag patterns, with interconnected watercourses adhering to the principle of "appearing natural despite being human-made" (McNair, 2023; Dong, 2016). The mountains and waters in Chinese gardens are often intertwined without a clear delineation (Ji, 1954). As stated by Ji Cheng, "The selection of site should be appropriate, and the garden design should be fitting." For edges where water sources are concealed, it is crucial to "inspect the source of the water and excavate ponds at lower levels." Regardless of their scale, water systems in Chinese gardens may consciously incorporate bends and entrances to exhibit the continuous flow of water sources (Dong, 2016; Ji, 1954).

During the period spanning from 794 to 894, Japan underwent a comprehensive absorption of Tang dynasty culture, a time era designated as the "Tang-style Culture" period. During this epoch, Japanese gardens emulated Tang-style gardens and ponds, as exemplified by renowned gardens such as Shinsen-en and Saga-in. Additionally, private gardens evolved from mere adjuncts to architecture into a standalone art form (Mu, 2023; Li & Yin, 2022; McNaught, 2020). Furthermore, Japanese private gardens exhibit literary qualities. They are distinguished by their diverse floral displays and seamlessly integrate ponds, springs, dry landscapes (kare-sansui), and tea gardens, or even amalgamate these elements into comprehensive garden designs. Analogous to poetry, they articulate the sentiments and literary aesthetics of scholars and poets (Dong, 2016; Ji, 1954; Lui, 1978).

Within a confined space, Chinese gardens encapsulate the essence of vast landscapes, exhibiting restraint and a strong literary influence with a rich variety of elements. The gardening approach is evident in their principles, forms, and outcomes regarding mountain creation, rock stacking, water arrangement, water diversion, plant collocation, Chinese garden design values playfulness and allows for personal creativity without the constraints of rigid rules. Pond edges often feature irregular shapes, creating an illusion of depth and the selection of different architectural elements. Many examples use ponds to simulate the sea, as described in the "Records of the Grand Historian: Qin and naturalness. Chinese poetry's vertical melodic line parallels the emphasis on creating artificial mountains rather than focusing on water features in traditional Chinese gardens Shihuang's Biography," where there are three mythical mountains in the sea. The "one pond, three mountains" design is (Englehardt & Carrasco, 2023). Japanese gardens are deeply influenced by Zen Buddhism, Yin-Yang theory, the Five Elements theory, and geom a replication of this mythical landscape (Jiang & Wang, 2023). Ponds are prominently placed in the garden to represent the sea.antic omens (Li & Yin, 2022). Private gardens in central Japan tend to be smaller but more diverse and integrated in style Japanese gardens emphasize practical simulations of nature, utilizing techniques such as "pond and mountain formation," "island style," "waterfall creation," and "flowing. The three main styles are pond-and-spring gardens, tea gardens, and dry landscape gardens spring" such as "pond and mountain style", "island style," "waterfall style," and "flowing spring style," emphasize realistic simulations of nature (Jiang & Wang, 2023; Suzuki, 1990; Zhang et al., 2023; Takei & Keane, 2011; Tschumi, 2020; Verstegen, 2023).

2.3. Theoretical Research Foundation Art Synesthesia

There exists a correspondence between human visual perception organization, human emotions, and visual arts. When the patterns of "force" in these different domains achieve structural consistency, similar aesthetic experiences may arise (Verstegen, 2023; Heyrman, 2005). This aesthetic experience reaffirms the interconnected relationship between art, perception, and emotion. Synesthesia is the ability to comprehend and share the emotions of others. As time progresses and research deepens empathy (Li & Jahng, 2020; Jewanski & Sidler, 2006; Lee, 2023), the concept of synesthesia has gradually been introduced into the field of art, exploring its applications in artistic creation and appreciation (Kobayashi, 1991; Arnheim, 1954; Stamatopoulou, 2018).

The Milanese artist Ciuseppe Arcimboldo sought to explain the relationship between hearing and vision through a numerical system in his experiments (Riccò, 1999; Kandinsky, 1987; Gage, 1994). Kandinsky (1920) described a corresponding relationship between visual colors and auditory tones (Goode, 2010). Modern artists have conducted numerous artistic explorations in auditory and visual arts, including Carol Steend's use of "music → color" and "touch → color" synesthesia in her artistic creations. These have contributed to the emergence of an art form and art science known as "Synesthesia in art" (Goode, 2010; Li, & Jahng, 2020; Jewanski & Sidler, 2006; Rodemeyer, 2023; Nadri et al., 2023). "Synesthesia in art" encompasses perception and interaction in visual music, music visualization, audio-visual art, abstract cinema, and cross-media fields. It provides broader artistic experimentation and explores the simultaneous operation of the senses. Both visual and auditory elements, including poetry, visuals, abstract design art, and more, can induce neural synesthesia (Anderson, 2023; Nadri et al., 2023; Jewanski & Sidler 2006, Ione, 2004, Dann, 1999, Galeyev, 2001; Bullock, 2023).

