From a traditional folk dwelling to a provincial-level cultural relic protection site - changes in the names and social memories of supervisory censor sun’s former residence

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Abstract This is a qualitative study that examines the changes in the name of the Supervisory Censor Sun’s Former Residence in the context of its history from the Ming Dynasty to the present day, and the transformation and significance of the social memory of the Residence as it has changed under different social systems. The researcher used Maurice Halbwachs’ social memory theory to explain the social memories about the Residence from the Ming Dynasty to the present. Data were collected from the review on local literatures in Lianjiang County, a field study of the Residence, and interviews with key informants who used to live in the Residence. It is shown that the Supervisory Censor Sun’s Former Residence signifies power. The changes in the Residence name are closely related to changes in the social system. The Residence shapes different social memories under different social systems, and the social memories about the Residence have been constantly transformed with the development and change of social systems.

Keywords: local memory, scholar-officials, residential architecture, transformation

1. Introduction

The Supervisory Censor Sun’s Former Residence (Figure 1), built in the Xuande period of the Ming Dynasty (1425 AD), approximately 600 years ago, is the earliest dated ancient Residence found in Fujian Province to date. It was built by Sun Qin, the Supervisory Censor (procurator) of the Zhejiang Bureau in the Ming Dynasty, and his brother, Sun Jun, in accordance with the required residence form specified in the Ming Dynasty for a fourth-rank official. Specifically, facing the south, the original four-courtyard residence with the second and third courtyards, which are the main living quarters covering a total area of 1,264 square meters, remained (Figure 2), and the entrance hall of the first courtyard and the back garden of the fourth courtyard were destroyed. Over nearly 600 years, descendants of the Sun family lived in the residence, and thus, the old residence carried many hidden social, family and individual memories that had been submerged in time. Traditional residence, the important carriers of both tangible and intangible cultural heritages, have provided important resources for us to dig into the historical stories and folk customs of different times and regions (Zhou, & Deng, 2021). Before the liberation (from the Ming Dynasty to the Republic of China), the Residence was an official residence with the symbol of power and wealth as well as the embodiment of the official’s identity and status. Official residences, especially those recorded in traditional local records, are tangible symbols of the state power in the local area. In the early stage of socialist construction after the liberation, the Residence represented the old regime, including the old imperial power and the remnants of the Kuomintang during the Republican period, so the Residence and the people living there became the object of transformation. China’s reform and opening up have brought about economic development and improved living standards. With these changes, the descendants of the Sun family living in the residence gradually moved to new apartment buildings. In the past thirty years, this old Residence and many nearby ancient buildings and folk houses dated from the Ming and Qing Dynasties to the Republic of China transited from “ancient” to “deserted”. As the important tangible assets of traditional Chinese villages, traditional residences are the tangible carriers shoring up the generation and pass-down of traditional culture. Being the key manifestations of lifestyles in the past, traditional residences are regarded as the important tangible cultural heritage. With the acceleration of urbanization, the progress of modern civilization and the severe hollowing of rural areas, a myriad of traditional residences are either giving way to modern buildings or disappearing gradually due to the fact of being abandoned and in disrepair (Fu et al. 2021). At the same time, driven by the economic interests of the real estate sector, the local government defined ancient houses on the verge of abandonment as shantytowns for demolition and reconstruction.
into new buildings. In the context of national policy for cultural heritage protection, Sun’s descendants, experts in ancient architecture and major groups of society coordinated with the local government and real estate developers to convert the Residence from a shanty house on the verge of demolition into a provincial-level protected historic site that was subjected to restoration by the local government. Therefore, how to effectively protect Sun’s former residence, an important material cultural heritage, and fully explore its cultural, historical and economic values is worthy of in-depth discussion in this article (Fu et al. 2021).

Figure 1 The former residence of the supervisory sensor sun before restoration.

Figure 2 Floor plan of the former residence of the supervisory sensor sun (top) and across sections of the former residence of the supervisory sensor sun (bottom).

