

The "Koreanization" of Chinese Culture and the Construction of National Cultural Security System and Its Enlightenment -----From the perspective of the Changdeokgung Palace, a world cultural heritage in Korea

Yang Linxi

Guangdong Mechanical and Electrical Polytechnic
Guangzhou, 510515, China

Li Zhen

Guangdong Mechanical and Electrical Polytechnic
Guangzhou, 510515, China

Abstract—South Korea and China belong to the same Confucian cultural circle, and there are many similarities in culture. But in terms of the application, China often lags behind South Korea. In 2005, the Korean Dragon Boat Festival was successfully applied; after the failure of the Chinese Dragon Boat Festival, it took lessons and finally succeeded in the application in 2009. Next, in 2009, "Dong Yi Bao Jian" (Korean:) was successful in the application of the book; followed by Chinese acupuncture and moxibustion, the successful application in 2010. In 2013, South Korea made a successful application for wintering kimchi culture; in contrast to Chinese food, it failed two times, and it has not been successful yet. The cultural foundation of these projects in South Korea originated from China. In the process of applying for the legacy, it has formed a strong competition for China, which has made China's declaration and protection of world cultural heritage more challenging than ever. In addition to strong measures, South Korea has succeeded in Koreanizing Chinese heritage and has been recognized by international agencies. Taking Changdeokgung Palace as an example, this paper studies how to ignore the Chinese elements of Korean cultural heritage and build its "independence", and hopes to provide important inspiration for the declaration and protection of China's future cultural heritage.

Keywords—World cultural heritage, Cultural property protection, Heritage declaration, Heritage protection

In November 2005, the Korean Gangneung Dragon Boat Festival was officially recognized by UNESCO as "a representative work of human oral and intangible heritage". In 2009, South Korea successfully published the book "Dong Yi Bao Jian" on the "World Memory Heritage List", which is a powerful preparation for South Korea's "Han Medicine Application". Later, some media said that South Korea intends to use the Chinese tea ceremony, Feng Shui, and the Chinese ancient musical instrument "sheng" as a Korean application.

Throughout the major initiatives of the Korean World Heritage, China's cultural heritage has become a challenge, and China has made some efforts to respond: the success of Goguryeo's application in 2004, the success of the Chinese Dragon Boat Festival in 2009, and the success of Chinese medicine acupuncture in 2010. Etc. This not only reflects the competition in international culture, but also reflects the corresponding sovereignty issue.

While the media is generally concerned, the academic community has also made active explorations. The main research results are concentrated in the Korean World Heritage Management System, and few scholars have conducted research on Chinese elements in Korean cultural heritage. The author believes that South Korea, which belongs to the East Asian cultural circle, has been used as a Chinese-owned Korean peninsula. Many of its historical and cultural heritages are learned from China. His cultural heritage has a high degree of recognition of Chinese culture. The reason for South Korea's success lies in its "Koreanization", the improvement of cultural protection system and the sensitivity of cultural communication for things in the common cultural circle, which should be highly valued by China's heritage declaration. At the same time, the author believes that China should learn from its perfect protection and reporting system when applying for inheritance.

I. KOREAN CULTURAL HERITAGE CHANGDEOKGUNG'S RECOGNITION OF CHINESE CULTURE AND ITS INDEPENDENCE

A. Introduction to Changdeokgung Palace

Changdeokgung, also known as Le Palace, was built in the 19th year of Chonghae in Korea (1483, 14 years of Chongzong). It was built by Joseon Seongjong in order to enjoy the fun of its mother. The East is also known as the "East." It was the official royal palace of the Joseon Dynasty in the twenty-sixth year of Wanli (1598, the 32nd year of Xuanzong) to the sixth year of Tongzhi (1867, Gaozong four years). Together with Suwon Hwaseong Fortress, he applied for a world cultural heritage. The main buildings include the Daju Hall and the Jiaotai Hall.

B. Overall layout and Chinese cultural relations

The relationship between Gongyuan and China's bed system

The palace garden of the Joseon Dynasty royal gardens learned the Chinese royal gardens of the Qing Dynasty. It also adopted the system of "before and after sleep" and "three gates and three dynasties". The difference is that the Changdeokgung

Palace in Korea used the system of combining palaces and gardens. China's "Feng Shui Geography" plays the most important role in the construction of the palace, and this theory is closely integrated with Korean naturalism.

