

AN INVESTIGATION REPORT ON THE CHANGES OF WOMEN'S CLOTHING IN CONTEMPORARY GUANGXI ZHUANG NATIONALITY

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ABSTRACT

The main focus of this research is to study the changes in women's clothing in a contemporary globalized society. It aims to investigate the trends in design, production techniques, materials used, and popular preferences in order to understand the trends and transformations that occur in women's clothing in the mentioned society. The article also emphasizes the analysis of the societal and cultural impacts of these clothing changes. It examines the economic and industrial implications resulting from the transformations in women's clothing, as well as the study of the emotions and overall experiences of individuals who wear women's clothing in the mentioned society. The objectives of this research are to gain insights and understanding into the trends and transformations in women's clothing within a contemporary globalized society, analyze the social and cultural impacts, and examine the economic and industrial implications of these clothing changes, as well as explore the emotions and overall experiences of individuals who wear women's clothing in the mentioned society.

Keywords: Zhuang women's clothing, Fashion trends, Cultural changes, Design evolution, Social impact

INTRODUCTION

Since the 1980s and 1990s, with the rapid development of all aspects of society, as an important part of Zhuang culture, costume culture of Zhuang Nationality has also undergone many changes. On the one hand, the geographical scope of Zhuang costumes has narrowed. Foreign clothing styles and ways of wearing more affect the life in the Zhuang Nationality. The function and aesthetics of Zhuang traditional clothing can no longer meet the needs of modern people for clothing. The national costumes that were necessary in daily life were gradually replaced by T-shirts, suits, jackets, etc. And traditional national costumes can only be seen in festivals in many places. On the other hand, there have also been many changes in Zhuang costumes, which are mainly reflected in the rich colors of Zhuang costumes, the more diverse fabrics of Zhuang costumes, the changes in the details, structure and decoration of Zhuang costumes, and the accessories of Zhuang costumes basically disappears in daily life. With the slogan of the state advocating cultural revival and improving national self-confidence, people gradually began to pay attention to the protection and inheritance of national costume culture. Especially in recent years, the implementation of relevant training programs for inheritors of

China's intangible cultural heritage has made a big step forward in the protection and inheritance of national costume culture. The development of national costume culture is closely related to social development, and national costumes play a primary role in people's necessities of life. National costume culture is constantly changing with the development of society. How to protect traditional national costume culture so that it can be better inherited and developed in the process of social development is also expected by people.

Through investigation, the researchers reviewed local documents and museums, and conducted interviews with ethnic clothing makers and practitioners related to ethnic clothing, so as to sort out the development and changes of contemporary Zhuang women's clothing. The research mainly focuses on the three counties of Longsheng, Daxin, Napo and Longlin where the Zhuang people are relatively concentrated in the Guangxi Zhuang Autonomous Region. Through the research, we can sort out the development characteristics of contemporary Zhuang women's clothing, the development trend of Zhuang women's clothing, and the relationship between the development of Zhuang women's clothing and social development. The research above lays a theoretical basis for the follow-up research on Zhuang women's clothing, provides reference for ethnic clothing makers and ethnic clothing practitioners in Zhuang Nationality, helps them do their jobs better, and to provide contemporary research for the development of Zhuang women's clothing material.

Research objectives

1. To examine the trends of women's clothing transformation in a contemporary globalized society, in order to understand the evolving design concepts, materials, and styles influenced by societal changes.
2. To analyze the societal and cultural impacts of women's clothing transformation, investigating aspects of personal freedom, social dynamics, and cultural beliefs and values that influence the choices and wearing of women's apparel.
3. To study the implications on the fashion industry and economy resulting from the changes in women's clothing within a globalized context, including the effects on international trade, product design, and business models within the fashion industry.

Scope of research

The article focuses on studying and analyzing the changes in women's clothing in the context of contemporary globalization. The specific areas of focus include:

1. Studying the trends in fashion design: Analyzing the trends in the design of women's clothing in the context of contemporary globalization, such as changes in popular styles and design aesthetics during the period under study.
2. Exploring manufacturing techniques: Analyzing the manufacturing techniques employed in the production of women's clothing, including the processes involved in sourcing materials, cutting, and sewing.
3. Investigating the materials used: Examining the materials used in the production of women's clothing, including the exploration of new materials and innovations in the fashion industry.
4. Analyzing the social and cultural impact: Studying the social and cultural impact resulting from changes in women's clothing, including aspects related to personal freedom, beliefs, values, and societal expectations.
5. Assessing the impact on the fashion industry and economy: Analyzing the economic implications and the effects on the fashion industry resulting from changes in women's clothing, including the impact on international trade, product design, and business models within the fashion industry.

