



Bouyei Textile at Guizhou, China : Cultural Identity, Commoditization and Modernity
in the Process of Minority Development of China

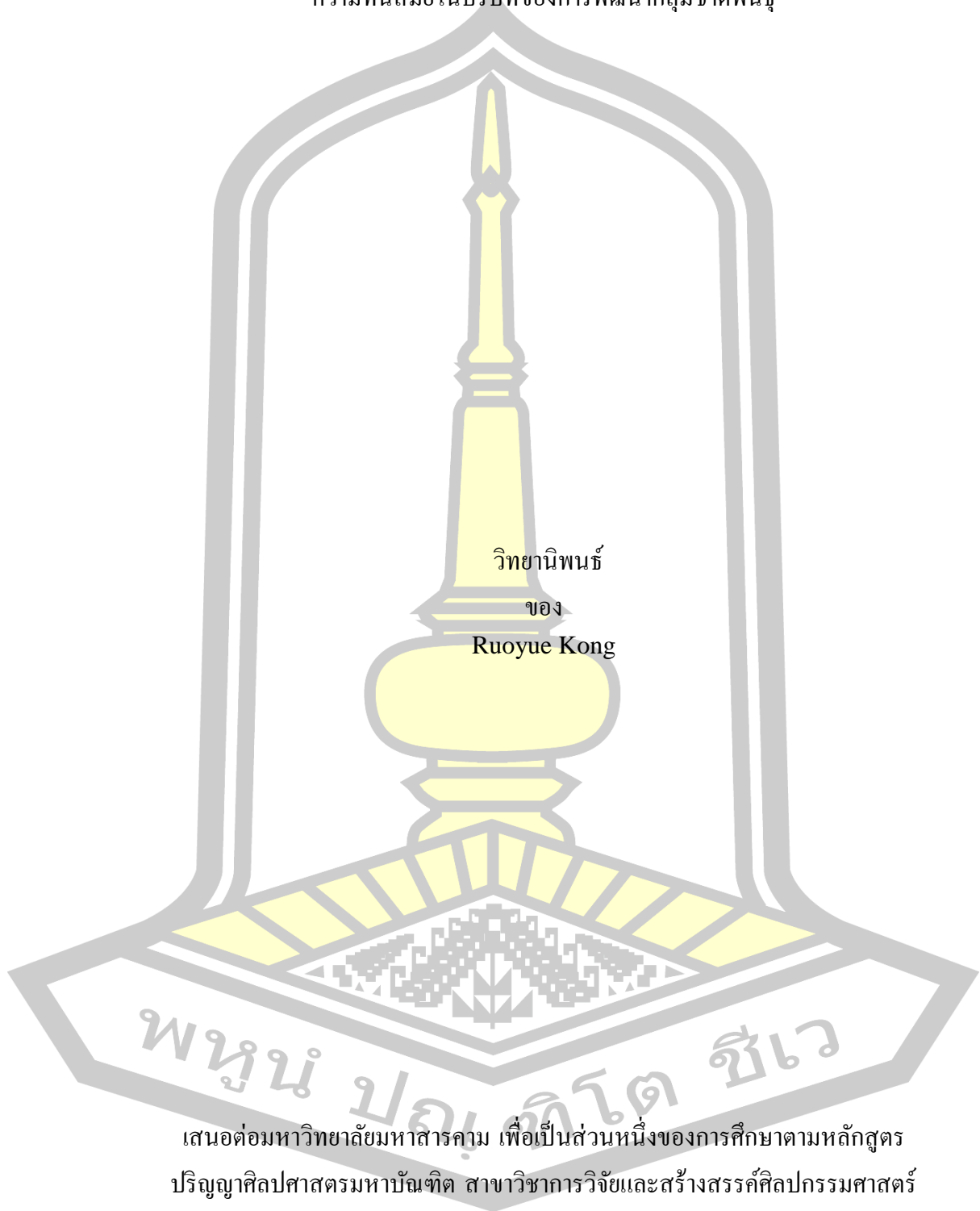
Ruoyue Kong

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation

January 2021

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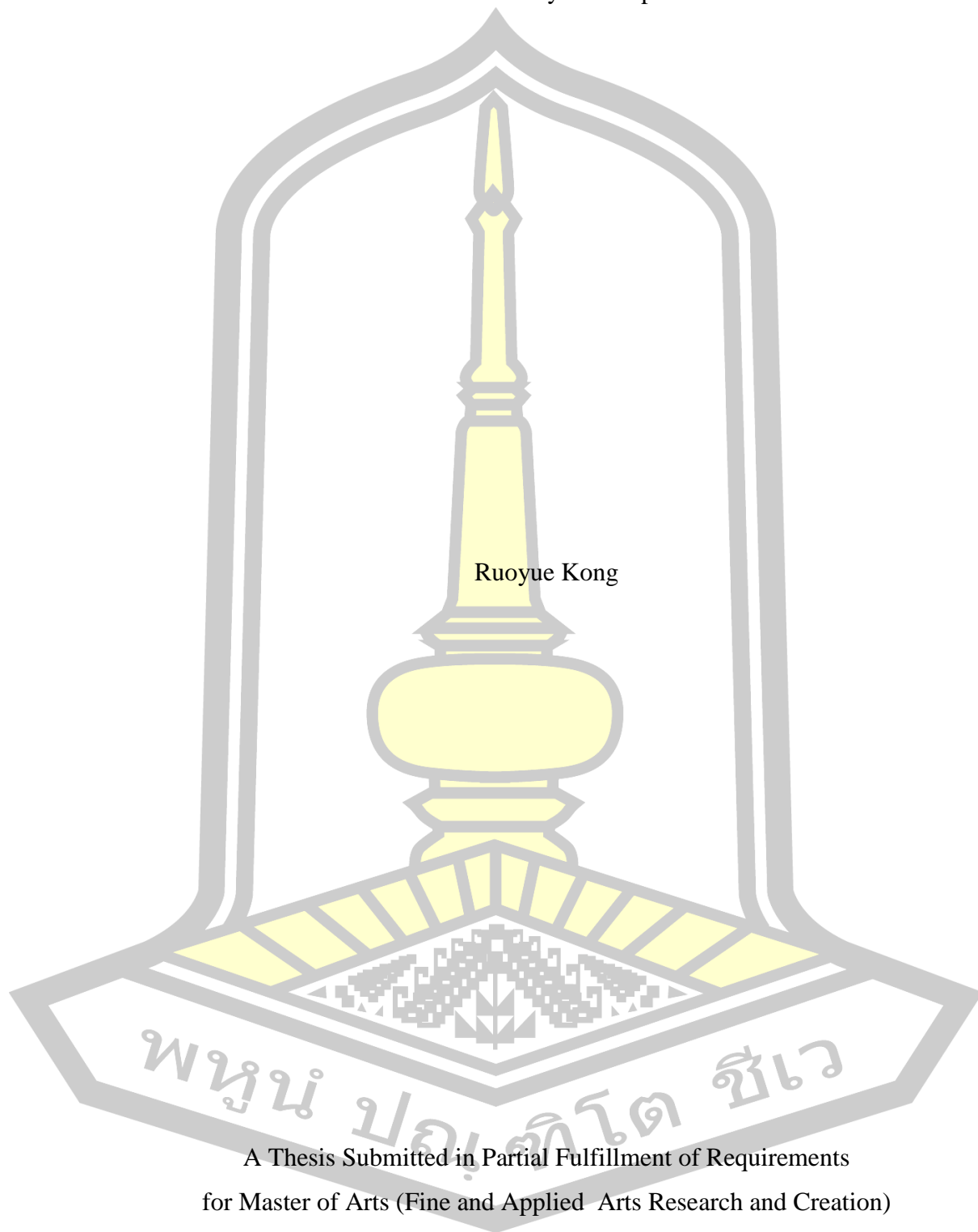


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in the Process of Minority Development of China



Ruoyue Kong

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Fine and Applied Arts Research and Creation)

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The examining committee has unanimously approved this Thesis, submitted by Ms. Ruoyue Kong , as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation at Mahasarakham University

Examining Committee

Chairman

(Asst. Prof. Songwit Pimpakun ,
Ph.D.)

Advisor

(Assoc. Prof. Supachai Singyabuth ,
Ph.D.)

Committee

(Boonsom Yodmalee , Ph.D.)

Committee

(Asst. Prof. Peera Phanlukthao ,
Ph.D.)

Committee

(Assoc. Prof. Pitak Noivangklung ,
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation

(Assoc. Prof. Supachai Singyabuth ,
Ph.D.)

Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

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AUTHOR Ruoyue Kong

ADVISORS Associate Professor Supachai Singyabuth , Ph.D.

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ABSTRACT

“Bouyei Textile at Guizhou, China: Cultural Identity, Commoditization, and Modernity in the Process of Minority Development of China” is qualitative research. There are four objectives and three main concepts, such as Cultural Identity, Commoditization, and Modernity. Research results are as follows;

The Bouyei is a large minority group in Southwest China. The mainland of them is Guizhou province, where is the field of research. The social culture of Bouyei has been outstanding, especially textile culture. Bouyei textile is one of the most important in the cultural identity of Bouyei people. Thence, it becomes exciting things for outsider people in China and foreigners. Bouyei textile is being in-between Cultural Identity textile for Bouyei and Commoditization for taking incomes to Bouyei people. Such as goods and main cultural tourism visits at Guizhou for gazing Bouyei textile. Also, it takes to be part of Modernity by a fashion show in Guizhou and China by famous modeling. So Bouyei textiles are the Cultural traits that reflect minority identity in the process of minority development of China. This development process is so clearly in the new year's festival, which is the research's unit of analysis.

This research upgrades the knowledge of Bouyei textile of Guizhou by research methodology. The structure of this research can be a research model for studies of other minority artifacts in China and the world.