C. Architectural Features and Inheritance of "Kaogongji"

In the "Zhou Li Kao Gong Ji", it is recorded that the structure of the capital of the country should be "the former city and the city" and "Zuo Zongyou". The layout of the building is based on the four spaces of Chao, Zhichao, Yanchao and Shangyuan, and the principles of Yin and Yang are applied. The concept of the Five Elements theory is five orientations (centers before and after), Wuchang (benevolence, righteousness, courtesy, wisdom, faith) or four seasons, Sisha (Qinglong Baihu, Suzaku, Xuanwu), five colors (green, white, Zhu, red, yellow)) The unification and development of content.

Changdeokgung inherited the characteristics of the construction of the capital of China in the "Zhou Li Kao Gong Ji". The Changdeokgung Palace, built as a palace, is not the same as other palaces. However, he is composed of a square-based space. It can still be seen that the builders follow Confucianism and also express the Confucian three-five-five ideas from each unit space.

D. The Cultural Origin of Changdeokgung Palace and the Independence of Korea

In the process of judging the World Cultural Heritage, the inheritance is required to be unique. This is a very important criterion for judging. Therefore, in the process of applying for the death of Changdeokgung Palace, South Korea tried its best to highlight the difference between Changdeokgung Palace and the same type of palace to meet this standard.

a) Highlight the difference between Chinese palaces and palaces

The UN assessment report clearly states: There are only two palace groups in East Asia that can be compared with Changdeokgung Palace, which is the Beijing Imperial Palace and the Nara Palace in Japan. Both the Forbidden City in Beijing (China) and the Palace in Nara (Japan) are very different from the Changdeok Palace. The former two are regularly arranged symmetrically on the ground, while the Changdeok Palace is designed using the mountain.

Although the palace system of the imperial gardens of the Joseon era was similar to the Chinese royal gardens of the Qing Dynasty, it also adopted the system of "before and after the night" and "three gates and three dynasties". However, in the application materials, South Korea avoided this problem and emphasized Chand The palace is not the same as the Chinese architecture, but the palace buildings are arranged from east to west according to the natural topography and natural landscape. In fact, "compliance with nature" is the natural theory of Chinese Taoism, but in the UN declaration materials. South Korea does not mention this.

b) Highlighting Korean feng shui flow from the theory of establishment

Changdeokgung used the "Feng Shui Geography", which played a big role in the architectural configuration of the palace and was harmoniously integrated with the naturalistic ideas of Korea. As the Changdeokgung Palace of the Imperial Palace, there is no consistent arrangement from the architectural configuration, but the configuration of the space based on the square can still see the Confucian configuration thought, and also shows the basic Confucianism from the unit space specification. The three-five-five thoughts.

Although the construction of Changdeokgung Palace uses the "Feng Shui Geography" in ancient Chinese architecture, Korea has used Feng Shui as its own gardening theory and intends to apply the Feng Shui theory to apply for world cultural heritage. Therefore, it comes from China's "fengshui geography". "In Korea," has been packaged as the theory of its own country. Some scholars have suggested that in 2003, South Korea reorganized Feng Shui and launched the "Total Feng Shui Geography" project to list Feng Shui as a national heritage of Korea. In 2008, the collection of "Feng Shui Shen" was completed.

c) From the language of the palace

In Korean classical, the records about Changdeokgung and its architectural vocabulary are all Chinese characters, not intrinsic words. For example: Changdeemun Palace main gate Dunhuamen (), he was changed from the Korean era Yanshoumen () Come. Both of these words are Chinese characters. Renzhengmen (), the main hall of Changdeokgung, was also named after the enlightenment of benevolent government in Chinese culture.

It can be seen from the above analysis that the functional division and architectural features of Changdeokgung have many similarities with the Royal Garden Summer Palace in China, which fully demonstrates that ancient palaces and garden buildings in Korea have been deeply influenced by China. However, when Korea declares World Heritage, it intends to avoid these affected parts, but it highlights the asymmetrical nature of Changdeokgung Palace, emphasizing that Fengshui Gardening is a Korean idea, creating its "independence" and applying for its application. .

