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The Value Manifestation and Living Heritage Strategy of The Pattern of Chinese Zhuang Brocade

Zhang Yuhua¹

Abstract

The pattern of Zhuang brocade is a cultural treasure created by the Zhuang ethnic group in the course of their long historical development. It contains the national memory and ethnic spiritual characteristics of the Zhuang people, and has unique artistic and aesthetic value, as well as educational functions within its cultural context. This article mainly uses qualitative research methods to conduct extensive research in the Zhuang ethnic region of China. It provides comprehensive and systematic collection and collation of data on the craft process, pattern themes and meanings, cultural connotations, and the history of the development of Zhuang brocade. It focuses on exploring the value manifestation and living heritage strategies of the pattern of Zhuang brocade.

Keywords: Brocade patterns, cultural connotations, value manifestation, strategies for revitalizing and inheriting the craft.

Introduction of the Problem

Since the beginning of this century, countries all over the world have attached increasing importance to the protection and inheritance of intangible cultural heritage. Scholars have put forward various theories or viewpoints from different disciplinary perspectives. As for the inheritance of intangible cultural heritage, there are also divergent opinions.

American sociologist Middelton (1987) identified three basictypes of cultural transmission: prefigurative culture, cofigurative culture, and postfigurative culture. Some scholars in China believe that family education, school education, and social education are the three main areas of cultural inheritance, and the inheritance of intangible cultural heritage can be achieved through specific means such as one-on-one, one-on-many, and many-to-many.

Research on the activation or revitalization of cultural heritage has been very active in recent years. Infact, as early as the beginning of this century, British scholars Darren J. Timothy and Stephen W. Boyd explored the issue of cultural heritage revitalization from the perspectives of economics, sociology, and especially tourism in their book "Heritage Tourism"; British architect Kenneth Powell, in his book "Architecture Reborn: The Conversion and Reconstruction of Old Architecture", studied the renewal and reuse of architectural heritage through a large number of pictures and concise words (Siqueira et al., 2018).

The study of heritage activation in China originated from the "revitalization of historic sites" in Taiwan. Li Qianlang (2014) proposed in his book "A Century of Changes in Historic Sites: Chronicles of Architectural Preservation in Taiwan" that cultural relics and historic sites should not only preserve their original functions and cultural elements, but also combine historical culture with modern civilization to innovate cultural functions.

¹College of Fine Arts and Design, Nanning Normal University, Nanning, Guangxi, China. Email: zyh1925@163.com

Many scholars in China have pointed out that active inheritance is to turn "speech" into "action" through modern inheritance mechanisms, which is a long-term, arduous, and repetitive systematic engineering. The primary goal is to cultivate inheritors. Zhuang brocade is a treasure of the traditional handicrafts of the Zhuang ethnic group and is a "livingfossil" for the study of the development of Zhuang culture. Especially the patterns of Zhuang brocade, with diverse themes, beautiful colors, unique shapes, thick texture, rich connotations, and superb craftsmanship, are the crystallization of the wisdom and emotional symbol of the Zhuang people.

In order to provide new survival space and achieve new inheritance and continuation for Zhuang brocade and its patterns in the context of modernization and transformation, in 2016, I led a research project on the "Living Heritage of Zhuang Brocade Patterns" funded by the National Social Science Fund of China. (Orwa, Mbogo, & Luboobi, 2018)

Our research team mainly used qualitative research methods to conduct extensive research in the Zhuang areas of China and conducted comprehensive and systematic collection and collation of information on the craft process, pattern meanings, cultural connotations, and the history of the development of Zhuang brocade patterns. We gained a deep understanding of the inheritance patterns and factors of change of Zhuang brocade and focused on exploring innovative design techniques for the living heritage of Zhuang brocade patterns.

The Value Expression of Living Inheritance of Zhuang Brocade Patterns

In terms of the inheritance object, Zhuang brocade patterns have a long history and are a cultural treasure of ethnic handicrafts created by the Zhuang people in China's long-term historical development. They contain the ethnic memory and spiritual characteristics of the Zhuang people. Therefore, both its unique artistic aesthetics and rich cultural connotations are worth researching and inheriting.

The Aesthetic Value of Zhuang Brocade Patterns

Zhuang brocade patterns have a wide range of themes, unique shapes, and bright and flowing colors, giving people a sense of aesthetic pleasure and freedom. They have distinct ethnic and artistic characteristics, reflecting the Zhuang people's yearning for a better life and spiritual sustenance.

The Wide Range of Pattern Themes

Zhuang brocade pattern themes are quite extensive, covering various aspects of the traditional and modern production and life of the Zhuang people. There are not only scenes and scenarios of daily production and life, but also myths and legends with auspicious meanings. There are traditional customs and festivals, as well as modern famous sites, historic relics, and urban and rural landscapes.

