

A Study on the Value System of Nujiang Lisu Costume in Yunnan, China

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Abstract: As an essential part of China's intangible cultural heritage, the Lisu costume in Nujiang, Yunnan, has accumulated rich value after long-term development. In recent years, China has attached great importance to protecting intangible cultural heritage, and the government has increased its efforts to excavate and protect national culture. Under the background of the upsurge of traditional cultural protection, the preservation of Lisu costumes located in remote areas of China is gradually receiving attention. The value of Lisu costumes should be explored in depth to provide the internal driving force for the sustainable development of the ethnic costume. This article uses the methods of fieldwork survey, questionnaire survey, and inductive analysis to conduct a comprehensive research. The researcher personally felt and verified the value of Lisu costumes through the method of fieldwork, collected statistics on the attitude of Lisu people about the costume value through the method of the questionnaire survey, matched the multiple values of Lisu costume into Stolovich's artistic value system theory through the method of inductive analysis. The researcher concluded that the Lisu costume has fifteen types of costume values, and eventually constructed a complete framework of the Lisu costume value system. The results of this research provide reasonable ideas for the evaluation of the Lisu costume value in contemporary society. They are suitable for self-evaluation of Lisu costumes in Nujiang, to understand the significance and value of the costume in modern society, as well as to form a scientific and effective basis for the conservation and development of Lisu costume.

Index Terms: Value system, Costume, Stolovich, Lisu ethnic, Nujiang Prefecture.

1. Introduction

Traditional Lisu costumes are the characteristic cultural content of the Nujiang Lisu Autonomous Prefecture in Yunnan and an essential part of China's intangible cultural heritage. As the protection of China's intangible cultural heritage continues to deepen, there are higher expectations for developing traditional ethnic folk culture. The Lisu costume has retained a rich connotation during its long historical development. In today's society, these connotations are gradually transformed into values for the survival of the ethnic costume, which becomes the internal driving force for the sustainable development of the ethnic costume. However, how to judge the importance of traditional Lisu costume and the current development situation of the ethnic costume, whether it has been well protected and developed, and how is the ecology of their sustainable development is still inconclusive in Chinese academia. To this end, the researcher attempts to explore and confirm the multiple values of Nujiang Lisu traditional costumes in the current social development, and to establish an evaluation system for the value of Lisu costumes. It is hoped that the significance of the existence of this ethnic costume can be determined through the multiple values of Lisu costumes, and the basis for the scientific evaluation of Lisu costumes can be provided based on the framework and model of the costume value system, to promote the sustainable development of Lisu costumes. At the same time, deepening the research on the value of Lisu costume can contribute to the development of Chinese minority costume culture, and provide more opportunities for innovation and application for the development of traditional Chinese costume in contemporary life.

2. LITERATURE REVIEW

To explore the various values of the Lisu costume more comprehensively and scientifically, the researcher has collected a large number of relevant literatures on the value of Chinese minority costumes by previous scholars, hoping to find the value types which closely related to Lisu costume from these documents. The specific method for the researcher to collect data is based on the keywords of costume value, ethnic costume, ethnic costume value, costume culture, Lisu, Lisu costume, and Lisu costume culture, etc., and then search separately. After collection and aggregation, the views on the value of ethnic costume are as follows:

Human is a part of nature. To survive in nature, the human must coordinate their relationship with nature. Folk costumes are the "second skin" constructed between the body and the environment. The practical function of the folk costume is the primary function [1].

National costumes are unique handicrafts. They are soaked in the hard work of the producers, condensed the wisdom of the nation, and contain the extraordinary skills of the skilled craftsmen of the ethnic minorities, showing their unique craft value [2].

The production of ethnic costumes is a process from image creation to freehand brushwork. In this process, the aesthetic characteristics of decoration have already surpassed the original metaphor and symbolism, thus promoting the aesthetic value of ethnic minority costumes [3].

In the process of countless wars and migrations, the ethnic minorities embroidered some common patterns in their lives on costumes, and also recorded their own historical stories, myths and legends, and life plots with figures and ornaments, to maintain distinct national characteristics and living habits, and show that they will be passed down from generation to generation [4].

The reason why the national costume is a kind of cultural symbol is that it can reflect the implicit social culture and spiritual thought through the explicit form of material state. In the context of common interpretation rules, it is a meaningful and communicative form, it is the perceptual exposure and external representation of spiritual and cultural connotation, and it is the unity of subjective and objective, material and social attributes, form, and meaning levels [5].

Lisu women sew what they see and want into costumes, materialize "humanized nature" into costume, and express real-life through costumes, which is also a unique way to express their emotions and interests [4].