II. KOREAN CULTURAL HERITAGE PROTECTION SYSTEM AND REPORTING PROCEDURES

The Korean government has very careful planning and system arrangements for the protection and declaration of cultural heritage. When it comes to collecting information and how to protect a certain heritage, it is very professional and clear. By translating and arranging the protection and declaration procedures of Korean cultural heritage, the author hopes to gain inspiration for the protection and declaration of Chinese heritage.

A. Korean heritage protection system

Management system with "cultural finance committee" as the core The Korean historical protection administrative system has the following characteristics:

Complete system

South Korea's strict management of cultural heritage stems from the fact that they have developed a sound management system in the form of law. In South Korea, the relationship between the governing bodies is as follows: the president of the country--the cultural and financial department under the Ministry of Culture and Tourism---local governments.

Strong professionalism

The decision-making body is a cultural and financial committee set up by the Korean Ministry of Culture and Finance. The Korea Cultural and Cultural Committee is also the only advisory body dedicated to providing consultation and review in the protection of cultural heritage. According to the Korean Cultural and Cultural Committee Regulations, members of this committee must be composed of highly respected and knowledgeable experts and scholars, and relevant officials must not intervene. Committee members are divided into two categories: cultural finance committee members and cultural property committee members. The former can participate in comprehensive consultation, while the latter can only participate in small-scale professional consultation. The number of members of the Cultural Finance Committee shall not exceed 60.

B. Clear division of labor

The Cultural and Cultural Committee is divided into six sections, namely: the building part of the first section of the tangible cultural property and folklore materials, the tangible cultural heritage outside the second section of the building, and the formulation and dissolution of the historical monuments in the third section. The intangible cultural assets of the four subjects and the exclusion of folklore materials other than houses, the formulation and dissolution of memorials other than the history of the Fifth Section, and the matters related to the contents of the sixth section. This division of labor ensures that each cultural property has a corresponding professional identification.

Strict reward and punishment system

In the Korean Cultural Asset Protection Act, the positive impact of the reward mechanism on the protection of cultural heritage is emphasized. According to Article 66 of the Law, the Director of Culture and Finance has the right to commend and give certain bonuses to the following persons. These people include: discovering and reporting cultural heritage discoverers who have become national treasures and treasures after reporting the original materials; non-important intangible cultural property holders but have made significant contributions to the protection and support of important intangible cultural assets; management and protection The public display of cultural assets (whether it is a publicly designated cultural property or a temporary designated temporary cultural property) has played a leading role. In fact, the Korean government's rewards for the protection of traditional cultural heritage and the inheritors are far more than this. For example, the regular subsidies for intangible cultural inheritors and the scholarships for students who learn cultural wealth awards can be regarded as a kind of reward.

There must be a penalty for the prize. Chapter 7 of the "Cultural Property Protection Law" of Korea, "Penalty", is to formulate various different sentencing standards for various criminal phenomena. These crimes include: unlicensed output crime, false designated crime, injury or concealment crime, robbery crime, aggravated crime, submerged historical crime, other drowning crime, attempted crime, negligent crime, unauthorised escape from extraterritorial crime, violation of administrative order, obstruction Manage behavioral crimes and more. And the penalty is extremely strict. Such as: privately excavated cultural relics, sentenced to more than 5 years of imprisonment; for submerged historical sites, scenic spots, natural monuments or violations of protected areas, sentenced to more than 2 years, less than 10 years of imprisonment; that is, or will be designated without permission If cultural wealth or temporary designated cultural property is moved out of the storage place, it shall be punished by imprisonment of not more than five years or a fine of not more than 50 million won (equivalent to a skilled worker's 20-month salary).

C. The declaration of Korean cultural heritage and the United Nations docking situation

a) United Nations World Heritage Declaration Procedure

The World Heritage Convention's procedure for the identification and declaration of World Heritage states states that when a State Party decides to nominate a place as a World Heritage Site, States must explain why a place is unique in accordance with the standards set by the World Heritage Committee. Request for inclusion in the World Heritage List, and also indicate the current status of protection and management of the Service. It would be better to provide a comparative analysis of the site and other similar heritage. These nominations are reviewed by the International Council of Monuments and Sites or the International Union for the Conservation of Nature and Natural Resources and recommended to the World Heritage Committee. The World Heritage Committee will make further decisions on which to be selected and which will not be selected.

b) The docking of the Korean Cultural Asset Protection Act and the United Nations World Heritage Declaration Procedure

Regarding the assessment of cultural assets, the Korean Cultural Property Protection Act has corresponding assessment methods for different types of cultural assets, and has detailed provisions on the protection and repair of cultural assets. In

particular, South Korea attaches great importance to the status of independent creation and protection management of cultural heritage.

