Research article

A Study on Further Development of Contents for Chinese Literary map

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Abstracts

Since the cultural reform by Xi Jinping, the genres covered by museums have become diverse. China's history of literature had been quite limited in its coverage but it tends to change its path to become an access to more total culture. This happens because the value of literary resources are increasingly perceived differently – this particular cultural element now serves as a means that can promote the country and even meet tourism demands. The openings of National Museum of Modern Chinese Literature and Chinese Minority Literature Museum seem to signal such change, as the names of the establishments distinctly include the word 'literature': they aim to include China's history of literature in representing its culture. An analysis of Chinese museums of literature thus will be able to provide us with a direction for future development of the one in cyberspace. The literary map provided by the National Museum of Modern Chinese Literature resembles the initial stage of European literary map, with diverse questions to be considered in the future production of digital literary map. This map, when developed, will serve as a culture platform through which people can understand travels and culture of China; it will be able to present standards of contents for knowledge and culture, which can be used across the whole cultural industry.

Keyword: (Chinese) literary map | digital literary map | electronic literary map | literature museum

1. Introduction

President Xi Jinping has expanded free admission to museums including cultural relics and historic sites starting from 2014, so that they can play the "role of window for Chinese culture" as people choose "travel destination."[1] For the five years of his leadership, measures for cultural reform will exert influence on the types of, exhibitions at and studies on China's museums and show advancement of cultural industry. Today, each country has its own serious thoughts about establishing its individual national brand of culture.

The Nobel Prize in literature awarded to Gāo Xíngjiàn and Mò Yán in 2000 and 2013, respectively, had somewhat boosted the interest in Chinese literature and the value of the national brand of China. The writings of these big men were in written in Chinese, a language that represents the country as a general expression of its psychology.[2]

The Analects of Confucius is about the actual fulfillment of moral politics through benevolence; although this book and other writings of Confucius were compiled by his disciples after his death of Confucius, they still represent a part of China's national psychology. The writings of the said modern authors, then, represent and support China's national image in the same manner. With continued efforts to spread Chinese culture, it has now become very important to decide to whom, how and with what purpose the culture is delivered. In China's current museum policy, there are two aspects regarding contents of national psychology: first, an aspect of enlightenment and education through culture for local citizens; and second, an aspect of tourism with a purpose of inducing foreign travelers. The first aspect involves an urgent need to develop contents to educate young Chinese people to build up national psychology, for there are character-behavioral issues constantly raised against the Chinese youth; these young people are to be future leaders of the mainstream society but are often called 'little emperors,' individually being the only child that enjoys excessive attention due to the country's one-child policy. With economic growth, Chinese parents do their best to provide better quality of education for their children. Under these circumstances, instead of depending on the old method of cramming in education, it is necessary to closely look into the cultural industry that can offer both education and play (or edutainment).[3] The second aspect involves freer cross-border movements through the Internet and traveling. This diversifies paths to access culture and audiences can choose a culture and generate contents on their own, leading to diverse cultural platforms. These platforms then will become the first gateway to those who want to travel China.

In both the first and second aspects, these literature museums can act as an access path for cultural experiences and education: they will form a background of educational activities to build up Chinese national psychology based on diverse books, including characters and titles that can become original sources for contents. Such background will also have an impact to grow cultural industry, focusing on local themes together with stories and venues.

The heavy focus on China's revolutionary literature should be changed; and this should be a work of joint research between Korea and China, finding and developing more literary resources.

1) Preceding Studies

As China continued to adopt advanced overseas practices, National Museum of Modern Chinese Literature (NMMCL) opened in the city of Beijing in 2000 and Chinese Minority Literature Museum (CMLM) in

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[1] Song Xiangguang, "Status of Chinese Museum and Future Development of University Museums," *The Korean Association of University Museums (KAUM) Conference*. KAUM, April 2012, p. 21

[2] Martha Hopkins, *Language of the Land.* Washington: The Library of the Congress Book of Literary Maps. 1999.

[3] Jun, Wei et al., "A Study on Educational and Tourism Contents Development for Chinese School Children," Culture + Contents Vol. 2, 2013

Mongolia in 2009 and both were fairly large-scale establishments. In the past, cities usually used traditional spaces such as the former residences of authors, in order to spread culture; more recently, such spaces are changing to combine traditional and modern establishments, in the form of memorial hall, history or literary museum. Chinese Committee For Literary Museums (CCLM, 中国博物馆协会文学专业委员会: http://www.chinamuseum.org.cn) manages traditional houses, memorial halls and literary halls/museums. NMMCL manages these, focusing on the membership of CCLM. The number of CCLM member institutions is 24 in total. With increasingly diversifying literary halls and museums, audiences can now participate in and experience the preservation and management of records and literary resources. Literary map should cover the history of Chinese literature to enable such participation and experience. This study will review four tendencies related to contents that will establish a system of play and education using such map.

  First, we will look at some literature museums that function as a medium of China's national psychology. Young-Koo Lee presents psychological discourse of urban spaces using authors, in his writings on "Lu Xun and Beijing" in *Cities and Authors* (2009). A museum is a place that spreads a city's psychology. We will review the status of China's literature museums with CCLM members.