Natural Themes

Natural themes are the main themes of Zhuang brocade patterns. The scope of these themes includes flowers, plants, insects, fish, birds, animals, stars, and the moon in nature. Zhuang brocade patterns with natural themes include plant themes, animal themes, and natural phenomena themes (Boni, 2018).

In terms of plant themes, floral patterns are the most common, including chrysanthemums, osmanthus, sunflowers, octagonal flowers, lotus flowers, and others, such as the octagonal flower pattern Zhuang brocade (see Figure 1). Animal themes mainly include dragons, phoenixes, birds, chickens, frogs, butterflies, tigers, lions, horses, deer, goats, and others, either as individual patterns or in combination with other animals or plants, such as phoenix pattern Zhuang brocade (see Figure 2) and deer pattern Zhuang brocade (see Figure 3). Natural phenomenon patterns are mostly geometric patterns, such as spiral patterns, water wave patterns, diamond patterns, cloud and thunder patterns, square patterns, circular patterns, and zigzag patterns.



Image 1: Octagonal pattern Zhuang brocade **Image2:** Phoenix pattern Zhuang brocade **Image3:** Deer pattern Zhuang brocade

(Photo source: taken by Zhang Yuhua, 2020)

Themes Based on Mythology and Legend

Many of the designs in Zhuang brocade feature themes based on Zhuang mythology and legend, including the worship of flower deities, bird beliefs, dragon totem worship, phoenix totem worship, sun god worship, and thunder deity totem worship. For example, the "Mother Earth" pattern (Figure 4) reflects the story of a Zhuang pregnant woman who overcomes obstacles to seek tenderness and light, giving birth midway through her journey. After her mother's death, her son, inspired by her last words and the hopes of the villagers, persists in his journey towards the rising sun. The "Dragon and Phoenix Facing the Four Treasures" pattern (Figure 5) expresses the Zhuang ancestors' worship and awe towards the dragon and phoenix, reflecting the primitive religious beliefs of the Zhuang people based on animals and plants.



Image 4: Embroidery pattern of Mother Earth on Zhuang brocade **Image 5:** Embroidery pattern of Four Treasures facing the Dragon and Phoenix on Zhuang brocade

(Image source: photographed by Zhang Yuhua in 2020).

Theme With Allegorical Meaning

The use of allegory as a theme in Zhuang brocade patterns is ubiquitous. Zhuang brocade artists mainly express their allegorical meanings through homophonic words, analogies, and comparisons in the patterns. For example, the "fish" and "surplus" homophonic words convey the meaning of "surplus year after year". When combined with lotus flowers, it also symbolizes the meaning of "carp leaping over the Dragon Gate", thus creating the carp brocade pattern (Figure 6).

Themes of longevity, prosperity, offspring, and a happy life are conveyed through abstract geometric pattern structures, expressing good wishes. Therefore, the combination of patterns created the longevity flower brocade pattern (Figure 7).



Image 6: Carp-patterned Zhuang brocade **Image 7:** Peony-patterned Zhuang brocade

(Image source: photographed by Zhang Yuhua, 2020)

Themes Featuring Ethnic Customs and Themes Reflecting the New Era's Lifestyle.

The Zhuang ethnic group is a unique and charming minority group, with traditional festivals almost every month, such as the Double Second Festival, the Triple Third Festival, and the Fourth of April. The Zhuang people, who are good at singing and dancing, are very cheerful during traditional festivals, such as singing mountain songs and performing the bronze drum dance. These customs are reflected in the patterns of Zhuang brocade, such as the pattern of Liu Sanjie and A Niu (Figure 8) and the bronze drum dance pattern (Figure 9).

The patterns of Zhuang brocade are constantly changing with the times. This change is first reflected in the themes. Many elements of modern life are continuously incorporated into the patterns of Zhuang brocade, such as the Hong Kong Return Celebration Zhuang brocade (Figure 10) and the Douma Zhuang brocade (Figure 11).



Figure 8: Liu Sanjie and A Niu pattern of Zhuang brocade. **Figure 9:** Bronze drum dance pattern of Zhuang brocade.



Figure 10: Hong Kong Return Celebration pattern of Zhuang brocade. **Figure 11:** Douma pattern of Zhuang brocade.

(Image source: photographed by Zhang Yuhua, 2020)

The Uniqueness of the Composition of Zhuang Brocade Patterns

The composition of Zhuang brocade patterns is quite unique and can generally be categorized into three types: abstract composition, compound composition, and random composition.

Abstract Composition

Most Zhuang brocade patterns are simple in form and not entirely based on the real structure of the natural world. They are instead created through artistic creation using simple outlines and necessary embellishments to abstractly represent concrete objects. For example, the python-dragon pattern Zhuang brocade (Figure 12) is constructed from different geometric patterns, and it is difficult to see the features of a python or dragon in its form.

Similarly, the longevity flower pattern Zhuang brocade (Figure 13) and the butterfly pattern Zhuang brocade (Figure 14) both use geometric abstraction to convey the themes of longevity flowers and butterflies respectively.



