

Study on the inheritance of hat decoration culture and handcraft of She nationality in Jiangxi Province

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Abstract: She nationality is the minority nationality with the largest number in Jiangxi. In the process of long development history and frequent migration, She nationality has formed unique national costumes. Combined with literature, this paper summarizes the characteristics of she traditional clothing in Jiangxi Province from the aspects of clothing material, color, style and clothing accessories. Based on the methods of field investigation and interview in anthropological research, this paper investigates the remains and wearing status of She nationality costumes in six She nationality townships in Jiangxi Province. Then it analyzes the current situation and dilemma of the preservation of the traditional dress of She nationality in Jiangxi Province, excavates its cultural connotation, and puts forward four ways to inherit and protect the traditional dress culture of She nationality in Jiangxi Province.

1. Introduction

The She nationality is a minority in Southeast China. It calls itself a "mountain guest". Some she people with surnames of Lei and LAN are commensurate with each other, such as "Lao Lei" and "Lao Lan"[1]. Clothing is a historical book worn on the body and plays a role in recording national history. The clothing of She nationality, represented by "Phoenix clothing", carries the memory and remembrance of its ancestor Panhu. With the development of folklore and intangible cultural heritage research[2], the research results on the protection and inheritance of she traditional costumes are relatively fruitful. These studies are mostly carried out for she people in Zhejiang and Fujian. They mainly believe that she costumes are the most typical of Jiangxi costumes, and make in-depth research on their shape, process characteristics and inheritance protection. It is recorded that the She people have lived in Jiangxi since the beginning of the 7th century A.D. for about 1400 years. There are different opinions about the initial living address of the She nationality. Some scholars believe that before the Sui and Tang Dynasties, the She nationality had lived in the border area of Fujian, Guangdong and Jiangxi. After the formation of She nationality, the mainstream migration path is from this area to the northeast. In the Sui and Tang Dynasties, when they entered Jiangxi, they first lived in southern Jiangxi. The She nationality in southern Jiangxi came from Guangdong and Fujian. The She nationality in northeastern Jiangxi entered Jiangxi much later than the She nationality in southern Jiangxi. It can be inferred that Jiangxi may be one of the areas where the She people first lived[3].

Hat decoration is the essence of she costume and a cultural symbol with the body as its carrier. The She nationality in different regions has its own unique hat ornaments, which is the embodiment of national collective consciousness[4]. For a nation that has no words and only narrates history by means of oral inheritance of its own language, it is particularly important to study the hat ornaments that concentrate national cultural symbols. At the same time, the traditional hat decoration of She nationality is the product of the inherent aesthetic taste of the She people. In its continuous ethnic migration, affected by different nationalities and different folk customs, it has different forms, unique styles, various varieties, rich meanings and distinctive life characteristics. The study of traditional hat decoration can better refine the essence of she culture, provide reference traditional elements for national art creation, and better reproduce in modern visual communication design while inheriting national culture[5].

2. Traditional hat ornaments and folk customs of She nationality in southern Jiangxi

2.1. Types and symbols of traditional hat ornaments of She nationality in Jiangxi Province

Different nationalities have created different cultures in different ways, and different cultures have created different nationalities in different ways. " The study of ethnic minority culture should first be based on the study of ethnic minority customs, otherwise it is impossible to understand and understand its real connotation. Most of the hat ornaments of ethnic minorities have their symbolic significance, symbolizing ancestor worship, or symbolizing different beliefs, different ethnic groups and tribes, "The most representative symbolic images are derived from Jung's archetypal collective unconsciousness, which is a manifestation of collective unconsciousness. However, the moral expressed in different groups and different cultural traditions is different, because this consciousness is affected by people's inner creativity, different environments and different aesthetics. With the passage of time, various symbolic images are also different In constant change and renewal, people feel that those symbols began in Taiyuan, and even confuse it with feudal superstition, and transform it. For various reasons, the expressiveness of the symbol is becoming weaker and weaker, and later generations have to its shape without knowing its meaning[6].

