

Analysis on Fairy Tales in Terms of Exhibition Material for Exhibitions at Literature Museums

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Abstract

Museums have been evolved for a long period of time to tell stories. It was a place of accommodating exhibitions the time required, and changing patterns in them have made identity of museums in diverse forms through spaces and media.

Among them, literatures house is a museums that exhibit literatures, which are the oldest form of medium. Besides, it has the responsibility to convey the symbolism in terms of content and the intention, too, clearly. As such, it has been at a special position that people who created the work should be included in the exhibition as well as the work that exist as the story. Finally, the literatures house is a place that exhibit typed information exposed to public already in terms of material, so that it is difficult to plan the exhibition in order to go beyond viewers' expectations.

The characteristics of literature should be considered as a media, and firstly, it should be approached as a literary genre to analyze storytelling of itself, and how to transform it into the space should be researched together.

In this research, fairy tales which have the strongest attraction motivation were selected among the literature genre in consideration of future viewers of literature museums, and their storytelling characteristics were studied, and then how to apply them into exhibition planning was contemplated. As a result, the direction of storytelling was studied for exhibition at literature museums.

Keywords: *museum, literature museum, exhibition, storytelling, space based storytelling, fairy tale*

1. Introduction

Museums have redefined their definitions and concepts continually to keep up with the times, and changed the exhibitions and operational methods to fit viewers' demands. Recently, many museums are becoming multi-purpose cultural facilities as well as with exhibitions because viewers recognize the museums as experience spaces for leisure times.

Museums have started to study many ways to induce interests from viewers rather than simple displays in order to adapt such changed environment. In this context, museums are trying storytelling stories and reinforcing the purpose of exhibition planning more actively toward viewers.

Among them, literature museums are at a peculiar position which needs reinterpretation with spatial storytelling of literature, namely conventional storytelling. Moreover, most

literature museums nowadays are paying more attention on representing the identity as a memorial hall of a person rather than reinforcing the exhibition function for general viewers. Thus, this affects as an element that reduces attraction of the literature house.

In line with this, this research would look at the fairy tales as an exhibition material in terms of a genre. Fairy tale has the advantage of original from which is being passed on through a long period of time as the origin was from a folk tale while having a genre specialty as literature for children. Therefore, it has the widest scope of readers compare to other literature genres.

If most general viewers visit a literature house with curiosity or lingering after reading a book, fairy tale must be an important literature genre for exhibition planning of a literature house when the readers of a literature are expected to be future viewers. Hence, it is necessary to analyze the storytelling characteristics of fairy tales and arrange in terms of exhibition materials.

For this reason, this research would look at the storytelling at museums first, and the specialty of literature exhibitions as museums. Moreover, the fairy tale which is a literature genre, is concentrate analyzed as an exhibition material in order to set a direction of storytelling for exhibitions at literature museums.

2. Storytelling of museums

Storytelling is a process of changing from story to telling. Its elements are event, characters, and background. Its form consists of beginning, midway, and ending. This is distinguished from simple information in terms of conveying an experience for certain event. Walter Benjamin arranged it as in table 1.¹

Story	An interesting story happened far away	Intended to make the listener remembers	Remain the vitality and availability of conveyed story for a long time	Conveying the traces of experienced people with the event and objects
Information	A verifiable story which happens in near	Intended to stimulate the listeners	Availability and vitality of the story decay immediately after conveyed	Conveying pure substance of the event and objects

Table 1. Difference between story and information

As such, storytelling is a communication too which may be changed freely by considering the subject according to the speaker's intention rather than a conveyance tool of objective fact.

The museums choose the space as a tool in terms of this. Considering the biggest feature of exhibition is that viewers actually meet objets, museums become a place of communication between objet and viewers, or planners and viewers. Michael Belcher suggested that an exhibition is an effective communication media for conveying information for a planner, and a useful space for viewers with interesting experiences

¹ W. Benjamin, translated by Bahn Seong-wan, Theory of Literature by Walter Benjamin, Mineumsa, 1983, p.22~23

that stimulate five senses.² Therefore, museums design story based exhibitions in order to tell intended purposes to viewers more smoothly.

However, the story of space basically has three-dimensional characteristic. Thus, it is greatly different from conventional storytelling which texts are the basis.

The text stories are narrated with a certain logic and it relies on understanding and imagination of readers when conveys. However, the story of space is conveys through immediate experience of the space. As a result, the storytelling of exhibition should be designed to consider the user's specific experience while following conventional storytelling structure.