6. Understanding user perceptions and experiences: Conducting surveys or interviews to investigate the perceptions, experiences, and attitudes of women who wear clothing in the context of contemporary globalization towards the changes in women's clothing.

The research will focus on gathering data and analyzing the changes in women's clothing within the specified scope. The scope may align with the research objectives and inquiries and will be guided by relevant criteria for research selection and analysis.

RESEARCH METHODOLOGY

1. Research methods

This study uses literature research and interview as the main research tools to conduct qualitative research. Interview content was analyzed by descriptive statistics and hierarchical multiple regression. The main body of the research is mainly divided into three parts. The first part is to consult the county annals of each county, publications related to Zhuang women's clothing and other documents. The third part is about the research experts and scholars who are engaged in ethnic costumes in the Zhuang Nationality.

1.1 Process of research

First, determine the background of the research question and clarify the research objectives. Then study analytical theory and related literature, using survey research to develop research from theory, concepts, and literature. Use interview-style surveys to collect data and conduct analytical research.

Based on theoretical concepts and clothing changes in the research on the development and change of Zhuang women's clothing, the researchers compiled relevant interview questions in four parts: the first part is about personal information, such as gender, age, employment time, etc. The second part is the understanding of Zhuang costumes. The third part is mainly about the cognition of the development and changes of contemporary Zhuang women's clothing. The fourth part is the influence of the development and change of Zhuang women's clothing.

Based on the collected data, the researchers conducted an analysis to achieve the results of the study.

2. Data collection

On the one hand, the data of the project comes from documents, including documents related to traditional Zhuang women's clothing, various pictorials, pictures, etc. On the other hand, it comes from the physical data of various museums and exhibition halls. The second source is the data obtained from interviews with relevant personnel. Among them, 40 relevant personnel from the Zhuang area were interviewed, and after two months, the collected feedback was analyzed and sorted.

3. Data analysis

The researchers used descriptive statistics to analyze and explain the study.

RESEARCH RESULTS

1. The changing characteristics of contemporary Zhuang women's clothing

1.1 A description of the characteristics of contemporary Zhuang women's clothing in the literature

According to the "Records of Zhuang Ethnic Customs" in the "Folk Customs Library" series published in the 1980s, the traditional women's tops in the Zhuang region in the 1960s and 1970s were divided into two styles: pair of fronts and side-front, and there were collarless and collared styles. The trousers they wear is traditional wide-leg trousers with a panel of light fabric at the waist and slightly wider cuffs. Their head was covered with a native cloth turban with ethnic patterns, either white or black, and a delicate apron is tied around the waist. The

overall color of the garment is blue-black. This is a general description of traditional Zhuang women's clothing during this period (Liang, 1987).



Figure 1 Zhuang women's clothing

Source: <http://www.gxdfz.org.cn>

During the same period, there were also some slightly different styles from the traditional style. A snow-white jacquard towel was wrapped around the head, and the upper body was a cardigan with a sky blue background and white dots. The fringe, hem and cuffs of the dress are inlaid with a 3-centimeter-wide fringe pattern of colorful flowers on a red background, and the apron has a varied lace. The trousers are black, with two laces on the trousers, one is 15 cm wide and the other is above it, only 1.5 cm wide, with continuous diamond-shaped patterns.

During this period, there were also garments that had been improved by themselves on the basis of tradition. The tops were made of peach-colored fabrics produced by the factory, with blue pattern trimmings, and the collars were trimmed with yellow and red chain edge patterns. With a small apron tied at the waist, the apron is mostly decorated with embroidery, and the decorative content is more decorative content such as flowers, birds, fish and insects. This clothing became popular after the 60s and 70s. This was directly related to the popular culture at that time, mainly influenced by the movie "Liu Sanjie" at that time. The costumes in the movie have undergone a certain artistic treatment on the basis of traditional costumes. For example, the colors of the costumes are exaggerated on the basis of the traditional basis and combined with the industrial production at that time, and more bright colors are used. The design of the apron is also reduced on the basis of the traditional apron. The traditional apron is larger in size, and the height is from the chest to the hip. There are silver chains or cloth strips that pass from the chest to the neck and then go back to the chest to fix it. The upper chest of the apron is decorated with ethnic embroidery, which perfectly combines practicality and decoration. The style in the movie "Liu Sanjie" reduces the size of the apron, but retains the part from the waist to the hip. There are cloth strips on the left and right sides tied behind the waist, and the embroidery decoration of the apron is also more extensive, mainly from the decorative function.