According to the gender and age of the wearer, the main hat ornaments of She nationality can be roughly divided into three aspects: Women's hat ornaments, men's hat ornaments and children's hat ornaments Sometimes, they also wear hats; men's hats are relatively simple. If they don't wear hats, they wrap their heads with cloth, wear hats on festivals, and wear crowns or ancient hats when doing meritorious deeds; there are many kinds of children's hats, and they wear different hats roughly according to different seasons. Generally speaking, they wear dog hats and hat barrels in spring and autumn, hat rings in summer, wind hats and tiger hats in winter, etc.

2.2. She nationality's traditional hat ornament wearing custom and traditional etiquette and customs



Fig.1 Dog head hat" of she children in Jiangxi

Due to the She nationality living in the mountains, inconvenient transportation and poor natural environment, the survival rate of infants is relatively low. The clothes added to the outside after the baby is born are not only a body protector, but also a soul shield. Some rituals and customs about protecting life and soul are also mostly related to clothing and reflected through clothing. The most important thing to pay attention to is the hat decoration. In the tradition of the She nationality, babies are born with eight diagrams and fortune telling. If they bring "evil spirits"[7], they should ask the master to preside over the etiquette of "passing the customs" in addition to "evil spirits". At

the full moon, please invite your aunt and aunt to come home to make the "full moon". Your uncle needs to send a set of hats, clothes, trousers, shoes and socks to your nephew from head to foot, and the same is true at the age of one year. In order to protect the healthy growth of children, it is also common in other ethnic minorities to turn the accompanying hat ornaments into guards to pursue good luck and avoid bad luck. Yi people use grass and fruit or star anise, Jino people use ginger slices to tie them to their children's hats, and what's more, Yao people in taiyangzhai in southern Yunnan affix pig teeth or dog teeth to their children's hats. In order to "keep" their children, parents all over the world have tried every means to transform their children's clothes. The She nationality inlays miniature "scissors" and "ruler" on children's hats and Embroiders various patterns that can protect children. Some are unique to their own nation, as shown in Figure 1, and some are imitated from other nationalities. As long as there is an auspicious meaning, they can appear on children's hats. This is the main reason why the shapes and patterns on children's hats are complex and have no "national characteristics". Also because it is the most affected by the external culture and the most vulnerable, it changes the most[8].

2.3. Decorative features of traditional hat ornaments of She nationality

Based on the culture of the She nationality, the traditional hat ornaments of the She nationality deduce the natural images by means of metonymy, analogy, metaphor and homophony, including a variety of symbolic connotations of totem worship, fertility and reproduction, exorcising evil spirits and disasters, and accepting blessings and wealth. Although the patterns are not as diverse and rich as those in traditional costumes, they have peculiar shapes and bold colors, which reflect the strong characteristics of symbolic cultural symbols. "The symbolic significance of patterns is that they show the public understanding of the group, and specifically reflect the established concepts." from this, we can not only appreciate the natural flavor of life, You can also feel some power that seems to come from the mysterious world[9].

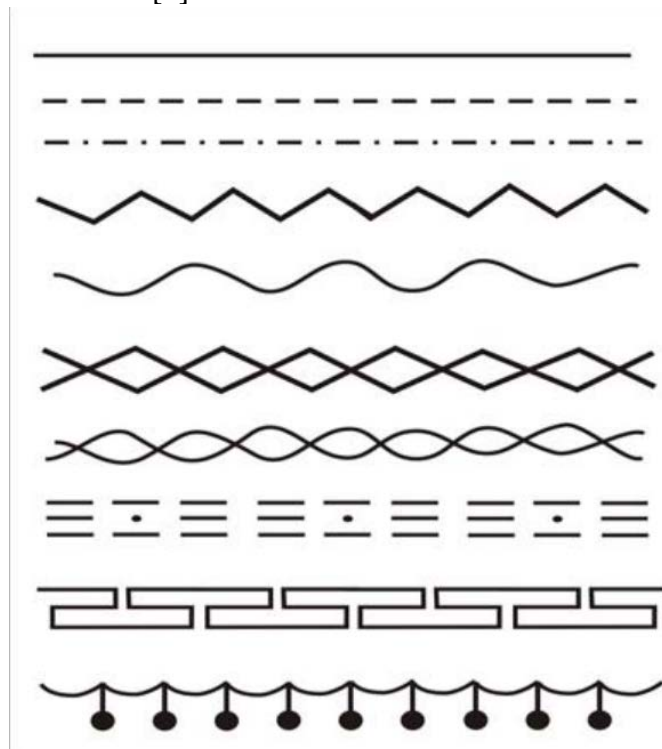


Fig.2 Linear decoration of She nationality in Jiangxi

The decoration of She nationality's hat decoration in Jiangxi Province also has its own characteristics, which can be roughly divided into geometric decoration, plant decoration, animal decoration and character decoration. The overall composition can be divided into two types: one is banded pattern. There are two kinds of banded patterns: one is that the unit patterns are arranged on the bone line inclined at an angle of 45° in different ways to form different banded patterns. Some