Clothing is the unique visual symbol of the psychological state of each nation. People wearing the same kind of costumes always convey such a message: we are people of the same ethnic group. We therefore emphasize the cohesion and identity psychology of the same nation [6].

Ethnic costumes carry the local people's understanding of human-land relationships, human-self relationships, and self-relationship. It is the strategic response of the national masses to reality without words, which has crucial educational value [7].

Clothing has become an excellent original material for modern people to study ancient social politics, economy, culture, crafts, art, technology, people's lives, and even the personality and hobbies of the wearers. There are many elements in costume set, which symbolizes many metaphors such as national history, soul, and emotion. It has the value of scientific research [8].

The dress etiquette of "dressing up" not only helps individuals to define their own ethnic identity from the perspective of distinguishing themselves from other races, but also helps individuals to position and identify their social roles at a specific stage of their life, thus helping them to establish their value coordinates, adjust their life angles, and obtain their further development in the process of maintaining the best dimension with history and society, and finally realize socialization [5].

According to gender, age, occupation, status, season, and purpose, some ethnic costumes are different in material, decoration, color, and craftsmanship. These ethnic costumes have a complete system, divided into gender costumes, age costumes, professional costumes, seasonal costumes, and festival costumes [9].

Traditional costumes are generally made by hand, with a small number of people, small output, quick transformation, and long cycles, which are indeed inferior to sizeable industrial production from the point of view of economic profitability in bulk, but this form of production organization still has strong vitality and monetary value [10].

The tourism value of traditional costumes is based on folk culture and the value of art. Traditional costumes are gradually becoming a part of folklore culture practice in folklore tourism, forming characteristic tourism resources [1].

The collection of ethnic costumes has been studied in detail. The publication of related picture books and research monographs is an excellent boost to the preservation and market development of traditional ethnic costume culture [11].

There are two kinds of ecological values contained in ethnic costumes. The natural ecological value reflects the harmonious coexistence of ethnic minorities and nature. The social-ecological value reflects the unified development ecology of various ethnic groups in terms of social relations [12].

Through the research of previous scholars' viewpoints, researchers can roughly conclude that ethnic costume may have practical value, craft value, aesthetic value, historical and cultural value, symbolic value, emotional expression value, national identification value, education value, scientific research value, social value, institution and

ethics value, economic value, tourism development value, collection value, ecological value. These opinions on the value may not include all aspects of the value of costume, and perhaps there are other aspects of value that have not yet been proposed. As society develops, the functions and values of materials will also change. New functions and values may appear in national costumes in the future. However, for this study, the researcher will only look at the fifteen costume values mentioned above.

3. Methodology

Traditional Lisu costume plays a vital role in the life of local people in Nujiang, always showing different types of value. To confirm whether the Nujiang Lisu costume has the types of costume values described by the previous scholars, the researcher will use the fieldwork survey method and questionnaire research method to verify. To establish the value system of the Nujiang Lisu costume, the researcher will use the inductive analysis method to match and summarize the various costume values of the Lisu costume into Stolovich's artistic value system.

3.1 Fieldwork survey method

The fieldwork method means that the researcher lives in the place of the research object such as group, nation, or ethnic settlement for a long time, participates in and observes the local life, studies its material culture and spiritual culture, to obtain a comprehensive and in-depth understanding of the research object [13].

By using the field research method, the researchers went to Nujiang Prefecture, Yunnan, to conduct field observations, interviews, and records. In the process of field research, to obtain the true feelings of the value of Lisu costume and to extract the value of the different types of Lisu costume. For example, the researcher will match the costume values of the Nujiang Lisu ethnic group one by one according to the various types of costume values described by the previous researchers, and verify whether Nujiang Lisu costume has these types of costume values through a detailed investigation, and confirm the value of Nujiang Lisu costume from the researcher's perspective.

3.2 Questionnaire research method

The questionnaire survey method is a method in which the content to be surveyed is put forward in the form of questions, designed into a questionnaire. Then the survey object is asked to answer, to collect the materials needed for the research [14].

Through the method of the questionnaire survey, a costume value questionnaire was designed specifically for the local Lisu ethnic group in Nujiang, Yunnan, to investigate the attitude of the Lisu people to the value of their ethnic costume, obtain accurate data on the value of their ethnic costume, and draw their conclusions about the value of their costume. Researchers believe that through a questionnaire survey of the local Lisu people in Nujiang, Yunnan, it can better fit the actual existence of Lisu people's costume, respect the attitudes and opinions of Lisu people on their costume, and further strengthen the confirmation of the various value types of Lisu costume in real life.

