

# **Contemporary Memory Research on the Cultural and Philosophical Imagery of Chinese Overseas Chinese Banking and Telecommunications from the Perspective of Digital Humanities**

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**Abstract:** Reflecting on the contemporary value of Chinese Overseas Chinese Silver Letters from the perspective of cultural philosophy and paying attention to the paper carrier as an important part of the memory heritage culture in modern civilization, how to adapt to the new historical situation and obtain its own existential value and status in the new cultural ecological environment is a question worth thinking about. Overseas Chinese silver letters refer to the remittance certificates with family letters or simple attachments sent back to China by overseas Chinese through private channels and later financial and postal institutions since the Qing Dynasty until the end of the 1970s, and they are also the treasures of memory formed in the process of transferring the emotions between overseas Chinese and their families in China. The role of Chinese overseas Chinese silver letters in the construction of contemporary social memory is reflected in two aspects: firstly, originality, the description of what one sees and hears and the development of the letter, which is placed in the contemporary historical process, records the history of the development of the overseas Chinese and the "collective memory" of the overseas Chinese compatriots passed down from generation to generation. Secondly, completeness. Overseas Chinese silver letters have gone through several historical periods, including the Qing Dynasty, the Republic of China and the People's Republic of China, reflecting the changes of the times, the evolution of society and the development of the economy in a relatively systematic and complete manner. Therefore, Chinese Overseas Chinese Silver Letters embody multiple meanings of emotions and characteristics of the times, and have important research value. This paper intends to use the silver letter archives of the

relevant museums in Guangdong Province, China, as the sample source, to analyze the representational content of the memory of Chinese Overseas Chinese Silver Letters with the help of the content analysis method, to take "from form to concept" as the logical main line, to take the living deconstruction and value identity of contemporary collective memory construction as the research angle, and to analyze the memory of Chinese Overseas Chinese Silver Letters through the change of their cultural and artistic modes to adapt to modernization and the change of their cultural and artistic modes to adapt to modernization. Through the change of China Overseas Chinese Banking Corporation's own culture and art mode to adapt to the development of modernization, it makes its own contribution to human civilization in the confrontation with the rational culture mode.

**Keywords:** Philosophy of Culture; Collective memory; Overseas Chinese Silver Letter; Content Analysis Approach

## **1. Introduction**

Philosophy of culture is a product of the convergence of cultural studies and philosophical studies. Cultural phenomena and cultural systems as the object of study of the rise of cultural science is not long, since the mid-20th century, a group of insightful thinkers to the perspective of the study of human beings and the deep structure of human social life, that is, the cultural level [1]. The deepest and most important embedded or constraining factor of human history and human society is the deep structure belonging to the cultural level. The construction of the deep structure of culture is the construction of ideology, and the construction of ideology is nothing but the collection of large and small cultural memories. Whether it is an individual or a nation, memory

is history and memory is life. However, memory has always been born with forgetting, whether it is individual memory or collective memory, whether it exists in the human brain or a variety of human-created media, from the intricate interference of natural and man-made factors, so that "every day, an irreplaceable part of the memory will disappear forever" [2]. The absence of collective memory inevitably creates a rift in human culture and a gap in social history, which not only makes people not know where they come from? It also affects people's rational judgment of where to go. As the saying goes, "the absence of memory is not only the absence of the past, but also the collapse of the future" [3]. Overseas Chinese silver letter as an important part of the world memory cultural heritage, is a kind of information resources with unique value, it carries the country, nation, community, individual's past history is the collective memory to be retained, the object of retrospective, but also "overseas Chinese adhere to the traditional Chinese culture, absorb the Western culture of the open and compatible cultural mentality [4]." It is an opportunity to draw deeply on the history of international migration in modern China.

But with the promotion of urbanization and the large-scale population migration brought about by China's "scattered folk letters" of the Chinese diaspora silver letter lost, brewed a lot of indelible regret. The reasons for this include: "unintentional memory", the shame of being treated as cheap labor or even branded as "slaves" in order to make a living at sea, so that those who remember them have no intention of "storing" or even "discarding" them. The "inability to remember", with the massive loss of material traditional cultural relics and their cultural value in the social space, the object of memory is lacking or even disappeared; "invalid memory", in the cultural heritage of our country, there is a lack of memory and even a loss of cultural value, and the "invalid memory", with the loss of traditional cultural relics and their cultural value. ", in the process of cultural heritage development in China, because had neglected the protection of the emotional value orientation of the cultural heritage of the world's memory, unable to stimulate people's emotional perception and emotional resonance, so that only appreciation of its shape but not its meaning. However, the relationship between them is still full of dialog and negotiation and mutual

construction.