    Second and third involve contents for education and tourism; the possibility of producing literary map that can provide regional information will be covered. Franco Moretti offers insightful explanation of statistics and professional interpretation about innovative history of literature in his *Graphs, Maps, Trees* (2007). Martha Hopkins, in her *Language of the Land* (1999), demonstrates the possibility of making a literary map in the form of cultural industry on the world literary map. Yang Yi discusses the application of local Chinese literary map to literary ecology in his *Redrawing the Map of Chinese Literature* (重绘中国文学地图, 2003), *Redrawing the Map of Chinese Literature: Interpretation* (重绘中国文学地图通释, 2007) and *Map of 20th Century Chinese Literature Vol. 1 & 2* (20 世纪中国文学图志 上, 下, 1995). Terence W. Cavanaugh *et al.* presents formats of literary map in *Bookmapping- Lit Trips and Beyond* (2010). Kum-Mi Kim *et al.* published "A Design of Korea Literary Maps Contents" (2012), "Planning of Contents for the Map of Korean Museums of Literature" (2012), "Planning of Literary map Using Google Map" (2012), "Planning of Contents for the Map of Korean Literature" (2012) and "Planning of Literary map" in *Planning Cultural* (2013). Fourth is a review based on the results of these preceding studies, of potential development of theme Chinese literary maps into cultural platforms, which will enable experiences and play.

2) Method and Purpose of Study

    In the 1920s and the 1930s, China suffered political chaos and invasion of foreign countries; many Chinese writers had to be engaged in 'revolutionary literature' actively, to achieve social participation and political reform through literature.[4] As a result, some of China's literary resources were limited to a handful of people who took part in such revolutionary literature before the establishment of a new China.

  Chinese people were very critical about Gāo Xíngjiàn when he became the first Chinese to win the Nobel Prize in literature in 2000. Such response might have been the remnants of revolutionary literature from the past; this was not because the writer had French citizenship but because he criticized his own country in his literary works. That is why the second Nobel Prize awarded to Mò Yán in 2012 was all the more meaningful for China. Despite

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[4] Wei, Xiao, *(A) Study on the Development of Shen Congwen Cyber Literature Museum*, M.A. Thesis, KUFS, 2012, p. 15

such international awards, China is still very much under a heavy influence of the revolutionary literature. For instance, when U.K.-based Hóng Yǐng wrote *Starving Daughter*, she covered political history involving the Cultural Revolution in the book; when it was published in China, that portion of the book was completely deleted from the final publication, without the author's consent. It seems that China's revolutionary literature is a work of progress even at this moment in time. For instance, museums of the past were mainly former residences, memorial halls or museums showing persons that had gone hand in hand with the ideology of the state. Yet the trend is changing; currently these establishments are now turning more modern and larger, as shown in the case of NMMCL and CMLM above, and they cover only a certain portion of the whole literary history. This changing role of museum demonstrates that the concentration on revolutionary literature and the emphasis on records and historical aspects.

The change has come because the Chinese government is expanding free admission to public cultural museums in phase, in an effort to make them a cultural base where people can understand China's culture and history. Opening of large museums will become an opportunity to furnish themes for cultural industries, without limiting its scope to persons of revolutionary literature and covering records from overall literary history. Accordingly, there is an urgent need to study cultural contents that can shed new light on the overall history of Chinese literature. In this context we will look at the possible development of literary map in connection with cyber literature museums, which can serve as a window to understand Chinese culture and as a cultural platform.

Today, geographical information services sometimes create a war of map among nations across the globe. Google and Apple provide map services using smart gadgets, in the form of location-based service. Navigation's path-finding services that also guide audiences to various cultural industries actually improve the quality of life.[5]

According to Young-Koo Lee, in producing contents for diverse cultural industries in this global era, 'planning of cultural contents' should thoroughly consider philosophical and psychological aspects even from phase zero.[6] In order to develop a cultural platform that can provide a themed guide-map for tourism in China, there should first be a review of issues from both philosophical and psychological perspectives; then this review of issues will eventually lead to a stage of improvement stage.

First, there is a lack of contents that people outside China can access as a tourism theme guide. Aside from some websites of China's regional cultural councils, there are very few accessible paths for such contents. And there are no separate, assorted guides that allow audiences to choose themes they want: for instance, a guide on travel to Korea also covers the travel information to the whole of China. **Second,** even though China has many factors of production for cultural industries, it has been a captive to political ideology and failed to plan or produce contents other than the 'revolutionary literature.' And this is not only about production of legal contents; it is about more active black markets and about the use of illegal contents. Going forward, the production and use of such unlawful contents are highly likely to lead to deteriorated value of China's national brand and cause international conflicts. The indifference to contents other than 'revolutionary literature' will only make China's original sources go off course. **Third,** there is a copyright issue. In producing contents for cultural industries, 'planning should be in consideration of copyright.'[7] Nothing is clear about copyright issues in China yet and the country has not been able to put a stop to illegal downloads of contents. At present, the

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[5] Ho-Seop Choi, "[Apple-Google] 1. War of Map: Dominate the Space," Blotersnet, July 25, 2012 http://www.bloter.net/archives/119861

[6] Young-Koo Lee *et al.*, *A Discussion on Cultural Contents Planning*, KUFS, 2013, p. 6

[7] Kun-Woong Lee, "Planning of Publishing Contents," Young-Koo Lee *et al.*, *Ibid.* p. 148

government is blocking international IP addresses to prevent access to its local websites. Yet what it really needs is to decisively improve the copyright practices, where violations are indiscriminately committed. The restriction on international access should be lifted, so that the Internet can act as the 'window for Chinese culture.'[8]

In order to present a valid discussion for the planning and development of Chinese literary map, there should be a discussion on "Culturenomics Welfare through urban regeneration."[9] It is necessary to provide information on authors and types of works that have appeared the overall history of Chinese literature; and the information should have organic and visualized statistics on symbolic culture codes, such as periods and themes, which can be operated by audiences.[10]

NMMCL has a literary map of these famous authors at present but it is only classified by birthplace and residence, without being expanded to areas of activity or relation map. Nor does it offer classification by symbolic code. In the future, it is necessary to study contents for literary map, which can cover various records and both tangible and intangible resources – namely, the overall history of literature.