The research questionnaire designed by the researcher includes fifteen questions, each of which corresponds to a type of clothing value. A three-point attitude scale was used to compile a structural questionnaire, in which 0=disagree; 1=agree; 2=strongly agree. The researcher also made adjustments to the question options based on the expected results and feedback from the field interviews. For example, some people showed unclear or unaware attitudes towards some of the value statuses of the costumes and therefore needed to abstain from the question. The data is not included in the effective data.

3.3 Inductive analysis method

The inductive analysis method is a thinking method that generalizes general principles from many similar individual or extraordinary things, that is, the thinking process of summarizing general conclusions from individual facts. Inductive analysis is an important method of qualitative analysis [15].

Through the method of inductive analysis, the researcher deeply analyzes the multiple values of the Lisu costume, and summarizes them into the four dimensions of Stolovich's theory of artistic value, and finally forms the value system of the Lisu costume. As a category of art, the costume has the characteristics of art and contains the general connotation of art, and to some extent, it must conform to the laws of broad art. The dress can be regarded as an independent form of art. It is also beneficial to the perfection and development of art theory itself [16]. After reasonable matching, it is in line with the inherent laws of art that the value of costume is matched into a broad artistic value system. It can also expand the research field of costume culture.

Before matching the value of Nujiang Lisu costumes, it is necessary to conduct an in-depth study of Stolovich's artistic value system. Leonid Naumovich Stolovich is a famous aesthetician in the former Soviet Union, and he is the primary representative of the "social school" in the aesthetic nature of art in the Soviet aesthetics circle. Stolovich

believes that artistic value results from creative labor, a new and more complex aesthetic value [17]. Only when the phenomenon created by "according to the laws of beauty" simultaneously reflects objective reality and shows people's aesthetic consciousness, can art be formed. Works of art can also have secondary values, such as political, moral, utilitarian, and economic value, in any case, the aesthetic value of art is the first, that is, the theory of "the aesthetic essence of art [18]." Based on the aesthetic value theory, Stolovich analyzed the various functions of art to form a complete artistic value system, it includes:

(1) Reality is reflected in art. At the same time, artists create new worlds and new phenomena, and materialize artistic consciousness through creative work. The "creation-production" and "reflection-information" factors of art are the result of the artist's transformation activities and cognitive activities.

(2) Artworks can express the subjective world of the character depicted by the artist, the psychological reality of the artist's personality. They can also express social content such as social emotions, social thoughts, social problems, social needs, and social ideals.

(3) The artist not only obtains information about actual phenomena, but also evaluates these phenomena. This evaluation is the artist's reflection of reality from the individual spiritual world, interests, and needs.

(4) Artists need to reflect reality from the perspective of social needs and social interests, from the standpoint of social norms and ideals, and evaluate them politically and morally. By absorbing social ideals and evaluations, the educational possibilities of art can be realized.

(5) In the process of artistic creation, a unique creative "language"-artistic means is needed. As a symbol system, it penetrates the consciousness of readers, audiences, and listeners to help art realize its communicative function.

(6) Artistic creation arouses the selfless enjoyment of artists, such as the joy of knowing life phenomena, the sense of justice to evaluate them correctly, the pleasure of participating in the creative process together, the admiration of creative skills, and the pride in absorbing lofty social ideals. All of this process turns artists into a gamer.

In summary, the artistic value system is shown in Figure 1. It is framed by four dimensions: creation-production, reflection-information, psychological, and social aspects. The evaluative aspect, educational aspect, symbolic aspect, and game aspect are formed among different dimensions. The artistic value is created precisely in the interweaving of the above-mentioned aspects.

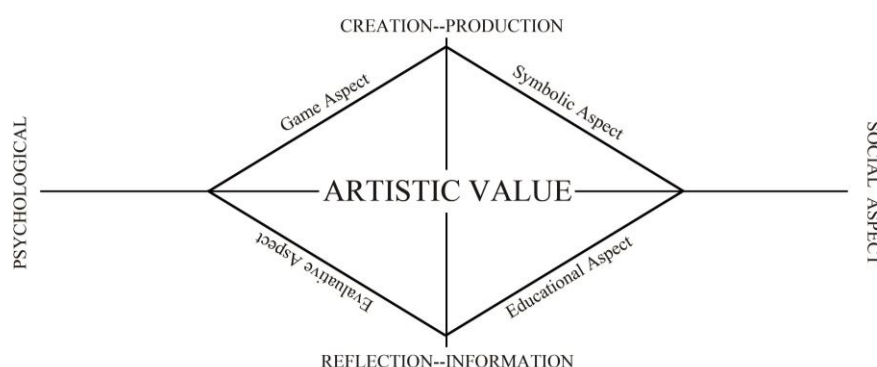


Fig.1. The Artistic Value System

4. Data Collection and Analysis

4.1 Data from the fieldwork

During the fieldwork conducted by the researcher in the Nujiang Lisu Autonomous Prefecture in Yunnan Province, China, based on the fifteen types of costume value proposed by previous scholars, the researcher focused on investigating whether the Lisu costume has these values. In addition, it also contains some opinions that have not been sampled by previous scholars before but discovered by this researcher. The views that have the value of the ethnic costumes are as follows:

Practical value: In the process of fieldwork in Nujiang Lisu Autonomous Prefecture, the researcher found that the Lisu costume structure is simple and compact, which aims to make activities in the mountains more convenient; The use of thick fabrics to meet the needs of mountain life in terms of protection from wind and cold; The use of double fabric construction on the shoulders and back is to enhance the wear resistance, avoid the wear and tear of the

production tool-the back basket on the costume, and extend the life of the costume; The inter-layer space of the double-layer fabric in the front of the armpit becomes a pocket to meet the daily carrying of small items; The Xiangbulu, Lisu women's costume ornament, is not only beautiful, but is also to achieve the function of repelling mosquitoes and avoiding bites in the mountains and forests by the swing around of the Xiangbulu; The Lisu head cloth shown in Figure 2, not only protect the head from scratches while hunting outside, but can also be used as bedding for survival in the wild to gain warmth and can also be used as a sturdy rope to tie up prey. All of these can prove the practical function and value of Lisu costumes.



Fig.2. Lisu Women Tying the Head Cloth

Craft value: During the fieldwork, the researcher learned that the process of making traditional Lisu costumes is made by women's hands. It involves multiple stages of spinning, dyeing, weaving, cutting, and sewing. When the Lisu women twist the hemp yarn, they bite one end of the hemp tightly in their mouth, and turn the two hemp threads in the positive direction at the other end. When the hands are separated, the two hands rub the single twine in the opposite direction to increase the tightness of the twine. The traditional Lisu costume adopts the original dyeing method, using pine torches to burn and smoke the bottom of the pot to produce black ash. The mashed hemp seeds and the black ash are fused to form the dye. Soaked the twine into the dye and dried to become a black thread. When Lisu people are hand-weaving, the woman sits on the left side of the weaving frame, stepping on the two bamboo poles at the bottom of the weaving frame, and passing the shuttle back and forth with left and right hands. When the hands and feet work together as shown in Figure 3, a hemp costume can be woven. Finally, cut and sew according to the required linen size, detail shape, and other requirements to form a finished garment. The handmade craftsmanship Lisu costume has typical ethnic characteristics and is the essence of the Lisu costume culture. Even though many parts of the craft have been replaced by machines in the modern world, these traditional crafts are still enjoyed by many Lisu women.



Fig.3. Lisu Women's Hand Weaving

Aesthetic value: During the investigation, the researcher concluded that Lisu costumes exhibit a primitive, ecological, pure, and ancient aesthetic. As shown in Figure 4, the patterns of Lisu costumes and decorations are relatively simple. Most of them are derived from the common plant images such as bracken, lotus, and sunflower in the Nujiang area. They are abstracted into corrugated patterns, triangle patterns, circular patterns, flower patterns, which represent the sun, moon, and stars, mountains, rivers, animals and plants. The content is simple and close to nature. The colors used in Lisu costumes are primarily black, white, blue, and red. The colors used in the same Lisu costume belong to different hues, with sharp contrasts, in line with the most basic method of color matching. This color contrast method, which follows the aesthetic principle of brilliant colors and obvious differences [19].



Fig.4. The Decoration Pattern of Lisu Costume

Historical and cultural value: During the fieldwork, the researcher heard many stories from local people about the history and culture contained in the Lisu costume. Most of the Nujiang Lisu costumes are mainly black and white. This is considered by the locals to be the remnants of the ancient Qiangrong tribe's characteristics in the Lisu costumes. This verifies that the Lisu tribe originated from the Xia and Shang descendants of the ancient Qianrong, which shows the national historical memory of Lisu people seeking roots and recalling their ancestors; the wave patterns contained in Lisu costumes represent water and river, triangle patterns represent mountains, and circular patterns represent the sun, moon, and stars [20]. These patterns can show that the natural environment inhabited by the Lisu ethnic group includes mountains and rivers, reflecting the regional culture of the area in which the Lisu people live. The data collected by the researcher in the course of fieldwork on the historical origins and survival regions of the Lisu costume can prove that the Lisu costume contains a great deal of historical and cultural value.

