Forms of Safeguard of the National Chinese Costume as an Intangible Cultural Heritage

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Abstract

As an important part of Chinese traditional culture, Chinese traditional costume has a very long history, and has made important contributions to human civilization with its unique system and brilliant achievements. This is of great significance for carrying forward the excellent traditional culture and building China's modern costume civilization. Costume is the product of the process of human civilization. Looking at the history of Chinese costume culture, there are two notable features that make it occupy a unique and important position in the history of human civilization. In today's era of economic globalization and cultural diversification, Chinese traditional costume culture shines brilliantly on the world costume stage. The aesthetic thought of traditional costume culture is subtly affecting the way of dressing and aesthetic trends of Chinese people. Studying the aesthetic thought of Chinese traditional costume culture has important epochal value for promoting the rapid development of China's costume culture industry.

Keywords

Chinese traditional clothing, exquisite workmanship, cultural inheritance

1. Studying the Traditional Chinese Costume

1.1 Style features of Chinese traditional costume

The history of Chinese national costume begins its countdown from about the 17th-18th century. It cannot be said that before this, the Chinese walked around in anything. It's just that they didn't have any one direction in clothing. The traditional clothing itself consisted of a robe or a long shirt with straight-cut sleeves of non-standard width. Under the robe-shirt, wide trousers or a skirt were worn, regardless of gender. Often they were simple natural fabrics for everyday wear, and bright silk outerwear for holidays, which only high members of society could afford.

Most often, this type of clothing has a right-sided smell, when the left part of the robe or shirt is superimposed on the right, completely covering it (An Minying, 2001). The location of the fasteners on the clothes depended on this: the buttons were sewn to the left side, and the loops to the right. They were made, as a rule, from a special braid cut from the fabric of the main clothing.

In particularly frosty provinces, there was a tendency to wear sheep's wool fur coats. National clothing for special occasions also had its own characteristics. So, the holiday suit differs from the casual one – an upper jacket. It has an unusually short length to the waist, is also equipped with a long straight slit in front and short ones on the sides, decorated with knotted or copper buttons. The stand-up collar is made of double fabric. It is worn on top of a light jacket.

1.2 Development of the traditional Chinese costume pattern

The men's folk costume consisted of "ku" trousers and a shirt. The pants had to be put away under the clothes.
The cut was wide and baggy. With the help of a sash, they were tied at the waist. The material for the trousers was hemp fabric. On top of the trousers were put on-nogovitsy. The folk costume had elongated sleeves and a cape. It differed only in the length and style of the skirt. A mandatory part of it was "zhuqun" — a blouse with a skirt. Women wore goat and dog fur coats. Rich Chinese women wore sable, fox and astrakhan fur coats (Sychev, 1975).

Traditional dresses in China are considered "chensam" and "qipao". A chance is a spacious dress that hides the graceful figure of a woman, revealing only her face, palms and shoes. This style was preferred by the noble inhabitants of China. "Qipao" is a tight-fitting dress that has slits on the sides so that it is not difficult to move. It is so popular that it is still worn by women today (Sychev, 1996). The photo shows that qipao is the personification of a modern outfit with originality and elegance.

1.3 The exquisite workmanship tradition of Chinese costume making

In the III century BC, the largest trade highway of the Ancient world was finally formed – the Great Silk Road, which existed until the XVI century. Historians consider the Chinese diplomat Zhan Tsan, who lived in the I century BC, to be one of the first to describe this trade highway. In the Han era, silk production reached such a scale, samples of Chinese silk fabrics can be found far beyond China – in the tombs of Noin-Ula (Mongolia), in Loulan (Central Asia), in Palmyra (Syria) and many other places. These findings demonstrate the existence of various textile techniques. So patterned silk, called "lady", moire, pique, gas, carpet fabric – "kes", various silk embroidery were found. With the exception of dama and gas, the fabrics were polychrome and had a bright color.

As for the peculiarities of Chinese costume, it can be noted that bone needles and fragments of clothing were found in the cultural layers of Ancient China dating back more than 7000 years. It is known that in the VIII century BC there were workshops for sewing clothes, by clothes it was already possible to distinguish a person's class affiliation. During the Han Dynasty, during the reign of Emperor Qin Shi Huang, a new classification of clothing was introduced, reflecting the social status and rank of officials from the emperor himself, his ministers, to employees, etc.