2. Chinese Museums of Literature: Status Analysis

NMMCL directs all literary museums or halls in China; these establishments are all CCLM members under Chinese Association of Museums (CAM) and NMMCL is also a member. Literary museums are divided into national and provincial-municipal levels according to CAM legislation: for instance, Lu Xun Museum and "NMMCL are national establishments while Hebei of Literature and Henan Museum of Modern Literature are provincial. And many more are preparing for opening, such as Guanzhou Museum of Literature, Zhejiang Museum of Literature, many old houses of authors and memorial halls in each region."[11]

1) Museums of Literature: Status

As at 1911, the number of total museums in China was 24, 9 of which were managed by foreigners.[12] By 2010, the number of registered museums under the Museum Act of China was 3,415 (including 456 private ones); out of the total, 83 were 1st grade museums; 171 were 2nd grade; and 288 were 3rd grade.[13] Literary museums were only handful, 24, a meager number against the total.

The list of 24 CCLM members is as follows: Cao Xueqin Memorial Hall (北京曹雪芹纪念馆), Guo Morou Memorial (北京郭沫若纪念馆), Lao She Memorial Hall (北京老舍纪念馆), Pu Songling Museum (北京蒲松龄纪念馆), Shanghai Luxun Museum (上海鲁迅纪念馆), Beijing Luxun Museum (北京鲁迅博物馆), Theatre Museum of Beijing People's Arts Theatre (北京人民艺术剧院戏剧博物馆),

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[8] Song Xiangguang, *Ibid.* p. 21

[9] Sang-Won Kim, Sun-Chan Park, Yeong-Seok Kim, Ryun Oh, "A Study on How to Accomplish Culturenomics Welfare through Urban Regeneration," Humanities Contents Vol. 22, 2010, p. 163, p. 178

[10] Kum-Mi Kim, "Literary Map Contents Planning," Young-Koo Lee *et al.*, *Ibid.* pp. 178-207

[11] 王芳，「中国现代文学馆与中国当代文学史料建设」，浙江大学研究生学位论文, 2012, p. 2

[12] Song Xiangguang, *Ibid.* pp. 20-21

[13] 王芳，「中国现代文学馆与中国当代文学史料建设」，浙江大学研究生学位论文, 2012, p. 2

Former Residence of Mao Dun (北京茅盾故居), Former Residence of Lidazhao (北京李大钊故居), National

Museum of Modern Chinese Literature (中国现代文学馆), Former Residence of Ba Jin (上海巴金故居),

Leftist Memorial Hall (上海左联纪念馆), Shanghai Hongkou Historical Museum

(上海虹口区文物遗址史料馆), Bing Xin Literature Museum (福建冰心文学馆), Zhangzhou Lin Yutang

Memorial Hall (福建漳州林语堂纪念馆), Shangxi Jincheng Zhao Shuli Literary Museum

(山西晋城赵树理文学馆), Former Residence of Li Jieren, Chengdu, Sichuan (四川成都李劼人故居博物馆),

Yao Xueyin Memorial, Dengzhou, Henan (河南邓州姚雪垠文学馆), Hebei Museum of Literature

(河北文学馆), Luxun Memorial Hall, Shaoxin, Zhejiang (浙江绍兴鲁迅纪念馆), Zhejiang Museum of

Literature (浙江文学馆(筹), Former Residence of Zhu Ziqing, Yangzhou, Jiangsu (江苏扬州朱自清故居),

Xiao Jun Memorial Hall, Linghai, Liaoning (辽宁凌海萧军纪念馆), Qingdao Rickshaw Museum

(骆驼祥子博物馆) and Chinese Minority Literature Museum.

In current Chinese administrative system, there are 32 provincial level areas including 23 provinces, 5 autonomous regions, 4 municipalities and 2 special administrative regions. Among 24 CCLM members, 8 are in Beijing; 3 in Shanghai; 2 in Zhejiang; and 1 in Shanxi, Sichuan, Henan, Hebei, , Liaoning, Qingdao and Mongolia. The numbers show that literature museums are more concentrated in Beijing than in other areas. Among these 24 member,s only 7 provides cyber museum, including: Beijing Luxun Museum (www.luxunmuseum.com.cn), Lao She Memorial Hall (www.bjlsjng.com), Pu Songling Museum (www.pusongling.net), Shanghai Lu Xun Museum (www.luxunmuseum.com), NMMCL (www.wxg.org.cn), Cao Xueqin Memorial Hall   (www.bjcxqxh.com) and Bing Xin Literature Museum (www.bxwxg.org). Except this last one, 6 establishments are in Beijing. Lastly, Qingdao Rickshaw Museum is the only one that is mainly about literary works.

Museums have undergone dynamic periods in the past: socialism in the 1950; class struggles in the 1960; and reform and open door in the 1980s. By the 1990s, after many efforts to advance museums referring to international practices, the number of more modern and larger establishments increased. The opening of NMMCL and CMLM in 2000 and 2009 were results of such process. Although the website of literature museums opened mainly in "big industrialized cities,"[14] it is expected to increase gradually. Despite the increase of new websites, there is still a problem of access from outside China; this restricted IP access can become an obstacle in international exchanges and China needs to resolve these challenges and think of ways to spread its culture using as many channels as possible.