The storytellings of museums are imbued into objets, connection between objects and every corner of exhibition space, and it also makes another story as interaction with viewers.³ Museums which already contain many stories as a whole of experiences including objets, need a diverse storytelling methods to convey stories more effectively. For this reason, the approach of storytelling on the exhibition and overall operation can become a means to see if the museum functions well as a media that communicates messages.

As the three structures of conventional storytelling are motif, character, and plot, these can be applied to the exhibition space and setup as core objet, objet, and plot.

Conventional storytelling		Storytelling of exhibition space
Motif	—	Core objet
Character	—	Objet
Plot	—	Plot

Table 2. Conventional storytelling and the storytelling of exhibition space

Firstly, the core objet can be the essence of story, namely a start point, as the most important element that passes through the result of material analysis and concept extraction. Through this, the viewpoint of exhibition subject to show the viewers is determined. Secondly, the objet can be the core objet and other main objets so that the connection point between each characteristics can divide the space as a small unit of story. Namely, it is to tell specific objets selected based on keyword arranged from the material analysis, so that those selected objets are divided and arranged according to the specific topic and establish the overall frame of exhibition structure. Thirdly, the plot is a compass that guides the direction of story like the plot in conventional storytelling that the story is processed according to certain pattern. Finally, each space pass through diverse transformation such as expansion or summarization according to the plot and induce tension and interest.

As such, the storytelling of space has clear subject of consideration including objet, space and viewer. Therefore, the range of expression form includes spatial zoning, storyline of exhibition, and the following media selection.

² Michael Belcher, translated by Shin Ja-eun & Park Yun-ok, Planning and design of museum exhibitions, Yekyong, 2006, p.61~64

³ Lee In-hwa et al., Digital storytelling, Hwang-geum gaji, 2003, p.192

3. Specialty of literature house exhibition

Literature house is at a little special position among the area of museum because it should include a certain person, the author, in the range of material while dealing with the story itself of literature. Therefore, literature house is often recognized as a memorial hall of an author about his or her life, and in fact, most literature museums are operated like that.

Naturally, the priority of literature museums is belongings of the author rather than the literature for exhibitions. This problem caused by the specialty of literature that it is hard to understand the author's intention or story without reading it since it exist only in texts. If such specialty of material is not considered for reproduction method, it is relatively easy to take actual remains, namely belongs, function as core exhibits that people can find traces of the author. It is the reason that the reproduction of writing room which is called as the author's room, locates at the important spot of the each literature museums.

However, such exhibition methods consequently weakens the attraction of general viewers who visit with fractional information on the work or curiosity and further, it affects the overall operation.

Kim Su-yeon stereotyped viewers of literature museums and studied the characteristics of each type as in Table 6.⁴

Classification		Cultivation & family education (29.2%)	Interested in literature (26.3%)	Leisure life (22.3%)	Student education (22.2%)
structural variable	Motivation of visit	to watch the exhibits, to see the materials, to know about the author that one was interested in before, to get literary knowledge, to education children, to enjoy with family, etc.	to enjoy leisure time, to participate in an experience program, to participate in an event, to participate in a literature lecture or academic conference, as a part of literature journey or tour, for a dating	to enjoy leisure time, to participate in local festival or sightseeing, accidentally while passing nearby, to enjoy with family, for a dating	as a school assignments, to participate in an experience program, to participate in an event, for research and study, to participate in a literature education
	No. of literature museums visited	2.1	2.0	1.6	1.6
Demographic variables	Age	40s(51.1%) 50s(27.6%)	20s(66.4%) 10s(22.3%)	20s(36.6%) 30s(35.9%)	10s(53.4%) 20s(34.5%)
	Marital status	Married (98.5%)	Single (98.4%)	Married (53%) Single (47%)	Single (87.9%)
	educational background	University graduate (42.1%) High school graduate (25%) MA or higher (15.7%)	University graduate (35%) University student (34.5%) Middle or high school student (16%) Graduate student(8.7%)	University graduate (71.3%)	Middle or high school student (40.3%) University student (36.8%) Graduate student (10.5%)

⁴ Kim Su-yeon, An analysis on the use behavior of literature museums viewers through formalization, MA thesis of Sookmyung Women's University, 2009., p.28

	Occupation	Housewife (26.2%) Technician (10.5%) Office worker (9.2%) Small business owner (9.2%)	Student (58.5%) Educator(17.8%) Civil servant (8.9%)	Housewife (18.8%) Educator (17%) Office worker (15.4%) Professional (10.3%)	Student (87.7%)
	Income	3 million won or higher	less than 3 million won	1-3 million won	less than 1 million on

Table 3. Specialty of viewers' type of literature museums

According to the table, the viewers choose to visit a literature museums largely to enjoy leisure time and learn knowledge, or to accomplish some purposes through literary data.