Keyword : Bouyei textile, Cultural Identity, Commoditization, Modernity

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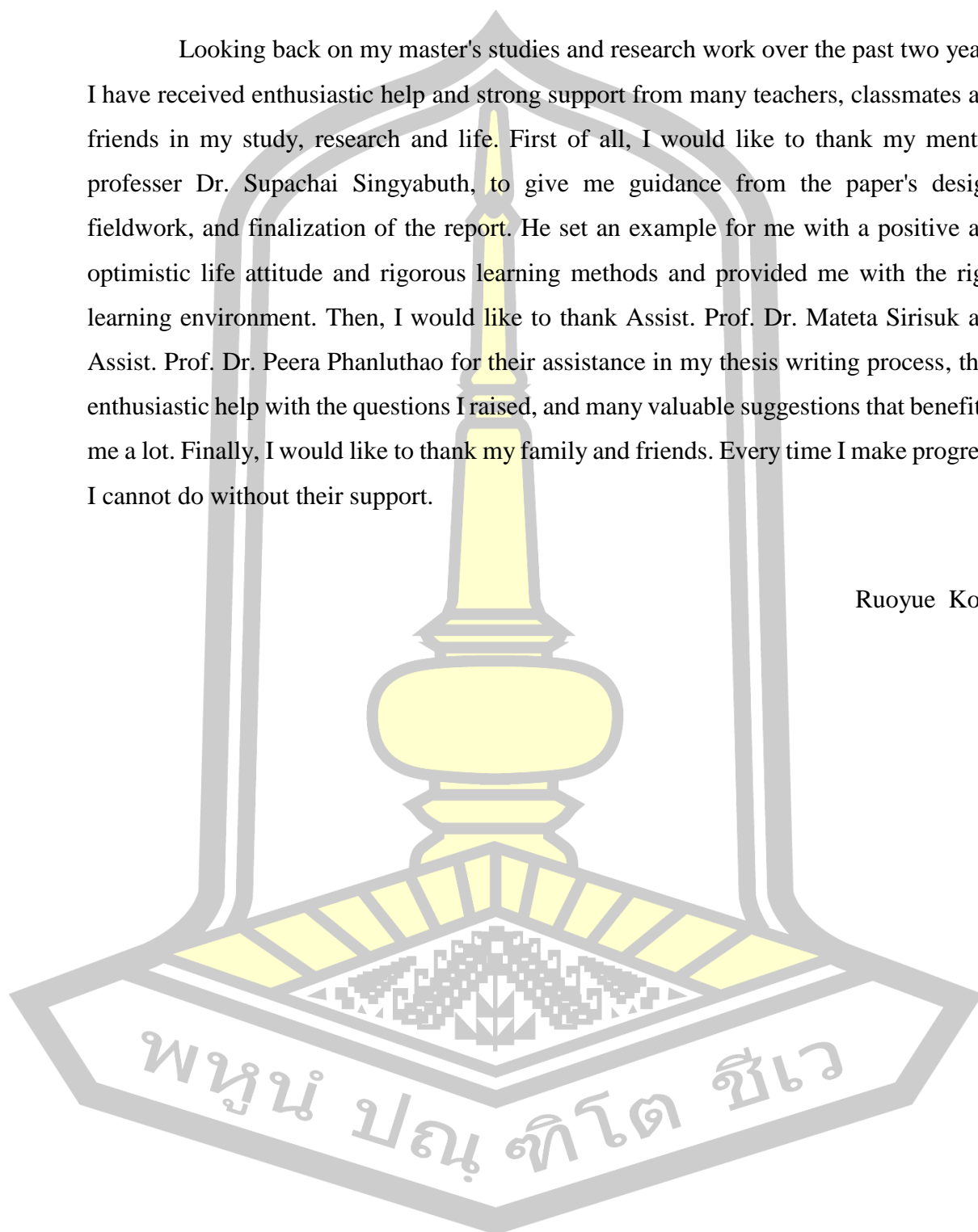
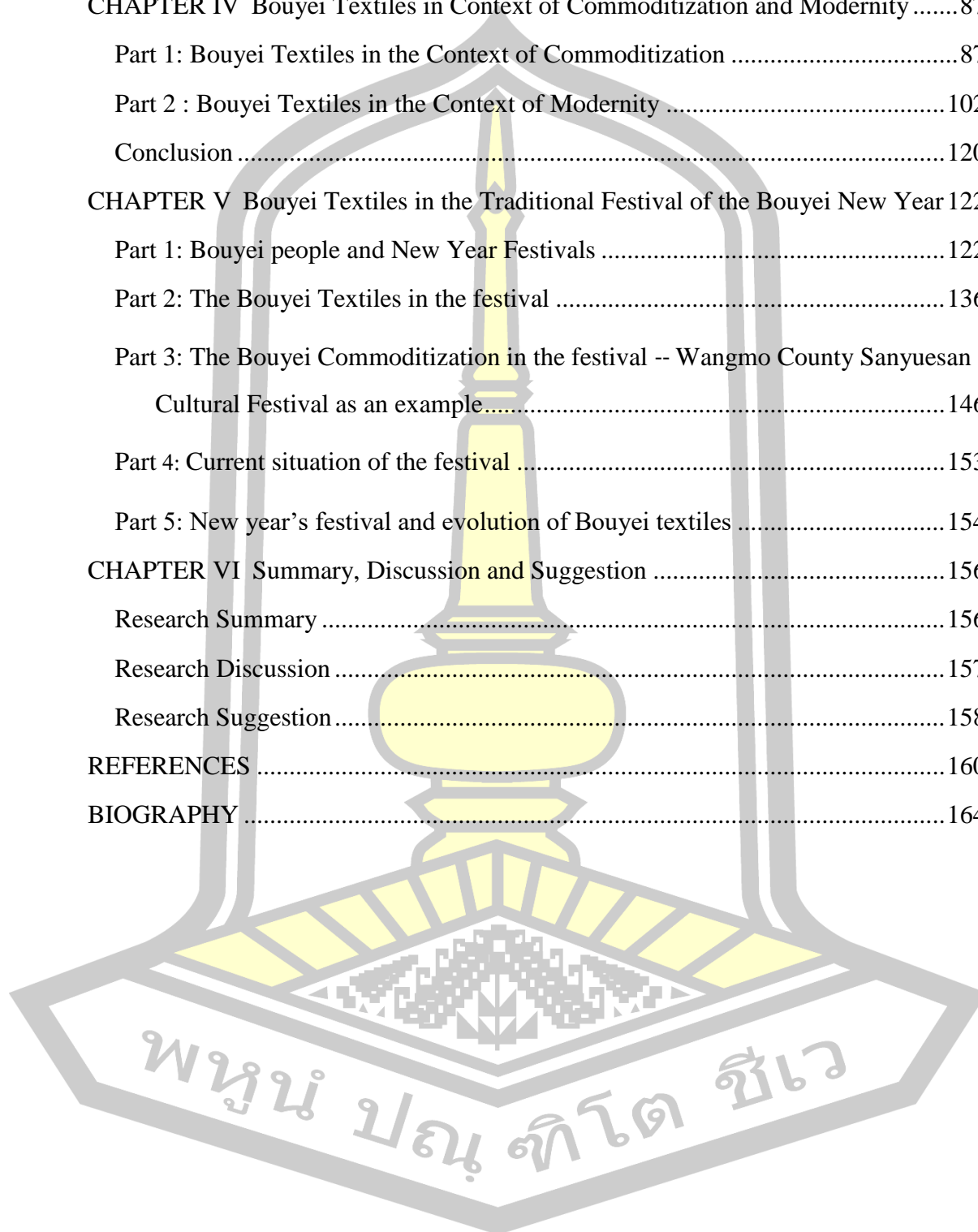