Image 12: Python-Dragon Patterned Zhuang Brocade **Image 13:** Wan Shou Hua (Flowers of Longevity) Patterned Zhuang Brocade **Image 14:** Butterfly Patterned Zhuang Brocade

(Image Source: Photographed by Zhang Yuhua, 2020)

Composite Configuration

The composite configuration mainly uses methods such as association and fantasy to connect two or more animal or plant patterns together, thereby forming a new pattern image that overlaps, correlates, and links to each other.

For example, the Lion Playing with a Ball pattern (Figure 15) is not a pure lion image, but a combination of the characteristics of three animals: tigers, dogs, and lions, created by the imagination of the Zhuang brocade artists.

Another example is the Four Birds pattern (Figure 16), in which each large octagon contains four small birds, with the bird's head composed of a spiral pattern, and many floral patterns interspersed in the center and surrounding areas of the pattern.

Arbitrary Configuration

Arbitrary configuration is a creative method in which the weavers do not stick to the objective reality of things, but instead use their subjective creativity to express special meanings in a relaxed and unrestrained manner. For example, the Butterfly and Flowers pattern (Figure 17) is a purple-red ground pattern composed of countless characters, symbolizing "endless prosperity" and "infinite longevity". The butterfly image is not realistic, but composed of simple geometric shapes, and the colors of the flowers are also based on the weaver's preferences.



Image15: Lion playing with a ball pattern Zhuang brocade **Image16:** Four birds pattern Zhuang brocade
Image17: Butterfly and flower pattern Zhuang brocade.

(Source of the image: Photographed by Zhang Yuhua, 2021)

The Perfection of the Composition of Zhuang Brocade Patterns

Whether in terms of pattern composition or organizational form, Zhuang brocade patterns embody the aesthetic psychology of Zhuang artisans of condensation, balance, and rhythm.

(1) Abstract Expression, Concise Modeling

In Zhuang brocade patterns, many forms are concise and summarized. For example, the wave pattern does not strictly adhere to the form in nature but captures the essence of the object being represented in artistic creation. The simple outline and delicate coloring are beautiful and easy to recognize.

For example, the fish pattern in Zhuang brocade (Figure 18) is also an abstract expression, depicting the head, eyes, fins, and tail of a fish through geometric lines, while the grass is also a geometric line. The entire pattern expresses the spatial sense of the fish and its relationship with the water plants.

(2) Symmetry in Composition and Aesthetic Balance

Many of the patterns in Zhuang brocade follow the aesthetic principles of symmetry and balance, appearing in symmetrical or balanced structures. For example, the opposite branches and leaves of plants, the phoenix pattern, double dragon pattern, and double butterfly pattern in animals, are all paired and symmetrical, reflecting the beauty of symmetry and balance. For instance, the double dragons playing with a pearl pattern (Figure 19) features a perfectly symmetrical structure with two identical dragons guarding a small "pearl" in the center, creating a neat and orderly effect.

(3) Repetition With Variation, Vivid With Order

Repeating patterns are abundant in Zhuang brocade, such as water wave patterns and sawtooth patterns, which are constructed using curves and straight lines, creating a beautiful and expressive pattern. When these patterns are arranged and repeated in a certain order using simple lines, they create a sense of neatness, orderliness, and endless imagination.

In Zhuang brocade, the most common form of this type of pattern is a diamond-shaped space created by a geometric pattern of interlocking lines such as the wastika pattern, herringbone pattern, water wave pattern, and thunder pattern.

These spaces are then filled with various flower, bird, geometric, and other patterns to create a continuous pattern of squares (Figure 20). This type of pattern conveys a sense of rigor and stability while also being lively and natural, unfolding a magnificent and colorful brocade with a beautiful sense of rhythm.



Image 18: Fish Pattern Zhuang Brocade **Image 19:** Double Dragons Playing with a Pearl Pattern Zhuang Brocade **Image 20:** Colorful Flower Pattern Zhuang Brocade.

(Source of images: Photographed by Zhang Yuhua, 2019)

The Beautiful and Colorful Colors of Zhuang Brocade

Zhuang brocade usually uses red, yellow, blue, and green as the basic colors, and other colors are used as complementary colors in a less frequent manner. Despite the multitude of colors, the patterns are varied yet unified, creating a dazzling and gorgeous effect. The colors and patterns of Zhuang brocade have distinct Zhuang characteristics, as reflected in the common saying "red goes well with green and doesn't look tacky" and "deep or light, it looks good everywhere," which reflects the habits, thoughts, emotions, and aesthetic views of the Zhuang people.