Poetry is defined as a comprehensive art that combines verse and recitation, making it a form of auditory art (Schlaepfer-Miller et al., 2023; Francis, 2021). Gardening, on the other hand, is a visual and comprehensive art of natural spatial realms, distinguished from literature and painting (Schlaepfer-Miller, et.al., 2023; Tanaka & Shimoyama, 2020). The artistic conception of a garden is embodied in natural objects and their integrated relationships. Emotions arise from the setting but transcend the boundaries of the objects inspired by it, leaving room for the viewer's imagination and aftertaste. Only when the objective natural realm aligns with the subjective emotions of the viewer can the artistic conception of the garden be fully evoked (Zhang et al., 2023; Huang et al., 2023). This alignment creates a neural synesthesia between vision and hearing, leading to emotional aesthetic resonance and empathy (Li & Ryan, 2017; Heister, 2023; Puttaiah, 2023). Landscape painting, landscape poetry, and landscape gardening are three interconnected artistic genres (Huang & Liu, 2022; Heister, 2023). They involve a process of association from one artistic form to another, highlighting the interconnectedness between poetry and garden art. Japanese and Chinese gardens and poetry, as aesthetic expressions, are both ways of transferring and manifesting human emotions through aesthetic creation. They share consistencies at the levels of aesthetic appreciation and creation (Huang & Yao, 2023; Li & Ryan, 2017). Creating artistic works requires a keen observation of life and a rich imagination to evoke the soul of art. People can empathize by describing the atmosphere of creation (Kyprianidou & Ioannou, 2023; Zhu Wenyan, 2016; Gao, 2015). When the objective natural realm aligns and interacts with the subjective feelings of the viewer, the artistic conception of the garden emerges. There are potential interconnectedness and similarities between poetry and garden art (Albers, 1991; Sheppard, 1972; Law & Blishen, 2024). Chinese and Japanese poetry exhibit differences (Law & Blishen, 2024), and the same can be said for Chinese gardens (McNair, 2023). Based on the principle of artistic synesthesia strongly support the further exploring the similarities and interconnectedness between the differences in Chinese and Japanese poetry and the differences in Chinese and Japanese gardens.

3. Research Methodology

This study employs a qualitative methodology with a case study approach to analyze the differences between Chinese and Japanese pastoral poetry, as well as the disparities in private gardens of both countries. The aim is to explore whether the dissimilarities in Sino-Japanese gardens parallel those in their respective poetic arts. Specifically, the research comprises the following steps:

Firstly, establishing a theoretical foundation: By gathering literary and pictorial materials, the study analyzes the correlation between gardens and poetry through the lens of the "empathy" theory. This theory posits that humans have an emotional response to both natural phenomena and artistic creations, leading to a synesthetic experience where different art forms evoke similar feelings. Thus, the study determines the interconnectedness between poetry and garden art.

Secondly, data collection and analysis: The first part of the data involves selecting representative masterpieces of Japanese haiku and Chinese pastoral poetry. A comparative analysis is conducted on the syllabic structures and metrical features of these poems. The selection criteria prioritize works from the most prolific and influential poets during the peak periods of pastoral poetry in both China and Japan. This ensures a representative sample that reflects the artistic and aesthetic trends of pastoral poetry in the two countries. Audio recordings of these poems, specifically chanted by a male baritone, are used in the study. To ensure consistency, 1 minute and 13-second segments are extracted from each recording. These segments undergo conversion using audio editing software, transforming the waveforms into visually recognizable graphics. Subsequently, an analysis is conducted on the textual, syllabic, imagistic, and audio aspects of the Chinese and Japanese poems to explore their differences.

The second part of the data focuses on selecting representative images of private gardens from the 14th to 17th centuries in Suzhou which is Jiangnan region in China and central Japan. An image analysis is conducted on various garden elements such as water bodies, stones, plants, architectural features, and their overall compositional aesthetics. This analysis aims to uncover the distinct characteristics and design principles of each garden style, highlighting the differences between Chinese and Japanese private gardens.

The final phase involves comparing the rhythmic patterns derived from the poetic wave-forms with the compositional elements of the gardens. As shown in Figure 1, the research flow was illustrated. This comparative analysis aims to demonstrate that the differences in Chinese and Japanese garden designs mirror those in their respective poetic traditions. Specifically, the study seeks to prove that the variations in rhythm and aesthetics observed in poetry are reflected in the distinct approaches to garden design, particularly in the arrangement of water, stones, plants, and architectural features. By establishing this correlation, the study underscores the profound cultural and artistic interconnection between China and Japan, manifesting in both their literary and horticultural traditions (Figure 1).

