

Characteristics of batik patterns of Bouyei Ethnicity in Guizhou, China

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Abstract.

Guizhou Province is the main inhabited area of Bouyei ethnicity in China. Its distinctive wax drawing pattern reflects the temperate climate and agricultural economic and cultural characteristics and experience and technology, forming a unique national clothing culture and aesthetic consciousness. Bouyei ethnicity batik has a solid national cultural heritage and contains a wealthy original meaning and symbolic connotation. Bouyei ethnicity batik is the dynamic wisdom of the Bouyei people and the creative resources of fashion clothing design, which has a unique aesthetic value, cultural value, and development and utilization value. Firstly, by consulting relevant literature and observation, this paper understands the history and culture of the batik of Bouyei ethnicity in Guizhou. Then using the method of case study, this paper analyzes the unique theme of batik ethnic pattern and the national cultural connotation in batik pattern of Bouyei ethnicity in Guizhou. This paper expounds on the main artistic characteristics of batik patterns of Bouyei ethnicity in Guizhou from three aspects: pattern structure, pattern significance and pattern content. It provides theoretical reference and a basis for further development and design.

Keywords: Bouyei Ethnicity; Batik; Pattern types

1. Introduction

Batik is one of the ancient folk traditional printing and dyeing processes of the Chinese nation. It is the conventional dyeing process and intangible cultural heritage of ancient China. Guizhou is known as the "hometown of batik," batik is an important symbol of Guizhou, which can be traced back to the Qin and Han Dynasties. Guizhou Province is the main inhabited area of the Bouyei ethnicity in China(Fig.1). As early as the Qin and Han Dynasties, the Bouyei people had mastered batik technology and reached its peak in the Song Dynasty, which was well inherited in the long-term development[1]. Due to the closed terrain in Guizhou Province, Bouyei people have been isolated from the outside world for a long time. The unique geographical environment has better protected the traditional wax colour of Bouyei people and gradually formed a self-sufficient production and lifestyle here. Guizhou Bouyei batik, because the natural dyes of traditional colour batik are obtained by adjusting measures to local conditions and using local materials, there are slight differences in the extraction and production of wax painting and wax melting tools and natural dyes. However, the

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process principle and basic process are consistent, made through the basic steps of preparation before process production, cloth washing, wax melting, wax painting, dyeing and wax fading. The regional background and cultural and social environment of Bouyei ethnicity have created the unique artistic charm of batik of Bouyei ethnicity in Guizhou.

The Bouyei people, who have no national characters, use batik patterns to replace the language function of characters and symbols, imparting their shared sense of production and life, history and culture, religious beliefs, and ancient customs to future generations a distinctive batik pattern. For Guizhou Bouyei batik, Zimei Lu [2] believes that Guizhou Bouyei batik occupies an important position in the history of dyeing and weaving in China. Among them, Bouyei batik has unique artistic charm and aesthetic concepts in pattern modelling and texture. Bouyei ethnicity batik contains various patterns, quietly elegant patterns, beautiful colours, clearly visible and looming liberal arts and sciences, rich cultural connotation, aesthetic connotation, and spiritual temperament. It is a precious artistic material for the study of Bouyei culture.



Fig. 1. Guizhou Province, China

2. Methodology

This paper mainly studies the theme structure and visual analysis of batik patterns of Bouyei ethnicity in Guizhou. Firstly, find and collect the data related to the primary research content of this topic, sort out, classify, summarize, analyze and summarize the relevant data. Through literature review, this paper finds out the relevant theories or concepts of Guizhou Bouyei batik from the perspective of the historical development of Guizhou Bouyei batik. Next, collect and analyze data, visually analyze batik and patterns, obtain available information and summarize, and use qualitative research to study the document's content. Through the case study method, researchers determine the categories, themes and patterns of the data collected in various ways. "A strategy for doing

research which involves an empirical investigation of a particular contemporary phenomenon within its real-life context using multiple sources of evidence"[3].