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[14] Song Xiangguang, *Ibid.* pp. 20-21

2) Literature Museum: Role and Function

After new China was founded, with the change of political regime and economic growth, the role of museum changed: "it was established as a body for collection of cultural specimens, for scientific research and for publicity and education, classified into a line of culture." [15] As at 2013, China's museums, libraries and culture centers are playing a role to spread culture by building up a network of cultural facilities in rural areas. [16]

At present, literature museums are changing with "industrialization and urbanization," [17] moving away from the type, scale and exhibition style of the past; it pursues modernization, especially from urban areas. This does have a certain impact on the opening of cyber literature museums, but the change is slow and only 7 have opened so far. Yet the prospect of more virtual museums seems to be positive.

As mentioned before, as a body for publicity and education, Chinese museums had a very limited focus on famous authors engaged in the 'revolutionary literature.' Today, as the expression, 'literature museum,' clearly represents, the scope is gradually expanding to include the history of all literary genres into the facility. Here, we will review some concepts regarding the literature museum by Chinese scholars.

Fù Guāng Míng says a literature museum is "an old house of famous Chinese writers; it is mostly called as former residence, memorial hall or former residence-memorial hall." [18]

Wáng Fāng describes the exhibition contents and functions of such museum as follows: "[A literature museum] focuses on the life and creative works of some themed or local writers as its core contents. It includes representation of daily lives of the author and creative works classified by period. Then various versions of translation, handwritten manuscripts and other objects are displayed." [19]

Fù Guāng Míng presents a brief summary regarding this. "The various designations, including former residence, memorial hall, literary museum or hall, are descried by a general term: literature museum." [20] As literary resources, it includes all public and private records during the writer's lifetime or after death as well as tangible and intangible legacy. Adding to such contents, literature museum is getting more modern and larger in scale; establishments like NMMCL and CMLM are applying new methods of exhibition, education and research to support the history of all literary genres. [21]

There are two types of literature museum in China: the first is an offline space of exhibition focusing on articles related to writers and creative works; the second is an online literature museum. This latter form of museum either offers information about the writer, the writer's works and other literary news or serves as a replica of the offline exhibition space.

The role and functions of literature museum is not very different from other types of museum: while former residences, memorial halls and museums were created in the past focusing on the revolutionary literature, literature museums at present are more and more playing the role of presenting the whole history of literature.

New cultural platforms are on the rise now, by utilizing both exhibition spaces of traditional Chinese houses and modern memorial halls or literature museums. In terms of archive management in the new literature museum, new web trend in cultural contents industry is applied. For instance, NMMCL is in an initial stage of

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[15] Song Xiangguang, *Ibid.* pp. 20-21

[16] 肖媛媛.「中国博物馆、图书馆、文化馆站全面实现免费开放」,中国新闻网 March 5, 2013. http://www.china news.com/gn/2013/03-05/4615531.shtml

[17] Song Xiangguang, *Ibid.* pp. 20-21

[18] 傅光明,「中国文学馆期待世界认知」, 北京晚报, 2011.

[19] 王芳, 「中国现代文学馆与中国当代文学史料建设」, 浙江大学研究生学位论文, 2012, p. 2

[20] 傅光明,「中国文学馆期待世界认知」, 北京晚报, 2011.

[21] Song Xiangguang, *Ibid.* pp. 20-21

using literary map on its website. On this map, audiences can check the information on 202 authors from all administrative districts of China[22]; individual authors' photos are provided, together with text information on the author's birthplace, life and works. The information is displayed in a two-step link: audiences first click an area on the literary map and a list of authors from the area will be displayed on the right side of the map image; then audiences click a link to a specific author, which will show brief information of that person. In planning literary map in the future, it is advisable to find ways to reduce the steps required to access the information and to provide more visualized knowledge contents that contain cultural symbols and interpretations.

3. The Value of Cultural Resources

China's economic growth and increasingly rapid urbanization led to the gradual increase of literature museums in cities, both modern and large and this trend is likely to maximize the value of historic records and cultural resources. "Re-creation characterizes literary resources, as they are delivered to audiences as original sources and then interpreted into different results. Diverse texts are combined with cultural contents industries to be integrated and converted to establish values; psychological heritage turned into thoughts then create