In today's cultural transformation process, how to maintain its own cultural attributes while adjusting its cultural model in time, responding to the profound cultural crisis, successfully realizing the cultural transformation, adapting to the needs of human society, and playing its own role in the socio-cultural environment require us to make cultural philosophical reflections.

## **2. Philosophy of Culture and Collective Memory**

### **2.1 Basic Concepts and Main Ideas of Philosophy of Culture**

With the development of human beings, the cultural environment of human beings has gradually evolved, and the nature of the environment faced by human beings has transmuted from naturalness to culturalness, which has gradually given birth to the contemporary philosophy of culture that pursues the integration and homogeneity of human beings and culture [5].

And the depth of the study of cultural philosophy is directly related to the major civilization transition and cultural crisis experienced by mankind. in the mid-19th century, many developed countries in the West experienced the transition process from traditional agricultural civilization to modern industrial civilization, that is to say, the modernization process marked by industrialization. In this process, the free and conscious way of existence demonstrated by human beings in an open world full of creativity and competition and the self-contained and spontaneous way of existence constrained by traditional cultural factors in traditional societies have formed a sharp contrast and sharp antagonistic conflict, which clearly demonstrates the great inertia of the cultural traditions accumulated from the ancient times, and makes the transformation of culture become an indispensable part of the process of modernization. making cultural transformation an indispensable part of the modernization process[6]. In the 20th century, in the midst of the rapid progress of modern science and technology, human beings, while acquiring abundant material wealth, began to experience the alienation of being ruled by their own creations, and were plunged into a profound cultural crisis. It is against this background that

the philosophy of culture has become the most important form of modern philosophy.

As a new philosophical form, the philosophy of culture has fully absorbed the nutrients from the results of "metaphysical" and "metaphysical" researches on culture, including cultural studies, cultural anthropology, cultural religions, and cultural theology, and has become a new paradigm of philosophical understanding that has an important and wide influence. It has become an important and influential new paradigm of philosophical understanding, which undoubtedly opens up a new field of understanding of philosophical research and provides a new theoretical perspective [7]. However, modern philosophy of culture is not an independent and self-conscious philosophical discipline or field of study, but rather the mainstream spirit of philosophy or philosophical development trend embedded in many modern philosophical schools and doctrines. In the West, the philosophical theories of history of Spengler and Toynbee and others, the cultural anthropological theories of Benedict and others, the modern sociological theories represented by Weber and Parsons and others, the humanistic trend represented by existentialism, the postmodernism represented by Derrida and Foucault and others, and so on, have been developed from different perspectives and at different levels, consciously or unconsciously approaching and revealing the theme of cultural philosophy. In China, its philosophy has been very concerned with the theme of humanistic relations since ancient times, and compared with Western philosophy, it has more significance of cultural philosophy, or more precisely, it is the study about human beings. Chinese philosophy and culture, especially Confucianism, do attach great importance to the "social role" of human beings and regard this "role" as the actual existence of human beings and the actual basis for realizing the value of human beings. Just as no one can be separated from the father-child relationship, people and others are in a certain social network, each person is a "role" in the social group [8]. In the past, there were the so-called "five Confucianisms", which were the ethical relations under the historical conditions at that time; when the social and historical changes have taken place, new relations have been formed, but human beings, as historical beings, are still in a certain interaction relationship, and it is impossible for them to

exist in isolation. This cannot be changed. However, specific social relations can be changed. For example, the Confucian doctrine of "rites" had different provisions in the pre-Qin and Han Dynasties and the Song and Ming Dynasties, and the Song Confucians explicitly stated that the ancient rites could not be practiced nowadays, and that "rites" changed with the times. In today's market economy, new economic and social relationships have been formed among people, and fair competition and trade are the "rules of the game" in modern society. Although Confucianism lacks the spirit of competition and adventure, from the Confucian point of view of "reaching the changes of the past and the present", the new market economic relations can be accepted and adapted. This can also be seen in the modern Neo-Confucian philosophy of culture.

Therefore, the philosophy of culture is not a departmental philosophy that takes "culture" as the object of study, but takes the study of culture as an opportunity, and through the perspective and grasp of culture, it takes this as the base and vision, focuses on the world of human life and the real survival of human beings, and strives to provide human beings with wisdom and practical care for their survival activities, and with the development of material civilization and spiritual civilization of human beings in contemporary society, it also focuses on the development of human beings' life. With the development of material civilization and spiritual civilization in contemporary society, the field of reflection of cultural philosophy is also expanding.