2. The Modern Form of Chinese Costume Culture

2.1 Marginalization of Chinese Costume Culture

For many years, Chinese fashion designers have been working on the theme of fashioning and developing the traditions of Chinese folk clothing in modern clothing. In the creative experience of nameless artists of the past, they are looking for connections with modern requirements in the samples of the beautiful that was created by collective folk art, they are looking for a source of enrichment of artistic imagery. There are different opinions about the possibility of combining works of folk art with modern products of factory production. Some consider such a combination to be impossible at all, it seems eclectic to them. Others, on the other hand, believe that works of folk art can quite get along with modern modeling, enriching it. One of the variants of such mutual enrichment is the use of the technology of traditional Chinese embroidery.

Chinese embroidery has a history that goes back at least four thousand years, it is a unique art form, it embodies a deep traditional culture and folk ideas about the beautiful. Traditional embroidery has been developing for several thousand years, constantly expanding techniques and improving skills. The expressiveness of embroidery is becoming more and more rich and diverse, in the end, the established system has achieved outstanding success (Shen, 1981). The types, quality and style of embroidery largely depend on the nature of the stitches.

Embroidery of all four well-known centers differs in composition, color, stitches and motifs, thus, in the dress of modern fashion designers there are different styles of embroidery that differ from each other.

2.2 The Commercialization of Chinese Costume Culture

Fashion is always present in a person's life, and the fashion industry contributes to the emergence of a creative and individualized product. Of course, this is due to the development of society and the economy and the gradual increase in the level of material well-being of the people.

American economist Richard Tony identifies 6 periods of development of the textile and clothing industry: the period of germination, the period of release of primary clothing, the period of production of first-class clothing, the golden period, the period of greatest prosperity and the period of decline. American economist James Kilduff (Kilduff), researching the development of the global industry textiles and clothing, distinguishes 8 periods: a period of survival, a period of take-off, a period of rapid development, a period of diversity and combination, a period of
transition to high added value, a period of high flexibility and disintegration, a period of combination of design and virtuality, a period of a new form of industry development.

The current state of the country's fashion industry is characterized by fragmentation and features of the feudal level of development in the design, production, marketing, distribution, training and other links in various industries. Each subject strives to maximize personal gain, which leads to insufficient interaction of culture and fashion, fashion and design intent, design and market, industry and creative activity (Bolton, 2015). This requires the organization of cooperation to form a relatively complete production chain. The creative atmosphere of fashion culture is lost due to insufficient professional awareness and little design experience. This may lead to the loss of the uniqueness and authority of the Chinese fashion industry in the world.

2.3 The Revival of Chinese Costume Culture

Chinese traditional clothing is divided into shoulder and waist. The main types of shoulder clothing are the most uniform throughout China. All traditional clothes are swing, the cut of the upper men's and women's clothing, as well as the undergarments, is basically identical. Women's outfits differed from men's mainly by the beauty of embroidered color patterns and, with everything, slightly by cut.

It should be noted that the traditional details of the cut are successfully combined by fashion designers with the details of the modern cut. The constructive principle of cutting modern clothing, determined by the shape of the native cut, provides for three main factors: the logic of constructing the main structural units, their mobility in relation to the female figure as a whole and to its individual parts; skillful distribution of the volumes of the main parts of clothing, the proportional ratio of the individual parts of the product in relation to figure, a clear connection of all details; creation of clothes of a straight silhouette shape and soft lines.

Hunan embroidery is a local embroidery in the area centered in Changsha, for her harak. It is a turn to Chinese national painting. It is distinguished by bright colors, a variety of subjects, a variety of styles, it is characterized by a pre-red mastery of embroidery with velvet silk threads, fine separation of threads, textured velvet pattern. Sichuan embroidery – local embroidery in Sichuan district with the center in Chengdu – is distinguished by bright color, volume, has more than 100 stitch methods, embroidery threads are neat, thick and heavy, products with such embroidery are strong and durable (Lotman Yu, 1994). Embroidery of all four well-known centers differs in composition, color, stitches and motifs, thus, in the dress of modern fashion designers there are different styles of embroidery that differ from each other.

3. Safeguard Forms of Chinese Costume

3.1 Current Status of Chinese Costume culture

Today, the qipao, in addition to its direct functional purpose as a garment, can become an exponent of the era, a symbol endowed with many meanings that it absorbed during the XX century. A vivid example of the demonstration of qipao in its many symbolic meanings was the project Fusible Cheongsam (Synthesis qipao) by cultural historian and artist Vessie Ling. In her research papers and visual art projects, Vessie Lin studies the identity of culture in the fashion industry and the cultural identity of fashion (Ling, 2007). The Fusible Cheongsam project consists of a series of installations exhibited at the Art Center in Hong Kong in 2007. In his works, Vessie Lin touches on what would seem to have already taken place: the qipao becomes a flag, a uniform, food, an expression of the idea of brotherhood. Each installation provokes and generates many cultural references.