Namely, the main purpose of visiting a literature house is to see the exhibits with curiosity after knowing about the literature work rather than to commemorate the accomplishment of the author. This is proven that main visitors to literature museums are housewives and their little children who are interested in literature and education rather than experts or fan of literature. This shows that the primal demand for literuatre house is the work, and they face the literature house as a multi-purpose cultural space for a leisure time.

Therefore, literature museums are putting efforts to recover the house of author's birth or the background landscape of the work under the name of literary village. It is to make the literature house's position secure and fulfill the visitors' expectation through. However, the village in the author's life and work often tend to look distant from the change of times and many birth houses of the author have been newly built rather than original preservation. Hence, it is hard to feel the author's life and work at there.

The actual space in the background of work is edited by the author's intention and reborn as a personal space by the reader's imagination. There's a huge distance between the personal imaginative space and the real space. It is the reason that a new exhibition method for literature house should be suggested in order to function as a real experience in the space rather than an imaginary experience in one mind about the literary message which the author encompassed his life and ideas into the story.

The common thing of literature and literature house is that it mediates between subjects. In here, subjects can be expanded to diverse links such as reader and reader, reader and message, or viewer and objet, and viewer and message. However, it is clear that it exist as a method for communication. However, the physical attributes such as text and space divided them. Then, the communication method should be transformed and applied to fit the characteristics of media. Only so, it is possible to communicate between subjects.

Moreover, if the exhibitions and operations are different along with the goal of each literature house within a universal framework, it can differentiate the literature house. In addition, the peculiarity of material should be sufficiently considered in order to exhibit each literature genre with different expression methods within a universal range of literature.

4. Analysis on fairy tales as exhibition materials

4.1. Definition and characteristics of fairy tales

If look at the definition of children's literature, Lee Jae-cheol⁵ defined it as the foundation of literary essence as the authorship written for children or adults with the

⁵ Lee Jae-cheol, Introduction of Children's Literature, Seomundang, 2003.

child's mind by an author with the child's heart. Seo Yong-won⁶ said it is a creation by an author for children or adults who want to return to the hometown of child's mind. Kim Kyung-joong⁷ suggested that children's literature should be defined in terms of essential mind of children and defined children's literature as the world literature of child's mind. Park Sang-jae⁸ also suggested that fairy tales are the narrative form with the basic them of literature for children and adults who want to enjoy the child's mind so that fairy tales directly connected to the essence of myth and have a directivity to realize human's universal truth.

As such, many children's literature researchers stress that a big difference of children's literature from general literature is not only the special target for children but the child's mind, a psychological status which can't be objectively defined.

Lee Oh-deok said the child's mind is the foundation of pure human spirit, the good mind, and the human nature which can be the most effectively grown in literature.⁹ Moreover, he defined it as a mind without a vain desire, honesty, and abundant human feeling, and said it is the world of truth, kind, and beauty where we should pursue.¹⁰ Lee Jae-cheol also asserted that the subject of children's literature should be children and child's mind and these special conditions should be fulfilled. He also stressed that the material should be found by observing the world with the children's view on the world and dealt with the child's mind.¹¹

Lillian H. Smith explained that adults having the child's mind is because of the perpetuity of impression of the childhood. The impressions one received during strongly sensitive childhood are accumulated rather than erased as they grow up and it becomes the personality framework as they became adults.¹² Therefore, it is common that people read the fairy tales which they read during the childhood to their children and it makes perpetuity of the fairy tale which passes on the generations.

As such, child's mind is the link that binds between children and adults or children and parents as emotional community and it is created for children but easily read by people of all ages and both sexes that functions as an actual contribution to widen the readership of fairy tales.

4.2. Distinctive elements of fairy tale storytelling

Since the subject of fairy tales is peculiar, the creation technique and style of fairy tales is also peculiar. Thus, these affect as diverse elements for immature little readers. The following is several elements of it.

Firstly, fantastic element.

