

REVITALIZING AND TRANSMITTING THE TRADITIONAL COSTUME PATTERNS OF THE YAO ETHNIC GROUP IN GUANGXI

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ABSTRACT

This research focuses on the revitalization and transmission of traditional costume patterns of the Yao ethnic group in Guangxi. The Yao ethnic group has a rich history and cultural heritage. However, over the past few decades, their traditional costume patterns have been gradually forgotten due to societal changes and the influence of other ethnic groups.

The objective of this study is to explore and revive the traditional costume patterns of the Yao ethnic group. This will be achieved through historical research, documentation, and interviews with knowledgeable individuals and skilled artisans regarding the intricate details of the costumes. A comparative analysis of the current and historical costume patterns will be conducted to understand their significance and evolution. Furthermore, guidelines will be developed to revitalize and transmit these costume patterns for present and future use.

The outcomes of this research will contribute to the preservation and appreciation of the Yao ethnic group's cultural heritage. It will foster a better understanding and acceptance of their costume patterns in the broader society. Additionally, the findings can serve as inspiration for future Creative product design and fashion industry related to costume design.

Keywords: Revitalization, Transmission, Costume Patterns, Yao Ethnic Group, Guangxi, History, Culture.

INTRODUCTION

The Yao ethnic group is a local community with a rich history and unique cultural heritage. They have a long-standing tradition of creating and transmitting distinctive costume patterns that are closely tied to their local customs and rituals. These costume patterns feature beautiful colors and incorporate techniques such as embroidery and dyeing to create unique designs specific to the Yao ethnic group.

However, over the past century, particularly since the mid-20th century, the transmission of these traditional costume patterns has been gradually eroded due to societal changes and the influence of other ethnic groups. The significance and knowledge surrounding the distinctive costume patterns of the Yao ethnic group have been gradually fading away.

Therefore, this research aims to study and revitalize the traditional costume patterns of the Yao ethnic group, providing a renewed understanding and knowledge to present generations. The research employs historical research methods, documentation, and interviews with knowledgeable individuals and skilled artisans to gain insight into the intricate details of the costumes. Comparative analysis and examination of the current and historical costume patterns

will be conducted to comprehend their importance and evolution. Subsequently, guidelines for revitalizing and transmitting these costume patterns will be developed for contemporary and future use.

The outcomes of this research hold great importance in preserving and safeguarding the cultural heritage of the Yao ethnic group. They promote a deeper understanding and acceptance of the Yao ethnic group's costume patterns in the wider society. Additionally, the research findings can serve as inspiration for future product design and fashion industries related to costume design.

In conclusion, this research seeks to restore and transmit the valuable traditional costume patterns of the Yao ethnic group, enriching our understanding of their cultural heritage. By reviving these patterns, we can foster greater appreciation and recognition of the Yao ethnic group's unique contribution to the diverse tapestry of our society. Furthermore, these findings can guide future endeavors in designing products and promoting the fashion industry, all while respecting and honoring the traditions and legacy of the Yao ethnic group.

Research objective

1. To study and document the traditional costume patterns of the Yao ethnic group in Guangxi, with the aim of preserving and reviving this valuable cultural heritage.
2. To develop guidelines and strategies for revitalizing and transmitting the traditional costume patterns of the Yao ethnic group, ensuring their continued relevance and usage in contemporary society.

LITERATURE REVIEW

The research on the inheritance of Yaoyao ethnic patterns and the design and development of cultural and creative products mainly focuses on the following aspects:

The traditional culture of Yaoyao people with patterns and patterns in the mountains of Guangxi is accumulated in their daily life. In the process of modernization with advanced information technology, Wang Mingsheng (2002) believes that the traditional culture of Yao people is not perfect and cannot fully adapt to the process of modern culture. The living environment and habits of Yao people do not meet the aesthetic requirements of modernization in many aspects. It is a great hindrance to the development of modern culture. Another way is to say that the traditional culture of the Yao nationality has some compatibility with modernization, and there are some fierce cultural conflicts. In this state, we must choose the essence of the traditional culture of the Yao nationality and carry on the inheritance and development of the traditional culture of the Yao nationality.

When studying the reasons for the collision between Yao traditional culture and modern culture, the number researchers start from the unique geographical environment of Yao to analyze and explore the state of the excellent traditional culture of Yao and the handmade production and life style. Yu Shi Stage (2008) believes that today, with the development of economy, the social environment, economy and social productivity of Yao ethnic group in Guangxi have been greatly improved. The mass production of machines has gradually replaced the handicraft industry, which has a certain impact on the inheritance of traditional cultural costume crafts of Yao ethnic group in the mountains, and the inheritance of traditional costume crafts is facing the form of loss. It also calls on governments at all levels and the society to do a good job in the inheritance and protection of the traditional cultural costume craft of the Yaoyao people, pay attention to the training of folk artists and the use of modern art technology to carry on the inheritance, development and innovation of the traditional cultural costume craft of the Yaoyao people.