3. Characteristics of patterns

The pattern of Bouyei batik is beautiful. From the perspective of material selection, it mainly uses abstract geometric patterns and natural patterns. The themes of Bouyei's pattern art come from all aspects of their natural environment and social life. According to the characteristics of the objective world, the patterns are formed after imagination and processing, bold simplification, and abstract deformation. As the Bouyei people are mainly engaged in farming, they have unique feelings for the farming environment they live in. Therefore, most of the patterns they draw are closely related to farming life and the products in the geographical environment. Although the Bouyei ethnicity pattern is abstract and freehand, it directly reflects the rich traditional cultural information of the Bouyei Ethnicity. It fully shows the lifestyle and aesthetic taste of the Bouyei Ethnicity.

3.1. Abstract geometric patterns

Abstract geometric patterns are most frequently used and typical in Bouyei ethnicity batik. Most of the geometric patterns are almost abstract image geometric patterns. In the composition, most of them are neat, repetitive, symmetrical, and crossed. In the arrangement, they are symmetrical and unified, with transparent layers, forming a complete and harmonious rhythm with movement in stillness and a simple, fresh, straightforward, and overall natural effect.

Among them, the spiral pattern is the most representative historical pattern, which has not changed.(Fig.2) It circles outward from the center of the circle, with the same thickness. If two lines are used, the two lines are not combined, and the connection is trace less[4]. These patterns are rigorous and meticulous in structure, symmetrical and unified, virtual and real corresponding, rigid and soft alternate, quite beautiful. There are also many meaningful patterns, such as dot pattern, zigzag pattern, and Hui pattern. The contrast of simplicity and complexity in these patterns and the expression of mutual contrast between the top and the bottom make the patterns of beauty and the structure of beauty full of variety and harmony, highlight the overall sense of beauty and give people enjoyment beauty.

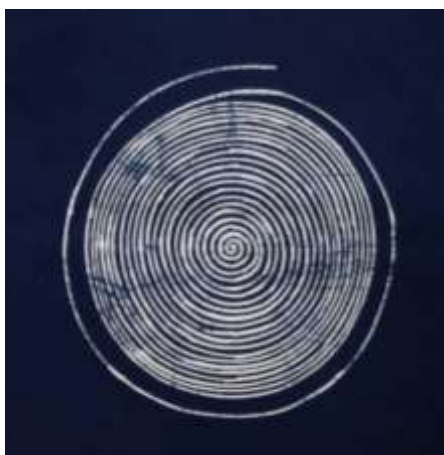


Fig. 2. The spiral pattern

3.2. Natural pattern

Most of the Bouyei people live close to mountains and rivers and live on farming and fishing[5]. Bouyei people inherited their ancestors' unique feelings for natural farming, so most batik patterns are closely related to natural farming. The natural patterns are mainly animals and plants, and the typical contents are birds, animals, fish, insects, pomegranates, lotus, peony, spiny pear flower, etc. In addition, there are also natural days, months, mountains, rivers, cities as the theme[6]. These patterns are the products of Bouyei women's choice, abstraction, and exaggeration of natural objects. They are simple, flexible, and enjoyable. Its composition often takes the form of two continuous, modeling changes, forming an endless beauty. The rice ear pattern, Zli pattern, tree pattern, and osmanthus pattern are the most typical among the natural patterns.

4. The cultural connotation of Bouyei batik patterns

Bouyei people are the descendants of the ancient Yue people who cultivated rice first in China. Therefore, the batik patterns of the Bouyei people are closely related to the farming society. The patterns of Bouyei ethnicity batik include animal patterns related to farming, such as fish patterns, shrimp patterns, dragon patterns, etc. Its value orientation is always inseparable from the theme of rice farming culture. There are many abstract patterns, such as spiral patterns, ripple patterns, triangle patterns, diamond patterns, square patterns, tooth patterns, spiral patterns, circle patterns, dot patterns, etc. This is due to the solid abstract ability of the workers in the farming society, who are good at abstract thinking and reproduction, which brings the prosperity of abstract patterns[7]. Bouyei women use simple artistic language to express all kinds of things as artistic symbols with special meanings, showing a high degree of generalization ability and abstract thinking, making patterns have profound idea graphic functions.