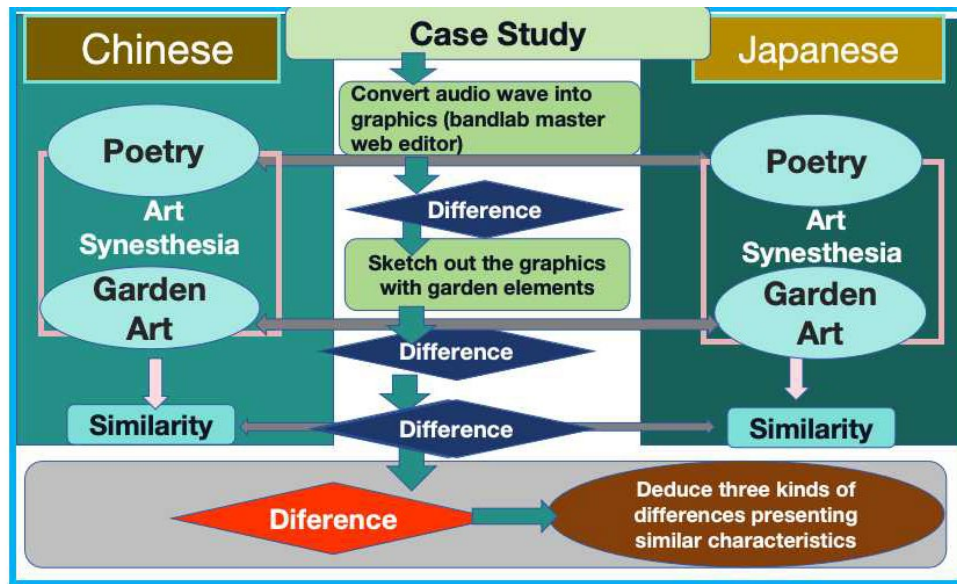


Figure 1. Research Flow.

4. Case Study

4.1. Cases of Chinese and Japanese Pastoral Poetry

To explore the differences between Chinese and Japanese pastoral poetry, this study selects representative poetry collections from poets during the heyday of pastoral poetry. Specifically, the works of the Chinese pastoral poet Tao Yuanming and those from the pastoral poetry collection of Matsuo Bashō, a Japanese poet, are chosen as case studies. To ensure the accuracy and comparability of the research, the recitation of the poems is uniformly performed by a baritone. The audio segments extracted are both 1 minute and 13 seconds in length. Using the BandLab online translation tool, the recorded audio is converted into wave images. BandLab is a free AI audio separation tool specifically designed for music creation and sharing. With over 60 million creators, BandLab offers a plethora of music production tools, including a metronome, tuner, AutoPitch (pitch correction technology). The wave image facilitating intuitive observation and analysis of the similarities and differences in the rhythmic and metrical aspects of the sound presentation between the two. Due to the brevity of haiku poetry, consecutive readings from the same pastoral poetry collection by Matsuo Bashō are employed. The objective is to measure the disparities in pastoral poetry between China and Japan, with consideration given to factors such as rhythm, cadence, and meter.

Recordings of Chinese and Japanese pastoral poetry recitations are made and subjected to audio track wave image analysis. For the same duration, both Japanese haiku and Chinese pastoral poems are read by a baritone and translated into wave images using BandLab (Bandlab website). Figure 2 below depicts a randomly selected audio segment from the representative collection of Chinese pastoral poetry, "Returning to Nature".

Below are short poems by Matsuo Bashō, a representative figure of Japanese haiku. Four poems are read consecutively to create a 1-minute and 13-second audio segment. According to the in-depth research conducted by William J. Higginson, Matsuo Bashō is recognized as the foremost poet in this genre. This study utilizes recordings which is available on website (Recording poetry source Webpage 2), specifically selecting the segment from 1:10 to 2:23. For the Chinese poetry, Tao Yuanming's "Returning to Nature" is employed, accessible on website (Web page 2). The recording selected for analysis spans from the 40th to the 55th minute. Both recitations are performed by a baritone.



Figure 2. Audio Segment of the Chinese representative pastoral poetry, "Returning to Nature".



Figure 3. Recording wave haiku poems of Matsuo Bashō.

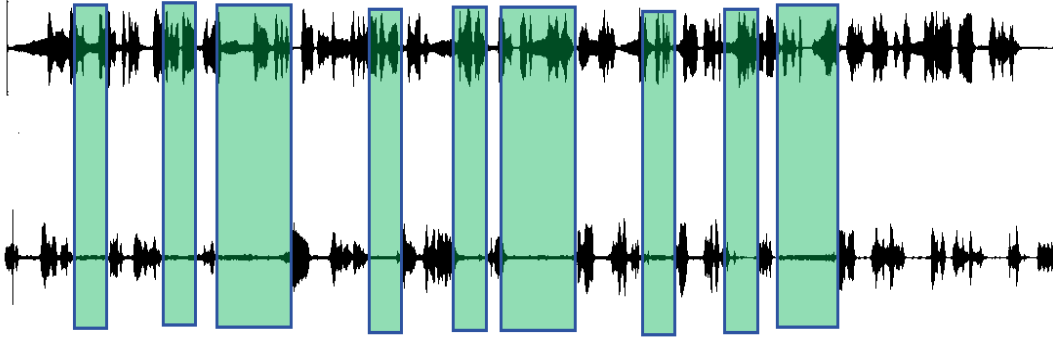


Figure 4. Comparison Illustration of Japanese poetry has Many Regular Pause Intervals. While Chinese Poetry with Rarely Pauses.

From the audio waveform images presented in Figures 2 and 3, and with the comparison in Figure 4, it can be observed that the flat and fluctuating segments in Figure 3, exhibit a regular pattern, with the straight and fluctuating sections occurring in a ratio of approximately 6:4. In contrast, Figure 2 displays very few straight segments, with the waveform appearing densely fluctuating, characterized by a ratio of approximately 2:8 between straight and fluctuating segments. As illustrated in Figure 4, the green section is the flat gap of Japanese poetry meaning no audio voice can be observed. the green bar reaching on the wave lines of Chinese Poetry with multiple length and high density lines.