During its history of development, the qipao has acquired many meanings, it is used as a national costume, being a symbol of female emancipation of the early XX century and the commercial culture of the 1930s. To date, qipao continues to exist as a source of inspiration for modern designers and masters of modern art who treat qipao as an art object (Ng S, 2015). Separating from its main function of clothing, it becomes a significant symbol that is associated with China and Chinese culture in general. It acts as a carrier of many symbolic meanings reflecting its identity, cultural and historical significance. Being included as a symbolic and symbolic element in the system of modern contemporary art, qipao plays an important role as a marker of Chinese cultural identity.

3.2 The Safeguard form of Chinese Costume Culture

Chinese designers often use traditional symbols and images in their works. However, it is difficult to preserve the meaning of many symbols today, since the situation in the country has changed a lot, and besides, even those symbols that have a more universal meaning, designers also most likely do not think about preserving them, judging
only by the clothes they create (Finnane, 2008). After studying the official websites of Zhang Zhifeng and Guo Pei, who have two of them: Chinese and French, it can be understood that both designers consider it important to preserve traditions and therefore often use them in their works. However, none of them writes on their website that it is necessary to preserve the traditional meaning of the symbols. Due to the absence of such a phrase, it is impossible to immediately say that designers do not want to preserve the meanings of symbols. This can be concluded due to the fact that, firstly, there is no phrase denying that designers want to try to keep this value as much as possible (http://wessieling.com/projects/fusionable-cheongsam).

We noticed that on the Xinhua website there are often small articles and reports dedicated to the designers we are interested in. However, there is not a single interview with them. In this regard, we decided to proceed immediately to the consideration of the Vog. The website of this magazine contains interviews with Guo Pei, Zhang Zhifeng and Lawrence Xiu, but not with Christopher Bu Keven. After studying the interview with Guo Pei, we came to the conclusion that he could not help us understand the designer's point of view on traditions in her work, since there was not a single such question in it (Zhao Nong, 2004). She was only asked about her attitude to the event called Met Ball.

3.3 The Safeguard and Inheritance of Chinese Costume Culture

Traditional Chinese patterns can be roughly divided into three categories: one type is individual patterns, the second type is continuous patterns, and the third type is suitable patterns. A single pattern is called a single pattern, and it is widely used. For example, the "twelve chapter patterns" in ancient palace clothes are all patterns composed of separate patterns. It is used as a separate pattern on the front of the cheongsam (Zhang Shulin, 1995). However, the continuous pattern is called a repeating unit pattern, and there are two types of continuous four-square and two-square continuous. In the organizational structure of balance and comparison, there are also two types of layout.

In order to have the most complete idea of the meaning of traditional symbols on modern Chinese designer clothes, we decided not to limit ourselves to studying interviews with designers and conducting a survey, but also to get the necessary information from the scientific literature (Zhang Ailing, 2012). We have studied three articles on the traditional image of the dragon in modern design, one dissertation on the phoenix in the design of clothing, as well as one article on how Chinese ideology is embodied in a modern style.

In addition, the first four works not only do not set the task of determining the methods of transmitting the traditional meaning of decor in modern fashion, but also there is no attempt to identify the modern meaning of traditional symbols. Their main goals are to determine how traditional images should be applied to clothing so that it looks beautiful, modern and pleasing to the consumer (Rencheng, 1990). Only in the last of the articles listed above, several meanings of the modern Chinese style are established. This latest article was written by researcher Shi Yajuan and is called "The Chinese Dream and Chinese Style in Fashion Design".

4. Conclusion

Thus, in this work, the history and features of the Chinese costume were considered. Let's draw some conclusions.

The Chinese costume, like the clothes of any people, reflects their ideas of elegance, rationalism and morality. The compositional construction of the national costume was usually determined by its social orientation, partly related to plastic art. The structure of the costume was formed using the main means of expression: mass, area (for planes), line, materials that contributed to the identification of the design features of the dress. Based on the results of the work carried out in the field of modeling, it is possible to distinguish two directions in the use of traditional motifs in clothing modeling. In order to preserve the national Chinese costume, the main directions of cultural policy have been chosen.

References