2. Research Purpose

The researcher utilized the concept of social memory to explain past and present social memory about the former residence of the supervisory sensor sun. Maurice Halbwachs (2002) proposed the social framework of memory. In his view, our conception of the past is influenced by the mental image we use to solve current problems; therefore, social memory is essentially a reconstruction of the past grounded in the present. Peter Burke (1991) defines social memory as the total social experience of all members of the collective. According to Burke, social memory belongs to the category of recollecting social history with oral transmission practices, conventional historical documents (e.g., memoirs, diaries), drawn or photographed pictures, collective commemorative rituals and ceremonies, and geographic and social spaces. Paul Connerton (2000)
examines the presentation and construction of myths and history in religious rituals, especially how the chains of human memory are connected by the architectures, paintings, music, rituals, speech, attires, and bodily movements that religious life demands. He draws from the political perspective that controlling a society’s memory largely determines the hierarchy of power. Therefore, the aim of this research was to study the changes in the names of residents of different social systems and the transformation and significance of social memory and to explore past and present social memory about residences and the impact of past social memory on present social memory.

3. Methodology

Guided by the core concept of social memory, qualitative research and participatory rural appraisal were conducted through documentary research and on-the-spot investigations conducted at Supervisory Censor Sun’s former residence, supplemented by narrative analysis and photographic evidence. Attention was given to the past and present social memory of the residents. The data were collected from local literature and interviews with people who lived in and around the residence, experts in ancient building preservation, and staff of the local cultural relic protection department. The field data were collected through observation, participatory observation, general interviews, and interviews with key informants and focus groups. The research results were descriptively analyzed under one main concept in which the researchers used Halbwach’s concept of “social memory” to study and analyze the changes in the social system behind the change in the residence name. The researcher analyzed the past and present social memory of the residents and how the past social memory acts on the present social memory.

4. Results

The Supervisory Censor Sun’s Former Residence built in the Xuande period of the Ming Dynasty (1425 AD), approximately 600 years ago, is the ancient residence with the earliest chronology found in Fujian Province thus far. In 2018, it became one of the 9th batches of provincial-level cultural relic protection sites in Fujian Province due to its high artistic, historical and cultural value.

Supervisory Censor Sun’s Former Residence used to be known as “Zhi Fu” (or “Zhi Mansion”; “豸府” in Chinese), “Shawangli” (厦王里), “Shayuanli” (厦园里), and “Xiawangli” (夏王里), and it was finally called “Supervisory Censor Sun’s Former Residence” after it was finally rated as a provincial-level cultural relic protection site. Local people have always called it “Shawangli”, as there is a proverb “柱大大，厦王里；厝高高，高吟里”, which means that Shawangli is characterized by its large pillars and that Gaoyinli has high roofs. This proverb has been passed down to this day as proof that Shawangli is famous for its large pillars. Sun Qin, one of the owners of the Residence, was a Supervisory Censor, so the Residence was built in the form of a fourth-rank official in the Ming Dynasty. Faced south, the four-courtyard Residence is 5-beam wide with a 7-purlin beam structure (façade of 21.1 meters wide with 21.2 meters deep) and originally covered a total area of more than 3,000 square meters (plus the servant’s room on the left side of the Residence). The second and third courtyards (the main living quarters) have a total area of 1,264 square meters, and the entrance halls of the first courtyards and the back garden of the fourth courtyard were destroyed. In traditional society, the Residence was the largest residential building in Lianjiang County, so it was called “Shawangli”, which means the best building, and the people who lived in the Residence called themselves “the Shawangli’s”. The changes in the residence name were caused by changes in the dynasties, social systems, identities and statuses of the residents, ownership of the house, etc. Therefore, based on the five names of the residences, we explored social memory under different social systems.