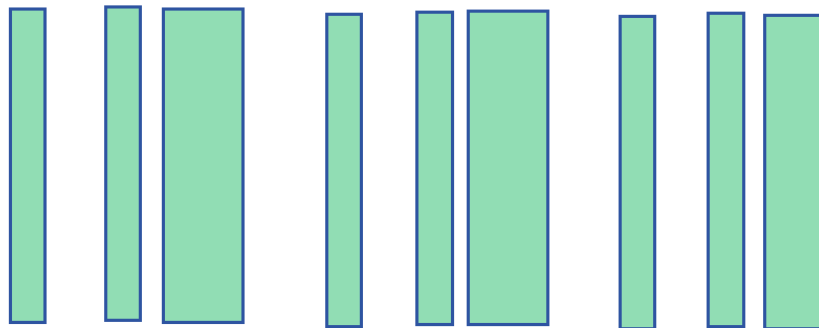


Figure 5. Graphic Illustration of pause intervals in Japanese Poetry Sample.

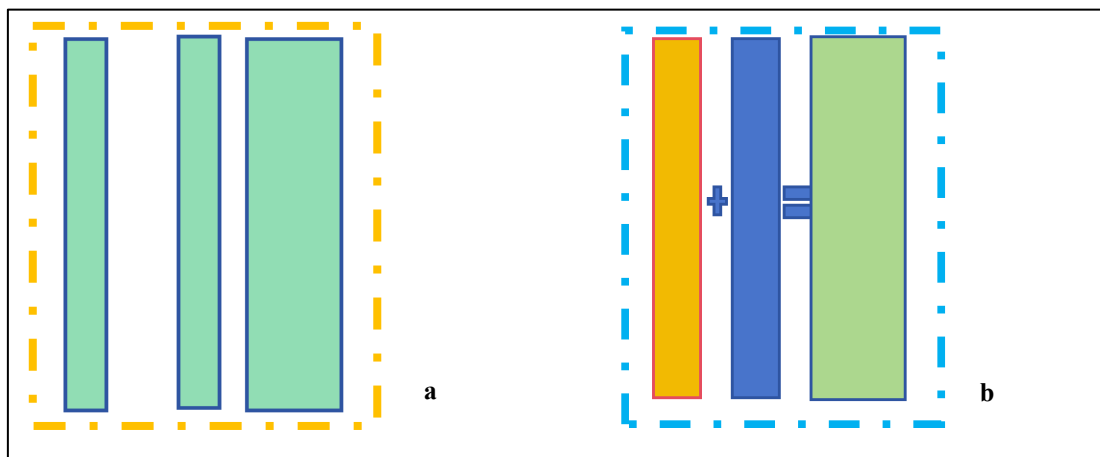


Figure 6. Graphic Illustration of three pause intervals length (a), base on the the graphic (a), the result shows in graphic (b) that the length of two pause of intervals equals the length of the third pause interval.

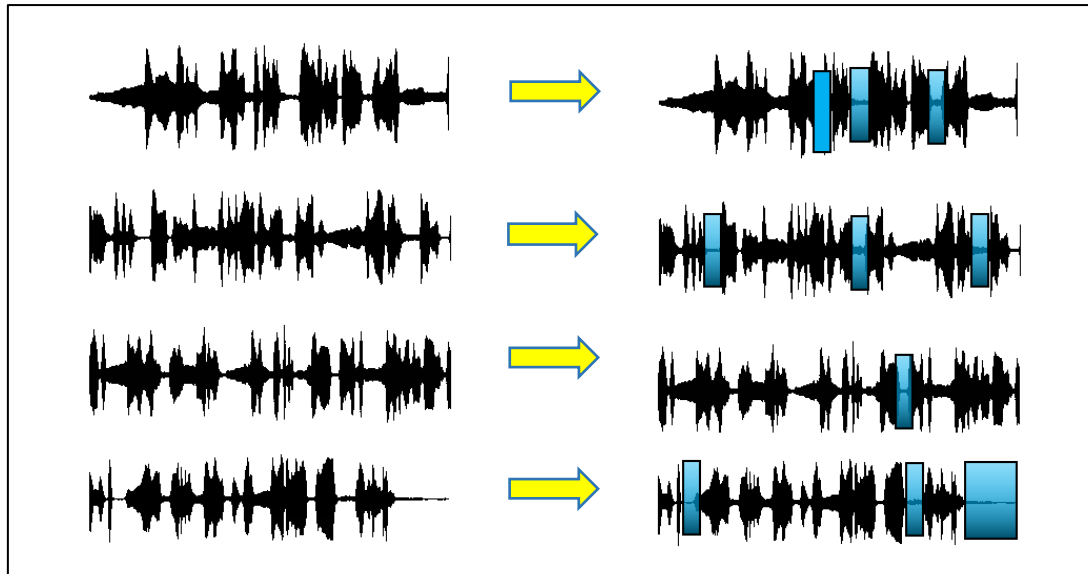


Figure 7. Wave Analysis of Recitation Rhythm in Chinese Pastoral Poetry Sample.