1.2 The characteristics and changes of Zhuang women's clothing from interviews and physical inspections

The traditional Zhuang women's upper body underwear in Longsheng County in the northern Guangxi region is dark blue or a shirt with flowers, and they wear a white collarless long-sleeved top with a pair of fronts and a long waist. There are only two sets of cloth buttons on the chest of the jacket. The neckline reveals the underwear with flowers, and the inside and outside set off each other, which is elegant and beautiful. The coat is generally pure

colour, not embroidered or bordered. The trousers are blue and black, with wide feet, and a few inches away from the trousers, there are two colored bars (bars, which refer to trails in a single color), which are red or blue, and are very bright. A brightly printed or jacquard towel is wrapped around the head. From head to toe, three colors of red, white, black or blue, white and black are formed, with sharp contrast. Sometimes they would wear a hat, and wear embroidered shoes. With the development of the times, the Zhuang women's clothing in Longsheng County has also undergone certain changes in recent years, mainly reflected in the following aspects: First, the changes in clothing fabrics. With the development of society, tourism in Longsheng County has developed rapidly, and the economic situation is better. Zhuang women no longer weave cloth by themselves to make clothing, but they are all machine-produced fabrics bought from the market; secondly, the part of clothing colors are more diverse. For example, the color of the pants is not only the traditional blue and black, but there are also more rich colors such as sky blue and lake blue; Second, the adjustment of the clothing structure. The sleeves of traditional women's tops are continuous cut, the shoulders and sleeves are in a straight line, and are not cut separately on a piece of cloth, which leads to a lot of cloth pleats under the armpits when the clothing is worn, and the visual effect and wearing experience are not very good. Now, many clothing makers now cut the bodice and sleeves in a Western way to make them fit and more comfortable (Chen, 2009).



Figure 2 Longsheng Zhuang women's clothing
Source: Tian Chen

Contemporary Zhuang women in Banjietun, Baowei Township, Daxin County, Southern Guizhou Province wear shorts and long skirts. The tops are relatively short, just reaching the waist, most of them are only 30-40 cm long, and they are very tight. Depending on the season, there are long and short sleeves. The jacket is a right hem, and the buttons go from the neck to the right under the armpit to the hem. The neckline, cuffs and hem are embroidered with colorful lace, which makes the top show beauty in simplicity. Although the style of the skirt is simple, the method of tying the skirt is very special. The skirt material is sewn with black native cloth, cut into a fan shape, and has long belts on both sides. The method of tying the skirt is to wrap the skirt from the front to the back waist, and then wrap it around the front to tie a knot, then insert the bottom of the left skirt to the right waist, and insert the bottom corner of the right skirt to the left waist, forming a skirt cross behind the waist. Different from other places, the women's clothing here is slightly different according to their age. Older women usually wear black or dark blue tops in four seasons, while young and middle-aged women wear white tops in winter and summer. With the development of the times, about 40% of the fabrics of Zhuang women's clothing in Daxin have begun to use fabrics produced by modern factories. The way of wearing the skirt is also simplified than before, and now only the fan-shaped skirt is worn directly on the body. In addition, in the process of social development, Daxin Zhuang women's clothing also added the shoulder pads

used during work into the clothing, as an inseparable part of Zhuang women's clothing in Daxin. In recent years, due to the needs of the cultural industry, Zhuang women's clothing in Daxin County has been innovatively designed by designers, and has also begun to enter tourism, culture and other industries. As the work clothing of staff, it shows the world the charm of Zhuang clothing in Daxin (Wang, 2011).