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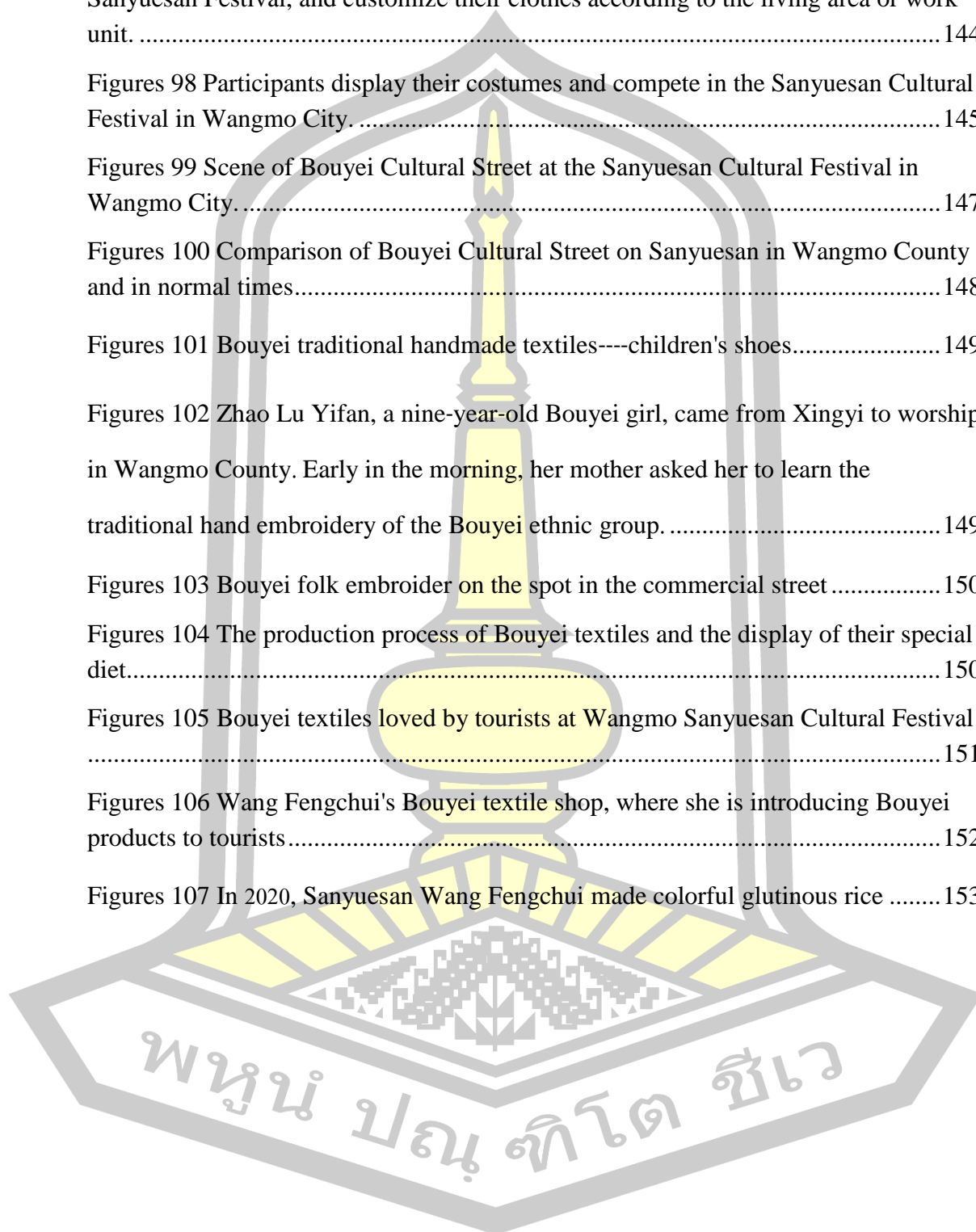
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CHAPTER I