Symbolic value: In the fieldwork process, the researchers found that the meaning of the content expressed in the traditional Lisu costume patterns was often more significant than the meaning of the pattern form. It hides a more profound cultural meaning that is closely linked to the ethnic beliefs, state of living, and social culture of the group, forming a symbolic meaning function that represents a positive phenomenon that the Lisu people hope for and pray for; The wave pattern on the costume represents the many rivers of the Nu River basin, the region where the Lisu group have lived for generations and which is the source of life for the ancestors of the Lisu ethnic; The triangular pattern represents the Biluo Snow Mountain and Gaoligong Mountain, which is the land that raises the Lisu ethnic; The circular pattern represents the filled moon implies that Lisu women are hardworking and brave, working day and night to achieve a happy and fulfilling life; Lisu women's skirts represent the entire earth, and the underlines of the skirts represent the marks of ancestors, there are Lisu people everywhere on the planet, and the white block in front is to remember the places where Lisu people cannot live. All this shows that Lisu costumes have rich semiotic value and strong symbolic significance.

Emotional expression value: Through interviews with makers of traditional Lisu costumes, the researchers found that in making Lisu costumes, Lisu women were keen to express their genuine emotions through the medium of costumes. Costume makers sew different types of patterns such as mountains and flowing water, animal patterns, sun, moon, and stars on the costume as a way of expressing the psychological need to express their love for the natural environment in which they live, as a way of expressing the emotions of Lisu women.

National identification value: During the investigation, the researchers found that the Lisu costumes are very distinctive. Many "features" of Lisu costumes are unique, and it is easy to identify the Lisu people through their ethnic costumes. The width and pattern arrangement of Lisu handmade linen costumes are entirely different from those of other ethnic groups; The Orle caps made by Lisu women using conch slices and coral beads are special headgear that other ethnic groups do not possess. Through these characteristics, it can be recognized that this kind of costume must belong to the Lisu group, so the Lisu costume must be used as an essential mark to distinguish between the Lisu ethnic and other ethnic groups.

Educational value: During the visit to Nujiang No. 1 Middle School, the researcher also found that in the classroom corridors of the campus, decorative paintings and silhouettes of ethnic costumes were used as design materials for the campus cultural wall for students to read and study. The researcher also found that the students at Gongfang Primary School in Fugong County have a school uniform that is entirely different from other schools. As shown in Figure 5, it is a redesigned school uniform for young people based on the traditional costume of the Lisu people of Nujiang, to promote the local Lisu ethnic costume culture, which is undoubtedly an affirmation of the educational value of Lisu costume.



Fig.5. The School Uniform of Gongfang Primary School in Fugong County

Scientific research value: Figure 6 showed that the researcher visited the research bases of some Lisu research institutes in many villages during the fieldwork, and got in touch with and maintained communication with some academic institutions that specialize in Lisu research. To the researcher's knowledge, in addition to comprehensive ethnic research institutions at the national and Yunnan provincial levels in China, institutions specializing in the study of the Lisu include the Lisu Studies Committee of the Chinese Society for Anthropological and Ethnological Studies, the Lisu Studies Committee of the Yunnan Ethnological Society, the Lisu Studies Centre of Yunnan University for Nationalities, the Lisu Cultural Research Institute of Yunnan Nujiang Prefecture, and the Institute of Ethnic Culture and Art of the Nujiang Lisu Autonomous Prefecture. These specialized Lisu research institutions not only have a high administrative level, but also have a large number of researchers. They have explored many aspects, including Lisu costumes. This is an endorsement and affirmation of the scientific research value of the Lisu costume in Nujiang.



Fig.6. Researcher at the Lisu Investigation Site of the Ethnic Minority Investigation and Research Base of Yunnan University

Social value: Researchers found in the investigation that the traditional Lisu costumes exhibited a simple, easy-going, and leisurely life aesthetic, which is in sharp contrast with the modern mechanical and cold working methods. Lisu people wear uniforms for rigorous work during working hours, and change into casual and natural national costumes for socializing after hours. As Figure 7 shows, this is a way to bring people closer together. In this phenomenon, the Lisu costume becomes a tool for people to socialize and has a specific social value.



Fig.7. Lisu People Dance in National Costumes

Institution and Ethics value: The researcher investigating the culture of Lisu costume have found that Lisu costume can be distinguished to some extent by the gender, age, marriage, and geographical location of the wearer, as well as being a marker of wealth. Lisu women's jewelry is not only decorative but also a sign of social status. Historically, the Lisu people were relatively poor. Only the wealthy people bought conch pieces, animal bones, and coral materials from Myanmar to make Ole caps and other decorative items. More affluent people use agate as a material to make necklaces. Even though the overall living conditions of the Lisu people improved and ordinary people were able to use shell decorations and coral bead decorations, the agate material is still the exclusive product of affluent families to show their status. Lisu costumes contain invisible social institutions that potentially influence the lives of local people in real life.