Figure 3 Daxin Zhuang women's clothing
Source: Tian Chen

Contemporary Zhuang women's clothing in Longlin County, western Guangxi Province has completely retained the traditional style. Take the Zhuang women's clothing in Shali Township, Longlin County as an example. The women's clothing has a cross-collar right hem and no buttons. It is tied with three kinds of blue and black straps, and the end of straps hang under the armpit and swings with body, adding to the graceful appearance of women. The most distinctive feature is the fringe of the collar of the jacket, which is a 5cm wide embroidered fringe on the collar of the white or blue jacket, running from the back to the chest. The cuffs, lining and bottom of the blouse are trimmed with 3 cm wide red, dark blue or yellow borders, adding color variation. The lower body attire here is also unique compared to other Zhuang women's clothing. In addition to the black wide-leg trousers, there is a light blue pleated skirt that is only knee-length. The skirt is surrounded from front to back. There are two embroidered straps on both sides of the skirt, one is long and the other one is short, with tassels at the ends. The short straps are tied behind the back, and the long straps are looped back to the front and fastened. This outfit is matched inside and outside, the length is suitable, the color contrast is strong, and the extension is changeable. Although decades have passed, the style and visual effects of clothing have not changed. Only 30% of the clothing fabrics are made of modern factory fabrics, 20% of the embroidery parts of the clothing are made of modern machine embroidery, and 80% are still using traditional hand embroidery.

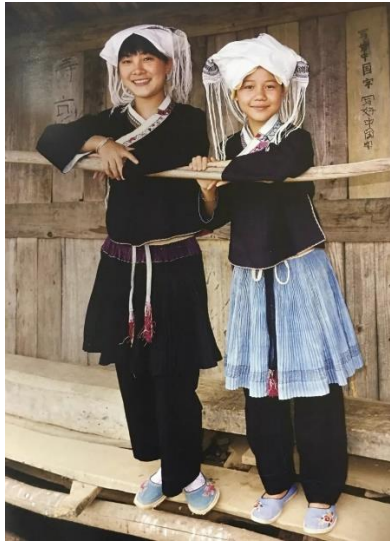


Figure 4 Longlin Zhuang women's clothing
Source: Hanchang Liang

1.3 The decorative features and changes of contemporary Zhuang women except for clothing

There are many types of silver ornaments in the early contemporary Zhuang women's clothing accessories, mainly including silver combs, silver hairpins, earrings, collars, necklaces, breastplates, rings, silver bracelets, anklets, etc. Women in Daxin can wear at most four silver collars and more than ten rings (some with several per finger). The Zhuang women in northern Guangxi wear as many as nine necklaces and collars. The breastplate is rectangular, openworked, made into the shape of birds, beasts and flowers. There are small chain spikes on the lower edge, which are hung around the neck with a silver chain, making them walk with sound of jingling, which is pleasant to the ear. There are many styles of silver bracelets, some are made into a finger-wide sheet, with vines or flowers and plants on it; some are made into a vine, with twigs entwined on it, and new leaves are supported; some are multi-strand vines intertwined; some are inserted green beads. The whole bracelet is exquisite and small, and its shape and pattern are mostly taken from the natural scenery of Zhuang Township, with strong national style and local color. But with the development of society, 95% of silver jewelry is no longer worn by people.

Denture, which comes from the traditional custom of chiseling teeth. This custom has existed for a long time in the southern peoples and is one of the rituals of adulthood in ancient times. After the mid-20th century, chiseling teeth and denture were combined. The Zhuang people in Longzhou, Daxin, Napo and other places still regard dentures as their beauty. Every time they smile, they reveal one or two golden teeth, which are very symbolic. By the end of the 20th century and the beginning of the 21st century, you only can see this custom among the middle-aged and elderly people still have the beauty, but no longer see it among young people.

2. The specific performance of the changes in the costumes of the contemporary Zhuang Nationality

2.1 Changes in clothing fabrics

Fabric is one of the important elements of clothing, and many changes have taken place in fabrics during the development of contemporary Zhuang women's clothing. Due to the limitation of social productivity, the raw materials of traditional Zhuang women's clothing are mainly cotton, kapok, and hemp. In recent years, with the development of industry, a large

number of woven cotton, linen, and more than 20 kinds of fabrics such as acrylic, polyester, chiffon, and imitation silk have penetrated into Zhuang Township, enriching the fabrics of Zhuang women's clothing.