Introduction

Research Background

Bouyei group is a large minority of southwestern of China. Bouyei people are mainly distributed in Guizhou, Yunnan, Sichuan and other Provinces of southwestern of China, among which the Bouyei people are mostly distributed in Guizhou, accounting for 97% of the Bouyei people in China. In 2019, according to the national census, the Bouyei ethnic group had a population of 2.89 million. Most of them mainly concentrated in two group in the south and west of Guizhou Province, with a small part of them living in Vietnam. (Tang Yunxuan, 2014)

According to the archaeological field after excavation found in Guizhou province today distribution in the Midwest and south, as early as hundreds of thousands of years ago have human activities here, historians when it comes to the source of the Bouyei, usually think to live in southern China more than 2000 years ago the region within a group, "the people" are concerned, this view has basically reached a consensus among scholars in the history.

To sum up, the localized in Guizhou Bouyei an ancient nation, thousands of years of history in the development process to create the national traditional culture connotation is rich, Bouyei people to the life of every stage is very seriously, formed the unique ethnic customs, created the national language, rice farming as the main way of upgrading, Bouyei national minority women are good at the textile technology.

The traditional costume techniques and custom of the Bouyei nationality are one of the most important delegations of the dress culture of minorities in south China, and they also are an important component of glorious Chinese costume culture. The costume of the Bouyei nationality mainly remains in north and south Panjiang river basin and trait west states of Guizhou province. (Ma Rong, 2009) The traditional costume techniques and custom of the Bouyei nationality are natural representative of the costume culture of the Bouyei nationality in China.

Before 1949, the region is closed and unenlightened, natural culture was preserved well. As a kind of living method in the Bouyei nationality, textile culture was one of the important resource of economic income in the nationality, it developed the region and stabilize the economy. Through textile, women from the Bouyei nationality used their labors to satisfy daily living and needs in other aspects, decreased family's expenditure and obtain economic salary from making textile into market. Since 1950, on account of tight state supplies in collective economics period, women can weave to meet the needs in beddings and family's clothes, it was a kind of self-sufficiency. So the acts of weaving consciously or unconsciously protected and inherited traditional culture, so that the textile craft of the Bouyei women can be passed on. (Huang Zhenbang, 2009)

In 1980, with the opening-up and reform in China, labor forces in the Bouyei nationality's village went out to work (started from the 80s and arrived at peak in the 90s), the number of people went out to work accounted for 20%-30%. Women takes on more family duties than before because lots of male labor forces went out, they had much time to weave, but now only on slack seasons. (Liu Hui, 2006) Women who

was spinsterhood accounted for considerable rates in the labor forces went out. Young women dressed Han outfits mainly and only wore traditional costumes of their own nation.

In the early 21st century, with the acceleration of the process of economic globalization and modernization, protection of traditional culture in nation was more and more apparent, local governments at all levels and civil society organizations attached more attention on protecting and rescuing the Bouyei nationality's traditional culture. (Hu Meifang, 2002) The academy of Bouyei nationality in Guizhou province did lots of work on protecting and rescuing traditional costume of this nation, based on extensive research, they synthesized main features of the Bouyei nationality costume in various regions. Clansman who worked on designing costumes also synthesized those features to design Bouyei nationality costumes which combined fashion and tradition and reserved ancient features. (Wang Mingming, 2015)

As a result, to some extent, commercialization of the Bouyei nationality textile was a combination of world and national culture, provided wider space for the development of textile culture of the Bouyei nationality. Commodities bought by tourists include national culture and custom, culture propagated to the other regions with commodities. so, clansman in Bouyei nation can spread national culture to the world through the commercialization of textiles.