When the sound wave pattern in Figure 4 is concealed, leaving only the pause durations in Japanese poetry, the resulting graphic, as shown in Figure 5, reveals a distinct rhythm. This rhythm also repeats in unit combinations. The dashed boxes in Figure 6 highlight these repeating units (Figure 6a). Within this unit, there is a certain pattern: the widths of two smaller pause graphics add up to exactly the width of a larger pause (Figure 6b). This demonstrates that Japanese poetry emphasizes overall rhythm with internal small rhythms, forming a regular graphic pattern. Chinese poetry, on the other hand, lacks rhythm but possesses internal rhythm. This is also reflected in the graphics, as illustrated in Figure 7.

Divide these two wave forms into four segments each and zoom in for analysis. The blue sections represent the straight segments in the middle, indicating periods of silence during the recitation. It is found that there are very few pauses in Chinese poetry recitation, and there is no apparent pattern (Figure 7). In contrast, the pauses in Japanese recitation still exhibit clear and repeatable units (Figure 8).

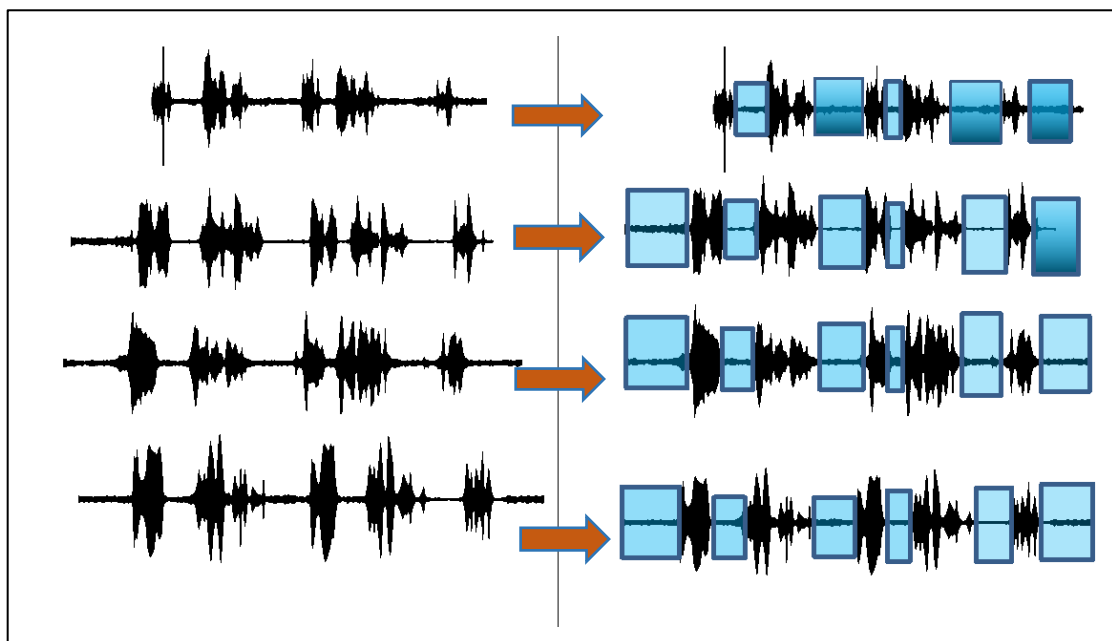


Figure 8. Sound Wave Analysis of Recitation Rhythm in Japanese Pastoral Poetry Sample.

Based on this analysis, it is evident that the pastoral poetry of Matsuo Bashō exhibits longer pauses, clearer sound fluctuations, and a well-defined and regular rhythm during recitation. In contrast, the recitation of Chinese pastoral poetry has shorter pauses and less pronounced patterns in the straight and fluctuating lines. This suggests that the sound fluctuations in Chinese pastoral poetry are a mix of smooth and excited, lacking a clear rhythm and instead presenting a more undulating melody. One rule that gives a punch to haiku is 'kireji.' Kireji is a cutting-word, a comma, a period or anything that makes the reader pause. It connects two sentences in such a way that when one reads these sentences there's a feeling of finding something exquisite.

When Figure 3's audio waveform is equally divided into 4 segments as shown in Figure 8, and each segment is further subdivided into 4 colored blocks as on the right, a striking similarity emerges among the blue sections. Figures up collectively reveal that Japanese pastoral poetry recitation exhibits distinct pauses (Figures 2, 3, 4, 5, 6 and 8), with nearly equal duration throughout, indicating a consistent rhythm and subtle emotional expression. The audio fluctuations are minimal, suggesting a rhythmic but non-melodic quality. This regularity aligns with the haiku's traditional 5-7-5 syllable structure, confirming previous research on Japanese pastoral poetry. These pauses also reflect the poetic phonology inherent in the Japanese language.

Contrastingly, Chinese pastoral poetry lacks a consistent pause pattern, with pauses determined by emotional shifts, creating a distinctively undulating rhythmic experience. This difference highlights the unique aesthetic qualities of Chinese poetry, emphasizing emotional dynamics over strict rhythmic structures. Drawing from the theory of artistic synesthesia and the interconnection of poetry and landscape design, we can now turn our attention to an analysis of Chinese and Japanese gardens, exploring how these poetic sensibilities manifest in their respective landscape traditions.