4.1. Zhifu (豸府 in Chinese) (Early to Middle Ming Dynasty)—The Residence of a Scholar-Official

In the genealogy of the Lianjiang Fuchun Sun clan, compiled in 2003, it was recorded that during the Xuande period of the Ming Dynasty, Sun Qin built a Zhifu residence in Jindi (where the Supervisory Censor Sun’s Former Residence is now located), Lianjiang County, and Zhifu is the first name for the Residence that has been recorded in a written form thus far. The reason why it is called “Zhifu” is because Sun Qin was a supervisory tensor of the Ming Dynasty, and the patch on the official uniform of a supervisory tensor is “Xiezhi” (獬豸 in Chinese, a legendary beast in ancient times), which symbolizes the official position. “Xiezhi” is a fabulous goat-shaped animal with a sharp horn on the top of its head, and it can distinguish between good and evil, as it hunts evil people or officials to death with its sharp horn. Therefore, in the Ming Dynasty, a Supervisory Censor’s mansion was called a “Zhifu”. The initial name of the Residence indicates that at that time, “Zhifu” reflects the nature of the Residence and the owner’s social status and identity.

In this period, the Supervisory Censor Sun’s Former Residence embodied and symbolized the imperial power of the Ming Dynasty locally, and the Ming regime realized the rule of the local through the provision of residence forms. The residences were built strictly in accordance with the form prescribed for fourth-rank officials of the Ming Dynasty. Specifically, it is 5-beam wide with a 7-purlin beam structure; the lintels of the second and third courtyards are decorated with two decorative cylinders; and the wood carvings are decorated with patterns of entanglement, peony, Po-phase flower,
crane and others, which did not go beyond the form provisioned for fourth-rank officials. In the early Ming Dynasty, characterized by its strict official system, Sun Qin, who was a procurator, constructed the “Zhifu” in strict accordance with the form required for fourth-rank officials. Upon strictly following the form system, Sun Jun, who was a local magnate in terms of financial resources, and his brother Sun Qin jointly constructed the “Zhifu” by using pillars that only an adult person could surround as the roof beams of the second-courtyard hall and large stone slabs as the eaves of the verandas to demonstrate the family’s financial strength. Such economic input has become a common memory of the local people as “柱大大，厦王里”, meaning that Shawangli has large pillars.

However, not all officials could build such a mansion, especially in the early Ming Dynasty, when officials did not have high salaries. By relying on Sun Qin’s salary alone, a mansion such as the Supervisory Censor Sun’s Former Residence could not be constructed. Sun Qin’s biography suggested that when Sun Qin was studying for an official rank, his brother, Sun Jun, ran the family business to provide for Sun Qin’s education, and Sun Jun was the main contributor to the construction of the Residence after Sun Qin was appointed the Censor twice. However, in traditional official records, there are few records concerning the construction of the Sun Jun Residence. The “Local Families’ Houses and Tombs” part of the Annals of Lianjiang County (the Jiaqing period of the Qing Dynasty and the Republic of China period) clearly records Sun Qin’s Residence, Jinbi, where the Residence is now located. In a society with a clear hierarchical division (i.e., scholars, farmers, artisans and merchants from high to low levels), Sun Jun, another owner of the Residence and the main contributor, was mentioned in only a few family epitaphs about his home in Jinbi. During this period, the residents were in official and local memories as “Zhifu”.

The layout of the Supervisory Censor Sun’s Former Residence reflects the characteristics of official residence architecture. The First Courtyard: There is a flagpole stone and a stone for getting on and getting down from horses in front of the gatehouse and a pair of drum-shaped stones decorated with symbols of the official rank on both sides of the gate (Figure 3). The Second Courtyard: There is a hall with the significance of a political space and a family space where Sun Qin and Sun Jun handled their official business and family affairs, which was generally not infiltrated by the family’s female relatives and servants. The “Pixie” (“枇榭” in Chinese; a specific space) on both sides of the hall was where the masters read and taught their children to read (Figure 4). The Third Courtyard: It was where the Gongpo hall (ancestral hall) was located and where the female family members lived and was not infiltrated by male guests or male servants (Figure 5). The Fourth Courtyard: The back garden was a place for the family to relax, have fun, and find spiritual solace.

