

Protection and Inheritance in the Development of National Costumes

Taking Mongolian Women's Clothing in Tonghai, Yunnan as an Example

Wenjie Chang

Yuxi Normal University
Yuxi, China

Abstract—National costumes, as an integral part of China's excellent traditional culture, carry the history, culture, aesthetics and customs of a nation, and are an important cultural heritage of a nation. With the accelerating process of global integration, great changes have taken place in all aspects of human society. The protection and inheritance of national costumes has important theoretical and practical significance. In the process of protection and inheritance, it is necessary to highlight nationality, seek common ground while reserving differences, protect while not forgetting innovation, and inherit without forgetting traditions, so that people can form a colorful Chinese national costume culture on the basis of inheritance.

Keywords—Yunnan Mongolian; national costume; development; protection inheritance

I. INTRODUCTION

China's 56 ethnic groups have their own unique traditional costumes. It is an important part of the Chinese national culture, and a concentrated expression of a national material and spiritual civilization. The costumes carry the history, culture, aesthetics and customs of a nation and are an important cultural heritage of a nation. However, with the accelerating process of global integration, the politics, economy, and culture of human society have undergone tremendous changes. The national cultural heritage and cultural tradition have gradually developed into a human resource. The construction and production of the national cultural subject consciousness in the global integration context has also become a new method of constructing local economic and cultural development, which not only reshapes the local culture, but also becomes a new local economic growth point. "Therefore, many ethnic cultures and various folk cultures are now in a state of revival in the world, and this revival is the resurrection of traditional culture, but this resurrection is not at the practical level but at the spiritual level. It is a kind of spiritual home for the past, which allows people to look at their past, or to appreciate the cultural landscape of different regions, and even become a living art that can be appreciated." The Tonghai Mongolian people are the representative of the cultural changes of various ethnic minorities due to their special historical migration and dramatic cultural changes. As a "one of the constituent

elements of national culture",¹ the changes of the Mongolian costume culture in Tonghai reflect the process of exchange and integration between the Mongolian people in Yunnan and the surrounding ethnic groups from a special perspective.

In the 760 years since the Mongolian people entered the Yunnan Yi culture circle from the northern plateau, Due to the changes in production and lifestyle and the long-term exchanges with the surrounding people, the styles and functions of the costumes, accessories, colors, etc. have changed, and the unique Mongolian costumes have been formed. This kind of characteristics better reflects the evolution and development of the collision and exchange between the culture and other national cultures in the long-term migration process. The Tonghai Mongolian women's costumes have formed a trace of retaining some of their national costumes, and "changed clothes and ornaments" to integrate into some cultural connotations of the local people. It is an empirical evidence of the rise and fall of history and the changes of the years. The evolution of the national costumes of the Mongolian nationality in Tonghai is natural and original, and it continues to communicate and integrate with the surrounding ethnic groups while extending its own culture. It should be said that this is a typical representative of the evolution of most of the migratory national costumes and their cultural development. Therefore, whether it is from the perspectives of sociology, ethnology, cultural anthropology, cultural art, folklore, etc., or from the perspective of folk art, national culture, fine arts, art design, Yunnan Tonghai Mongolian women's clothing have high research value. Therefore, on the basis of many field investigations in Tonghai Xingmeng Township, Yunnan Mongolian settlement, the author systematically combs and contrasts the similarities and differences between the traditional costumes of northern Mongolian women and the Mongolian women's clothing of Tonghai. On this basis, after a detailed analysis of the changes in the cultural aesthetic psychology brought about by the changes in the geographical environment, production and lifestyle, and the continuous integration with other national cultures, the author proposes the conception of the inheritance and development of

¹ Fang Lili, The Diary of the Suoga — An Investigation by a Woman Anthropologist in Miao Village [M] Xueyuan Publishing House, 2010: 3.

Tonghai Mongolian women's clothing in the process of modernization.