Identification of cultural heritage

The director of the Cultural Affairs Department believes that the first item of treasure has great value for the development of human culture. The Cultural and Cultural Committee will re-examine it and approve it as a national treasure.

Protection and inheritance of cultural heritage

First of all, important intangible cultural wealth is difficult to pass on education for normal. According to the deliberation of the Cultural and Cultural Committee, the cultural worker can be certified as a nominal protector. Secondly, the matters necessary for the cultural property development of the protected area should be subject to the laws and regulations of the Ministry of Culture and Tourism. It should be examined first whether the development of the protected area is suitable for inspection. It is not difficult to see that South Korea attaches great importance to the inheritance of cultural heritage.

III. ENLIGHTENMENT ON THE APPLICATION OF CHINESE CULTURE TO KOREANIZATION IN CHINA

A. *Heritage declaration order and "uniqueness" to create problems*

a) The construction of national cultural security system and the priority of application

Cultural issues in the border areas are also sovereign issues. When China put Goguryeo ruins on the World Cultural Heritage List in 2004, some scholars pointed out that Goguryeo has always been regarded by Koreans as one of the three ancient Korean countries and was destroyed by the Chinese Tang Dynasty. This time China applied for the Goguryeo dynasty site to make North Korea South Korea has no face.

In the case of continuous crisis with other countries, in order to protect China's interests, China's declaration of world cultural heritage should give priority to frontier and coexistence culture. China should list a list of cultural heritages that originate in China, flow in other countries, and cross-country. According to this list, priority reporting principles are adopted. At the same time, we will adopt a strategy of expanding capacity and strive to negotiate with UNESCO to change the situation of declaring a project every two years and increase the speed and intensity of China's application.

b) Competition of Discourse Initiatives on the International Cultural Stage

From the Korean official's description of Changdeokgung, it can be concluded that when South Korea declares it, it avoids the problem of origin, highlights its "independence" and emphasizes its differences with other similar heritages in Asia. After "building", it will be pushed to the world to give priority to the initiative. When applying for a legacy, China should pay attention to the issue of cultural origin and grasp the unique characteristics of world heritage, so as to gain the initiative in discourse.

B. *Protection of the same culture with Chinese culture*

a) Strengthening the study of world heritage based on Chinese culture

Chinese civilization has affected many neighboring countries to a considerable extent, such as Japan and South Korea, so these countries have a corresponding coexistence culture with Chinese in terms of Chinese medicine, seasonality, surname, and religion. At the same time, many ethnic groups in China are surrounded by neighboring countries, and many cultures are cross-border. The Chinese government should adopt the principle of priority declaration for the cultural heritage of these frontiers, whether alone or in cooperation. We should thoroughly study the Chinese origin of these frontier coexisting cultures, fully explore the characteristics and evidence of Chinese cultural origins, and thus give priority to the initiative of discourse in the declaration.

b) Integrated multi-coexistence - strengthening the protection of ethnic areas

China is a country with a multi-dimensional culture. In the work of cultural inheritance and protection, we should create the pluralistic coexistence of culture. Multi-coexistence is not tolerance and indifference, nor is it an excuse to essentially assimilate minority cultures or drag minority cultures into the "mainstream" culture. Creative multi-dimensional coexistence includes the active and dynamic coexistence of multiple cultural groups. Creative multi-dimensional coexistence combines the local social environment with the field of public activity, allowing for creative engagement and transformation. Culture is diversified and there is no good or bad relationship. If you only pay attention to the Han culture, it is a standard, and too low evaluation of other national cultures will produce errors. Although such a policy will temporarily achieve certain success in the declaration of inheritance, it will have a negative impact on the cultural heritage of ethnic minorities.