![Figure 3](image-url) The flagpole stone and the stone for getting on and getting down from horses that were originally settled in front of the gatehouse are now placed on the patio of the second courtyard.

The scholar-official family had the mission of participating in the governance of the country and shouldered the responsibilities of managing the family and participating in the governance of the locality. As a scholar-official family’s residence, the Supervisory Censor Sun’s former residence also carries dual missions. The residence form of the 5-beam wide with 7-purlin beam structure is the embodiment of the state’s political power, and the plaque “Huai De Tang” (“怀德堂” in Chinese, meaning “Kindness Bearing Hall”) adorned in the center above the hall of the second courtyard and the plaques representing the family’s achievements adorned in the upper-left and upper-right parts of the hall reflect the family’s pursuit of virtue and the political status that the family has acquired. The second courtyard was where the Sun brothers dealt with political and family affairs, and the “Gongpo Hall” in the third courtyard was where family rituals, such as sacrifices, weddings, funerals and marriages, were performed. It can be said that, in terms of the space layout, daily rituals, and the pursuit of life, the Residence during the “Zhifu” period realized the world outlook and life values of “cultivating
oneself, regulating one's family, governing the state, and bringing peace to all under heaven”, as advocated by Confucianism. In addition, regarding the brothers Sun Qin and Sun Jun, as individuals in “Zhifu”, it can be seen from the genealogy that the elder brother Sun Jun “properly handled the family affairs, made money and became wealthy in Lianjiang County”; Sun Qin took an office in the Huguang Bureau in Jiangxi Province with virtue and was known as the “true censor”. The Confucian advocacy of “regulating one’s family” and “governing the state” has been well embodied in the Sun brothers.

Figure 4 The Second Courtyard: There is a hall with the significance of a political space and a family space where the Residence owners handled their official business and family affairs.

Figure 5 Third Courtyard: The location where the Gongpo hall was located and where the female family members lived.

4.2. Shawangli (‘厦王里’ in Chinese; Late Ming Dynasty to Republic of China)—A Residence of Cultivating Oneself, Regulating One’s Family and Reading the Books of Sages

The name of Supervisory Censor Sun’s Former Residence “Shawangli” is found in the literature kept in the Residence and in the tombstone collected by Sun Qixing. The writer of the epitaph was a younger-generation relative by marriage related to the Residence and had an official status. In the epitaph, the Residence is clearly called “Shawangli”, and this epitaph from the mid-Qing Dynasty clearly states that it no longer provides unnecessary details about the glorious past of the Residence because the writer points out that it is an indisputable fact in the area. At the same time, from the local proverbs “柱大大，厦王里。厝高高，高吟里”, which means that Shawangli is characterized by its large pillars and that Goginli has high roofs and has spread down to us, it can be inferred that the Residence was renamed “Shawangli” from “Zhifu” in the middle and late Ming Dynasty next to the Supervisory Censor Sun’s Former Residence. Shawangli is famous for its large pillars, and Goginli is famous for its high houses. The locals are more concerned with the attributes of the house itself, such as its size or height.
The researcher analyzed the genealogy of the Lianjiang Fuchun Sun clan, the epitaphs related to the Residence from different periods, and the structure of the inhabitants in the Residence before the restoration to determine the Residence situation after Sun Qin and Sun Jun. In this period, the right to live in the Residence was not extended according to the lineal primogeniture system, and from the residence of the genealogy branches and the occasional mention of family relocation in the epitaphs, it was found that the first-born or second-born sons of Sun Jun and Sun Qin did not live in the Residence, but the descendants of Sun Wan, the youngest son of Sun Jun, settled in the Residence at that time. In the name Sun Zhonggao, Sun Wan’s descendant, his father, Sun Wan, was fond of natural landscapes, retired to his ancestral home in Donghu, and left behind his four children to manage the family business together in the county, as did his grandfather, Sun Jun, and Tao Zhujun. It should be said that Sun Wan’s descendants were the richest among those of Sun Jun and Sun Qin because among all 13 epitaphs of the Lianjiang Fuchun Sun clan recorded in the genealogy, 5 were related to the Residence at that time, and an epitaph written by an incumbent official in the Ming Dynasty could cost up to 5,000 guan (approximately 350,000 to 500,000 CNY; this figure is based on the price of rice then and now). It is understandable that a descendant with the financial power to obtain the largest mansion is a symbol of political power in the area. Therefore, it was called the Residence of Confucian merchants during this period.