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[22] China's administrative districts are divided into 23 provinces, 5 autonomous regions, 4 municipalities and 2 special administrative regions. The literary map on NMMCL's website(http://www.wxg.org.cn/writer/writerlist.jsp) provides biographic information on total 202 writers: 166 from 23 provinces; 24 from 5 autonomous regions; 10 from 4 municipalities; and 2 from 2 special administrative regions. 23 provinces **into Gān Sù** are An Dìng Yī, Wáng Jiā Dá, Xuě Mò, Zhào Yàn Yì, Léi Dá, Yì Xī Zhuó Mǎ, Lǔ Zhèng Wēi , xià yáng. **Jjiāng Xī** are Chén Yīng Sōng, Chén Shì Xù, Péng Jīng Fēng, Líng Lì. **Guǎng Dōng** are Chén Sī Hé, Chén Cán Yún, Cǎo Míng, Xī Xī, Qín Mù, Cǎo Míng, Bì Yě. **Guì Zhōu** is Yáng Míng Yuān. **Jí Lín** are Chāo Kè Tú Nà, Rén, Luò Bīn Jī, Shī Tián Sh ǒu, Lǐ Huī Yīng, Mù Mù Tiān, Méi Niáng, Zhū Tiě Zhì, Jīn Rén Shùn.   **Liáo Níng** are Biān Líng Líng, Bào Chāng, Bái Lǎng, Xiāo Jūn , Zhāng Jié. **Fú Jiàn Shěng** are Cài Qí Jiǎo, Bái Rèn, Shū Tíng, Gāo Shì Qí, Wáng An Yì. **Sì Chuān** are A Lái, Hé Qí Fāng, Fàn Cháng Jiāng, Shā Tīng, Yáng Hàn Shēng, luó Gu ǎng Bīn, Lǐ Jié Rén, Chén Róng, Bā Jīn, Guō Mò Ruò, Ai Wú. **shān dōng** shěng are Bì Shū Mǐn, Mǎ Lì Huá, Jiǎo Jiàn, Qǔ Bō, Zāng Kè Jiā, Mò Yán, Hè Jìng Zhī, Lǐ Guǎng Tián. Shān Xī Shěng are Xī Róng, Mǎ Fēng, Jiǎ Zhí Fāng, Féng Líng Zhí, Yán Jīng míng, Hú Zhèng, L ǐ Jiàn wú, Zhào Shù Lǐ, Jiǎng Yùn, Lù Lù, Kē Yún Lù, Zhāng Shí Shān, L ǐ Ruì, Tián Dōng Zhào, Hán Shí Shān, Zhào Yú, Zhāng Píng. **Shǎn Sī** are Chén Zhōng Shí, Bái Miáo, Bái Yè, Biān Z ǐ Zhèng, Ai Kè En, An Wēi, Dù Péng Chéng, Li ǔ Qīng. **Xīn Jiāng** are Bā Zī Er, Ai Bù, Mǐ Jí Tí, Wú Lā Mù, Kǎ Hā Er, A·Tài Bái, A Bù Dōu Lā, M ǐ Er Zhā Hàn, Jiǎng Guāng Chéng, Lǔ Liàng Chéng. An Huī Shěng are Bái Ai, Zhū Guāng Qián, Zhōu Er Fù, Zhāng Hèn Shu ǐ, Wú Zǔ Xiāng, Wáng Lǔ Yàn, Tián Jiān, Sū Xuě Lín, Qián Xīng Cūn, Lù Líng. **Yún Nán** are Yú Bīn, Zhāng Zhǎng, Yán Xiāng Lán, Xiǎo Xuě. Zhè Jiāng Shěng are Jīn Yōng, Lín Jīn Lán, Yīn Fū, Féng Xuě Fēng, Róu Shí, Xià Yǎn, Xú Chí, Zhū Zì Qīng, Zhōu Zuò Rén, Wáng Xī Yàn, T áng Tāo, Shěn Yǐn Mò, Fēng Zǐ Kǎi, Chén Xué Zhāo, Ai Qīng, Máo Dùn, Huáng Zōng Yīng, Lǔ Xùn. **Qīng Hǎi** are Chá Sēn Ao Lā, Cái Dàn, Bān Guǒ, Mǎ Guāng Xīng. **Tái Wān** areZhōu Qīng, Gěng Yōng, Yáo Yún , Lǐ Míng Bīn, Gān Tiě Shēng, Chén Xi ǎo Chuān, Chén Rù Xī, Bái Xiān Y ǒng, Bái Shǎo Fān. **Xī Cáng** are Gé Sāng Wàng Duī, Jiā Yāng Xī Rè, Dān Zēng. **Hé Běi** are Sūn Lí, Yáng Xiào, Xiāo Yì Nóng, Wáng Méng, Tiě Níng, Liáng Bīn, L ǐ Yīng Rú, Guō Xiǎo Chuān, Guān Rén Shān, Gōng Mù, Féng Zhì, Xú Guāng Yào, Gu ǎn Huà**. Hǎi Nán** is Bái Luò, Kǒng Jiàn. **Hú Nán** are Cài Cè Hǎi, Yáng Mò, Zhōu Lì Bō, Zhōu Yáng, Zhāng Tiān Yì, Dīng Líng, Ou Yáng Y ǔ Qiàn, Tián Hàn, Chéng Fǎng wú, Shěn Cóng Wén, Bái Wēi. **Hú Běi** are Tāng Shì Jié, Guāng Wèi Rán, Ou Yáng Shān, E Huá, Wéi Jūn Yí, Hú Fēng, Lǚ Yuán, Chén Huāng Méi, Zōu Dí Fān, Yán Wén Jǐng, Xióng Zhào Zhèng, Céng Zhuó, Liú Xǐng Lóng, Dèng Yī Guāng, Fāng Fāng, Chí Lì, Yè Jūn Jiàn, Fèi Míng, Wén Yī Duō, L ǐ Wěi Sēn , Cáo Yú, Qín Zhào Yáng. **Hēi Lóng Jjiāng** are Bā Tú Bǎo Yīn, Ao Zhǎng Fú, Shū Qún, Xiāo Qián . 5 autonomous regions **into Guǎng Xī Zhuàng** are Chén Jiàn Gōng, Chén Dān Yàn, Bāo Yù Táng, Wáng Lì, Lín Bái, Féng Yì, Guǐ Zǐ, Dōng Xi, Lán Huái Chǎng, Wéi Qí lín. **Nà Měng Gǔ** are Bā Tè Er, An Kē Qīn Fū, A Lā Tǎn Shā, Bù Lín Bèi Hè, Bào Er Jí, Ao Dé Sī Er, Wū Rè Er Tú, Dèng Jiǔ Gāng, Zhā Lā Gá Hú, A Er Tài, Mǎ Lā Qìn Fū, Wū Lán Bā Gàn . **Xīn Jiāng Wéi Wú Er** is **Xīn Jiāng same**. **Níng Xià Huí Zú is** Shí Shū Qīng. **Xī Cáng and Xī Cáng** are same. 4 municipalities into **Shàng Hǎi are** Chén Cūn, Chén Bó Chuī, Go Gé Chéng, Yán Gē Líng.   **běi jīng** are Bái Chóng Rén, Zhāng Xīn Xīn, Féng Mù, Liú Bái Y ǔ, Gù Chéng. **chóng qìng** are Bā bō, Yáng Yì Yán. **Tiān Jīn** are Yáng Rùn Shēn, Mǎ Xiàn Tíng, Jiǎng Zǐ Lóng, Zhào Méi, Féng Jì Cái, Sūn Yù Táng. 2 special administrative regions **into Ao Mén** is Lǐ Péng Zhù. Xiāng Gǎng is   Liáng Fèng Yí.

