

The Artistic Beauty of Guangxi Zhuang Brocade

Liyang Meng^{1,2}

¹CITI University of Mongolia, Mongolia

²Zhujiang College Of South China Agricultural University, China

Abstract

Zhuang brocade, as well as Shu brocade, Yun brocade and Song brocade, is one of the four famous brocade in China. It has experienced a long course of development, which embodies the wisdom and deep affection of Zhuang women and highlights the traces of Zhuang's historical development. Its beauty is not only reflected in patterns and colors, but also endowed with cultural beauty by long historical accumulation, which makes it glow with shining light. Zhuang brocade is one of the historical creations of Zhuang people for thousands of years, one of the four famous brocade in China, and a historical and cultural treasure of the Chinese nation. Zhuang brocade, as an arts and crafts fabric, has experienced a long development process, from monochrome to dozens of colors today, and from simple and simple patterns to complicated and gorgeous processes.

Keywords

Zhuang Brocade; Culture Connotation; Pattern Color.

1. The Historical Development of Zhuang Brocade

Zhuang brocade first appeared in Han Dynasty, which has been confirmed by several orange-red brocade fragments unearthed from Luohanwan Han Tomb in Guangxi. In the Tang Dynasty, according to the records in Volume 34 of Yuanhe County Records, Guangxi's tribute included silk cloth, bamboo cloth, banana cloth, etc., which shows the rarity of Zhuang brocade at that time. The textile of "brocade" really came into being in Song Dynasty, and the cloth with "white square pattern and beautiful thick" was the early Zhuang brocade. In the Ming and Qing Dynasties, the development of Zhuang brocade entered a prosperous period. Because of its excellent quality and exquisite craftsmanship, Zhuang brocade not only became a royal tribute, but also became a common enjoyment of Zhuang people. In the Ming Dynasty, Gu Yanwu recorded in the book "The Book of National Benefits in the World" that Zhuang people "have green clothes for men and women, wax spots and colorful styles, but leaders embroider them with colorless wool". The descriptions of Zhuang brocade in Qing Dynasty's works "Notes on Western Guangdong" and "Records of Returning to Zhili Prefecture" all express the exquisite craftsmanship, gorgeous patterns and excellent quality of Zhuang brocade. During the Republic of China, Zhuang brocade culture was further developed among the people. It is recorded in Wuming County Records that Zhuang brocade is an indispensable position of Zhuang people in daily festivals such as weddings; It is also recorded in Jingxi County Records that "men's dowry, as usual, gives dowry money, pigs, sheep, geese, ducks, chickens, wine, seafood, candy, etc., while women's wedding caskets use earthen brocade bedding, blankets, curtains, shoes, socks, boxes, pots, bowls, etc.". However, due to the rise of modern industry, Zhuang brocade production has also been impacted to some extent. After the founding of the People's Republic of China, the government attached great importance to the inheritance and development of national culture. In 1980s, with the attention and support of the government, the scale and variety of Zhuang brocade production continued to expand, and Zhuang brocade ushered in a short spring. However, with the continuous development of reform and opening up economy, Zhuang brocade culture began to decline. In recent years, with the implementation of China's

western development strategy and the holding of China-ASEAN Expo in Nanning, the capital of Guangxi Zhuang Autonomous Region, Zhuang brocade was launched as a national folk handicraft with local characteristics, and its mysterious veil was lifted again, which made the world begin to pay attention.

Zhuang brocade, with its delicate weaving techniques, harmonious color matching and rich and profound patterns, is called the four famous brocade in China together with Shu brocade, Yun brocade and Song brocade. It embodies the wisdom and deep affection of Zhuang women, highlights the traces of Zhuang's historical development, and stores Zhuang's unique cultural information and historical memory.

2. The Artistic Beauty of Zhuang brocade

1. The Beauty of Cultural Connotation

(1) People's worship of nature in Zhuang Township

In the belief of Zhuang nationality, man and nature are integrated and inseparable. Therefore, the ornamentation of Zhuang brocade mainly takes animals, plants and natural phenomena in nature as the theme content, and takes auspicious and festive, symbolizing beauty and people's ideal things as the theme. In the long-term delicate observation, under the guidance of traditional culture, Zhuang women exert their imagination, selectively simplify, abstract and deform them, blend them into their own thoughts and feelings, and weave them on Zhuang brocade. In the vast majority of Zhuang brocade patterns, there are figurative flower patterns such as sweet-scented osmanthus, star anise, rice spike, chrysanthemum, plum blossom and lotus flower, as well as geometric pattern patterns and unnamed flower elements, because Zhuang people love flowers and take "flowers" as their theme.

(2) A token of love

Zhuang people advocate girls with ingenuity and good craftsmanship. Therefore, some girls began to learn brocade embroidery at the age of eight or nine. Zhuang children express their feelings in the form of brocade, and express their feelings in the form of brocade for important life events such as folk songs, throwing hydrangea, engagement and marriage, and having children. Make Zhuang brocade into hydrangea, braces, covers, etc. and give them to relatives and friends to express their love and hope.

(3) Beautiful meaning, yearning for a better life

Zhuang brocade is the material carrier for Zhuang people to place their emotions and wishes. All kinds of patterns symbolize auspiciousness and happiness, and various flower figures on straps, hats and women's clothing woven with strong brocade symbolize respect and worship for the flower god who dominates human fertility; Zhuang brocade "Wanshouhua" shows the meaning of "longevity" with the word "longevity" and chrysanthemum; The phoenix pattern takes the lead in Zhuang brocade and is a symbol of good fortune.