Keeping pace with The Times is the eternal theme of discussion in today's society, and the traditional culture of the Yaoyao ethnic minority needs to keep pace with The Times. In the process of moving forward to modernization, it is necessary to inherit and innovate the traditional culture to promote the modernization of the traditional culture of the Yao nationality.

Taking Yao costume as the carrier, this paper analyzes the application and research of Yao costume elements combined with modern clothing design, so that "ethnic style" can gradually penetrate into the modern lifestyle (Zhang, 2007).

Li Qingfu (2002) pointed out that with the development of modern culture and economy, many traditional cultures of the Yaoyao ethnic group have maintained their persistence in the tradition, and the traditional culture has been abandoned by the younger generation, who believe that the culture of the Yaoyao ethnic group is backward, negative and stagnant, and should constantly innovate and develop new images while retaining the essence of the traditional culture of the Yao ethnic group. The new symbol language keeps pace with The Times, keeps up with the trend of The Times, ADAPTS to the process of modernization, and realizes the sustainable development of the traditional culture of the Yaoyao ethnic minority.

Chen Lan (2018) believes that the protection of intangible cultural heritage is not only the protection of traditional arts, traditional crafts and traditional national culture, but also the combination of "intangible cultural heritage" with the trend of The Times and modern society to activate modern art forms and drive the process of cultural and creative product design. From the perspective of cultural and artistic value, we should extract artistic pattern elements from intangible cultural heritage, break the restrictions of traditional cultural and creative product design, and design products with local cultural characteristics and national customs.

Zhou Shuangju (2019) believes that the design of cultural and creative products is a series of processes, including the preliminary investigation and research, the collection and evidence collection of elements, the planning of design schemes, the design implementation scheme of cultural and creative products, the molding and mass production factors of cultural and creative products. While realizing practicality and functionality, combined with cultural element innovation, it is necessary to have a deep understanding of historical and cultural heritage, and typical local elements are the first choice for cultural and creative product design reflecting cultural heritage. Designers not only need to choose representative local elements but also need to innovate. In the design of cultural and creative products, the cultural accumulation of products is the focus of stimulating new creativity.

As the most powerful form of expression of visual art, pattern plays a key role in the expression of regional cultural and creative products, focusing on regional cultural characteristics, showing the unique cultural connotation of regional culture and reflecting regional social value. It is the inheritance of traditional culture, and the whole process is the innovation in the inheritance. Through the analysis of patterns, pattern extraction and pattern re-creation, innovation can be realized in the creation process, and it can play a role in spreading regional culture and achieve the effect of materializing regional culture. Pattern is the form of regional culture transmission, derived from the form of regional characteristics of cultural and creative products, can make the essence of regional culture can be explicit expression, form a series of regional culture from the inside out, both physical and spiritual recognition system (Fan, 2019).

The traditional culture of the Yao people in Gaushan is a part of the cultural treasure house of Guangxi. It is created by the Yao people in their daily life and work, and has obvious regional and national characteristics. At present, the development and production of modern cultural and creative product design are prevalent, highlighting the inherent cultural connotation of Yao nationality, which is worth exploring (Wei, 2017).

Because the Yao people in Guangxi are located in the mountainous area and have a special geographical environment and climate, they live in the mountains and mountains for a long time. Their self-protection consciousness is reflected in their clothing in the form of patterns. By putting insects, fish, birds and beasts in nature and putting their totem worship on totem, they weave their clothing with colorful silk thread with colorful patterns and vivid images. Thus it shows the aesthetic characteristics of Yao costume pattern (Wu, 2019).

The Yao people in Guangxi apply their own auspicious meaning in decorative patterns, which runs through all areas of their lives. People taste and interpret the rich auspicious meaning of the Yao people in Guangxi through decorative patterns. Auspicious meaning design is the focus of all pattern design, the selection of rich themes and a variety of expression techniques to create, so that people to personally experience a minority ethnic yearning and pursuit of auspicious life (Ren, 2016).

RESEARCH FRAMEWORK

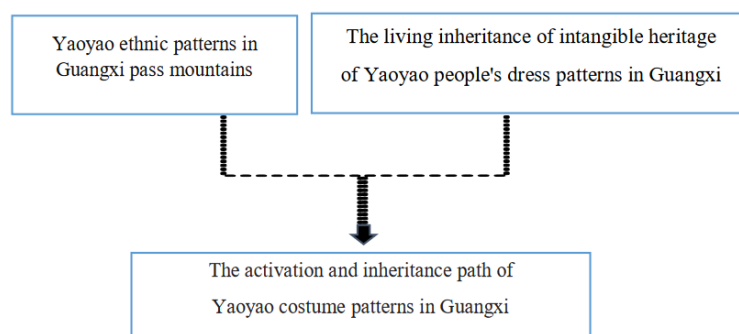


Figure 1 Research framework

Source: Author

RESEARCH METHODOLOGY

In this study, researchers established a research framework and adopted qualitative and descriptive research methods, including literature review, field visits, data collection and analysis.