## **2.2 The Position and Role of Collective Memory in the Philosophy of Culture**

The evolution of the problem of memory in the philosophy of Western culture contains rich theoretical resources, and Western philosophers represented by Plato, Aristotle, Augustine, Locke, Hugh Moss, and Bergson have paid attention to and thought about the problem of memory. In the 1920s, the French sociologist Habwah put forward the theory of "collective memory", which made the study of memory go beyond the fields of biology and psychology and make a sociological turn, thus establishing the connection between individual memory and social frameworks. In the 1920s, the French sociologist Habwache put forward the theory of "collective memory", which enabled the study of

memory to go beyond the fields of biology and psychology and make a sociological turn, thus establishing the connection between individual memory and the social framework.

The first philosopher in the history of Western philosophy to explore the issue of memory and give it an important place was Plato, who put forward the "theory of remembrance" in his *Meno*. In the dialogue between *Meno* and *Socrates* on the definition of virtue, *Meno* was confused because he was repeatedly questioned by *Socrates*, which gave rise to *Meno's* paradox that puzzled many philosophers, i.e., "a man can neither look for what he knows nor for what he does not know," because since it is something he knows, there is no need to look for it again. For if it is something he knows, there is no need to look for it, and if it is something he does not know, he does not know what to look for. Plato's "reminiscence" is the answer to this paradox: "Since the soul is immortal and has been reborn many times", "there is nothing that it does not know", so it can recall what it once knew. known things to recall them. "Exploration and learning, as a whole, is recollection." [9] In other words, our acquisition of knowledge does not come from external sense experience or acquired learning; knowledge itself is already present in the human soul in a state of potential oblivion. The process of learning and exploration is the stimulation and activation of the knowledge stored in the soul, so that it can be recalled.

In his writings, *Aristotle* devoted a chapter to "On Memory" to explore the issue of memory. First of all, *Aristotle* believed that "memory belongs to the past and the future is the object of hope, it is impossible to remember; the present can only rely on the senses to recognize, and can not be remembered; and for the past, we need to remember, memory is an indication of the passage of time. Second, *Aristotle* argues that memory belongs to the first sense faculty, our ability to perceive time by the already. "Images are a common property of the sensory faculties," and "neither memory nor the objects of thought can exist without mental images," and the process of remembering is that the stimulus produced by the senses leaves a certain impression in the soul similar to that of the senses. Finally, *Aristotle* distinguishes between memory and recollection. Recollection is not a reduction of a memory, but a state of continuity when one remembers a previous knowledge or sensation. "The process of recollection implies

memory, and memory accompanies recollection [10]."

During the medieval period in Europe, Christian philosophy replaced ancient Greek philosophy as the dominant ideology of the time. At this time, people stopped searching for knowledge of nature and resorted to understanding and belief in God. The basic problem of Christian philosophy was the relationship between reason and faith. Therefore, the exploration of memory at this time was naturally within the framework of theology. *Augustine*, as an important representative of patristic philosophy, derived his explanation of memory from the "Illumination". According to him, truth is neither acquired by sensual experience nor created by reason. Man can only discover the truth that already exists in his heart by the illumination of God's light: "Whoever knows the truth knows this light: whoever knows this light knows eternity" [11]. Therefore, it is under the illumination of God's light that people acquire truth and reap happiness. On the question of the source of memory, *Augustine's* "Illumination" is actually an adaptation of Plato's "Recollection". For Plato, the acquisition of the idea of truth comes from the memory latent in the human soul, which can be regained through study and exploration. For *Augustine*, truth comes from the possession of the memory of God, and only by the light of God can the memory hidden in the cave be re-illuminated.

After the transition of the Renaissance, Western philosophy moved from Christian philosophy to modern philosophy, thus freeing itself from the authority and constraints of theology and beginning to recognize and transform nature with rationalism as its basic feature. At this time, the problem of epistemology became the main content of modern philosophy. *Locke*, as a philosopher who really systematized and systematized empiricism, believed that "among intelligent creatures, memory is second only to perception in its necessity". The functioning of various functions of the human body requires the coordination and cooperation of the memory system, without memory, the functioning of other functions can not be realized, and we can not clearly identify the things we perceive. At the same time, memory is also an intermediary to help us acquire knowledge, by virtue of memory, people can re-conceptualize the ideas that have been experienced and imprinted in the mind. Second, *Locke* argues that memory is not

endowed with ideas. Locke points out that any idea "if it is not in the memory, it is not in the mind, and if it is in the memory, it must be known to the mind as coming from the memory when it is presented by the memory" [12]. In other words, when an idea in the human mind is recalled, the person must be able to realize that it was previously known or perceived by him or her, and if there is no such realization, it means that the idea is completely new and something that the human mind has not perceived in the past. Thus, memory comes from experience.