The traditional clothing of Bouyei nationality is rich and colorful. It varies from region to region. As a kind of material culture phenomenon, the appearance and change of clothing always adapt to the economic development of society. Since ancient times, the Bouyei people have lived and multiplied in the Nanpan river, Hengshui river basin and the vast areas to the north. This area is in the temperate or subtropical zone, with a mild climate, plenty of rain and fertile land. The clothing culture of Bouyei nationality fully reflects its adaptability to natural geography. (Wang wei Ni Dabai, 1998)

Most of Bouyei people live in the fertile valley and dam. Taking the advantage of the above temperature and water conditions, they grow a variety of food crops and cash crops by the river. The river abounds with *Phyllostachys pubescens*. (Zhou Guomao, 1996) Forest like Pine, Chinese fir, poplar, dream flower tree and so on are the high quality raw materials for making wax paper and filter paper, which can produce *Eucommia ulmoides*, *Gastrodia*, gallnut, yellow grass, musk and other precious medicinal herbs. The salamander (giant salamander) is a rare national protected animal. Underground mineral deposits are very rich, especially coal, gold, antimony, phosphate. counties and cities have rich coal reserves, so there is the reputation of "southwest coal sea". (Xun He, 1987)

Therefore, the patterns of Bouyei clothing mainly adopt flowers, birds, fish and insects in nature, which have the prominent material of direct reflection of life characteristics. Although the patterns are different from each other, they have the common character of bringing all kinds of beautiful things together, and embody the cultural essence of Bouyei nationality and the spirit of loving nature in the patterns. (Li Xiuliang, 2004) The bouyei costume culture embodies the essence of the wisdom of the local Bouyei people and reflects their adaptation to the geographical environment. It is an important physical evidence of the local Bouyei people's production, living customs, religious worship, local customs, and is an important carrier of their history, textiles, national customs, fine arts and other local knowledge.

In the process of adapting to the natural environment, the characteristics and cultural connotations of Bouyei costumes are injected into it, gradually forming a beautiful scenery of clothing in harmony with the natural environment. Today's national costume is from yesterday's development and changes. It is nothing more than that the ancestors inherited the fine tradition at the same time, to eliminate the requirements of the times, in order to adapt to the reality, being more practical. The development of Chinese national costume has not stopped till today, and it is bound to further develop and change with the acceleration of the pace of modernization.

Except for busy agriculture, women of the Bouyei nationality spent most of time in weaving. Girls start to learn weave from 11 or 12, they mastered all kind of weaving method in their 15 or 16. The delicate cloth included pipe lines, cross grains, fishbone pattern, Guangxi decorative pattern, plum flower pattern and square lines and so on. The main tools for processing cotton and weave included embroider machine¹, Spring cotton machine, lead frame, rolling line tube, set of line shade, shuttle, loom and various widgets, all of them were made in bamboo. These tools were processed by themselves or produced and sold by the professionals, 90% of the residents in village owned a suit. In the Bouyei nationalities' mind, the quantity and quality of the cloth were used to be one of sign of wealth and hardworking.

From the style, costume of the Bouyei nationality experienced transition and improvement from wearing robe to blouse under the skirt in women and robes in men, and then to pants under blouse basically in both of men and women. costumes of the Bouyei nationality were tedious in women and plain in men. Men's costumes were simple, upper garment was long gown first, then were changed into double-breasted garment and wore a headscarf; (Jin Minggao, 1994) as for women's costumes, upper garments were short skirts, and the undergarments were mainly long dress. Afterward, influenced by Han culture and some extreme policies, women in many regions in the Bouyei nationality wore pants until today.

Men and women like to wear blue, cyan, black, white and another cold color to give priority to the dress, won't wear too costly dress and dazzling dress up. Younger men are mostly covered with black and white headbands. Young men shave their hair and wear a short coat with a button-down collar (or long coat) and trousers with a loose belt. Some old people have long hair and put it into a braid at the back of the head or the hair is cut short, wear to the back of the head, no longer braid the hair, most wear short clothes or long clothes, feet self-made flat cloth shoes or rubber-soled shoes. Plus a lot of young men and women into the school, are short hair, wear student clothes, gradually there is a new change. Women's clothing is also different from each other, some like to use a simple white towel wrapped head, wearing silver bracelets, earrings, collar and other ornaments; Some wore blue and black pleated tube skirts; Some are fond of embroidering or embroidering "balustrades" (this is the architectural form of Bouyei people, "railing architecture") on the cuff of the clothes, near the elbow, or making batik patterns.

Generally, their heads are wrapped in a blue turban, the elderly prefer thin pointed and upturned embroidered shoes, or the so-called small folk custom of foot-binding shoes, some wear thin ear straw shoes. Some bouyei elderly women still retain their traditional dress, wearing a blue parapet on the head, wearing a blue