Step 1: The research scope of the research object is as follows: First, consult the literature related to the dress patterns of the Guangxi Yaoyao ethnic group, and collect a large number of relevant information. The second is field investigation, close observation of Guangxi Yaoyao dress pattern status and application, collect Guangxi Yao dress pattern type, style and cultural information.

Step 2: Through literature research, collect and study the books and documents related to the Guangxi Yaoyao dress patterns, such as the classification of Guangxi Yao dress patterns. Through field investigation in Gongcheng County, Guilin, Guangxi and Hezhou Yao gathering places, the types and distribution of Yao costume patterns in Guangxi were collected. Visit the Yao Museum in Gongcheng, Guangxi to collect information about the Yao costume patterns in Guangxi.

Step 3: Collect relevant data through qualitative research and then conduct data analysis. The researchers classified and analyzed the data into the following three conditions:

1) Descriptive analysis. This paper introduces the types and applications of Yaoyao people's dress patterns in Guangxi. Through collecting the field investigation data and observation records of Yao costume patterns in Guangxi, this paper summarizes the type characteristics and meaning of Yaoyao costume patterns in Guangxi.

2) Classification and analysis. This study analyzes the costume pattern system of Yaoyao nationality in Guangxi.

3) Comparative analysis. Based on the development and application of Yaoyao costume patterns in Guangxi, this paper makes a comparative analysis on the content of cultural and creative product design.

Step 4: Summarize. Through the study of the dress patterns of Guangxi Yaoyao nationality, we can draw the conclusion of the activation and inheritance path of the dress patterns of Guangxi Yaoyao nationality.

RESEARCH RESULTS

The living inheritance of intangible heritage of Yaoyao people's dress patterns in Guangxi

1. The problem of solid inheritance

There are many difficulties in inheriting and developing the traditional handicraft skills of Yaoyao embroidery in Guangxi. Because the handicraft is mainly learned by traditional ways such as hand and mouth transmission and word and example teaching, the inheritance method is relatively fixed. But nowadays, many young and middle-aged workers have left the country, causing the handicraft to lose the opportunity for further development and the space for innovative design. In addition, most of the actual operators of this handicraft are women and the elderly in villages, lacking practical experience, social marketing and the ability to analyze social needs, which makes it difficult to anticipate social trends, resulting in slow inheritance and development. Nowadays, with the development of science and technology, people's demand for market commodities is getting higher and higher. The production process of traditional handmade products is complicated and the cost is high, which cannot meet people's modern aesthetic needs, nor is it used as a product needed for life. In a word, traditional handicrafts are facing the danger of dying out.

2. Methods of living state inheritance

In order to inherit the traditional handicraft skills of Yaoyao embroidery in Guangxi, we should carry out the design innovation in line with the requirements of The Times while maintaining the connotation of national culture.

2.1 Human needs

Combined with the modern use habits and aesthetic orientation, the product innovation and development and improvement design under the premise of maintaining the complete cultural connotation. In the aspect of product innovation, the innovation design is combined with modern utensils.

2.2 Inheritance Protection Policy

Traditional handicraft is the precious cultural heritage of the Chinese nation and has very important value. Protecting traditional handicrafts and attaching importance to the cultivation and development of inheritors is one of the necessary conditions to promote the diversity, sustainability and innovation of intangible cultural heritage. The government can take a series of measures to support the cultivation and development of inheritors, such as encouraging the participation of young people, providing technical support and special training institutions, and recognizing the efforts of inheritors through national honors and awards to enhance their social status and influence. In addition, the government can also appropriately raise the market value and awareness of traditional handicrafts, attract more people to become interested in traditional handicrafts, and further promote their development. In the future development, we need to pay more attention to the protection and inheritance of intangible cultural heritage, so that these precious cultural heritage can be passed on and carried forward, and contribute to the development and prosperity of Chinese culture.



Figure 2 Cultural and creative products of Yao Cultural Experience Museum in Hezhou, Guangxi

Source: Photo by Author

2.3 Promote culture

Attaching importance to traditional handicrafts and supporting the training and development of inheritors can promote the diversity, sustainability and innovation of intangible cultural heritage. Governments should take measures to encourage young people's participation, provide technical support and training institutions, and enhance their social status and influence by rewarding and recognizing inheritors. At the same time, the government can enhance the market value and awareness of traditional handicrafts and attract more people to participate in promoting their development. Attaching importance to the protection and inheritance of intangible cultural heritage is conducive to the development and prosperity of Chinese culture.