Compared to Locke, Hugh Moore's empiricism was more thorough, resulting in skepticism. Hugh Moore divides perception into two categories, impressions and ideas. Impressions are those perceptions that enter the mind most strongly at the moment: ideas are facsimiles of impressions in the mind that can be reproduced in memory and imagination. In Hugh Moore's opinion, there is a definite order of precedence between impressions and ideas; all ideas are derived from impressions, and impressions are the material from which ideas arise. The difference between ideas and impressions is that "they vary in intensity and vividness" [13]. Both memory and imagination can simulate sensory perception, but the perception obtained by relying on memory after detaching from the object is a weakening of direct perception, and the sensory perception obtained by direct contact with the object is the strongest and most active. In addition to this, perceptions reproduced in memory form composite perceptions according to certain rules. Such rules, according to Hugh Moore, include the relations of similarity, proximity, and causation. The first two relations do not go beyond the objects we experience to discover the existence of other objects, while the causal relation is the cognition and inference of the existence beyond the things we experience. In Hugh's view, causality is not objective or universal, and one cannot infer a necessary connection between cause and effect by virtue of what one experiences in front of one's eyes. In fact, causality is the result of habitual association, the expectation of similar events in the future based on repetitive concepts generated in the memory of human experience.

At the beginning of the 20th century, the philosophy of culture, characterized by irrationalism, rejected traditional philosophy's rigid and static view of all things in the world and reduced them to matter or spirit, and

revealed the nature and significance of human culture, emphasizing the cultural vitality and creativity of "human beings. Bergson has made an in-depth inquiry into memory. In Bergson's view, memory has two forms: memory-image and memory-action [14]. This coincides with the "collective memory" founder Habwach put forward the viewpoint of Habwach that collective memory does not mean that the collective itself has the ability to remember, the bearer of the memory is still an individual, but the generation of individual memory is affected by the collective cultural memory, subject to the constraints of the social framework. Memory is not a purely individual psychological phenomenon, but rather a cultural pattern exported by members of a group during contemporary social interaction. The dominant cultural pattern or cultural spirit of a society is not simply reflected at the macro level of politics, economy, spiritual production, etc., but on the contrary, it has deep cultural roots at the micro level. The world of daily life, which is composed of daily consumption activities, interactions and concepts such as clothing, food, housing, food, men and women, marriage, funerals, rituals, etc., is a self-existing, undifferentiated and almost natural domain maintained by virtue of given categorization patterns and repetitive thinking, as well as by blood, natural emotions, experience and common sense, traditional customs, etc., which, on the one hand, directly shapes the subject of spontaneous activities, and, on the other hand, directly shapes the subject of spontaneous activities. On the one hand, it directly shapes the self-motivated subjects, and on the other hand, it influences and restricts the social life and operation of the society with its self-motivated cultural patterns. Therefore, for national groups, the transformation of memory culture and the modernization of human beings are the process of forming the operating mechanism of contemporary memory culture, and as Habermas said, memory is an "unfinished design". The main problem facing contemporary Chinese overseas Chinese banks is not the crisis of object-mediatedness, but the basic "absence" of memory. Memory is not unfamiliar to many of us, but it only appears in the consciousness of some individuals in the form or manner of fragments, branches, and buds, in the flow of social theories and spirituality, and in some aspects or sides of cultural philosophy, but it has

not been rooted, implanted, embedded, and penetrated into the individual's culture as a deep and inner mechanism, structure, schema, mechanism of activity, mode of existence, and cultural spirit in an all-encompassing way. It has not been rooted, implanted, embedded and penetrated into individual existence and social operation.

From the above, it can be seen that the philosophy of culture has become self-conscious in contemporary times, thanks to the theoretical resources laid down by the development of philosophy and other humanities disciplines. Cultural philosophy is no longer a kind of empty metaphysics. The theoretical structure of collective memory of contemporary Yinxin is even more based on the rich theoretical resources provided by philosophy and social sciences, so that it is deeply rooted in the cultural richness of human reality and Yinxin history, in order to grasp its own advantages and favorable situation in the multicultural context.

### **3. Overview of Chinese Overseas Chinese Yinxin Studies**

#### **3.1 A uniquely Chinese-Inspired Subject of Artistic Value for Memory Heritage**

In the Song Dynasty, Shen Kuo's "Mengxi Dianshuan", Volume 3, "Shizhi", "The root of love is tied, but the batch of horsetail" is a good explanation of what "batch" means [15]. It is a combination of money and letter, "Overseas Chinese Yinxin is an important voucher for overseas Chinese relatives to withdraw money" [16]. In the opinion of Wang Xiaojing of the Collection Department of the Chinese Overseas Chinese History Museum, the study of Chinese Yinxin, with authentic records of what the Chinese community saw and heard in their overseas residence and their instructions to relatives and friends, is of great significance for the study of the history of China's economic development, the history of overseas migration, and the circulation of money and diplomacy, etc. At the same time, the body of the letters has elements of traditional Chinese culture and represents the form and style of letters formed in China for thousands of years, integrating Chinese painting, brush calligraphy, hard brush calligraphy and seal engraving art in one, with outstanding aesthetic value. Chinese Overseas Chinese Yinxin carries the responsibility of transmitting the emotions of overseas Chinese

and domestic overseas Chinese families, and expands the knowledge structure and aesthetic field of art in the Chinese art system which is modeled by lines. Let the cultural value its important performance be more properly understood.