Economic value: The researcher found in the survey that many women who master the craftsmanship of dressmaking set up shops on the streets. As Figure 8 shows, there are many clothing processing shops in almost every town in Nujiang Prefecture, and the economic income is relatively stable. And some large-scale costume processing factories have been established in the Nujiang Prefecture to provide costume products for local customers and foreign tourists, which has produced substantial economic benefits.



Fig.8. Researcher Visits Costume Shop and Costume Processing Factory in Nujiang

Tourism Development value: During the fieldwork, the researcher found that tourism is overgrowing in Nujiang Prefecture. Traditional Lisu costumes have become an important content of local tourism development and a tool carrier for Lisu cultural propaganda in Nujiang, which has an undeniable value for tourism development.

Collection value: The researcher learned through investigation that Yunnan Nationalities Museum (Kunming), Yunnan Nationalities University National Museum (Kunming), Yunnan Nationalities Village (Kunming), Shanghai Textile Museum (Shanghai), and other museums all have collections of Lisu costumes. At the same time, in the process of fieldwork, the researchers visited and inspected the Cultural Relics Management Office of Nujiang Lisu Autonomous Prefecture, Lushui County Cultural Center, Cultural Relics Storage Room of Fugong County Cultural Bureau, Lanping County Cultural Center, and the researcher have seen collections and exhibitions of Lisu costumes on these occasions.

Ecological value: Based on fieldwork, the researchers believe that the Lisu people respect the ecological environment while pursuing rich living resources through continuous integration with nature. The Lisu costumes are made from raw linen, which is more breathable, to suit the climate of the Nujiang region, which has insignificant seasonal differences; Lisu costumes are mostly black, blue, and white. The dirt-resistant and straightforward features are more suitable for farming life. The various characteristics of Lisu costumes are closely connected with the natural ecology of the Nujiang region and have typical ecological values.

Through the viewpoints from the researcher's fieldwork, it can be confirmed that the Nujiang Lisu costumes have practical value, craft value, aesthetic value, historical and cultural value, symbolic value, emotional expression value, national identification value, education value, scientific research value, social value, institution and ethics value, Economic value, tourism development value, collection value, ecological value fifteen aspects of value.

4.2 Data results from the Lisu costume value questionnaire

The questionnaire is issued from December 2019 to February 2020, and the location is limited to the territory of the Nujiang Lisu Autonomous Prefecture in Yunnan, China. The 200-point research questionnaire was distributed to the Lisu people, and the final recovered 164 questionnaires, with an effective recovery rate of 82%. After the researcher's statistics on the effective survey questionnaire, the voting results of the Lisu costume value questionnaire are shown in Figure 9.

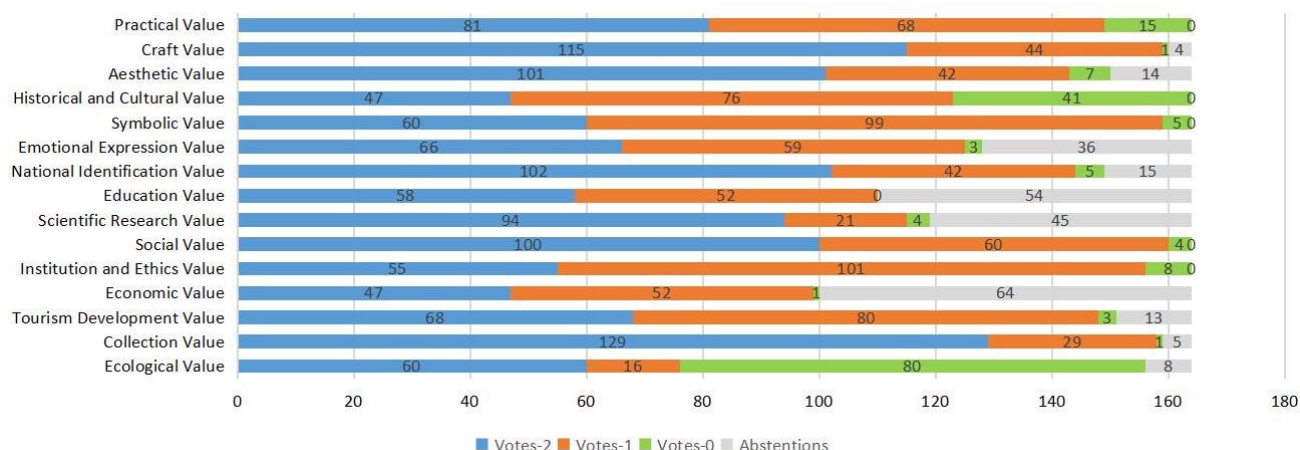


Fig.9. Voting Statistics on the Questionnaire of Lisu Costume Value

Based on the data in the above figure, the researchers removed the invalid votes of the Lisu people who chose to abstain from voting, and then calculated the percentage degree diagram of recognition of the Lisu people to the costume value as shown in Figure 10.