The Inherent Colors of Objects and Free Imagination

The colors of Zhuang brocade are mostly derived from nature, but Zhuang brocade weavers are not limited by the natural colors of objects. They do not weave fabrics solely based on the colors of natural objects, but instead fully utilize their own imagination, summarizing, refining, and exaggerating the natural colors, and freely transforming them. This makes the pattern more vivid and strong, lively and dynamic, expressing the inner desires and aesthetic tastes of the Zhuang people. For example, (Figure 21) depicts rooster pattern Zhuang brocade. This is a set of rooster pattern Zhuang brocades, and we can clearly see that the outline of the rooster's appearance is a fixed object, but it is not limited to the inherent colors of the object. The colors used, such as golden yellow, tender green, purple, red, pink, black, white, blue-black, etc., differ significantly from the colors of real-life roosters, and each rooster pattern uses at least two or more colors. The colors and design of each Zhuang brocade are unique, including the rooster's head, comb, body, claws, wings, and hem. This kind of color and image design embodies the bold, exaggerated, free, and lively expression of Zhuang artists towards real-life, and is an external manifestation of the Zhuang people's aesthetic psychology.



Image 21: series of rooster-patterned brocade (Photo credit: photographed by Zhang Yuhua in 2020).
Intensity of the Main Color Tone

Rooster-patterned brocade favors the use of pure colors with heavy hues. Generally speaking, most of the brocades are dominated by the colors red, yellow, green, and blue to set off other colors and patterns. Often, several main colors appear at the same time in large chunks, occupying a large proportion and weight of the pattern, making the whole brocade form a sharp contrast and appear vivid and colorful.

For example, the chrysanthemum brocade (Figure 22) features a bright orange as the main color tone, with the chrysanthemum in blue and white, green and black, and pink and white. The interlaced colors of the chrysanthemum pattern and the red and yellow hues of the brocade form a sharp contrast, which is well-matched and lively, giving the whole brocade a flexible and dynamic feeling.

Strong Color Contrast

"Red and green, never vulgar" is a highly summarized and the most significant characteristic of the color used in brocade, reflecting the strong contrast of color in brocade. For example, the phoenix butterfly brocade (Figure 23) uses a yellow base color, with the red phoenix body, blue wings, and phoenix tail forming a sharp contrast. By using a combination of the three primary colors - red, yellow, and blue - it produces a visually striking and brightly colored impact.



Picture 22: Brocade with interlaced chrysanthemum patterns **Picture 23:** Brocade with phoenix and butterfly patterns (Photo credit: photographed by Zhang Yuhua in 2021).

Cultural Connotations of Zhuang Brocade Patterns

The rich and colorful patterns of Zhuang brocade are deeply rooted in the folk culture of the Zhuang ethnic group, embodying the deep-seated beliefs, worship, mythological legends, and aesthetic psychology of the Zhuang people, as well as showcasing the intelligence, talent, and superb craftsmanship of Zhuang women.

Totem Imagery in the Patterns

Many totem images in Zhuang brocade patterns are closely related to the daily life of the Zhuang people, and they materialize ethnic belief concepts, serving as a memory of the Zhuang people's origin, ancestors, and gods. Zhuang brocade totem patterns are diverse, exquisitely designed, and full of mystery and beauty. For example, the frog pattern Zhuang brocade (Figure 24) is believed by the people of Zhuang villages to be the messenger of rain, a guarantee of good crops and a bountiful harvest.

Furthermore, the frog is a symbol of life, on the one hand, it symbolizes female reproductive organs, and on the other hand, the belly of a frog and that of a pregnant woman are similar, and the frog gives birth to many offspring, having a strong reproductive ability and is deeply revered by the Zhuang people. Another example is the swastika pattern (Figure 25), which is one of the traditional patterns of Zhuang brocade.

The swastika symbol was an ancient talisman representing the sun or fire. In Sanskrit, the character means "the gathering place of auspiciousness", and in Buddhism, it signifies good fortune, longevity, and auspiciousness.



Image 24: Frog-patterned Zhuang brocade **Image 25:** Chrysanthemum-patterned Zhuang brocade with the character "Wan" (meaning 10,000).

(Image source: photographed by Zhang Yuhua, 2020)

Symbolic Imagery of Patterns

Almost all Zhuang brocade patterns embody a certain symbolic meaning, which gives them unique charm. Based on their symbolic meanings, Zhuang brocade patterns can be roughly divided into three types: power, life, and auspiciousness.

(1) Power

Some scholars believe that "the most powerful symbol in the world is the gods. Gods and mythological stories have been passed down from generation to generation, influencing people's lives through their subtle influence." Zhuang people have always desired great power to conquer nature and enemies, starting from their initial fear and admiration. Thus, they portray this spiritual pillar in Zhuang brocade patterns through animal patterns, expressing their aspirations. As a result, power symbol patterns emerge. Among them, the dragon pattern is the most popular. The dragon represents the beauty of heroes and the beauty of strength. For example, the dragon brocade pattern (as shown in Figure 26), depicting two dragons playing with a pearl, is vivid and lifelike, showing the dragon's majesty, bravery, heroism, and wisdom.