#### **3.2 Research Development of Overseas Chinese Yinxin as a Research Object**

In June 2013, UNESCO officially inscribed China's "Yinxin Archives" on the Memory of the World Register. According to the statistics of scholars, there are as many as 150,000 pieces of Chinese Yinxin documents preserved by cultural and museum institutions in Guangdong Province, China. Among them, there are more than 40,000 pieces in the Wuyi area where Taishan is located. The Chinese Yinxins originated from the folk and have the characteristics of typical "grassroots" archival documents, and the number of Yinxin documents collected in the folk is also quite large. For example, Mr. Li Baeda is one of the hobby collectors of Yinxins and provided about 2,000 Yinxins when he was preparing to build the Yinxin Museum in Taishan. Mr. Li Bada was one of the Yinxin hobbyists and provided about 2,000 Yinxins when he was preparing to build the Yinxin museum in Taishan. The Peng Exhibition of Lingnan Normal College focuses on the series of Yinxins of the Cuban Chinese family of Li Yunhong as a basis to study the cultural and psychological characteristics and changes reflected in them, and to conduct a more in-depth study of the "migration" process of the overseas Chinese compatriots in the light of the current national system of "one country, two systems" and economic development trends [17]. Mr. Li Baeda, a folk collector of Yinxins, has collected a large number of Yinxin archives and used them to publish "Memory of the World - Taishan Yinxin Archives and Research", which is new and rich in information and reveals the historical, academic, and empirical significance of Guangdong's five districts' Yinxins in a specific period. large and comprehensive" and basically a narrative description. From the perspective of humanities communication, Luo Clang proposes three modes of cultural value development of Yinxin resources in the context of digital humanities, namely, the development mode based on cultural heritage and protection, the development mode based on the dissemination of diversified cultural

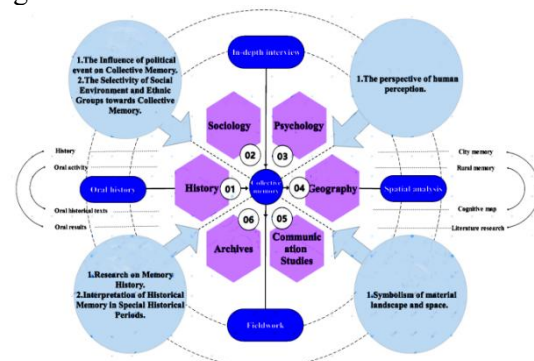
achievements, and the development mode based on digital humanities research services, and the research perspective begins to shift gradually from the textual discourse level to the content practice level.

It can be seen that the archival text, as a carrier of external memory, can understand a family, a country and an era through a letter. Although the existing research results on overseas Chinese Yinxins are mostly based on the textual interpretation of overseas family letters to study their historical and cultural connotations, and the depth and width of their research is constantly advancing, there are still shortcomings, and most of them focus on a certain aspect of overseas Chinese Yinxin archives in terms of research content, such as the types, content elements, and value significance of Yinxin archives, which are basically at the introduction level. It fails to fully recognize the comprehensive value of the memory value of Yinxin archives in art and social history.

To sum up, in order to explore and extend the past emotional memory value of overseas Chinese, this paper integrates collective memory into the broad field of archival culture and art design, and carries out the multi-dimensional interaction between collective memory and archival content from the perspective of historical facts, social factors, period background and regional environment of Chinese overseas Chinese Yinxins, and constructs a correspondence interaction between them. This interdisciplinary research approach not only advances the archival This interdisciplinary research approach not only advances the research dynamics of archival and design studies, but also opens up the space for the study of overseas Chinese historical memory chains, and constitutes a profound influence on the study of the value of the contents of Chinese overseas Chinese Yinxins in later generations. Memory is a cultural resource with unique value. It is not only a memory that survives in some form, but also becomes a living cultural image that occupies a place in the spiritual realm of generations. Both individual and collective memories are inevitably forgotten, but they continue to live on in human society [18]. Collectivememory, also known as group memory, is defined by the French sociologist Habwachs in *The Social Framework of Memory* as "the process and result of the sharing of past events by the members of a particular social

group" and states that "collective memory is essentially social in nature [19], and commonality is The absence of collective memory inevitably leads to a rift in human culture and a gap in social and historical archives. Therefore, the preservation and transmission of civilization and the preservation and continuation of memory are symbiotic and coextensive.