4.2. Cases of Private Gardens in China and Japan





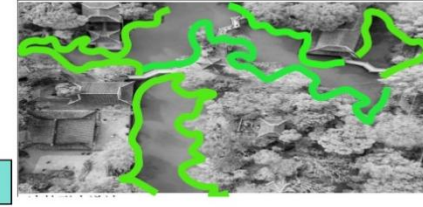


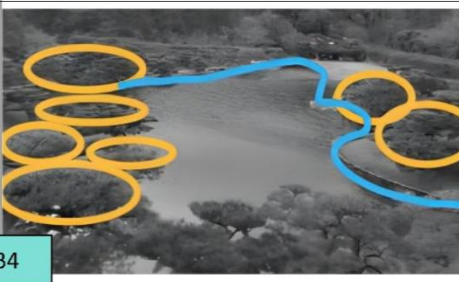

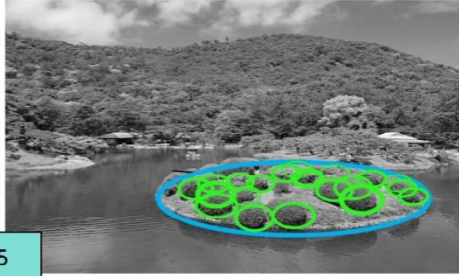
The representative of Chinese private gardens is the Suzhou gardens. Among them, the Lion Grove Garden, the Humble Administrator's Garden, and the Linger Garden in Suzhou represent the artistic styles of the Yuan (1271-1368), Ming (1368-1644), and Qing (1644-1911) dynasties, respectively. They are the most representative private gardens in China from the 14th to the 17th century (Alison, H., 2022; Suzuki, M., 1990; McNair, A. 2023; Chen, 2016; Huang & Liu, 2022). The Linger Garden is located outside the Tianmen Gate in the northwest of the ancient city of Suzhou and was built in the 21st year of the Wanli reign of the Ming Dynasty (1593). The layout of the Linger Garden is tortuous, using rocks to gather water into ponds (Figure 5A). The buildings are scattered along the water's edge. The aesthetic foundation of the Linger Garden lies in the undulating landscape, while the beauty of the water lies in its source. In some places, bends are deliberately made at the ports and water outlets to show the source of the water vein. The Guanyun Peak in the Linger Garden is also about 6.5 meters high, featuring the characteristics of "leaky, thin, transparent, wrinkled, and elegant" (Li & Yin, 2022). The Humble Administrator's Garden skillfully utilizes the water source in the garden, digging interconnected ponds and stacking them into mountain pools (Lui, 1978). It looks like a lake, forming a sparkling and natural scene, creating a cheerful atmosphere for the garden space (McNair, 2023). The architecture is elegant, the water body is open, the woods and corridors are intertwined, and the water and woods are full of natural charm. The water is gentle and calm, without beaches and shallows, creating the artistic conception of connected islands in the lake. The waterfront is deep and winding, and the water veins are connected, just as Ji Cheng wrote: "The land uses water as its veins, and water uses the land as its veins." Attention is paid to the relationship between expansion and contraction, and regardless of size, the water system must be winding and zigzagging, which is called "wide when contracted, and swirling when expanded." Moving close to the water, the mountains and water are indistinguishable. Attention is paid to the interactive and interspersed relationships (Yan, 2024; Dong, 2016).

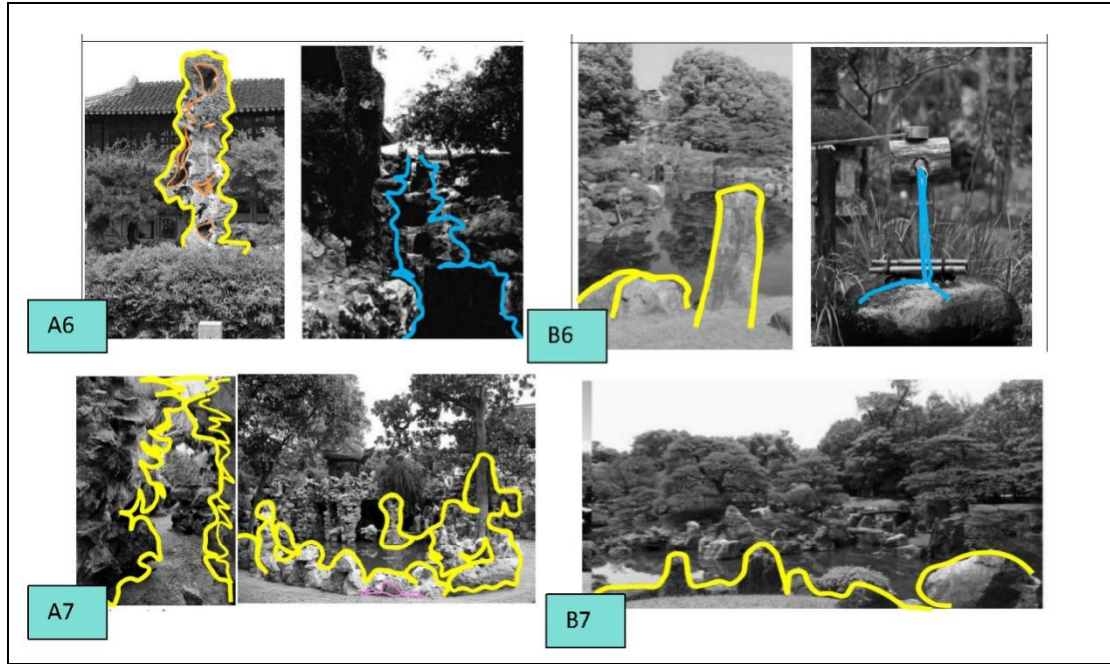
The three selected cases of private gardens in central Japan were all built in Castle Ninomaru palace built in 1602, Kuribayashi Garden built in 1587, restored in 1643, and Korakuen Garden built in 1634 (McNaught, 2020; McNair, 2023; Huang & Liu, 2022). Nijo Castle Ninomaru palace is one of the best-preserved classic private gardens of the Shogakuin Detached Palace style era, with a wide pond surface and a large central island in the middle of the pond. There is a rockery to the northwest of the wide pond. A large stone bridge is set from the west side of the island to the opposite bank. Turtle Island and Crane Island are located on the north and south sides of the island, with Turtle Island connected to the mouth island. Korakuen Garden is the largest in area among Japanese classical gardens, but it is skillfully designed, with a reasonable layout and smooth landscape development. The Katsura style garden in Katsura Rikyu is known as the "Moon Garden". Stones are placed on open ground to express the images of mountains and islands, like rocks in rivers or mythical islands in legends. The overall layout is very coordinated, and even the slightest movement of stones would ruin the overall effect of the garden. Korakuen Garden, a typical representative of private gardens in central Japan, is a spring garden. The