banded patterns have continuous unit patterns without joints, while others are composed of different "unit patterns" with gaps between them; The other is a tetragonal continuous pattern composed of banded patterns. Another type of pattern is a separate pattern. This kind of pattern has rigorous skeleton, simple and lively pattern, prominent theme, full and thick. Jiangxi She nationality hat ornaments are good at using contrast colors in color. They usually take dark colors (dark black and dark blue) as the background color, and the patterns are mainly five colors (red, yellow, blue, green and blue), with strong rhythm change and visual impact. Some lines are shown in Figure 2[10].

3. Handcraft of traditional hat decoration of She nationality in Jiangxi Province

3.1. Weave

"Weaving" is a major household handicraft in She nationality, and it is also the most distinctive handicraft of She nationality. In addition to working in the fields like men all year round, she women also have to bear heavy housework. They have to engage in spinning and weaving for the clothes of the whole family all year round in slack farming or rainy days. The main raw material of She nationality for textile is "Jue", also known as "ramie". It is a unique perennial herb in China and the earliest plant for textile fiber in China. [1] "Every household of the She nationality grows ramie", [2] ramie can be cut three times a year, peel off the stem skin, scrape off the skin with a scraper, take the fiber as raw material for weaving, cut the ramie into silk strips and twist long yarn. The She nationality is called "picking". While twisting, it is placed in a "cage" (a kind of thread basket, the necessary dowry of She nationality). When a basket is full, it is wound into a hollow thread ball. Before weaving, it is necessary to go through the process of "pulling diameter sizing". On the pulled diameter line, use rice soup to size the yarn, shake the winch to make the diameter line tight, and then use the she wooden manual loom (she called "warm saw") to weave linen. "Warm saws" are usually set up in a village and used in turn, or people with "warm saws" are invited to weave on their behalf. White linen cloth is used to make filial piety clothes, grain bags, tofu bags, mosquito nets, etc. linen cloth for clothes and hats needs to be dyed into the required color, usually blue or blue. Although the She nationality has a history of indigo, the dyed cloth will still be sent to a special dyeing shop for dyeing[11].



Fig. 3 Double follow pattern of "Ribbon" of She nationality in Jiangxi Province

The She nationality in Jiangxi Province is best at weaving cotton colored ribbons, also known as flower ribbons. It is recorded in the investigation of the She people that "colored yarn is woven into flower bands, ranging from half an inch to more than an inch wide, which are very popular with the Han people. On the day of" market fair ", they are brought to the market and traded with the Han people." colored ribbons are also part of the clothes of the She nationality. In Jiangxi Province,

when working, both men and women wear aprons (commonly known as "waist blocking"), The apron body is made of ramie spun linen, and the self-woven ribbon is used as the ribbon. The ribbon style is shown in Figure 3.

3.2. Embroidery

She people call embroidery "making flowers". Embroidery technology is also mainly used in daily necessities such as clothes and trousers, children's hats, accessories, shoes and so on. There are various stitches for embroidery, and different embroidery methods are selected according to different graphics (as shown in Figure 4). There are mainly flat needle embroidery, cloth embroidery, cross stitch, chain embroidery, basin gold embroidery and other embroidery methods. When embroidering various flower shapes, it is mainly "flat needle embroidery", that is, what the She people call "manual flat embroidery", which is also the most widely used embroidery method of the She nationality, that is, embroider it with a straight needle with a flat axis according to the pattern outline, and mix it with pickpockets, clasps, reference needles, long and short needles, with smooth lines and delicate stitches. Sometimes it is also embroidered with pasted cloth. First cut out the required patterns with cloth of various colors, and then put these cloth into the patterns and embroider them on the bottom cloth. This embroidery method makes the patterns more three-dimensional.