The relationship between social culture and collective memory is not simply superimposed, but also means the establishment of a relationship of mutual construction and identity. In a wide range of social practices and scholars' perceptions, "historical memory is acquired by members of society through written or other records" [20], but it does not simply mean the simple addition of two elements: written overview and memory However, it does not simply mean the addition of the two elements of textual overview and memory, but rather the establishment of a concept of mutual understanding and interpretation. The study of memory was initially the domain of psychology, but in recent years it has received a great deal of attention from scholars and has blossomed in various fields of study, such as sociology, psychology, and archives. The terms "collective memory" and "social memory" have also become high-frequency words in the field of archival culture, and have been studied from multiple levels and perspectives, as shown in Figure 1.



**Figure 1. Perspectives on Collective Memory from Different Disciplines**

By demonstrating the characteristics of "collective memory", two characteristics can be summarized: (1) Active deconstruction. The deconstruction of collective memory is no longer simply "reading" memories, but rather constructing and sorting them according to their internal plates, and generating new demands in the process of evolution. For example, the study

of the evolution of nostalgic TV variety shows is used to explore the reconstruction of collective memory [21]. (2) Value identity. The past of recollection and identification is the result of value identification and reconstruction. Collective memory is not a simple summation of individual memories, but a process of identity with value orientation, which is not immune to structural amnesia or reinforcement of memory in certain aspects. Diaspora migration is a historical and social process, and the more voices that share rather than privatize memory intervene, the clearer the interpretation.

This paper presents a case study of the archival memory of Chinese overseas Chinese Yinxin, based on a content analysis method combining the collections of the Chinese Yinxin Museum in Taishan, China, the Chinese Overseas Chinese Museum in Wuyi, and private collections of Chinese overseas Chinese Yinxin, to frame a description and explore patterns to uncover the value of overseas Chinese collective memory.

#### **4. Research Design of the Content of Yinxin in the Context of Collective Memory**

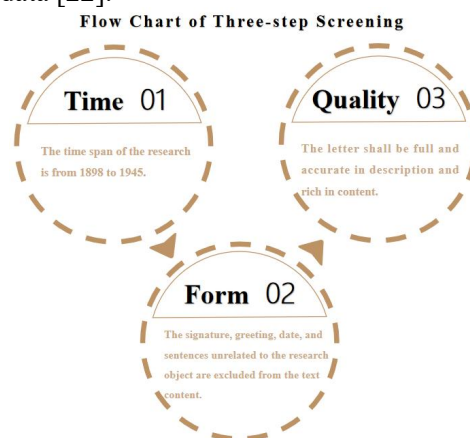
##### **4.1 Research Methodology**

Through field research of the collections of the Taishan Yinxin Museum and the Wuyi Chinese Overseas Chinese Museum in China, the obtained letters related to overseas Chinese Yinxin were compared and analyzed for content, sorted out the current situation, and summarized. By quickly organizing and analyzing the research texts, the essential qualities and development trends of their facts are identified, and this is used to further elucidate the deeper contents contained in the research texts [22].

##### **4.2 Typicality and Representativeness of the Research Object**

Compared with other memory heritages, the collective memory of Overseas Chinese Yinxin is more typical and representative, and it has the characteristics of integrity and continuity from the beginning. It is also a valuable memory and cultural heritage of China. Therefore, this paper selects Guangzhou, Taishan and Jiangmen, representative cities of China, as the scope of investigation, and investigates the resources of their related museums in the field. These cities have a wide spatial distribution of overseas migration history, a long time span, and a rich humanistic memory.

The author collected a total of 180 Yinxin-related collections through visits. The contents of these letters were then filtered in three steps, as shown in Figure 2. The content of these letters was then filtered in three steps, as shown in Figure 2. Finally, 57 letters were selected as samples for the study and pre-processed, such as eliminating the name of the letter, the beginning of the letter, and other words and phrases that did not fit the question; and then "unifying" the expressions, such as the Cantonese expression "Finally, based on the collection and analysis of the data, the principle of theoretical saturation was followed, and the cycle continued until all the data No new coding elements appeared in all the data [22].



**Figure 2. Three-Step Screening Flow Chart**

##### **4.3 Analysis of the Content of the Yinxin from the Perspective of Collective Memory**

In this paper, six aspects of the study are explored: formulation of the research question, extraction of the Yinxin sample, determination of the unit of analysis, development of the category system, content coding and calculation, and analysis and interpretation [23]. In order to focus the problem more, this paper takes the content of Chinese overseas Chinese Yinxin texts as the entry point to summarize its analysis units, combines the theory of obtaining collective memory results from secondary sources to develop a category system, and analyzes the dimensional structure, perceptual characteristics and emotional tendencies of Chinese overseas Chinese Yinxin text content.