After Sun Qin, the residents of the Supervisory Censor Sun’s Former Residence became a family that cultivated themselves, regulated their families, and read the books of the sages. During this period, the two couples in the hall of the second courtyard reflected the pursuit of this family. On the two main pillars under the hall of the second courtyard, there is a poem written by Du Fu to Zhang Sima (a member of the Imperial Academy), “冠冕通海偶，文章落上台”，which means taking office in a distant place and heading there with one’s own writings being spread to faraway places. This indicates that taking office should not consider remoteness and indicates the importance of reading and writing. Another couplet is from Zhu Xi, “立修齐志，读圣贤书”，meaning cultivating oneself’s own moral integrity and reading the books of the sages. It can be seen that these families do not take “reading to enter the official career” as the ultimate goal but rather establish the ideal of cultivating themselves and regulating the family by reading the book of sages. In the memorial tablet, Sun Wan is known as a “Chushi” (“处士” in Chinese), which refers to a person who has talent but does not serve as an official in traditional society. After a Confucian education, his four children were not obsessed with fame and fortune but worked together to run the family business and became prestigious local gentrys and actively participated in local public affairs. Not far from the Residence, the researcher has found a tablet inscription stating that people who lived in the Residence at that time participated in the construction of the local Mazu Temple.

The past achievements and honors of the official ancestors are still commemorated and used. Several epitaphs associated with the Supervisory Censor Sun’s Residence begin with a reference to the official career of their ancestors and their achievements in running the family business. Since Sun Qin, there has been no official of higher rank among the owners of the Residence (Sun Jianfeng, 2022: Interview). It can be seen that the epitaph authors and writers were mostly late generations of in-laws with a Jinshi (“进士” in Chinese, meaning a successful candidate in the highest imperial examinations) title and that generational marriages between official families generated a mutually beneficial effect, allowing their local political prestige to be maintained from one generation to the next, as no family could truly afford to have an official of the imperial court in their family for generations. Similarly, descendants who had already been promoted to state officials could gain greater rights in their career paths from tracing their ancestors with official backgrounds. Sun Ru was the fifth-generation grandson of Sun Duan (father of Sun Qin) and descended from a concubine that Sun Duan had taken while he was an official in Fengyang, Anhui Province. Sun Duan was transported to Yunnan for penal servitude during his term of office, but the concubine and her children remained in Fengyang in Anwei, so the descendants took Sun Duan’s concubine Chen as their ancestor. Sun Ru did not have a good ancestral background before he traced his roots, and his family was traced back to the descendants of the military families who had to bear the responsibility of military service. Perhaps there was some information left in his family about his ancestor, Sun Duan. As a state official, he was able to locate his ancestor through the Fujian Association Hall in Nanjing (the capital city at that time), where Sun Duan had been posthumously promoted to the rank of “Supervisory Officer” because of the contributions of his son, Sun Qin, to his career. From Sun Ru’s self-statement about his search for his ancestor, one can appreciate the eagerness of Sun Ru to find his ancestor and the positive impact this had on his reputation in his career. Finally, Sun Bai (Sun Duan’s fifth-generation grandson in Fujian) met with Sun Ru in Nanjing. At the same time, for Sun Bai, this meeting, in addition to the blood ties, supplemented a Jinshi official to the family, which then exempted the family of Confucian merchants, who cultivated themselves, regulated the family and read the books of the sages from most of the taxes and military service.