collarless short-cut dress with wide sleeves, with the embroidery edge at the bottom corner of the seam and the rolling edge of the balustrade. The lower body wears blue black much plait skirt more, some fasten is green, the apron that white cloth tail end has embroider pattern or contain embroider is short aprons, appearance resembles small belly pocket, the outfit of a complete set is batik, printing and dyeing, make up line, pick a flower, embroidery is integrated together. Slightly older middle-aged women with black hair; Some of which have been or have different colors with the white towel turban, coat has to wear collared cloth cloth, and along the left before the accused under two or three way with cloth edge, referred to as the "rail" or lace, brought before the knot buttons or decorate with silver buttons, cuff remains the traditional old style, and have to wear a little tight trousers, feet in full flower shoes becomes a walking or at the forepart embroidered flowers, change after clothing reflect of primitive simplicity is elegant, pure and fresh and beautiful temperament, also do not show old, give a person with one. The fabric is still basically the traditional self-woven blue cloth. As a result, different types of traditional bouyei costumes can be seen in the daily life, marriage and funeral ceremonies, as well as in the festival celebrations in the compact areas of bouyei people. (Zhong Maolan, Fan Pu, 2006) The costume of the Bouyei nationality was developed and changed with the changes of natural condition, social condition, ideology and social institute. From the texture, costume experienced the process from bark、hide to cotton or silk. The original garment was divided simply by stones by primitive man, and put it on body. When it came to the Neolithic Age, there were stone and pottery spinning round, primitive man of the Bouyei nationality learned to use plant fibre to weave thread and clothes. Later on, from picking up cotton to development of cotton growing technology, this kind of practical and durable cloth became one costume material widely used by people.

Children's men and women's clothing from the color, design, pattern is more or less the same, are composed of small-breasted clothing, small trousers, hats, etc., the most characteristic is a small hat, cap and a range of hat ears, are carefully picked embroidered flowers. The front edge of the hat is inlaid with six color hanging, the rear part is inlaid with colored line row beard, children's hat is according to the affection of each mother and artistic appreciation level, climate characteristic and the face of a doll and choose each color cloth and silks and satins are sewn, mostly choose the column of fresh color to do edge, choose the silk thread embroidery of fresh color. Children's hats are of different shapes, and the designs are full of joy. Boys' and girls' hats are the same. Has the shape resembles the animal head surface production, such as the cat head hat, the rabbit head hat, the small tiger head hat; There are archaize helmet ear cap, there are archaize civil officials and so on. (Cui Xinjian, 2004) "The peach blossom is on the top of the hat. The peach represents red. The wild peony and the peach blossom all represent red.

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technology, this kind of practical and durable cloth became one costume material widely used by people.

Among them, traditional textile technology in the Bouyei nationality was famous. In eyes of pottery and stones spinning round came up in the Bouyei nationality region, as early as in the ancient Neolithic period, the ancestors of Bouyei people were able to twist the fibers of wild plants into threads and weave them into coarse cloth. They learned the original textile technology and were able to wear clothes. According to Bouyei folklore, in the ancient times, the ancestors of the Bouyei people first gathered cotton, ceiba and kudzu to weave cloth, and then they learned to plant hemp and cotton. After a long period of development, to the song and yuan dynasties, Bouyei textile cotton had been as a tribute supplied to the court.

To the modern traditional textile technology and process, there were roughly four procedures: the first procedure was to bounce cotton, roll silver. Textile women removed seeds of the cotton bought or planted by themselves, used right hand to shake the spinning wheel, in accordance with the left hand spinning wheel of the axis to extend by 80 cm long, became a thin thread, and then hands stretched forward, stretched thin lines would be under the shaft wheel rotation, intertwined on 8 inch of a wire, round out after the expiration of the wire into the shaft wheel raphe, continued to circle the next.

The second procedure was spinning, drawing, boiling and dying. Stick a 6 inch long bamboo on the wire out of the seam into thread, spinning people's left hand hold small wooden frame which was down into a "cross" type, up into "T" type, the right hand thread rolling on the shelf, 5 cotton group as a group, removed to continue after the expiration, finished these, spinning people used 2.5 kg fire ash and three buckets of water in the pot and stir evenly, then hold good cotton laps in the pan and cooked for 15 to 30 minutes, removed with clean water, dried, put cotton silver needed to be dyed into a big vat full of blue dye, the dying depth was determined by the length of the soaking time. (Ka Wenjing, 2009)

The third procedure is winding, carding the cloth. Wash and dry cotton silver had been dyed, use spinning wheel to intertwine on the bamboo tube of 7 inches long, put into the wooden frame which can make cylinder rotation. weaving people dozen 12 small sticks outside the door and behind the points, 5 people each took one wooden frame with silver, walked back for 8 times in order, stretched the more than 100 meters long cotton silver to straight, pointed out cotton silver which had 480 thread residues.

The fourth procedure was weaving by hand on the loom, The weaver put the cotton thread winding wheel into the loom, and put the blue, cyan and white cotton threads on dozens of 3-inch bamboo tubes for using. Then, the weaver sat on the loom, stepped on the pedal with both feet up and down, and passed the shuttle with both hands to tighten line brake and deliver shuttle. In the area where the Bouyei people lived, almost every family had their textile and dye vat equipment, the weaver according to their own needs for homespun cloth to set the length of cotton thread. The making of homespun cloth was done by Bouyei women. Therefore, in the past, the Bouyei people also had the custom of "selecting a husband to see if he can plow the field and plow well, and choosing a wife to see if she can weave and well". (Li Tuigu Zhu Xun, 1915)

In addition, Bouyei clothing production set of batik, tie-dye, lace, brocade, embroidery and other technology, reflects their unique aesthetic features in addition to outside, like the southern ethnic use indigo dyeing cloth, Bouyei also used the ancient tie-dyed technique, to weave a good white cloth folding into all sorts of design, use twine fasten for impregnation, rinse, eventually become a blue-white flowers of all sorts of design. Bouyei girls have the aura of making batiks since childhood. Most of the clothes they wear are made by themselves. They fit well and are simple and elegant. The girls put on their homemade batik skirts, and the start road is full of changes and a strong sense of rhythm and rhythm due to the harmonious and complete arrangement of ice grain and pattern. (Wang Mingming, 2015)