#### **5. Analysis of the Content of the Yinxin from the Perspective of Collective Memory**

##### **5.1 Analysis of the Dimensional Structure of the Content of Chinese Overseas Chinese**

## Yinxin

By studying the Yinxin written by the war survivors, victims and survivors of the Chinese diaspora in Southeast Asia to their families and friends in China, Shen Huifen explores the encounters and emotions of the Chinese diaspora in the Pacific War and the impact of the Great War on them, so as to reveal their collective memory construction of the war [24]. Liu Zhaohui used the concept of "social memory" to explore the identity construction of the returnees [25], while Chen Sihui explored the social memory and identity construction of the Yao returnees in the Guangxi Shiwanshan Overseas Chinese Forestry Area based on field survey data [26]. Based on the previous theoretical results, the author conducted a standardized sampling of the fragmented textual materials, extracted words and phrases related to the topic of collective memory research to program them for frequency statistics, and then obtained a total of five types of words and phrases based on the frequency statistical design: the love of mulberry (25 letters), handrail relief (9 letters), the desire to serve the country (7 letters), the love for the homeland (14 letters), and the dream of revival (2 letters); then categorized them, condensed the two major dimensions of the collective memory of overseas Chinese Yinxin, i.e., emotional appeal and identity, and constructed the coding category

### 5.1.1 Emotional appeal

In the process of experiencing various things, people will produce corresponding emotions and store them into the brain as the content of memory. When recalling, the emotions are rendered, reinforced or injected with new contents, which reflects the living deconstruction of collective memory.

### 5.1.2 Identity

Identity is the psychological process by which individuals integrate their self-identity and their perception of the group to which they belong, as well as the accompanying emotional experiences and behavioral patterns [27]. George found that the perceived identity in values also has an impact on the place to which they belong, such as personal religious beliefs; Juan, Maria, Gihyun, Jason & Maria revised Rogler and Malgady's Binary Culture Scale (CRMBS), arguing that the scale can distinguish the indicator of native and primary cultural identity into different levels [28]. Identity is a socio-psychological phenomenon, and the influence of

socio-cultural context on it cannot be ignored.

## 5.2 Analysis of the Perceptual Characteristics of OCBC Yinxin Text Content

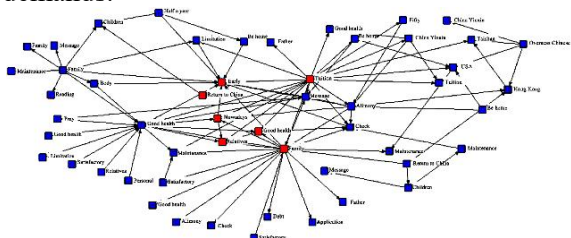
Tajfel argues that when one's social group membership and group categories are an important part of one's self-concept and advocates that people work hard to acquire and maintain a positive social identity, thus enhancing self-esteem [29]. And when it is passed on and developed, the whole group has a claim to memory and motivates it. The textual content of the Chinese Yinxin can be deconstructed into emotional appeals and identity. In order to clearly elucidate the perceptual characteristics of collective memory in its textual content, this paper draws on the word frequency analysis in ROST CM 6 software function in ROST CM 6 software to extract high-frequency words and combine the analysis to summarize two major perceptual features

## 5.3 Analysis of the Emotional Tendency of the Text Content of the Overseas Chinese Yinxin

From the value of collective memory formed by personal experience and emotional integration in the contents of Yinxin archives, we combine the two main dimensions of collective memory of overseas Chinese Yinxin mentioned above, and then explore the emotional dimension of the sample. With the help of ROST CM 6 sentiment analysis function, statistical analysis of the Yinxin archive content utterances was conducted to summarize the sentiment characteristics of the senders.

The statistical results of the emotional analysis show that positive emotions such as joy, praise, well being, wealth and prosperity account for 66.67%; neutral emotions such as worry, helplessness and thriftiness account for 33.33%, while negative emotions are usually dissolved. From the textual data, the modernity of the foreign country contrasts with the authenticity of the hometown, while the external environmental factors of quiet and smoothness are somehow the source of positive emotions. According to Deng Dahong, Chinese Yinxin is a comprehensive and mobile cultural form with financial flux as the core, humanistic transmission as the outer image, heart-to-heart interactions as the bond, and commercial trade as the carrier [30]. Under the oppression of modernity, overseas Chinese have developed an "anti-modernization"

mentality, and they hope to find solace in the unique spirit of Chinese Confucian culture for their feelings of "homecoming". The unique "memory" of Overseas Chinese Yinxin can provide a spiritual station for people's emotional demands.