4.3. Shayuanli ( 厉园里 in Chinese; after liberation to 2019) - A Residence in Need for Socialist Transformation

The name “shayuanli” was commonly used from the early stage of socialist construction to the time it became a provincial-level cultural relic protection site in Fujian Province. There is no large difference in the pronunciations of “Shayuanli” and “Shawangli” in the Fuzhou dialect, and only a difference exists in the writings. During this period, some of
the families in the Supervisory Censor Sun’s Former Residence were classified as landlords because they truthfully reported their families’ properties, and some were also classified as “bad elements” (or “evildoers” because of their management of the Sun clan’s ancestral temple). The government confiscated all of their property and real estate for redistribution, so during this period, people with foreign surnames lived in the residence.

The name “shayuanli” is the result of self-transformation by the residents who lived in the residence during that period. “My child, you must remember that this is how ‘Shayuanli’ has always been written in our family.” (Sun Jianfeng, 2022: Interview) Sun Jianfeng showed the researcher “Shayuanli” written in traditional Chinese characters, and the above talk was from Ma Gong (who was categorized as an “evildoer” for managing the key to the Sun clan’s ancestral temple) when he instructed the young Sun Jianfeng on how to write “Shayuanli” properly. “‘Shayuanli’ and ‘Shawangli’ are too similar in pronunciation, and I’m not quite sure which one is right. My mother told me to write ‘Shayuanli’ for my home address, and when I filled out my home address in middle school, I only dared to write ‘Shayuanli’. ‘Shawangli’ (‘厦王里’) carries the middle ‘wang’ character (“王” in Chinese), which implies class inequality, and writing that would be criticized by my teachers.” (Sun Xiubao, 2022: Interview)

After the land reform, the residents of Supervisory Censor Sun’s Former Residence learned to transform themselves before each political movement and to minimize the negative effects of political movements. During the agrarian reform, the residents of the Residence learned how to reform themselves from the experience of the women who did not truthfully report or did not know the amount of their families’ property and underreported their actual property, thus avoiding the danger of being categorized as “landlords”. The reforms before each political movement in the early period of socialist social construction also left some traces in the Residence. For example, the plaque “Huai De Tang” (“怀德堂” in Chinese, meaning “Kindness Bearing Hall”) in the middle of the hall in the second courtyard of the Residence (Figure 6) was preserved because it was pinned back to its original position by politically conscious members of the family, and there are also some daily necessities that are not easy to hide and are not easily accessible after the treatment of politically conscious members. Other household items that could not be easily concealed were preserved after the patterns with traditional power meanings were treated and erased.

![Image](https://www.malque.pub/ojs/index.php/msj)

Figure 6 The plaque “Huai De Tang” (“怀德堂” in Chinese, meaning “Kindness Bearing Hall”) in the middle of the hall in the second courtyard of the Residence was preserved because it was pinned back to its original position by politically conscious members of the family.

Past social memories about the Supervisory Censor Sun’s Former Residence influence the memories and identities of the residents living there. “Everyone in Shayuanli stood on the slanted stone slabs.” This is what the people who lived around the Residence said at that time. (Sun Xiubao, 2022: Interview) In the minds of the people who lived in the neighborhood or the workers who carried out the socialist transformation, the Residence had multiple identities and complex relationships, including the official residence of the fourth-rank Supervisory Censor of the Ming Dynasty, the residences of scholars and gentry, the residences of the landlords and rich peasants, the relatives of the Kuomintang, and the villainous members of feudalism. Viewed from these multiple identities, the Residence was the focus of transformation in this period. However, through the study of the Sun genealogy, it was found that the residents living in the Residence before it was rated as a provincial-level cultural relic protection site included only one or two families that were descendants of Sun Jun (one of the original constructors), and the other residents were from the Lianjiang Sun family’s other branches, whose ancestors and the original constructors of the Residence are cousins with a common grandfather, Sun Bojiao (buried in the Huidie Tomb on Wenbi Mountain). This situation usually occurs due to the sale of houses within the clan. Even pairs of brothers have different opinions about which branch of the clan they belong to. The interviewees, Sun Qijia and Sun Qiguang, are blood brothers but have their own opinions on which branch their ancestors belonged to. “Our family has been living here since our ancestors, and we belong to Fushantang [a branch of the Lianjiang Fuchun Sun clan].” (Sun Qijia, 2023: Interview) “My father once told me that our family moved here from Baijutang (another branch of the Lianjiang Fuchun Sun clan), which is two to three hundred meters away from here.” (Sun Qiguang, 2023: Interview) The memory about a house affects people’s
judgment on the class of the inhabitants living in it. The residents living in the Residence also embraced such identity and memory and transformed things with values and symbols that represented tradition to avoid further political disadvantages.