overall structure of the garden is relatively traditional, incorporating many Chinese garden styles while still retaining Japanese garden characteristics. A huge artificial mountain imitating Mount Fuji is built, and a pond symbolizing lakes and oceans is the center of the garden (Huang & Liu, 2022).

A1 and B1 depict garden architectural forms (Table 1). In A1: The Linging Garden, the roofs exhibit multiple curves along with straight lines, showcasing diversity. While in B1: Ritsurin Garden, the roof outlines are straight and diagonal, appearing highly structured. The vertical height and horizontal length proportions in A1 indicate a vertically elongated garden architecture. Additionally, the arched roofs are curled and light, with various roof forms such as gable roofs, hip roofs, and gambrel roofs. In contrast, B1 shows a horizontally extended architecture with a longer horizontal than vertical dimension.

Table 1. Elements Illustrations in Chinese and Japanese Private Garden Cases.

 <p>A1</p>	 <p>B1</p>
 <p>A2</p>	 <p>B2</p>
 <p>A3</p>	 <p>B3</p>
 <p>A4</p>	 <p>B4</p>
 <p>A5</p>	 <p>B5</p>



In Figures A2 and B2 (Table 1), the blue lines represent the shapes of the revetment lines in The Lion Forest Garden and Kōrakuen in Japan, respectively. In A1, the line form has many undulations, with obvious and sharp fluctuations. From a distance, it appears smooth with turns, but upon closer inspection, there are many twists and turns. The coast is built of natural and irregular stones. In contrast, B1 shows a regular and smooth edge formed by stones or plain drawings, presenting an S-shaped arc with no sharp turns. In A3 and B3, the green represents the shape of the water body or pond (Table 1). In A3: Humble Administrator's Garden, the revetment line is not prominent, and the shoreline is obscured by buildings, vegetation, or stones, pursuing a natural and free form. Whereas in B3: Rikugi-en, the island is composed of various circular shapes, with a clear shoreline boundary presenting a large arc.

A4 and B4 illustrate mountain forms in The Lion Forest Garden and Ritsurin Park, respectively (Table 1). In A4, the plant forms are irregular with rich vertical layers. Conversely, B4 displays regular shapes, presenting circular or oval outlines. Each plant boundary is distinct, creating a well-structured layout. The revetments, resembling coastlines or lakeshore lines, emphasize the horizontal arrangement of geometric forms. A5 and B5 show island forms in the respective gardens (Table 1). In A5: The Linger Garden, the line form is free and irregular, obscuring the shoreline. Plants and stones are used to create a lush effect, concealing the water's edge and simulating a natural riverside or intercontinental appearance. In contrast, B5 depicts islands with regular geometric shapes resembling circles. The shorelines are neat, and the vegetation is arranged in geometric patterns within the island's boundary.

Regarding stone selection A6 (Table 1): The Linger Garden shows irregular, porous, and tall stone forms. In contrast, B6 and B7 depict Japanese garden stones with geometric shapes and regular arrangements. The stone groups in A7: Nijo Castle Ninomaru Palace exhibit irregular outlines, intertwining and emphasizing vertical height. Neither individual nor grouped stones form geometric shapes, pursuing a natural and unpredictable effect. However, in the Japanese garden examples, stones are arranged in regular patterns, such as rectangles and ovals, with horizontal layouts and rhythmic spacing. Lastly, A6 (right) and B6 (right) illustrate water level treatments. In A6, the line form is free and irregular, resembling natural watercourses. Stones and plants are intertwined, creating a mountainous landscape. Conversely, B6 shows straight lines indicating artificial water channels, emphasizing the rhythm created by dripping water. The water's flow and turning points are distinct.