Figure 3 Cultural and creative products of Yao Cultural Experience Museum in Hezhou, Guangxi

Source: Photo by Author

3. Integration of complementary resources

3.1 IP Creation

Gaoshan Yaoyao embroidery is the traditional intangible cultural heritage of Guangxi, in order to promote and carry forward this culture, we can establish the brand of Guangxi Gaoshan Yaoyao embroidery cultural resources, promote the brand culture through folk culture, and make it a tool of industry competition. At the same time, active economic activities can also promote the economic benefits of cultural resources in Guangxi and promote the development of local folk industry. Moreover, market positioning can be carried out on the principle of "original ecological protection and sustainable utilization" to achieve a win-win situation in the protection and utilization of intangible cultural heritage. For non-genetic inheritors, they can be branded and become brand spokespersons, increasing the real interaction and attracting

more people's attention. Through these measures, we can better protect and inherit Guangxi's traditional intangible cultural heritage and promote its development.



Figure 4 Cultural and creative products of Yao Cultural Experience Museum in Hezhou, Guangxi

Source: Photo by Author

3.2 Development of tourism resources

Experiential tourism has become an important way to promote regional development, in which traditional handicraft and experiential experience show a greater correlation. Through the innovative design of traditional culture, people have more ways to understand traditional culture and more comprehensive information. The unique local cultural resources will be used to build the Guangxi Gaoshan Yaoyao Embroidery traditional cultural creative industry Park, which will deeply dig and organize the historical and cultural heritage, and build a folk culture museum and traditional handicraft workshop in the park, providing tourists with the opportunity to personally experience the production of traditional handmade products and have a deep and comprehensive understanding of intangible cultural heritage through personal experience. Tourists can take their travel experience home as souvenirs, realize resource sharing and benefit reciprocity, and promote the common development and prosperity of the surrounding tourist attractions through network communication and other ways. These measures can promote the development of regional tourism and cultural industries, and promote the inheritance and development of traditional handicrafts.



Figure 5 Cultural and creative products of Yao Cultural Experience Museum in Hezhou, Guangxi

Source: Photo by Author

3.3 Various forms of design experience

The creative regeneration of Guangxi Yaoyao Embroidery is a combination of culture, art, emotional connotation, functional use and other factors, and under the modern, efficient and rapid development of social conditions, to explore a new way of inheritance. Through the influence of marketing and brand injection, combined with the popular elements of modern aesthetic needs, and the traditional manual skills, the shape, materials and functions are redesigned to radiate new vitality. The cultures of different regions have different graphic symbols, which show the characteristics of regional culture in the meaning of graphic extension and the use of products, and produce different humanistic and social values. Designers can integrate the unique regional cultural symbols in the design process, and introduce the culture of the region to people by integrating the design and adding cultural symbol elements into the design of tourism cultural products. These measures contribute to the innovation and inheritance of traditional handicrafts, enrich the connotation of cultural tourism products, and promote the development of tourism and cultural industries. For example, the element symbol of "Changgu" occupies an important position in the regional culture with Yao characteristics. It is the representative of "immortal culture". At the same time, it also has the auspicious meaning of "blessing". Widely used in the legend of the Eight Immortals and traditional culture. Extract the element symbol of "bright star and octagon" for creative design, and integrate it into the creative products of tourism culture through graphic design or product design. For example, after refining and processing, the symbols of the pattern elements of Yaoyao nationality in Guangxi can be designed into cultural and creative products related to the theme.

CONCLUSIONS

Guangxi Yaoyao costume pattern is a precious intangible cultural heritage, it is necessary to strengthen its inheritance and development. Under the background of the rapid development of modernization, Guangxi Yaoyao dress patterns need to better adapt to the changes of market and cultural needs, and move towards living inheritance and innovation. At present, there are many ways to achieve this goal, such as strengthening cultural exchange and inheritance activities, and regularly organizing relevant training and cultural activities to attract more people to join the workforce in the industry. At the same time, it is also necessary to improve product quality and cultural connotation, and build brand value and recognition through cultural communication.

Starting with the pattern of Yaoyao nationality in Guangxi, this paper constructs the whole system of the design of the cultural and creative products of Yaoyao nationality.

1. Defines the concept of Yaoyao pattern in Guangxi.
2. Summarize the characteristics of Yaoyao ethnic patterns in Guangxi.
3. This paper summarizes the development of the living inheritance mode of Yaoyao ethnic pattern intangible heritage in Guangxi.
4. Put forward the innovation of the design of Yaoyao ethnic patterns in Guangxi.

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