4.4. Xiawangli (夏王里) in Chinese; 2018-2019)—A Created Residence

The name “Xiawangli” is found in the article Read the Thousand-Year History of Lianjiang from the Supervisory Censor Sun’s Former Residence by Leng Bu Fang (a screen name) in the official account Old Architectures in Fuzhou and was provided to the author by Sun Kaiming, who originally lived in the residence. The name “Xiawangli” was also used when quoting the proverb describing Gaoyinli and Xiawangli. At the same time, the three names “Shawangli”, “Shayuanli” and “Xiawangli” are pronounced the same in the Fujianese dialect. “At that time, I told Sun Kaiming that we should not use ‘Xiawangli’ but ‘Shayuanli’ because our family is just a family of officials, not a family of kings and emperors (the ‘wang’ in the middle represents a king or emperor). Summer (Xia) is the second season of the year, so the term ‘Xiawang’ generally refers to the prince, which is second only to the crown prince. In traditional society, official families would not use this name.” (Sun Jianfeng, 2023: Interview) When discussing this question, we were standing next to the stone tablet that was erected in 2018, and the inscription on it was “Xiawangli”. After the restoration, a new and larger stone tablet was erected in front of the residence, and the description on it was corrected to “Shawangli”. The use of “Xiawangli” reflects one of the aspects of socialist transformation, in which people’s memories of traditional society were forgotten, and things that used to be regarded as common knowledge or things that used to be of concern to them became cold knowledge. The transformation at the beginning of socialist society made people forget the past. The wooden doors of the halls of the courtyards were widely demolished to supply fuel for steel production during the Great Leap Forward, making people who did not experience the Great Leap Forward believe that the halls of the past were airy and transparent. In the Residence, the floor of the second courtyard patio was raised to prevent rainwater backflow to a certain extent, but it reduced the five steps from the patio to the second courtyard hall to four steps, which does not conform with the required official residence form in traditional society and the requirements of fengshui theory because traditionally, the number of steps should be set to three, five, seven, nine, or other singulars. Odd numbers belong to the “yang” and are a symbol of men and power, while even numbers belong to the “yin” and are a symbol of women. Similarly, in the early 1990s, motorcycles slowly became popular among young people, who took pride in owning a motorcycle, and the young people in the Residence also owned motorcycles. However, the problem was that the high doorsills of the courtyards prevented bulky motorcycles from entering and exiting freely, so the young people living in the backyard removed the high doorsills between the second and third courtyards, which symbolized the official rank, to facilitate entry and exit of motorcycles, and no one felt there was anything wrong with the demolition at that time.

4.5. The Supervisory Censor Sun’s Former Residence (2019-present) – a Restored Residence

The name “the Supervisory Censor Sun’s Former Residence” first appeared in the article Extinct Lianjiang: The Uncherished Architectural Complex of the Ming Dynasty in the official account Old Architectures in Fuzhou, and the author adopted the name to help the general public understand the six-hundred-year-old house in an intuitive way. The audience can understand more clearly that this is not an ordinary folk house but an official house with a history of 600 years. In the following online articles related to the preservation, publicity and restoration progress of the Residence, both the private and official publicity referred to “Shayuanli” as “the Supervisory Censor Sun’s Former Residence”, which has been used from the initial “reference” by the conservators to the use in Internet publicity and finally in official publicity media and official events such as the ceremony for the transfer of the property rights of the Residence and the commencement of its restoration. The final official name, Supervisory Censor Sun’s Former Residence, was approved and determined in the application for the 9th batch of cultural relic protection sites in Fujian Province in 2018. Researchers have also used the name “Supervisory Censor Sun’s Former Residence” to refer to what locals call “Shayuanli”, and even the residents who used to live in the Residence have used “Supervisory Censor Sun” to refer to what they have always called “Shayuanli”.