Conducted from Table 1, it is evident that Chinese gardens exhibit irregular and free-form shapes in their water bodies, stones, and plants. The architectural forms are diverse and light with rich layers. The elements intertwine and correlate with each other. On the other hand, Japanese private gardens demonstrate more structured forms, utilizing straight lines, arcs, rectangles, and oval shapes. The elements are simplified, arranged regularly with clear boundaries.

5. Conclusion

Based on the theory of artistic synesthesia, which proposes that similar aesthetic experiences may arise when the patterns of "force" in different artistic domains attain structural consistency, this study

explores the research question: Do the rhythms and cadences of Chinese and Japanese idyllic poetry recitation share commonalities with their respective private gardens? Through literature analysis, case studies, and phonetic-graphical analysis of poetry examples, the study summarizes the differences in rhythm and prosody patterns between Chinese and Japanese poetry. Similarly, a graphical analysis of various garden elements in Chinese and Japanese private gardens is conducted, revealing significant differences in their presentations. The study concludes that there are commonalities in the elements and patterns between Chinese and Japanese private gardens and poetic arts, as illustrated in [Tables 2 and 3](#). These commonalities also contribute to the differences in artistic cultures between the two countries. From the perspective of audio-visualization of poetry, this paper discusses the commonalities between poetic art and garden art, providing insights and a new research angle for the theory of artistic synesthesia, innovation in garden and poetic arts, as well as the characteristics and identity of Sino-Japanese artistic culture.

Table 2. The Correlation the Pastoral Poetry and Private Gardens in China.

The commonalities between Chinese private gardens and poetry
<ul style="list-style-type: none"> • Natural Forms - Free Rhythm Elements such as stones, water bodies, and plants in the garden exhibit natural and irregular forms, pursuing the effect of uniqueness and natural harmony. This natural form echoes the pursuit of natural and free expression in pastoral poetry. In terms of rhythm, the Chinese garden creates a sense of free and smooth rhythm through the free layout and interleaving of elements, which corresponds to the free and unrestricted rhythm of sound fluctuations in pastoral poetry. • Rich Layers - Rhythmic Variations The pitch of poetry recitation fluctuates, resulting in rhythmic variations and considerable flexibility. Different reciters exhibit distinct rhythms, adapting them to their emotions. This rhythmic sensibility echoes the variations in volume and pause duration found in garden poetry. Garden design emphasizes a sense of layering and spatiality. Through the combination and arrangement of various elements such as mountains, buildings, and plants, it creates rich layers and spatial variations. Both poetry and garden design, utilizing different elements and techniques, exhibit an artistic effect rich in variation and rhythmic beauty. • Interaction forms -Emotional Pauses Water Body and Revetment: The boundaries between the water body and the shore are blurred through elements like plants and stones, creating an interactive state. There are no distinct boundaries. The water body assumes various forms, pursuing the essence of natural water - winding and with a visible source, yet concealing its end. The land gains softness from the water, while the water flows due to the land. Calm water complements flat land, while flowing water accentuates undulating terrain. Chinese gardens encompass dynamic streams and waterfalls, as well as static ponds and lakes. Dynamic water bodies often utilize topographical differences, while static ones emphasize the tranquility of the water surface and reflection effects. Stones: With their hollows, intertwining forms, and unusual combinations, stones create an interactive relationship with people. Plants: A variety of vegetation is arranged in an interlaced manner, with unclear boundaries, emphasizing the harmony of their forms. Islands provide a space for people to visit and enjoy, offering the pleasure of wandering through them.

Table 3. The Correlation the Pastoral Poetry and Private Gardens in Japan.

The commonalities between Japanese private gardens and poetry
<ul style="list-style-type: none"> • Regular Forms - Obvious and Regular Rhythm Japanese pastoral poetry, such as haiku, possesses a clear and regular rhythm, often following a pattern like 5-7-5-7. This rhythm manifests as distinct pauses in recitation, with each section having nearly equal duration, exhibiting uniformity. The design of Japanese private gardens also reflects a similar rhythm and regularity, especially in the layout and arrangement of garden elements. For instance, elements like buildings, water bodies, vegetation, and stones in the garden are all arranged according to certain rules and rhythms. • Unobvious Rhythm, Gentle Lines - Smooth Forms Despite its implicit emotional expression and minimal sound fluctuations, Japanese pastoral poetry forms a unique aesthetic of form through the regularity of its textual structure and phonology. The lines and forms of Japanese private gardens are also remarkably clear and regular, with distinct boundaries between elements such as water bodies, plants, and stones. Islands and revetments are

clearly defined, exemplified by the smooth arcs of still water revetment lines and the geometric lines of architectural forms. These aesthetic qualities echo the formal beauty found in poetry.

- Poetic Pauses - Reverence for Nature and Boundaries in Gardens

Vegetation and stones often take on complete geometric shapes, emphasizing their forms for observation. Any natural boundaries are clearly defined and venerated. Islands in ponds are often meant for distant viewing, not for actual visitation. This is similar to the pauses in poetic expression, where the boundaries are distinct.

The pauses resemble the sound of adding water (そうず).

Japanese garden design often pursues a Zen aesthetic, fostering introspection and deep contemplation by creating a serene and tranquil environment.

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Conflict of Interest Statement

The authors have no competing interests to declare.

Data Availability Statement

The data that support the findings of this study are available from the corresponding author upon reasonable request.

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