When embroidering some figures and objects, the embroidery method of "cross stitch" is often used, and the She nationality is called "cross stitch". Geometric figures such as checkered patterns and sawtooth patterns are formed by straight lines, slashes and broken lines, and then the geometric figures are spliced and embroidered into the patterns required for characters. The needling method follows the sequence of needling outward from the pattern center and back to the center, and a single "cross" single pattern is not allowed to be re needled. The texture on the front side is required to be clear and the reverse side should be smooth. It is similar to the decorative art effect of the Yin and Yang sides of the pattern. The color is mostly white cloth blue line or blue (black) line, and a few also have blue cloth white line[12].



Fig. 4 Embroidery stitching of She nationality in Jiangxi Province

3.3. Silver ornaments

Silver ornaments are one of the most important ornaments in the costumes of most ethnic minorities, especially in the south. For example, there are a large number of exquisite silver ornaments on the costumes and hats of southern ethnic minorities such as Miao and Yao. The She nationality has the same ancestor as the Miao and Yao, so more silver ornaments are also used in hat ornaments. Although it is not as complicated as the silver ornaments of Miao and Yao, she people still take having silver ornaments as a symbol of wealth and have the function of eliminating disasters and diseases. The central main component of the "Phoenix crown" of the She nationality is wrapped with silver jewelry. More than a dozen components such as "clamp bar, clip face, Qixi, Guozheng, Fangban, ancient money, clip catch and silver chain" are made of silver[13].

It is more common for children's hats to be decorated with silver decorations. There are silver bubbles and silver nails made of pure silver, some auspicious objects such as "Eight Immortals",

"eight trigrams", "scissors" and "ruler", as well as decorative objects inlaid with silver and jade, so as to achieve the good desire to ward off evil spirits and prevent disasters. The technological process of silver making is roughly divided into four parts. Step 1 (material selection): take soft silver material, because the soft silver has good quality, sufficient brightness and easy processing. The second step (burning): put the silver into the silver cup, put it in the stove, heat and burn it to more than 1000 degrees, melt the silver, pour the melted silver into the silver tank to form a silver bar, put the silver bar on the iron pier, burn and hammer it 7-8 times repeatedly to form the required shape, and use a copper hammer to increase the brightness of the silver product. Step 3 (engraving): fix the silverware on the splint, and engrave exquisite patterns on the silverware according to the needs of customers, such as flowers, birds, insects, fish, wealth, auspiciousness, double happiness and so on. In case of spherical and arc-shaped silverware, the pattern needs to be shaped with rosin board. If you are making a silver chain, you do not need to engrave, but pull the silver into filaments and then make the silver chain. Step 4 (increase luster): use a copper hammer to gently hammer the carved silver to increase the brightness, then boil it with alum water, and place the silver in the liquid of tea hoop (tea seed residue filtered when pressing tea seed oil in rural areas). At this time, the silver will appear bright and smooth, and the production of a silver will be completed.

Due to the limitation of economic conditions, the she family with relatively rich life can make jewelry with pure silver, while the general family uses copper or iron instead. Therefore, some women's headwear and children's hats also have decorative objects made of copper, iron and other materials instead of silver.

4. Inheritance and protection of She nationality's dress culture in Jiangxi Province

4.1. The cultural connotation of the traditional dress of She nationality

The cultural connotation of the traditional dress of She nationality is mainly reflected in carrying the historical memory and traditional culture of She nationality, totem worship and expression of aesthetic consciousness.

The first is to carry the historical memory and traditional culture of She nationality. The traditional dress of She nationality has experienced many national integration and exchanges in the long river of history and culture, and still maintains its distinctive dress characteristics, mainly due to its vivid dress patterns and distinctive dress shapes. The traditional dress of She nationality is a national art carrying the long history and national culture of She nationality. The chastity is a simultaneous interpreting of the myths, legends, stories and shes folk songs of She nationality. It conveys the unadorned national spirit of the She people, and tells the origin and history of the She nationality to the later generations. It has played the role of inheriting the history and culture.