2. The Beauty of the Pattern

In the long historical development process, Zhuang brocade has continuously absorbed the brocade patterns of Han nationality. This absorption is not completely copied, but selectively absorbed according to the living customs of the nation, the worship of nature, religious beliefs and aesthetic taste, and changed and developed, gradually forming a brocade style with distinctive characteristics of the nation.

(1) The pattern composition is rich and diverse

The pattern art of Zhuang brocade is simple and bright. Because it has been created by many processes, the pattern of Zhuang brocade presents a strong formal aesthetic feeling. There are three styles: First, a single geometric figure is connected in the form of two-way continuity or four-way continuity to form a composite geometric figure. The Zhuang brocade woven by this

method has clear and bright geometric patterns and orderly arrangement, reaching a highly patterned level; The second is to combine a variety of geometric patterns into composite geometric patterns, such as concentric circle chord pattern combination; Third, a variety of geometric patterns are combined with each other, and Fiona Fang is interspersed to weave a dense and rhythmic composite geometric pattern, which has the beauty of rigor and harmony. These patterns are combined in size, matched in Fiona Fang, coordinated and reasonable, with distinct levels of geometric lines, complicated but not chaotic, showing a regular and symmetrical charm, which makes the artistic decoration effect of the overall combination of patterns extremely distinct and prominent. According to the brocade rules of Zhuang brocade, brocade artists skillfully conceive and create varied and concise and vivid figures.

(2) The pattern is full of meaning

Zhuang brocade pattern is beautiful and full of meaning. Traditional Zhuang brocade patterns are mainly symbolized by symbols such as "#, +", totem images such as "dragon", "phoenix" and "mythical wild animal", auspicious patterns such as lions and bats, and others are large and small characters, mainly geometric figures and animal and plant patterns. For example, plant patterns include chrysanthemum pattern, star anise flower, lotus pattern, rice spike pattern, cinnamon pattern and so on; There are many kinds of animal patterns, including frog pattern, bird pattern, lion pattern, butterfly pattern, swallow pattern, fish pattern and so on. These patterns are colorful, changeable, vivid and profound, which reflects the beautiful yearning for life of Zhuang children. Its implication is roughly as follows:

Dragon pattern is the embodiment of "water god", which can bless good weather and bumper harvest; Phoenix pattern is the sublimation image of bird totem, and it is the divine bird that can bless people most. It is often woven on the wedding quilt cover or strap core, hoping to eliminate disasters and difficulties and thrive; Butterflies, bats and other patterns are used as auspicious patterns because they have beautiful meanings with the homonym of "Fu"; The pattern is a legend that the ancestor of Zhuang people, "Mi Liuja", was born of flowers, which is called "Huapo". Weaving the pattern in Zhuang brocade is expected to be cared for by the flower god and live a peaceful and happy life; The "卍" pattern means that everything goes well; Shouxing pattern symbolizes longevity. Zhuang brocade pattern was influenced by manufacturing industries in Jiangnan and other places in Ming and Qing Dynasties, and most of the pattern contents bear the imprint of Chinese traditional auspicious culture.

3. The Beauty of Color

Zhuang brocade is based on red, yellow, blue and green, as well as purple and pink. Zhuang brocade uses heavy colors, with red, yellow, blue and green as the basic colors, and the rest are complementary colors. The saturation of colors reaches the extreme, the purity is very high, and the contrast between figures is sharp. The picture with red as the background has a warm, lively and jubilant atmosphere; Use green as a foil to form a cheerful atmosphere; Yellow and green match to make it lively and bright. A strong brocade is usually matched with several to dozens of colors. Clever color configuration makes Zhuang brocade show simple and gorgeous, elegant and colorful, with sharp contrast, which makes Zhuang brocade endure for a long time. Zhuang brocade, as a traditional Chinese folk craft and an ancient cultural heritage in Guangxi, has complex crafts, rich patterns, gorgeous colors, beautiful meanings and profound cultural connotations of Zhuang nationality. As future generations, we feel proud and cherish. It is the great mission and responsibility of contemporary socialist youth to carry forward Chinese traditional culture and inherit Zhuang brocade handicrafts. We should publicize Zhuang brocade culture through the national policy of the Belt and Road Initiative's opening to the outside world, so that Zhuang brocade products can play an important role in the soft power of national culture.

References

- [1] He Jianwu, Gao Yanling. Research on the Development Protection of Handicraft Intangible Cultural Heritage in Ethnic Areas--Taking Guangxi Zhuangjin as an Example [J]. Qinghai Ethnic Studies, 2010, 21 (3): 147-151.
- [2] Guangxi Tourism Product Design Based on Product Form Semantic Research in Liang Haitao-China-ASEAN Regional Environment-Mechanical Engineering-Mu Rongbing.
- [3] Ma Hong. Aesthetic Art and Inheritance of Zhuang Jin [J]. Journal of Hunan Agricultural University (Social Science Edition), 2007, 8 (4): 95-97.
- [4] Wei Ningning, Tang Mingsong. "The Beauty of Zhuang Brocade"-A Brief Analysis of the Exploration from Design Art Aesthetics to Zhuang Brocade [J]. Examination Weekly, 2013 (a4): 24-25.
- [5] Zhang Jingmiao. The artistry and cultural connotation of Zhuang brocade pattern [J]. Art Circle, 2010 (8): 78-78.
- [6] Kang Jin. Research on Practical Arts and Crafts of Guangxi Ethnic Minorities [M]. Guangxi Education Press, 2000.