Due to the improvement of production technology, patterns are gradually abstracted from the prototype into geometric figures, and on this basis, art forms close to life are produced. People's visual pleasure increases emotional factors. Bouyei ethnicity batik is closely related to pattern worship. The grain pattern is related to the worship of grain God. The fish bone pattern is derived from fish totem, water ripple pattern; vortex pattern is related to water worship, Spiral pattern is related to snake worship. The full spiral pattern represents a large family. A nearby small spiral pattern represents small family branches. A pair of opposite spiral patterns represent husband and wife, and the surrounding sharp and protruding parts represent their children. All in all, they are a happy family. Dragon pattern comes from dragon totem, circle pattern is related to sun worship, cloud and thunder pattern comes from heaven worship, and tooth pattern is related to mountain worship.

Since ancient times, people have used words to express their feelings and record things, which has become a symbolic symbol of consciousness. To pass on the glorious history and belief of the ancestors to the future generations, the ancestors of Bouyei people without words used some design symbols as language and gradually formed the traditional batik patterns of Bouyei people,

which contain national culture, national belief, ancient customs, and aesthetic culture. In the batik pattern, which is used to replace the expression of words, it also shows the consciousness of ancestor worship. The grain pattern is related to the worship of grain God. The fishbone pattern is derived from fish totem, water ripple pattern; vortex pattern is related to water worship, Spiral pattern is related to snake worship. The full spiral pattern represents a large family. A nearby small spiral pattern represents small family branches. A pair of opposite spiral patterns represent husband and wife, and the surrounding sharp and protruding parts represent their children. All in all, they are a happy family[8]. Dragon pattern comes from dragon totem, circle pattern is related to sun worship, cloud and thunder pattern comes from heaven worship, and tooth pattern is related to mountain worship. In some Bouyei ethnicity batik patterns, the flowers are painted in the shape of fish, the fish is decorated with geometric patterns, the petals around are decorated with ancient coins, and the stamens in the middle symbolize light and happiness; The Bouyei batik pattern with chicken and fish as the theme symbolizes good luck and joy, and the pattern combination with fish and lotus together symbolizes surplus year after year.

5. Development trend of the patterns

Today, with the emphasis on the connotation of national culture, the batik pattern of Bouyei ethnicity in Guizhou has become a new model and new concept for modern design with its unique artistic form. Therefore, in many related designs, such as fashion design, interior design, and so on, we should learn from the modelling characteristics and cultural connotation of the Guizhou Bouyei batik pattern, improve the artistic taste and cultural sense of the design, and make the design flourish. Pattern design pursues the unity of artistry and pattern diversity[8]. Batik patterns of Bouyei ethnicity in Guizhou Province are full of national solid cultural flavour in modelling techniques and artistic features. Their patterns are mainly derived from national customs, religious sources, and values. Most of the patterns come from auspicious patterns such as flowers, birds, and animals. They use homophonic and pun artistic techniques to express their ideological connotation and pay attention to the integrity and coordination of the patterns; the shape and layout of the pattern show unique aesthetic characteristics. In modern design, the combination of Guizhou Bouyei batik pattern and stylish product design is conducive to enhancing the cultural connotation of current products and conducive to the inheritance and development of Guizhou Bouyei batik culture. Of course, in product design, we should absorb functional graphic elements and symbols and absorb the spiritual connotation of Guizhou Bouyei batik culture. We should deeply explore the inherent meaning of these patterns, deconstruct and reorganize these different elements, and design works of art that meet the market demand.

6. Conclusion

The language expressed by the style of the Bouyei ethnicity batik pattern is simple. The art of batik of Bouyei ethnicity is a combination of the essence of national culture. It can be said that the batik of Bouyei ethnicity runs through the life of every Bouyei people. With the long years of development, the long history of Bouyei ethnicity batik, no matter what type of batik theme, whether realistic or abstract, has shown the characteristics of simplicity and clarity. They pursue the combination of

fantasy and reality, abstract and concrete in the pattern modeling, and often pursue the abstract expression based on a pictograph, presenting the abstract aesthetic characteristics as a whole, making the pattern full of simplicity and fantasy, and full of infinite artistic charm.

Nowadays, when we examine the Bouyei ethnicity batik patterns from the perspective of modern civilization, the connotation and value of these patterns are not only the belief and sustenance of the Bouyei people but also the spiritual treasure in the history of Chinese culture.

7. References

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