collective consciousness, inherent in the people's unconscious." Records cumulated in cities form the value of unique cultural resources.[23]

For instance, Cao Xueqin's *Hong Lou Meng* ("Dream of the Red Chamber") led to a re-created outcome. This classical novel was used as an original source and combined to a cultural industry: the background used in the work inspired the construction of a theme park in Beijing and Shanghai, called Daguanyuan (Grand View Garden).[24] The garden then has been frequently used as a shooting location for many TV dramas and movies, which implies convergence to diverse contents. Records and cultural resources become inherent in the collective unconscious and can be changed into something else again. The Daguanyuan theme park involves psychological culture of the times and represents the local culture from the past in the present times. It serves as a story that helps travelers reach their destination; visiting foreigners as well as local citizens can understand Chinese culture through entertainment, instead of education. Going forward, in order to induce repeat visitors, it is necessary to consider ways to provide better storytelling spaces and to use exhibitions and education at literature museums using records about writers.[25]

According to Seung-Koo Shim, the value of cultural resources can be expanded into five different categories. First, there can be a new understanding of value, which implies an expanded understanding of cultural resources through fresh interpretation and analysis as well as re-interpretation of meaning. Second, there can be change of values, which means conversion into new values due to new significance. Third, there can be creation of value, which indicates development of cultural resources whose values are not yet recognized, such as cultural assets without official designation. Fourth, there can be maximization of value, which means to take the value of cultural resources beyond one limited area and maximize it by applying its interpretation to different areas such as history, literature, technology, science, architecture, arts, crafts and music. Fifth, there can be convergence of values, which means combining the value of cultural resources with other value system; the convergence can be made between cultural resources and story, people or technology.[26]

The Chinese government aims to build a society that offers advanced cultural services[27]; to that end, it maximizes museum's exhibition functions by applying technology. For instance, Shanghai Lu Xun Museum offers a representation of exhibitions and former residence of the author in the cyberspace.

The key here is for CCLM members to create more cyber museums of literature and the prospect seems to be quite positive at this moment. In this regard, now is the time to consider how to design database structure of these virtual literature museums. An example would be to develop a relation map of 202 modern writers currently posted on the NMMCL literary map; this kind of access will provide the location of cultural resources in literary history and symbolic statistics, eventually to improve the resource's overall value.

However, the literary map presented by NMMCL does not seem to be the kind of map Yang Yi would like to have; this particular one does not apply any method of interpretation and hence does not offer statistics.

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[23] Kum-Mi Kim, *Information Architectural Design Research of Modern Literature Resources with Kim You-Jeong*, M.A. Thesis, KUFS, 2012, p. 15

[24] Shanghai's Daguanyuan (http://www.sh-daguanyuan.com/) is located on the southwestern outskirts, Qingpu. The area of this garden is 8,000 square meters and about 20 structures within the garden area. Beijing's Daguanyuan (http://www.bjdgy.com/) is located near the South Moat of Beijing. The area is 125,000 square meters and it is shows a complete styles of ancient garden architecture. The construction started from the mid-1980s. Most of Chinese movies and TV dramas related to Hong Lou Meng were made at this site.

[25] Young-Koo Lee *et al.*, "Lu Xun and Beijing," *Cities and Authors*. KUFS, 2009, pp. 32-60

[26] Seung-Koo Shim, "A Study to Create a Policy-Making Foundation for the Use of Cultural Assets." Cultural Heritage Administration, 2006, p. 37

[27] Song Xiangguang, *Ibid.* p. 21

Yang Yi's idea was to have a literary map that contains the process of literary creation or relevant statistics. In order to develop such map, it should be made possible to identify the pattern of relations according to subject and period, by authors or works. In addition, a location-based tool will be required to show public and private records as well as literary history, which can present an image of organic relations between each symbolic information.[28] Local cultural resources form a relationship with various cultural industries. A literary map is a mechanism that can guide a traveler to a certain destination; the map can also provide a specific period information as audiences would like to have, hence serving as a window of experience for Chinese culture.

4. A Proposal for Literary map as China's Knowledge and Culture Contents

On Baidu, a Chinese search engine offering a list of academic papers, Yang Yi's works on literary map include *Redrawing the Map of Chinese Literature*, *Redrawing the Map of Chinese Literature: Interpretation* and *Map of 20th Century Chinese Literature* (http://baike.baidu.com/subview/467252/5674712.htm). This last work presented multi-angle interpretation and description of literature and was recognized as a different research approach; a Chinese literary map here was a new effort to cover the whole literary history in a new way.

In *Redrawing the Map of Chinese Literature*, Yang Yi described the representation of Chinese literary map as follows: "My dream is to draw a complete culture or literary map of the Chinese people: the map will identify interrelations of literature by Han Chinese and minority ethnic groups and depict them through in-depth and systematic research; and the map will be able to demonstrate the literary identities by diverse Chinese peoples, enabling intuitive understanding of the creation process by its character, element and source."[29] This shows how he strove to understand the cultural identity of China through literature, offering symbolic and visual understanding of the literary history.