(2) Life

According to the British scholar Kenneth Conboy, "the symbol of 'sex' is, bluntly speaking, the graphic and symbolic representation of the genitalia, which can be direct or indirect expressions of reproductive worship. This includes symbolic language or symbolic form" In Zhuang brocade patterns, the most commonly used patterns to symbolize life are flower, phoenix, fish, and bird patterns. These four patterns can be combined with each other or separately with other patterns.

For example, the phoenix-flower brocade pattern (as shown in Figure 27) is a typical representation of the Zhuang people's fertility concept and is a representative of the primitive belief in "flower goddess worship." The lower part of the flower pattern in the "phoenix-flower brocade pattern" is gourd-shaped, symbolizing the female genitalia. The blooming flowers in the pattern signify that the woman's womb has given birth to life. The phoenix represents masculinity and "phoenix playing with flowers" forms the embrace of yin and yang, implying the combination of male and female. The fruits of the blooming flowers represent the product of this combination.



Image 26: Dragon-pattern Zhuang brocade **Image 27:** Phoenix-flower pattern Zhuang brocade
(Image source: Photographed by Zhang Yuhua, 2020).

(3) Auspiciousness

Auspicious patterns are the main traditional patterns of the Chinese nation and also the main patterns of Zhuang brocade, reflecting the ethnic psychology of the Zhuang people to ward off evil, pray for blessings and welcome auspiciousness. For example, the "Four Blessings Holding Flowers" Zhuang brocade (Figure 28), with its black background covered in colorful flowers, and exquisite butterflies flying around, signifies family harmony and happiness with the four butterflies holding flowers as a hidden meaning.

Another example is the "Bronze Drum Feathered People" Zhuang brocade (Figure 29), depicting a scene of feathered people using bronze drums for sacrifice. The pattern includes flying bird patterns, sunflower patterns, feathered people patterns, deer patterns, horse patterns, and so on, expressing the feathered people's devotion to the sun and the flying bird as a messenger carrying their wishes to the sun god. Deer and horses also participate in the sacrifice, and combined with the dragonboat racing scene, form a lively scene of human, animals, and gods dancing together.

From the patterns on the brocade, it is easy to understand that the meaning is the unity of heaven and man, the interaction between heaven and man, reflecting the strong sun and bird totem of the Zhuang people, expressing the prayers and good wishes of the people in Zhuang.

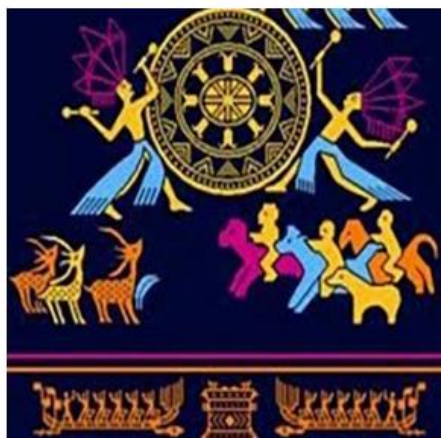


Image 28: Four Blessings Holding Flowers Pattern Zhuang Brocade **Image 29 :** Bronze Drum Feathered Human Pattern Zhuang Brocade
(Image source: photographed by Zhang Yuhua, 2020).

Overall, many patterns in Zhuang brocade contain wishes for good luck and blessings, mainly reflecting the Zhuang people's hopes for the propagation of life, peace, and longevity. This is a particularly important topic in the study of Zhuang brocade patterns.

Active Inheritance Strategies for Chinese Zhuang Brocade Patterns

Zhuang brocade and its traditional handcrafting techniques have a glorious history of development, but also face challenges and difficulties in their continued growth. It is necessary for us to update our ideas and start from mechanisms, education, capital strategies, and policy measures to revive and revitalize the inheritance of Zhuang brocade and its patterns.

Cultural Consciousness and Endogenous Mechanisms for Active Inheritance of Zhuang Brocade Patterns

The key to protecting the cultural heritage of ethnic handicrafts lies in the cultural consciousness of the inheritance subjects, as well as the endogenous mechanisms that emerge from the local cultural traditions, inherent ways of thinking, and behavioral habits of the ethnic group. Only then can the most suitable path for protecting the ethnic culture be formed.

Cultural Consciousness of Active Inheritance of Zhuang Brocade Patterns

The protection and inheritance of folk crafts depend on the participation of local people, especially the cultural consciousness of the inheritors who are the most important subjects of folk crafts.

The cultural awareness of the inheritors of Zhuang brocade is mainly reflected in three aspects:

One aspect is to consciously understand the culture of Zhuang brocade. For the inheritors of Zhuang brocade and its patterns, the first thing they need to do to consciously pass on the culture of Zhuang brocade and its patterns is to thoroughly understand the culture of Zhuang brocade and its patterns, including their characteristics, history, causes, and future development trends.