Fantastic element is the biggest distinction of the fairy tale. It is a journey to another world which is not real, the characters practice magics, and the animal speak. Such diverse fantastic elements can't happen nor be seen in real world but it is narrated in the fairy tale as if natural.

Such fantastic settings which may look far different from reality actually reflect the reality actively rather than anti-reality so that it helps little readers to understand the

⁶ Seok Yong-won, Principles of children's literature, Hakyehsa, 1986.

⁷ Kim Kyung-joong, Theory of children's literature, Shina publishing, 1994.

⁸ Park Sang-jae, A research on fantasy in Korean creative fairy tales, Jibmundang, 1998.

⁹ Lee Oh-deok, Poet spirit and pleasure spirit, Gulleongsoe, 2005. p.151

¹⁰ Lee Oh-deok, Literatue that protects children, Baeksanseodang, 1984. p.60

¹¹ Lee Jae-cheol, Introduction of Children's Literature, Seomundang, 2003. p.9~13

¹² Lillian H. Smith, translated by Kim Yo-seob, Theory of Children's Literature, Kyohak Yongusa, 1966. p.8

work who are immersed in 'I' in the work. They recognize the unclear reality through indirect experience of fantastic elements.

Moreover, the fantasy reminds adults about their childhood memories and provide experience of ideal world escaping from the limit of reality.

Secondly, simple and symbolic structure

The most important thing to consider in creating fairy tale is that the subject is children. Therefore, the fairy tale should have contents and structure for little children to understand. Hence, content clarity which comes from simplicity is the essence of fairy tale.

Lee Jae-cheol said the goal¹³ of children's literature is simple and clearness in plan and language. Furthermore, Lillian H. Smith also noticed simplicity and concision of the language use and rhythm of words and phrases in children's literature and said although the story is simple, keeping with details gives a room for children to progress their imaginations.¹⁴ Ethical message, unilinear progress of event, repeated words and phrases, limited vocabulary, and typical characters are essential structure due to the peculiarity of such fairy tale.

Simplicity and typicality are often revealed in diverse symbolic expressions. It is natural considering the fairy tales were descriptive literature began from old folk tales. Verena Kast said fairy tales are the space of symbols originated from the narrative convention which had formed for a long period of time and it contains diverse experiences with psychological contents, especially concentrated emotions.¹⁵

Several meanings in the story have been established as several symbols as it has been shared mentally and socially for a long time. Furthermore, the story has been developed as a fairy tale and functioned as realizing specific images that explain the character's personality, actions, and events. Readers can predict the next story or imagine the character's personality even with detailed explanation through simple symbols that help to establish relationship between abstract facts.

A fairy tale is a story that has been mentally and socially shared for a long time that uses simplicity and symbolism to convey the story so the ambiguous but implicational meanings are used to tell the story by relying on intuition and imagination of readers.

Thirdly, educational content

Fairy tale defines children who are main readers as immature and growing beings so it naturally has educational function. Children's literature including fairy tale basically considers development matters of children to establish values and morality and has the purpose to guide them to cultivate sensitivity to develop the right personality. Fairy tale gives diverse influence on children with their developing of language ability, recognition competence, emotion, sociality and morality because it is created with the purpose as the first education material for human.

With this reason, main characters in the fairy tales have typical good or bad personalities, and the good main character defeats the villain with righteous actions under difficulties. Children are immersed with the good character and naturally discern good and bad as they follow the story line, and foster the right moral senses as a member of society.

The educational characteristics have close relationship with fantasy, simplicity, and symbolism. In order to convey educational message more clearly and friendly, such elements shouldn't be separated but combined for more effects to have.

¹³ Lee Jae-cheol, Introduction of Children's Literature, Seomundang, 2003. p.24

¹⁴ Lillian H. Smith, translated by Kim Yo-seob, Theory of Children's Literature, Kyohak Yongusa, 1966.

¹⁵ Verena Kast, translated by Choi Yeon-suk, Fairy tales and psychology therapy, Yeolinsiseon, 2008. p.8

As such, fantasy, simplicity and symbolism, and education as three characteristics of fairy tale storytelling are harmonized and revealed in a story rather than separated by the work.

4.3. Analysis on fairy tale as an exhibition material

As described before, the three basic elements of fairy tale should be reinterpreted in terms of exhibition material escaping from the text when displayed at a solid space, a literature house.