**Figure 3. Semantic Network Diagram of the Identity of the Collective Memory of Overseas Chinese Yinxin**

In order to further prove the timeliness of the emotional dimension of the subject of Yinxin memory, ROST CM 6.0 software was used to The semantic network analysis was conducted by ROST CM 6.0 software to extract and identify the words "soon", "back home", "home", "well being", etc. The semantic network diagram is shown in Figure 3. The emotional demands of overseas Chinese who are eager to return to their homeland are more intuitively presented.

### **6. Analysis of the Value of Overseas Chinese Yinxin Cultural and Artistic Heritage under the Perspective of Collective Memory of "Homeland Sentiment"**

Regarding the value of heritage, the Convention for the Protection of the World Cultural and Natural Heritage mentions three aspects: History, art or science. History and science are estimable intellectual values, while cultural and artistic values can be reflected as exchangeable commercial values through the consumer market, and heritage conservation is the assessment of these values to confirm and prevent losses. However, this valuation conservation approach cuts cultural relics into units that are valued by quality, and the overall vitality and emotional memory of a particular culture. The overall vitality of culture and the continuity of emotional memory are ignored. Many overseas Chinese have left their homeland and changed their way of life, but their collective memory, traditional beliefs, and emotional identity are still there, as evidenced by the contents of the Yinxin text. And this is not just a piece of letter paper by quality, but the overall spiritual connotation of the deeper layers of

culture.

Memory is the deepest spiritual connotation, which is the result of human activities and their civilizational achievements continuously precipitated and condensed in the long history. Once memory, which is a retrospective way of existence, is generated, it has a decisive constraining effect on the individuals who live in this cultural soil. Memory is the soul of a person's existence, just like blood. From cultural material heritage to memory cultural heritage, the understanding of the value of traditional culture and art has evolved from the material to the spiritual, from the classical text to the interpretation of scripture, and then to "living memory". This is the revitalization of collective memory, i.e., it has entered the life of the present. Because of this, the change or forgetting of memory is always the most influential and deep resonance, because it represents the value of human emotional orientation. The human interest and mind need to awaken those "living memories" through the spiritual aesthetic activities of emotional experience and imagery construction.

In the context of collective memory, Chinese overseas Chinese Yinxin has its own unique cultural origin and independent humanistic spirit. From the perspective of cultural and artistic value discovery, it is to integrate the various academic knowledge studies of Yinxin archival culture into aesthetic value studies through emotional memory and spiritual experience, and to explore the artistic aesthetic condensation in its textual Chinese characters into the memory, experience and community related to "kinship" and "geopolitical". "In this sense, the study of Chinese characters in the In this sense, the study of the cultural and artistic value of Chinese overseas Chinese Yinxin is different from the study of the value of cultural heritage in the traditional sense, and requires a research field that moves toward aesthetics - a shift from archival science to art science.

### **7. Conclusion**

With the development of technology and the popularization of computers, Chinese writing has gradually receded from the historical stage, leading to the loss of cultural identity and the shaking of cultural attributes of calligraphy. However, as a cultural art with a long historical tradition, the art of Chinese character writing deserves its own status in the new historical era.

This cultural and artistic value, which is deeply rooted in the roots of Eastern culture, has a good mass base and deserves to play its own cultural and artistic role in the new historical period. As a traditional paper medium, Yinxin face problems of preservation, inheritance and development, which in varying degrees restrict the development of its cultural memory value. Only by re-integrating "content" and "meaning" into the research system of Chinese overseas Chinese Yinxin archives, and by establishing an inner connection between the structure of archival content and the meaning of memory. The only way to re-integrate "content" and "meaning" into the Chinese OCBC archival research system is to establish an inner connection between the structure of archival content and the meaning of memory. Habwach's theory of collective memory provides useful inspiration on how to establish a link between archival content structure and intrinsic memory value. This paper analyzes the content of the overseas Chinese Yinxin archives from the perspective of collective memory in order to explore the sense of belonging and emotional characteristics of the overseas Chinese, and to balance the relationship between culture, memory, and aesthetics, while strengthening the national spirit internally and constructing the national image externally with a high degree of cultural consciousness, so as to deeply participate in the global cultural and artistic dissemination in the context of the new era of the great rejuvenation of the Chinese nation, and to provide reference for the related cultural heritage business that is facing the inheritance and development. It also provides a reference for related cultural heritage undertakings that are facing preservation and development, and extends the connection between the public and traditional cultural heritage.

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