Only by understanding the culture of Zhuang brocade and its patterns can they consciously regulate their words and actions in accordance with the requirements of Zhuang brocade and its patterns culture, and effectively pass on the culture of Zhuang brocade and its patterns.

The second aspect is to consciously innovate on Zhuang brocade and its patterns. Innovation is a necessary condition for the dynamic inheritance of folk crafts. Without innovation, Zhuang brocade and its patterns will be difficult to integrate into modern life and be accepted by the public.

Therefore, Zhuang brocade inheritors should study Zhuang brocade seriously, consciously innovate a series of products that closely integrate with modern life and create Zhuang brocade products that are accepted by the public. The third aspect is to consciously inherit the culture of Zhuang brocade and its patterns.

Zhuang brocade inheritors should always remember their original aspiration and mission, and diligently pass on the culture and craftsmanship of Zhuang brocade and its patterns from generation to generation.

Moreover, this kind of inheritance is not blindly imitating and copying traditional Zhuang brocade and its patterns, nor is it perfunctory performance or task completion, but rather inheriting the soul and lifeline of the culture and craftsmanship of Zhuang brocade and its patterns with wisdom, initiative, and persistence.

Endogenous Mechanism

The endogenous mechanism is based on endogenous development, also known as participatory development, which means that the development subject must participate in the action and become the main actor. This requires empowering the development subject, letting local people become the leaders of certain activities or actions, rather than mere bystanders.

They should be encouraged to use their own culture, knowledge, and experience to participate in all local development activities at every stage. Through participation, local people's consciousness and confidence can be enhanced.

First of all, traditional ethnic villages should be taken as the core and the spontaneous participation of the masses should be guided to create a social atmosphere for the inheritance of Zhuang brocade patterns, and to strengthen the productive protection and market development of Zhuang brocade patterns.

Secondly, the role of folk associations such as craft associations should be promoted to provide a platform for the inheritance of Zhuang brocade and other ethnic crafts, and to some extent solve the living and other concerns of Zhuang brocade inheritors, thus forming an organizational guarantee system for the dynamic inheritance of Zhuang brocade craft, skills, and culture.

School Education Strategy for the Revitalization and Inheritance of Zhuang Brocade Patterns

In the revitalization and inheritance of Zhuang brocade patterns, school education plays a particularly important role. However, due to the differences in age, knowledge, and skills among the targets of early childhood education, primary and secondary education, vocational education, and higher education, the content of education also varies greatly.

Early Childhood Education Strategy

The early childhood period is a critical period for the emergence of individual personality traits and the period of greatest plasticity in life, making early childhood education particularly important. Introducing courses on Zhuang brocade and other handicrafts in early childhood education is essentially creating a cultural atmosphere of Zhuang brocade and other handicrafts, allowing children to identify and recognize Zhuang brocade, as well as to cultivate their aesthetic ability, intellectual potential, and practical skills, thus laying a good foundation for the reproduction of Zhuang brocade handicrafts.

Strategies for Primary and Secondary Education

The period of primary and secondary education is the time when people's curiosity and thirst for knowledge are most active, and it is also the best time for cultivating interests in handicrafts and emotional education.

Local government education authorities should establish a sound education policy system that shares interests, clarifies responsibilities, and adapts to the culture and operating environment of Zhuang brocade and its patterns, in order to provide policy guarantees for the inheritance of Zhuang brocade cultural heritage. Firstly, a clear and effective accountability system for Zhuang culture education should be formulated and implemented.

Secondly, bilingual education should be implemented to promote Zhuang students' knowledge of both Mandarin and their own ethnic language. Thirdly, efforts should be made to develop local cultural courses and school-based cultural courses.

Vocational Education Strategy

Vocational education is an important place for cultivating applied professionals and is directly linked to the craft market. For the training of skilled workers in various fields, schools can directly adjust their training plans according to feedback from the craft market.

For the Zhuang brocade skills, vocational schools should first value the courseification of traditional Zhuang brocade skills. Zhuang brocade can be offered as an elective course for general education, to deepen the understanding of the younger generation on traditional Zhuang brocade skills and to enhance their humanistic literacy.

Secondly, a complete set of textbooks covering all aspects of Zhuang brocade design, production, application, and marketing should be systematically developed, introducing materials, techniques, processes, and special marketing strategies of Zhuang brocade production. Thirdly, an order-based talent training mode should be established.

Schools can sign cooperation agreements with Zhuang brocade enterprises and train students according to the modern development needs of Zhuang brocade skills. Famous inheritors of Zhuang brocade skills can be invited to serve as professional teachers to guide students in mastering handicraft skills.

Through the learning process of "learning, imitating, inheriting, and creating," students can complete the transformation from apprentices to professionals.

Higher Education Strategy

Higher education plays a particularly important role in the transmission of traditional handicrafts. The traditional way of training handicraft inheritors was either family-based or apprentice-based, which is obviously not suitable for modern society. In modern society, the education and training of handicraft inheritors mainly relies on social education and higher education, which have advantages in professionalism, artistry, and creativity.