This is a characteristic of the modern Internet, where a name constantly being used, copied, and disseminated, such as “the Supervisory Censor Sun’s Former Residence”, would change from a “pronoun” to a “formal name”. The use of the name “the Supervisory Censor Sun’s Former Residence” is a return to memory and reflects the influence of the past on the present. The original name “Zhifu” carries the modern “a prosecutor’s residence”, while the modern meaning of “the Supervisory Censor Sun’s Former Residence” is “the former residence of the prosecutor with the surname Sun”. The use of the formal name “the Supervisory Censor Sun’s Former Residence” indicates that it has regained its official identity. The local government mentioned the publicity of traditional official culture in promoting the local past, and the memory that had been banned at the beginning of socialist construction was used once again. At the same time, in the restoration, efforts have been made to restore it to the way it was when it was first built.

5. Conclusions
The changes in the name of the Supervisory Censor Sun’s Former Residence from the Ming Dynasty to the present reflect the changes in social memory in the building. In the Ming Dynasty, the Residence named “Zhifu” was the symbol of the state power in the local area, and the state regime realized the rule of the local through the provisions of residence forms. In the Ming and Qing Dynasties, the residence name was changed from “Zhifu” to “Shawangli”, and the change in residents’ identity brought about a change in the residence name. During this period, the social memory of the Residence changed from “Zhifu”, a symbol of power, to “Shawangli”, the largest among the local buildings. In the early stage of the construction of socialist society, the residents of the Residence changed the Residence name from “Shawangli” to “Shayuanli” and remodeled the architectural structure so that the Residence was transformed into a common residential building from a building that used to be a symbol of power and wealth. In the process of transforming the Residence from a shantytown on the verge of demolition into a cultural relic protection site in Fujian Province, the people inside the Residence creatively used the name “Xiawangli” to make its name more symbolic of power and more spreadable on the Internet. Under the national policy of cultural relic protection, the Residence was named after the owner’s family name and official rank to restore its significance as a residence of officials in the past and as a symbol of power and was finally named the Supervisory Censor Sun’s Former Residence. The variation in the residence name is the result of the transformation of the social system and power relations and reflects the change in the identity and status of the residents of the residence. Changes in residence reflect the creative use and interaction of social memory by the state, local governments, families, and individuals. Past social memories about the Supervisory Censor Sun’s Former Residence have influenced the present social memories and will continue to influence the future.

For historical and political reasons, research on the former residence of the Supervisory Censor Sun’s former residence is still in the early stage. Most scholars and researchers do not deeply consider sensitive political issues. The records of the literature on the former residence of the supervisory sensor sun also survived less, which led to the slow development of the former residence of the supervisory sensor sun, fewer monographs and papers, and insufficient research depth. Supervisory Censor Sun’s former residence, which brings together considerable historical, social, and artistic value, is worthy of more wealth because we invest in learning and discovering more deep-level wealth.

Ethical considerations

All the respondents in this study voluntarily participated and agreed to participate in an interview. In a sense, they agreed that this was a very meaningful job. They cooperated with this study and actively provided valuable information in line with the actual situation. At the same time, the interviewees fully understood the content they were interviewed and knew the purpose and role of the information provided, including potential risks and interests. Finally, in this study, the personal information of the interviewees was processed anonymously, but detailed original data were returned, and the interviewees did not experience any potential risks.

Conflict of interest

The authors declare no conflicts of interest.

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