Fig.10. Questionnaire Vote Statistics of Lisu Ethnic

From the above data, it can be seen that more than 60% of the Lisu ethnic participant are strongly agree with the craft value, aesthetic value, national identification value, scientific research value, social value, and collection value of their ethnic costumes. Analyzed as a whole, a very huge proportion of the Lisu participant agree with the practical value, craft value, aesthetic value, symbolic value, emotional expression value, national identification value, education value, scientific research value, social value, institution and ethics value, economic value, tourism development value, collection value of Lisu costumes, and the overall proportion of choosing strongly agree and agree options exceeds 90%; A higher proportion of Lisu participant agrees with the historical and cultural value of Lisu costumes, with the overall proportion choosing the strongly agree and agree options combined being 75%. Only a part of the Lisu people strongly agree or agree with the ecological value of Lisu costume, and the overall proportion of choosing the strongly agree and agree options is 48.72%.

What needs to be special is that the ecological value of the Lisu costume has been recognized by previous scholars and this researcher. Still, it scored low in the questionnaire voting data of the Lisu people. With comprehensive analysis by the researcher, this data result cannot completely negate the ecological value of Lisu costumes, and it only goes some way towards indicating that the ecological value of Lisu costume is relatively weak in real life. Therefore, the researcher still believes that ecological value should be included in the Lisu costume value system for consideration.

Based on the questionnaire survey data of Lisu people towards the Lisu costume, it reinforce confirmed the fifteen kinds of Lisu costume value, they are practical value, craft value, aesthetic value, historical and cultural value, symbolic value, emotional expression value, national identification value, educational value, scientific research value,

social value, institution and ethical value, Economic value, tourism development value, collection value, ecological value.

4.3 The matching of Lisu costume values

Costume art is a multi-edge aesthetic synthesis of art, at the intersection of art culture and material culture, at the borderline of various similar arts, at the intersection of time art and space art, and the connection line between various sensation art and aesthetic sensation. It is continuing to complete its own unique multi-edge aesthetic synthesis, which shows the unique artistic aesthetic characteristics of costume art [21]. According to Stolovich's theory, the framework model of the artistic value system has been established. The researcher tries to classify and match the various values of Lisu costumes to Stolovich's artistic value system.

The realization of the practical value of Lisu costumes is evaluated based on whether the costumes can meet the various needs of human beings. It is closely related to the objective reality of Lisu's life and is also affected by the personal social and psychological conditions of the evaluator. Therefore, the judgment of the practical value of Lisu costumes is affected by objective reality, and individual psychology, which is consistent with the artistic evaluative aspect.

The craft value of the Lisu costumes is the creative production carried out by the producers. During the production of the costume, the producer expresses their craftsmanship according to their inner personality and inner thoughts. The craft value of Lisu costume is therefore based on the creative production of individuality, which is consistent with the game aspect.

The aesthetic value of Lisu costumes is derived from the personal psychological feelings of natural beauty, social beauty, and inner beauty in the process of creation, which is the external expression of the creator's psychological beauty, which is consistent with the game aspect.

The historical and cultural value of Lisu costumes is an objective record and reflection of the social reality. It does not change with the inner changes of the creators, but it impacts the future social development of the Lisu people. This can communicate people's emotions, promote social harmony, and have an educational effect on people, consistent with the educational aspect.

The symbolic value of Lisu costumes is a ruling symbol that the Lisu group defaults to. This symbol is not created by this single producer alone, but by countless producers in the social organization, before it can be identified and shared by the Lisu community collectively. The realization of symbolic value is both in terms of individual creative production, and social recognition and identification, which is consistent with the symbolic aspect.

The emotional expression value of Lisu costumes is based on the individual dressmaker or wearer's inner psychological state, using the costumes as a medium to express their emotions by creating production or choosing to wear it, which is consistent with the game aspect.

The national identification value of Lisu costumes is realized based on symbolic value. Eventually, be identified, recognized, popular, or exist in social organizations. The national identification value of Lisu costumes is similar to the symbolic value, and is consistent with the symbolic aspect.

The educational value of Lisu costumes is realized by judging the society through the information reflected in the costumes, and by the social impact of the judgment results. This is consistent with the educational aspect.

The scientific research value of Lisu costumes is because the content of the costumes has not yet been fully grasped, and needs to be dug and researched deeply. Through the research of costume information, it is presented as the content of Lisu education, which impacts social organization. Therefore, the value of scientific research is the previous stage of its educational value, which is consistent with the educational aspect.