IV. SUMMARY

To sum up, China's cultural heritage legal system should improve the legislative system, rationalize the administrative management mechanism, and improve the financial security system. In the process of declaration, it is necessary to select the priority of the discourse to make the inheritance of our country more competitive through project screening. At the same time, we should strengthen the use of Chinese culture as a link to achieve regional and regional competition and cooperation, and strengthen the protection of ethnic areas so that our country's heritage can be declared and protected more effectively.

ACKNOWLEDGEMENTS

2018 Humanities and Social Sciences Research Project of Guangdong Mechanical and Electrical Polytechnic (YJYB2018-41)

REFERENCES

- [1] Schumann. When the Chinese Tea Ceremony “Declares the Legacy”----“Chinese Culture” Becomes the Thinking of the Korean “Shenzhen” Project [J]. Agricultural Archaeology, 2008(2): 92-94.
- [2] Baidu Encyclopedia. Changdeokgung [EB/OL] <http://baike.baidu.com/view/147953.htm>
- [3] Baidu Encyclopedia. Jongmyo [EB/OL] <http://baike.baidu.com/view/101328.htm>
- [4] World Heritage Network [EB/OL]<http://whc.unesco.org/>
- [5] Han Xiangzhen. Research on Changdeokgung Palace in the Imperial Garden of the Joseon Dynasty in Seoul[J]. Chinese Garden, 2000(4): 82-86
- [6] Wang Xia. Study on the spatial composition of high-rise residential buildings in the Joseon era (1392-1910). Master's thesis of Tongji University, 2006
- [7] Qiao Yizhen. Argumentation and countermeasures for feng shui review issues. Master's thesis of Shanxi Normal University, 2013.5
- [8] 창덕궁[EB/OL]http://www.cdg.go.kr/guide/guide_course_01.htm (Changde Palace official website --- author translation)
- [9] Zhang Yihong. The Ceremony of the Court of the Korean Court and Its Ritual Music[J]. World Culture, 2010(1):48
- [10] The website of the Embassy in Korea. Touring the monuments, enjoying the music-----Korea's ancestral temple and ancestral temple ritual music [EB/OL] [Http://www.cksti.com/ck/chinese/detail/details1.jsp?docid=762](http://www.cksti.com/ck/chinese/detail/details1.jsp?docid=762)
- [11] 중묘[EB/OL]<http://jm.cha.go.kr/> (Korea World Cultural Heritage Jongmyo Official Website---Author Translation)
- [12] Yuan Li" History and Basic Characteristics of Korean Historical Heritage Protection Movement [J]. Folk Culture Forum, 2004 (6): 64-69
- [13] 문화재청.문화재보호법제 3 조-문화재관계법령첩[M].법률출판사, 2003:21-22 (Han) Cultural and Financial Affairs Department. Cultural Property Protection Law Article 3 - Cultural and Financial Relations Act Order [M]. Law Press, 2003: 21-22 (author translation)
- [14] 문화재청.문화재보호법제 66 조-문화재관계법령첩[M].법률출판사, 2003:41-42 (Korean) Cultural and Financial Affairs Department. Cultural Property Protection Law Article 66 - Cultural and Cultural Relations Act [M]. Law Press, 2003: 41-42 (author translation)
- [15] 문화재청.문화재보호법제 7 장-벌칙-문화재관계법령첩[M].법률출판사, 2003:66-67 (Han) Cultural and Financial Affairs Department. Cultural Property Protection Law Chapter 7 - Penalty - Cultural and Financial Relations Act Order [M]. Law Press, 2003: 66-67 (author translation)
- [16] World Heritage Network World Heritage Convention [EB/OL] <http://whc.unesco.org/en/>
- [17] Liu Xiaofang. Discussion on the Issue of “Sequence” of World Heritage Report in China[J]. City Culture 2009(07):58-62
- [18] Bai Gengsheng. The Legal Protection of Intangible Cultural Heritage—The Status Quo of China's Intangible Cultural Heritage[J]. Chinese nation 2006(5):29-31
- [19] Yang Linwei. The Enlightenment of the Intangible Cultural Heritage Protection System of Korea to China---The Success of the End of the World Festival of the End of the World[J]. Guangxi Ethnic Studies 2007(1):185-190
- [20] UNESCO, World Cultural Report - Cultural Diversity, Conflict and Multi-Dimensional Coexistence [M]. Peking University Press, 2000: 35