Therefore, higher education institutions should shoulder the responsibility of inheriting national culture, including training handicraft talents. Firstly, they should establish a distinctive discipline for Zhuang brocade craftsmanship, set up professional courses, provide theoretical research support for the industrialization of Zhuang brocade craftsmanship, and vigorously train academic and applied talents in Zhuang brocade craftsmanship.

Secondly, they should build a talent training mode based on the "master studio" platform, which is led by the government and involves multiple cooperation between universities and enterprises.

They should select Zhuang brocade craftsmen with rich teaching, training, and R&D experience to be stationed in universities, implement a hierarchical training plan for innovative technology talents, inheritors, and advanced craft artists in Zhuang brocade craftsmanship, organically integrate Zhuang brocade craftsmanship culture, industry and enterprise culture, and Zhuang brocade talent training, and explore the modern apprenticeship system of Zhuang brocade craftsmanship, effectively improving the speed and quality of Zhuang brocade talent growth.

Capital Transformation Strategy for Revitalizing the Inheritance of Zhuang Brocade Patterns

There are three main domains for the inheritance of Zhuang brocade and its patterns: schools, families, and social domains. The capital and habits in these domains are different, so the ways of inheritance are also different.

How to protect and inherit excellent Zhuang brocade and its pattern culture in schools, families, and social domains, and transform the ethnic cultural resources into cultural capital, economic capital, social capital, and symbolic capital is the key to promoting the coordinated development of Zhuang brocade and its pattern culture with the local economy and society and is also one of the keys to revitalizing the inheritance of Zhuang brocade patterns.

Firstly, we need to promote the transformation of Zhuang brocade and its pattern cultural resources into craft cultural capital and form a mechanism for the reproduction of ethnic craft culture. The culture of Zhuang brocade and its patterns is rich in resources, but it has not been well explored, organized, and developed for utilization, meaning that the cultural resources have not been effectively transformed into cultural capital. Cultural capital is a type of social relationship that accumulates cultural knowledge, and this accumulation relies on power and status.

When government, education departments, cultural departments, and economic management departments formulate encouraging policies and measures to guide people in protecting and inheriting the culture of Zhuang brocade and its patterns, people will regard learning the inheritance, operation, and development of Zhuang brocade and its patterns as a form of capital investment, in order to obtain corresponding gift-giving power and social competitive advantages, thus successfully achieving the transformation of cultural resources into cultural capital.

Secondly, to achieve the diversified transformation of cultural capital such as Zhuang brocade. The transformation of cultural resources such as Zhuang brocade into cultural capital is an important part of the living inheritance of Zhuang brocade and its patterns.

This transformation helps to enhance the confidence of Zhuang people in the active inheritance of Zhuang brocade and its patterns in the three fields of school, family, and society, strengthen their sense of identity and pride in their ethnic craft culture, increase their awareness of protecting and inheriting their ethnic craft culture, and improve the knowledge and competitive advantages of the learners.

Zhuang brocade and other cultural capital can only be transformed into various forms of capital such as economic capital, social capital, and symbolic capital to improve the economic and social benefits of protecting and inheriting ethnic craft culture, enhance the popularity and reputation of Zhuang brocade and other cultural products, reduce obstacles to protecting and inheriting Zhuang brocade and its patterns in the fields of school, family, and society, and promote effective protection, revitalization, and inheritance.

Finally, it is necessary to follow the legitimacy of the interactions among institutions, networks, trust, and capital in the protection and inheritance of Zhuang brocade and its patterns culture. Individual and collective actors of social capital and cultural inheritance such as relationship networks, institutions, trust are the core elements realized and constructed by Zhuang brocade and its pattern cultural resources.

Therefore, in addition to mobilizing the enthusiasm of individuals to inherit Zhuang brocade craftsmanship culture, it is important to focus on collective actors of cultural inheritance and institutionalized organizations. Establishing a sound institutional system that connects schools, families, and society, and developing cultural management mechanisms for benefit allocation, expression, and sharing are crucial for promoting the protection and inheritance of Zhuang brocade craftsmanship culture.

Among them, the government plays a major role in the protection and inheritance of Zhuang brocade craftsmanship due to its special position, and should assume the responsibility of top-level design, institutional formulation, management implementation, and performance management of cultural protection and inheritance.

Industrial Development Strategy for Revitalizing and Inheriting Zhuang Brocade Patterns

Zhuang brocade has a history of over 3,000 years, experiencing periods of prosperity, decline, and revival. In the new era, high-quality development is the new development concept for Zhuang brocade industry to enter a new stage of development, and it is also the key to revitalizing and inheriting Zhuang brocade and its patterns.