China continued to expand its literature museums, starting with NMMCL in 2000 and CMLM in 2009. There is more to come in both old and new cities, expanding the scale and types. Even though CMLM may appear to be very ethnic-group oriented, this kind of minority museums also strive to achieve their goals by securing and dominating the general heritage of historical records. The opening of Ahn Jung-geun Memorial in 2014 was one such effort. Literature museums, in turn, play a role of spreading culture based on network, showing traditional aspects of food, clothing and shelter using both tangible and intangible literary resources and offering exhibition and education on the past, the present and the future of China. It appears that literature museums will continue to increase both in scale and type.

However, there is another perspective to interpret such attempts by China: that it is trying to make the territorial disputes with Tibet, Hong Kong, Macau, Taiwan, Mongolia and other parties more real. Today, perception of original source is changing, even to cause a war of map among relevant countries; it is important who occupies something first and acquire economic value of cultural industry (for instance, one-source-multi-use or OSMU). Each nation is newly responsible to plan the information on original sources to develop knowledge contents and provide a new type of welfare. Sharing of knowledge information through various channels has become important, as a window of culture and a system of education.

Research and study results regarding literary map conducted in China, Korea, the United States and Britain

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[28] Kum-Mi Kim. Young-Koo Lee, "A Design of Korea Literary Maps Contents," *International Conference on Convergence Content 2012 Vol.10 No.2*, 2012. pp.95-96.

[29] 杨义,『重绘中国文学地图』, 中国社会科学出版社, 2003 /

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are likely to have an impact on the future research of audiences that will use the entire web in the national database architecture design.

There are some international examples in this kind. Another Chance to See (www.anotherchancetosee.com) is based on the work called *Last Chance to See* by Douglas Adams and Mark Carwardine; this website offers visual representation of endangered animals around the world. The Atlas of Fiction (www.atlasoffiction.com) has a map of stories about 26 authors and their creative works. Get London Reading (www.getlondonreading.co.uk) provides a London guide focusing on areas that appeared on book covers. Google Books (http://books.google.com) shows collected books with links to the locations referred in the books. Google Lit Trips (www.googlelittrips.com) is also linked to the KMZ file format downloads of Google Earth and Google Map. Gutenkarte (http://gutenkarte.org) is a geographic text browser that downloads public domain texts from Project Gutenberg and extracts and returns all the geographic locations it can find. Littourati (http://littourati.squarespace.com/) is a blog that links reading experiences to the actual place in the book. For example, it shows Jack Kerouac's *On the Rood* through Google Map. Niclaus Findel, L'extraordinaire Histoire de Strasbourg entre 1248 et 1349 (http://librairie.caracteres.free.fr) is based on the same French novel published, offering available French images. Oliver Twist (www.flickr.com) shows travel images regarding Oliver's journey. Patrick O' Brian Mapping Project is made to accurately map the progress of Jack Aubrey and Stephen Maturin in the historical naval novels by Patrick O'Brian set in the Napoleonic Wars; the first Aubrey-Martin series is *Master and Commander*. Saving Yellowstone: Map of the President Arthur Expedition (www.savingyellowstone.com) is based on the same book by Robert E. Hartley about the 1883 military expedition of President Arthur.[30] The website provides the map of this expedition. The Literary Map of Manhattan was a short-term project in which audiences directly participated; people posted the lines from different book and included various places appeared in the book.

In Korea, there were some researches on literary map. There were general theoretical studies such as "Literary Map Contents Planning" and *Cultural Contents Planning* and "Literary Map Planning"; a more specific plan was relaized in "Production of Literary Map Using Google Map." "Contents Planning for Korean Literature Museums" studies how to come up with standards for records in these museums. However, despite many studies and researches, China and Korea do not percieve the literary map as a part of cultural industry, as in the case of the United States or Europe. That is why the production of literary map is not too prolific and is only used as a supplementary tool for literature musuems.

China's literary map by NMMCL is still in its initial stage but a literature map does have some expected outcomes: First, it helps the education of future talents; information education focused on experience can make audiences serach information and post writings even outside the school. Second, it enables audiences to produce a story map, eventually to develop and manage local cultural resources. Third, it boost local tourism. The story map provided by the literary map can be standards to attract people to cultural attraction of the region.

As already mentioned, NMMCL has records of 202 modern writers from its various administrative districts; such information on authors and works will be effectively used to spread culture and serve as knowledge contents, making the museums a base center of literary resources. NMMCL's literary map with 202 writers is a vast body of record in itself, an evidence of contemporary psychology. Yet the individual pieces of

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[30] Terence W. Cavanaugh & Jerome Burg, *Bookmapping- Lit Trips and Beyond.* 2010. pp. 67-71

information lack organic linkage; the challenge remains for China to build a standardized[31] system to offer web-based contents of knowledge-culture and act as a new window of cultural welfare for the people.

If we look at the example of Korea, the country has planned an *Encyclopedia of Local Korean Culture* (http://m.grandculture.net) and worked with Youtube so that the public can make use of the website. This was one case of so-called Culturenomics Welfare; for the public to enjoy culture, not only government institutions but also the academia should conduct research and study, with continued support from the government and the private business.