2.2 Changes in clothing colors

Clothing color is one of the important factors that make up clothing. Due to the influence of people's aesthetics and the limitation of technology, the dyeing materials of traditional Zhuang women's clothing are mainly indigo extracted from plants, and the color is relatively monotonous. The traditional color of contemporary women's clothing is mainly composed of black, blue and white, and some areas will be matched with red to form three colors of red, white and black. With the mass production of industrial dyes and the influx of foreign fabrics, colorful fabrics slowly appeared in the market and entered the production of Zhuang women's clothing.

2.3 Changes in clothing styles and structures

The style and structure of clothing directly determine the comfort of clothing, thus affecting people's wearing habits. Contemporary Zhuang women's clothing has also been changing in the process of development. For example, the way of making sleeves has changed from Chinese-style bodice and sleeve cutting to Western-style separate cutting, which is due to the comfort of wearing. The traditional splicing of sleeves at the forearm position is due to the limited width of traditional hand-woven fabrics. The fabrics woven by traditional household looms are generally 30-40 cm wide due to the limitations of the looms. The fabric woven by the cloth machine is generally 120-150 cm, so in the later clothing production, the splicing structure of the forearm disappears. (Some clothing still retains this structure of forearm splicing for visual effect). In order to make the clothes fit better, the appearance of the chest save and the waist save is also an important change in the development of contemporary Zhuang women's clothing.

2.4 Changes in excipients of clothing

The clothing excipients referred to her mainly refer to lace and embroidery in Zhuang women's clothing. In the early contemporary era, garment excipients were mainly done by hand by garment makers. With the development of modern industry, 90% of lace is woven by machine, and 70% of embroidery is mainly done by embroidery machine.

2.5 Changes in clothing accessories and other decorations

Silver jewelry is an indispensable part of traditional Zhuang women's clothing. It has the function of decoration and national symbol. It is also a symbol of family wealth. There are still a large number of early contemporary Zhuang women wearing silver jewelry, such as: collars, rings, headwear, earrings, Rings, badges, etc. However, with the development of society, the traditional way of life has undergone great changes, especially due to the influence of foreign culture and the process of urbanization. In the lives of Zhuang women, silver ornaments have basically disappeared, and only rings, Earrings and other little decoration are left. Due to changes in lifestyles and values, the custom of dentures has also evolved from a common occurrence in the early contemporary era and is now unacceptable to young people.

2.6 Changes in clothing production process and producers

The early contemporary clothing production is still characterized by the self-sufficiency of the agricultural society, and the clothing production is mainly completed by hand sewing by women in the family. With the development of science and technology, the penetration rate of sewing machines is getting higher and higher, and the utilization rate of sewing machines in garment production has reached 99%. Moreover, the social division of labor is becoming more and more professional, and many places have formed a professional clothing design and production industry, which is completed by professionals, not by female members of their respective families.

CONCLUSIONS AND DISCUSSION

1. Through research and analysis, the color of Zhuang women's clothing has developed from plant dyes to coexistence of plant dyes and chemical dyes, from the traditional relatively monotonous blue, black, white, and three colors to more than 10 colors today.

2. Clothing fabrics have been developed from traditional cotton, kapok and hemp fabrics to more than 20 kinds of fabrics.

3. There is no fundamental adjustment of the style on the original basis, mainly in local adjustments, such as: the splicing structure of the sleeves and forearms, the use of shoulder pads, etc.

4. Living clothes and performance clothes influence each other and develop together. The clothing in the movie "Liu Sanjie" comes from life, but it is innovatively designed on the basis of life. This phenomenon occurs from time to time in later life.

The development of national costumes is closely related to social development, and the refinement of social division of labor has led to the specialized production of Zhuang women's clothing. The development of national costumes is closely related to industrial progress. Industrial progress has greatly improved production efficiency, made the industry possible, and promoted the culture of national costumes more possible.

SUGGESTIONS

1. Suggestions for the use of research findings.

According to the research results, specialized production can be concentrated. Specialization is conducive to improving the professionalism of Zhuang women's clothing, more accurately selecting the fabrics and colors suitable for Zhuang women's clothing in different regions, and retaining its uniqueness. Combined with social development, the craftsmanship of Zhuang women's clothing can be appropriately improved, so that it can be closely integrated with the development of modern society, and clothing that is more in line with modern aesthetics and wearing habits can be produced.

2. Suggestions for further research.

The results of this study can be used in the follow-up more extensive research on Zhuang costumes, and can also be used as a reference for other ethnic costume research, or provide a certain theoretical basis for the teaching of ethnic costumes.

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