Therefore, the government and enterprises should work together to seek development. Based on the initial achievements of previous development, they should take a new starting point, shoulder new missions, overcome development bottlenecks and difficulties through joint efforts, and promote the productive protection of Zhuang brocade skills and the high-quality development of the Zhuang brocade industry.

Firstly, it is necessary to strengthen top-level design and enhance the momentum of enterprises. Efforts should be made to increase investment, support Zhuang brocade enterprises to improve quality and efficiency, optimize industrial layout, promote industrial cooperation among Zhuang brocade enterprises, further integrate the industrial chain and promote the clustering development of Zhuang brocade enterprises.

Secondly, it is necessary to promote independent innovation of enterprises and enhance their endogenous power. It is important to innovate enterprise management models, effectively supplementing the shortcomings of the traditional business model that has the traditional craftsmanship as its core content and breaking the conservative management barriers of the traditional family-style and apprentice-type management model. Innovative Zhuang brocade pattern design should be oriented towards market demand, and some patterns that fit the realities of life and contemporary tastes should be created to better meet the needs of people's consumption upgrades and promote the industrialization development of Zhuang brocade. Thirdly, it is necessary to innovate brand cultivation strategies. Zhuang brocade enterprises must enhance their brand awareness, formulate brand strategies, improve product quality, strengthen multidimensional publicity, and promote the integrated development of culture and tourism, in order to establish the image of the Zhuang brocade brand, create, protect, and develop the Zhuang brocade industry brand. Fourthly, it is necessary to optimize the marketing model and stimulate market vitality. It is important to expand offline marketing channels, actively promote the integration of culture and tourism, and increase the traffic to physical stores. Additionally, actively participating in exhibitions can help to expand the influence of the enterprise. Furthermore, it is necessary to increase online marketing efforts through e-commerce platforms and social media.

Conclusion

The dynamic inheritance of Zhuang brocade patterns in China has important value. It is a national cultural treasure created by the Zhuang people in the long-term historical development, containing the national memory and ethnic spiritual characteristics of the Zhuang people. It has unique artistic and aesthetic value and educational functions contained in its cultural connotations. Dynamic inheritance, as a new type of cultural inheritance method, is a living, innovative, and dynamic state in cultural inheritance, as opposed to traditional static inheritance and museum-style protection and inheritance. The rich subject matter and aesthetic connotation of Zhuang brocade patterns have gained new development opportunities in the modernization transformation period, promoting the new inheritance and continuation of ethnic culture in contemporary society, and becoming a focus of attention in all sectors of society. This research aims to reveal the various ways in which this traditional folk art of the Zhuang people combines with modernization in the modernization process of Zhuang brocade patterns. In the interaction and symbiosis of various factors, it has obtained new significance in survival. This undoubtedly provides a more reasonable development environment and mechanism for the dynamic inheritance of Zhuang brocade and its patterns and has new enlightening significance for the protection, inheritance, and development of cultural heritage today.

Authors

Zhang Yuhua is a professor at the School of Fine Arts and Design of Nanning Normal University, and also a Ph.D. holder from Burapha University in Thailand. She serves as a supervisor for master's students and her research focuses on ethnic costume culture and visual art design. Her research projects include the "Revitalization and Inheritance of Zhuang Brocade Patterns" funded by the National Social Science Fund (16XMZ059), and the "Research on the Living Inheritance of the Textile Techniques of the Zhuang Ethnic Group in Baise Leye" funded by the Guangxi Philosophy and Social Science Planning Research Project (22BMZ010).

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原文内容

The value manifestation and living heritage strategy of the pattern of Chinese Zhuang brocade
 Zhang Yuhua
 (College of Fine Arts and Design, Nanning Normal University, Nanning, Guangxi, China, 530023.
 zyh1925@163.com)

Abstract—The pattern of Zhuang brocade is a cultural treasure created by the Zhuang ethnic group in the course of their long historical development. It contains the national memory and ethnic spiritual characteristics of the Zhuang people, and has unique artistic and aesthetic value, as well as educational functions within its cultural context. This article mainly uses qualitative research methods to conduct extensive research in the Zhuang ethnic region of China. It provides comprehensive and systematic collection and collation of data on the craft process, pattern themes and meanings, cultural connotations, and the history of the development of Zhuang brocade. It focuses on exploring the value manifestation and living heritage strategies of the pattern of Zhuang brocade.

Keywords—brocade patterns; cultural connotations; value manifestation; strategies for revitalizing and inheriting the craft

1 Problem Statement or Introduction of the Problem

Since the beginning of this century, countries all over the world have attached increasing importance to the protection and inheritance of intangible cultural heritage. Scholars have put forward various theories or viewpoints from different disciplinary perspectives. As for the inheritance of intangible cultural heritage, there are also divergent opinions. American sociologist Middleton (1987) identified three basic types of cultural transmission: prefigurative culture, configurative culture, and postfigurative culture. Some scholars in China believe that family education, school education, and social education are the three main areas of