If certain information should be used as knowledge-culture contents, a system of support is thus required, composed of the government, various institutions and companies. Then audiences should be able to refer available text and image information, wherever and whenever possible; they can also add diverse information such as books and media. The audiences' data include that on the location or area of their activity and this 'root' can be turned into a map that implies cultural symbolism of unique information the audiences show.[32] As suggested by the Literary Map of Manhattan and Google Lit Trips, audiences use the stories of original sources, of authors or creative works, and combine them with single or multiple elements such as text, image or photo, creating another story

This travel contents can create a new type of contents for knowledge culture; audiences, or the collective intelligence, can form a new type. These people will fill literary maps with contents, constantly generating new information; these people who produce map and information are called trackers.[33]

Literary map of the future should be able to provide the heritage of tangible and intangible records which show the value of cultural psychology in the relevant region, as well as the tales of "local tourist attractions, local specialties, celebrities from the past, local authors, actual locations of local authors and historical writers by period. It also should be able to cover relevant statistics regarding the records, including general literary history.

For example, there is a widely known story that NMMCL was built by the proposal of Ba Jin, second Chairman of Chinese Writers' Association (CWA) and eventually opened in May 2000. Upon hearing this story, a tracker would try to locate the place including the actual venue and many stories related to the person involved. The tracker is likely to use the building address (45 Wenxueguan Rd, Chaoyang, Beijing) and approach it from the map first. Then he or she may use various information and materials owned by the museum, including types of exhibitions, access to records, references and archives (works, manuscripts, translations, letters, diaries, voice-recording, video footage and other literary materials – 300,000 pieces of collection including 170,000 books, 90,000 magazines, 10,000 handwritten manuscripts)[34]. Trackers can actually create a theme-root for web-contents, divided by subject, period, venue or other category regarding historical or contemporary facts and issues; then they are able to create their own stories. This is a way to provide attractive local cultural resources by which audiences can access a city.

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[31] The need to standardize records is highlighted to make data search easier and provide better accessibility to users; yet it is also important to have a critical review of the existing standards come up with new alternatives for the outdated ones. For this purpose, a standardized method for accurate monitoring, revision and enhancement is required to cope with our changing environment. Hye-Ran Seo, "Standardization of Archive Technology," *Archives Studies 1*, 2000, pp. 7-22.

[32] Kum-Mi Kim, ""Literary Map Contents Planning," Young-Koo Lee *et al*., *Ibid.* pp. 182-183

[33] Terence W. Cavanaugh & Jerome Burg, *Ibid.*

[34] Li Xianyao, Luo Zhewen, "National Museum of Modern Chinese Literature," *China's Museums*, (Korean translation), Daega Publishings, 2008, p. 164; 초희, *Ibid.*, p. 15

5. Conclusion

Britain's Portsmouth Literary Maps show celebrities, famous structures and local cultural resources as well as authors and creative works; they are linked to many cultural industries, becoming landmarks with stories and present their locations.[35] Travelers to this region can experience a wide variety of culture through attractive tales and characters.

Literature museums of China have started as an ordinary establishment but their literary side has progressed to a great extent. Political and economic growth of China demands more diverse ways by which people can understand cultural psychology that has been actually cumulated in the local space. And literature museums are expanding their activities, moving from culturally underprivileged class toward rural areas in the vicinities.[36] In the past, museums played a role of spreading culture in a base camp of modern city[37]; they now need to think of ways to provide information services using more diverse paths. The political ideology of China has limited the focus of museum to the revolutionary literature, showing only a handful of historical tales and characters, blocking access by international audiences. But the changing trend suggests that stories other than the revolutionary literature, including different literary materials and famous people, can enhance the audiences' access to the region.

Production of literary map makes an organic relation map between famous people and cultural resources and database design services work effectively to provide attractive local information. Access path can be public and private backgrounds connected to famous authors and creative works and symbolic roots can use various locations at times. Sometimes, public-private/tangible-intangible cultural resources related to writers include space and time locations. CCLM members, the 24 literature museums with various titles such as former residence, memorial hall, museum of history or museum of literature, can combine cultural resources with various contents – contents about society, politics, economy, culture, or arts of distance venue or times; and this combination can be approached by period or by subject. Creation of a themed space can be considered as representation of ecomuseum[38]; if a literature museum can be an ecomuseum, it can make free representations of space and time for writers and creative works with its cultural assets, reliving the relevant period.

Planning a literary map which can offer effective experience of local cultural resources from the past, the present and the future is conducted by audiences; therefore, activity root here can identify predictable trend of the future. This audience tendency can enable forecast of economy, as well as local arts and culture.

The more recent museums in Beijing and Mongolia, NMMCL CMLM, are categorized as establishments for a specific genre of literature. This change to particular literary genres implies diversification of cultural channels. In order to plan a literary map that covers the general history of Chinese literature, NMMCL literary map should not remain to be an ordinary map with several links; it should be upgraded with knowledge contents, in which expert interpretation and audience participation are involved. As there is a wide variety of languages of different ethnic minorities in China, so should there be a wide variety of researches regarding literary map. This map will represent symbolic culture codes of various ethnic groups in China and help us understand the DNA of

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[35] Kum-Mi Kim, ""Literary Map Contents Planning," Young-Koo Lee *et al.*, *Ibid.* pp. 196-197

[36] Lu Xum Museum 「聚合的效应——北京八家名人故居牵手走过 13 年」

http://www.luxunmuseum.com.cn/tabid/65/InfoID/1070/Default.aspx

[37] Song Xiangguang, *Ibid.* p. 21

[38]Jin-Young Kim, "Use of Local Cultural Resources Based on Ecomuseum: Focusing on Cheolwon-gun, Gangwon-do," *Korea Contents Spring Conference Vol. 1*, by the Korea Content Society, 2012, pp. 209-210

a culture[39] with its own linguistic traits. In this manner, contents of digital literary map can form a new communication tool to spread and exchange cultures – a new kind of cultural platform.

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