II. INHERITANCE OF NATIONAL HISTORY AND NATIONAL IDENTITY

"Because of the global cultural and national competition and conflict brought about by globalization, when people talk about cultural identity today, they mainly emphasize the national identity, that is, the personal belonging to the nation-state."² Yunnan Tonghai Mongolian costumes can be mainly divided into daily life costumes and festivals, and the functions of men's clothing have been dominated by festival costumes. In addition to wearing in festivals, women's clothing has a wide base of wear in the elderly group of about 50 years old. Especially in the past 40 years, the exchanges with the northern Mongolian people have increased and the outside world has paid more attention. Women wear national costumes that have become younger and more refined.

The connotation embodied in costumes is very rich. It not only reflects the geographical environment, production and lifestyle, economic development level of a nation, but also reflects the cultural and national spirit. In social life, people wear different costumes in order to identify their identity, status, occupation, age, gender, etc. The function of the clothing is manifested through the wearing of daily life. At present, the costumes worn by the Mongolian people in Yunnan Tonghai are mainly dominated by the elderly women over 50 years old. They wear the "Sandieshui" and the trousers or black shoes. In addition to the individual women wearing silver rings or silver earrings, they almost do not wear other accessories, and they appear relatively simple while showing their national identity. The reason why young women do not wear national costumes is that "wearing is more time-consuming" and "feeling is invisibly different from other students"³, etc. Since the cognition and reflection of one's own culture is the core driving force for the continuation of national culture, the wearing of national costumes will play a certain role in the inheritance and solidification of national culture. Then young members of the ethnic group should increase the publicity and education of the importance of national history and national identity, and let them understand that the daily casual wear of the nationality is the physical protection of the national culture, and the continuation of their own national history and culture is related to the behavior of each member of the ethnic group. Only their own initiative is the focus of inheritance.

III. UNIFICATION OF DEVELOPMENT UTILIZATION AND PROTECTION INHERITANCE

Development utilization and protection inheritance are two different concepts. There is a successive relationship between the two. Development utilization is to develop based on protection and inheritance, which protection

provides guarantee for development. From another perspective, development and utilization is the extension and purpose of protection inheritance, and development and utilization is the expansion on the basis of protection and inheritance. Pure protection is not an end, it is the direction of the development of national costumes that can "be used for China" in the context of current era.

A. Protection and Development of Daily Clothing

From the northern prairie to the mid-Yunnan dam, the Mongolian traditional culture has gradually lost its new cultural elements. Nowadays, the daily life costumes of the people of Xingmeng Village in Tonghai have been basically Chinesized and localized. The dominant features of the Mongolian costumes in Yunnan Tonghai have gradually weakened, but they have not left the life of Xingmeng people. With the increasing exchanges with the Mongolians in the north in recent years, their daily life costumes have begun to show a return trend with a national characteristic style. Older women who were only 50 years old or older wore "Sandieshui" in their daily lives. Now more young women wear their national costumes, some are wearing the upper costumes equipped with jeans; some wear long shirts and jeans, and then with a small plaque, like a national vest; others wear short Mongolian robes with jeans and high boots. This is not simply for the sake of beauty, but to show one's own national cultural tradition in a woman-specific way. Therefore, the protection and development of everyday clothing must have both traditional elements and fashion sense. It combines traditional Chinese culture with traditional national costumes, and has a modern sense and is in line with life.

B. Protection and Development of Holiday Costumes

As a cultural subject, people are also the carrier of cultural inheritance. Through the decoration of their national costumes, all ethnic groups express the ideals and beliefs of Chinese people attaching importance to festivals and praying for a better life. As an important feature of the festival and an important symbol of the festival, festival costumes reflect the spiritual outlook of the Chinese nation. Chinese national minorities have many festivals. For example, Yunnan Tonghai Mongolian people currently have three festivals with the most ethnic characteristics, namely "Naadam Convention", "Ancestor Memorizing Festival" and "Luban Festival". In these large-scale festivals, Mongolian women in Yunnan Tonghai are wearing the characteristics of the southern Mongolian costumes, "Sandieshui", according to different age stages and identity changes. The fabrics and colors of the tops and the fabrics and colors of the trousers are all set in a set. Five-color flower line button, silver flower brand, embroidery belt, sachet (ghost bag), embroidery shoes are all dressed in a suit and young women also wear "phoenix coronet cap" tied with the "Xibi". The colorful costumes and accessories will make the festivals' atmosphere very warm. Especially the costumes of the performance team are more unique and chic. With the advancement of the times and the increase of communication, the costumes of the performance have been carried out more modern design to make them close to the needs of modern aesthetics. As a

² Dai Ping, Research on Chinese National Costume Culture [M] Shanghai People's Publishing House, 2000: 4.