The social value of the Lisu costume is reflected in any function of the "socialization" of people or the relationship between people in social organizations through Lisu costumes. This is consistent with the social aspect.

The institutional and ethical value of Lisu costumes is to record symbols that have institutional or ethic connotations through the creation and production of costumes, to affect the social organization. This is consistent with the symbolic aspect.

The economic value of Lisu costumes is to create wealth through various activities related to costumes, and the specific economic performance is to increase currency income. However, the currency is a typical social production symbol, and it has the meaning of wealth only in a specific social organization, which is consistent with the symbolic aspect.

The tourism development value of Lisu costumes is based on Lisu costumes as resources. Through subjective creation and production, to develop symbolic products that have commonality and can be shared, thus generating social benefits consistent with the symbolic aspect.

The judgment of the collection value of Lisu costumes is a subjective value judgment activity carried out by the elevator. It is a process of understanding and evaluating Lisu costumes. This is consistent with the evaluative aspect.

The ecological value of Lisu costumes conveys a harmonious state of personal psychology through the reflection of natural and social information, pathways to human inner-thinking and judgment. This is consistent with the evaluative aspect.

Based on Stolovich's artistic value system, the researcher summarized and classified fifteen types of Lisu costume values, forming the basic structural framework of the Nujiang Lisu costume value system as shown in Figure 11.

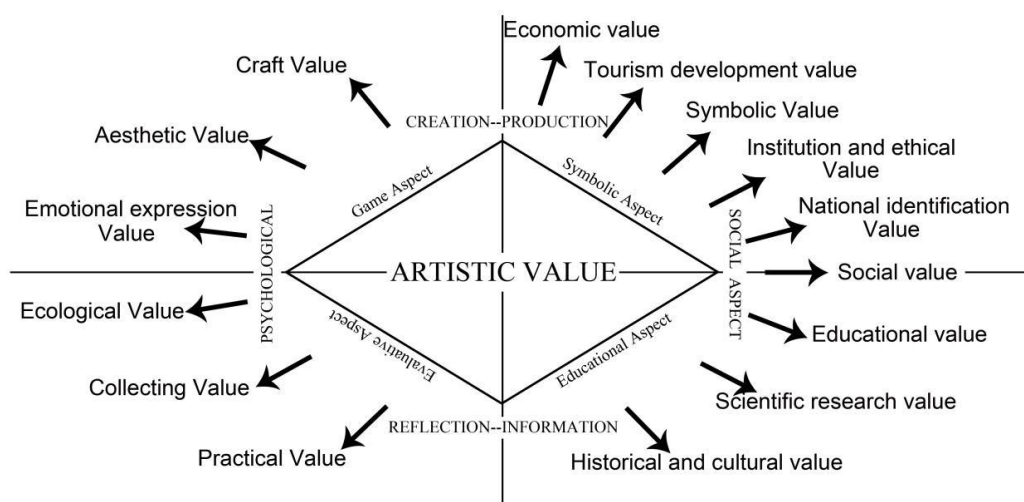


Fig.11. Nujiang Lisu Costume Value System

5. Conclusion

Through the gradual verification of the opinions of the researcher and the Lisu people in Nujiang, it can be concluded that the traditional ethnic costumes of the Lisu people in Nujiang, Yunnan are very rich and diverse in value. These include practical value, craft value, aesthetic value, historical and cultural value, symbolic value, emotional expression value, national identification value, education value, scientific research value, social value, institution and ethics value, economic value, tourism development value, collection value, ecological value, for a total of fifteen different types of costume values.

After the corresponding research on the values of Lisu costume and Stolovich's artistic value system, a model of the Nujiang Lisu costume value system can be established. The system is framed by four dimensions: creation-production, reflection-information, psychological aspects, and social aspects. Among the different dimensions, there are four areas of evaluative aspect, educational aspect, symbolic aspect, and game aspect.

The evaluative aspect includes the practical value, collection value, and ecological value of Lisu costumes; the educational aspect includes the historical and cultural value, educational value, and scientific research value of Lisu costumes; the symbolic aspect includes the symbolic value, national identification value, institution and ethics value, economic value, and tourism development value of Lisu costumes; the game aspect includes the craft value, aesthetic value, and emotional expression value of Lisu costumes; and the social value of Lisu costumes in the social dimension.

The subdivision of the Nujiang Lisu costume value enriches the cultural content of the costume research; the establishment of the Nujiang Lisu costume system improves the methodology for the evaluation of the Nujiang Lisu costume, which is conducive to scientific decision-making on the development of the ethnic costumes.

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