Firstly, fantastic element

People who visit the exhibition hall expect that their experience would expand through the realized objet which they can watch or touch. Therefore, the exhibition hall can be seen as an unusual space where provides successful meeting between the objet and viewers. Such exhibition space is reproduced as unified atmosphere under the planner's intention and gives a message to viewers through a specific story.

The fantastic element separates fairy tale and general literature, and determines overall atmosphere of the work in line with the expression method. It can be seen as a substantiated time and space for readers through the exhibition space. The spatial design with unified atmosphere explains the background of work which is hard to be expressed through specific objet, and offer experiences in imaginations as an opportunity for actual experience.

These spatial experiences are progressed with the exhibition story organization of the exhibition planner, and viewers receive the exhibition top more naturally. At this time, the general regression structure of fairy tale may be used for spot organization of the exhibition story. This regression pattern allows returning back to the safe starting point in the end after experience mysterious places and events with dangers in the adventure, so it makes the impassible in reality possible.

Secondly, simplicity of structure and symbolism

The premise of exhibition is that it is to show some objet by displaying at a certain place so that it gives the firm impression of image within a certain space. Therefore, the story in exhibition space should be more intuitive and simple.

Fairy tale makes uses of symbols that expand the readers' imaginations while progressing the event simply and clearly with typical personality of character and limited and repeated vocabulary. With this reason, little readers can clearly understand the message in the work while keeping interested as the author intended.

An exhibition space persuades viewers with emotional experiences rather than rational explanation so that such it is sufficient to convey such story structure of fairy tale. The viewers want to enjoy the intended unfamiliar exhibition space and acquire knowledge naturally. Therefore, the story of exhibition should be simple but fundamental in order to convey not only the big story line but also specific stories in each zone and the contents used in it to the viewers at maximum. This can be expressed as a simple space or a strong objet, and should be offered with the most intuitive approach to the viewers.

Thirdly, educational content

One of the big purpose of exhibitions is to convey related knowledge to viewers through collected and managed objet and make them understand, and the objet may be cultural assets that reflect social culture and natural heritage of its origin.¹⁶ For this purpose, the objet may be realized with specific method such as planning, reproducing,

¹⁶ Choi Byung-sik, Birth of new museum, Dongmunseon, 2010. p.23

and operating education program of a story in order to convey the message effectively. Due to this, the exhibition hall function as a local cultural space as well as a viewing place and may be used as a lifelong educational place for the viewers.

Since fairy tales are basically written for readers who are growing up, it naturally takes a role as an educational material. Therefore, it is written by parents or teachers as well as by children, the main readers, and their selection of books led to children's reading in many times. This is considered for writing of fairy tale and effective telling of educational message, so that fantastic elements or repeated words are used to induce interests from the readers.

Fairy tales are keeping their vitality through a long period of time as evolved from word of mouth to texts. Developing it into space can be used as an revitalization strategy of literature museums by depending on the perpetuity of the fairy tale's literature itself.

The fairy tale takes literary pleasure as the utmost aesthetics while taking the role as the first button of social positive function. It can be used as a charming material in educational and experiential exhibition spaces through communication.

In fact, the storytelling characteristics of fairy tale including fantasy, simplicity and symbolism, and education, can be applied to unusual experience of exhibition and changeable or expandable intuitive exhibition story through spatial and reproductive origination, and setting up of actual viewer group in the context of function for the educational purpose.

Characteristics of fairy tale storytelling	-	Fairy tale as exhibition material
Fantasy	-	Unusual experience of exhibition
Simplicity and simplicity	-	Intuitive exhibition story
Education	-	Viewer group for educational purpose

Table 4. Fairy tales in terms of exhibition materials

5. Conclusion

Literature is a media that conveys a message between an author and readers and literature house is a space where the literature works and authors communicate with viewers, namely consumers, with the concept of showing the literature in a new consumption method through the space.

Therefore, exhibitions at literature museums need effective methods to convey the message which authors tried to tell the world through the spatial experience. At this point, the story of exhibition space sets a direction according to the purpose as intended guidance about the viewers' experience and adjust the space and overall operation through diverse specific devices.

A series of progress for symbolizing the message in literature and recreating as a space consider the characteristic of genre and would be realized with specific methods including minimum texts, symbolized image, and reprocessed spaces, and viewers can read a story which controls the whole exhibition space with direct experience. The metaphorical story method about consistent topic makes possible for expansion of exhibition space through emotional experience rather than recognition of exhibition space, and eventually, it will determine value of the literature house.

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