³ Gao Xiaokang, Intangible Heritage and Cultural Identity in Literature [J] Literary Contend, 2007 (3): 16.

medium of cultural communication, clothing has promoted the cultural development of national costumes from one aspect while highlighting the cultural characteristics of the nation. Under the premise of development and utilization and protection of inheritance, it is necessary to insist on the inheritance of holiday costumes. At the same time, it is also necessary to pay attention to the integration with the times. The designs need to be close to the times from the choice of fabrics and accessories, and to be carried out with targeted research and development.

C. Innovation in the Costumes of the Performance

The "costume competition festival" of Chuxiong in Yunnan is a successful case of using festivals to display and spread national costumes to achieve protection and effective inheritance. The Yi people in Huashan and other places in Dayao County, Chuxiong, Yunnan, hold a grand festival in March each year, the "costume competition festival", in which people wear traditional costumes of their own nations. The "costume competition festival" was originally to memorize a girl who saved the villagers' lives. With the expansion of influence and the increase in participation, it has now developed into a major event related to national costumes among the various ethnic groups in Yunnan Province named "Colorful Yunnan (International) National Costumes Competition Festival". The commemorative function of this festival was diluted by the main activity of "costume competition", and people are more to show the beauty of their national costumes on the day of "costume competition festival". In the "costume competition festival" in 2017, the Yuxi City team's performance "Colorful Yuxi Local Voice", affiliated to Xingmeng Township, Tonghai County, displayed a total of 30 sets of ethnic minority costumes, including Yi, Hui, Hani and Miao. , Yi, Bai, Lahu, Mongolian, etc. It highlights the Yunnan Tonghai Mongolian costumes unique to Yuxi City, Yunnan Province: "Yidieshui", "Erdieshui" and "Sandieshui", which are displayed by models of different ages of old, middle and young. In the end, the Yuxi City team won the organization award in the competition culture festival, and the costumes in performance won 2 gold medals, 3 silver medals and 4 bronze medals. The gold medals are the Mongolian bridalwear and the Hui women's clothing.⁴ The Yunnan Tonghai Mongolian bridalwear, which won the gold medal, was designed based on traditional costumes and designed for the purpose of stage display. The costumes changed the short tops of "Sandieshui" into the more fashionable front short and back long styles, and put on a "high hoop cap" on the basis of the traditional bridal tiara. The tassels in the back half of the brim and the heels are swayed with the movements of the performers, adding a sense of ingenuity to the entire set.

It is known that the development of anything in life will become a factor influencing the development of costumes. The Mongolian costumes displayed in this activity are based on the "Sandieshui" of Yunnan Tonghai Mongolian costumes in the design process, but more is still focused on the display of the stage effect. In the near future, it is possible that the style of this stage costume will become an integral part of everyday clothing, which is also a kind of protection and inheritance in a certain sense.

IV. CONCLUSION

In short, the protection and inheritance of national costumes has important theoretical and practical significance, because national costumes are an important representative of China's excellent traditional culture, and it is the wisdom of the ancestors for thousands of years. In the process of protection and inheritance, it is necessary to highlight nationality, seek common ground while reserving differences, protect while not forgetting innovation, inheriting and not forgetting traditions, so that people can form a colorful Chinese national costume culture on the basis of inheritance.

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⁴ The conversation content of the author with two young Mongolian girls during the Xingmengxiang survey in 2017. Wang X, Xingmeng Village, Tonghai County, Yuxi City, Mongolian, Tonghai No. 1 Middle School student, 17 years old. Yang X, Xingmeng Village, Tonghai County, Yuxi City, Mongolian, a student at the Dianchi College in Kunming, Yunnan Province, 20 years old.