The second is the expression of totem worship. The She nationality takes Panhu as its ancestor, Panhu is a five-color dragon dog, and the Phoenix crown worn by Panhu's wife three princesses brings the ethnic totem worship of colorful Phoenix. It is also known from the repertoire of Panhu CI Tieshu collected by she people in Guixi, Jiangxi that their ancestors worshipped dogs as totems. From the perspective of color and pattern, the traditional daily clothes of She nationality are roughly cyan or blue and decorated with five-color patterns. The festival clothes are relatively bright. The men's jacket lapels and cuffs are embroidered with patterns. The patterns of embroidered shirts and skirts worn by women are mostly all kinds of flowers and birds, ten thousand character patterns or cloud head patterns. The clothes are bright in color and strong contrast. These are the commemoration and expression of Panhu's "good five-color clothes and beautiful clothes" recorded in the book of the later Han Dynasty. The last is the expression of aesthetic consciousness. The She nationality in Jiangxi Province lives in the deep mountains in the East where there is less communication with the outside world. Their dress patterns are the generalization and refinement of daily life. For example, the patterns of embroidered shirts and skirts worn by women are mostly all kinds of flowers, birds and ten thousand character patterns, which are more simple than the patterns of She nationality in other regions, reflecting the simplicity of the She people in Jiangxi Province and fully displaying their rich imagination. With the modernization of she costume culture, the

traditional elements of She nationality are gradually losing, but the worship of "phoenix" totem is still reflected in the daily life of She people. The use of Phoenix totem elements by She nationality in Jiangxi Province is mainly reflected in architecture and clothing, with bold colors and diverse techniques.

4.2. Thoughts on the inheritance and protection of clothing culture

Ethnic Cohesion is the identity of the She people to the she common dress culture. Fully excavating and publicizing the contemporary value of the she traditional dress culture can further enhance the Ethnic Cohesion and cultural identity of the nation. She traditional clothing can provide rich inspiration for modern clothing design, enhance the cultural heritage and design added value of clothing brand, and has high economic value. The exquisite handicraft technology and strong national characteristics of the she traditional clothing can be reconstructed and reconstructed to develop cultural and creative products through creative development. Under the modern fast-paced lifestyle, the creative development of traditional skills is the spiritual principle above aesthetics. Integrating traditional handicrafts with modern clothing and cultural and creative products by creative means, and generating more creative designs with unique national characteristics to meet the needs of current life through collision, can inject vitality into local tourism development, stimulate the development of fashion industry and tourism economy, and form new growth points. In the She nationality's clothing technology, the traditional female workers' embroidery is viewed from a male perspective, with bold ideas and advanced consciousness. Figures, animals, plants and daily life scenes from the male perspective are skillfully integrated into the material carrier of embroidery, resulting in a new model of male embroidery and female weaving and sewing clothing.

The dress culture of She nationality reflects its unique female consciousness and gender equality consciousness, which also has high cultural research value in contemporary times. The inheritance and protection of she costume culture needs a certain living soil. From the material level, the establishment of national culture exhibition hall, National Museum and national school can mobilize people's enthusiasm for the protection of clothing culture in spirit. Folk activities and performances are the materialized embodiment of national spiritual inheritance. Various festival celebrations and folk performances provide a living environment for the clothing culture of She nationality. Therefore, only by protecting them, can the she costume culture achieve long-term and stable protection. From the spiritual level, the exchange and dissemination of she traditional culture under the general environment can better attract people's attention from the aspect of protection consciousness. However, with the development and progress of society, the traditional clothing of She nationality can no longer meet people's pursuit of beauty. Therefore, improving the design of the traditional clothing of the She nationality to make it meet the current people's aesthetic needs, and then spread among the people, so as to gradually achieve the purpose of improving people's protection consciousness.

5. Conclusions

She hat decoration is an important part of she costumes. This paper analyzes and expounds the traditional hat decoration of She nationality in Jiangxi Province from three aspects. Firstly, the types, wearing methods and folk customs of she traditional hat ornaments in Jiangxi Province. Secondly, the patterns of she traditional hat ornaments in Jiangxi Province are analyzed in combination with the national cultural background. At the same time, some manufacturing processes of traditional hat ornaments are preliminarily discussed. Finally, the protection and inheritance of she traditional hat ornaments in Jiangxi Province and the whole she traditional culture are discussed, The reproduction and application of traditional patterns are discussed.

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