The third day of the lunar month March is a traditional festival for the Bouyei people. This festival mainly worships the gods and ancestors to give thanks to nature, ancestors, and society. It embodies the spirit of national unity and friendship. Bouyei costumes also reflect their traditional cultural mentality, life customs, and religious beliefs. On festivals, the Bouyei people display their elaborate costumes as a competition for beauty. When young men and women express their love, girls often use self-woven cloth and clothes, handkerchiefs, shoes and so on for a keepsake. (An Na, 2009)

For their own national costumes, Bouyei children's hope is to pass down the ancient national skills and innovate gradually. Using Bouyei ethnic cultural elements, they design and produce a variety of fashion and professional wear, to apply it to all walks of life. On the basis of traditional national costume, they would innovate. It is the collision of tradition and fashion, the fusion of national culture and world culture, For example, in the evening of 2019 International Mountain Tourism and Outdoor Sports Conference, series of activities of the Chinese hope culture festival on the 3rd day of the 3rd lunar month, "splendid Bouyei" costume design performance for the audience staged a visual feast. The bouyei national costume exhibition combining tradition and fashion can be described as splendid Bouyei traditional costumes. Men wear shirts, women wears dresses and women's clothin. Skirts are decorated with batik, clothes-pick up, and embroidery patterns. The performance of the traditional costume shows the national traditional craft of "tying, dyeing, spinning, weaving and embroidering" of the Bouyei costume. Combining with different occasions, it shows the unique characteristics and charm of the costume. In the fashion show performance, Bouyei batik is used in modern clothing innovation design. On the basis of keeping the national characteristics of Bouyei batiks, the bold and innovative design not only inherits the national costume culture, but also fully extends the cultural connotation of the design itself and promotes the fashion and modernization of Chinese elements.

In addition, China's first "cultural and natural heritage day" will be held on June 10, 2017. For further implement the State Council on forwarding of the ministry of culture, Ministry of Finance, the Ministry of Industry and Information Technology, the traditional Chinese process revitalization plan "of the spirit, better let the intangible cultural heritage into the modern life, the ministry of culture of the department of intangible carefully under the guidance and support, in Beijing to launch" splendid China, 2017 Chinese intangible cultural heritage clothing show "series of activities. Including clothing apparel elements QianXiNa in Guizhou province as the theme, using embroidery, blue dyeing, weaving and so on are all

national and provincial intangible cultural heritage, each piece of fabric is not machines, but the Bouyei handmade embroidered bitch, each pattern is not mass production, there are a true face, a true story. This activity selects examples of the application of intangible cultural heritage projects in modern clothing to demonstrate the revitalization of traditional Chinese crafts, the promotion and revitalization of intangible cultural heritage in life and practice, and the interpretation of the creative transformation and innovative development of excellent traditional culture.

Bouyei communities are being in the process of Modernity since about 2002. In July 2018, Prefecture of Southern Guizhou successfully held the first ethnic costume creative design competition, with 668 pieces (sets) of ethnic costumes participating in the finals. 408 ethnic apparel enterprises (business households) are registered in the Industry and Commerce Department of the Prefecture that month, with more than 1,500 folk artists. Nearly ten thousand rural women are engaged in the employment and entrepreneurship of ethnic garment. The national costume industry showed the initial form of industrialization development.

With the in-depth development of the market economy, the entrepreneurs who study the design, manufacturing, and management of ethnic special commodities keep emerging. For example, Luo ting, a youth of the Bouyei ethnic group, graduated from the central academy of arts and crafts. After returning to Guizhou, she has devoted herself to the research and development of ethnic craft products and founded a manual training school. Over the years, the school has trained more than 8,000 students. Many of them went to other provinces to engage in textile and sewing work, some of them returned to Guizhou scenic spots to engage in the production of Bouyei textile products, driving the surrounding villages "embroider mother" to achieve employment.

Weishuzhang, one of the representative figure in textile industry, mastered the technique of painting and exquisite embroidery craft, but she did not meet the status, rectified on the design of the products again and again, made a design of the Bouyei clothing keep the traditional national elements, and advance with The times of innovation, made ethnic articles for daily use is beautiful and full of vitality. Her designs of Bouyei costumes, straps and purses were recommended to the state intellectual property office for reviewing, and six products were awarded the "appearance design patent certificate", greatly promoted the development of Bouyei textile.

Consequently, Prefecture of Southern Guizhou will put works that won the National Costumes Creative Design Competition as tourist products into the market, then hold the National Costumes Creative Design Competition every two years. It aims to strengthen the development of national costumes series product. Ultimately, national cultural brand "Hao Hua Hong" representing the national costume, which pushes for commercial development and utilization.

At the present China government has been developing minority groups in China for upgrading the identity to take income to the community of any minority including Bouyei of Guizhou. At the same time, Prefecture of Southern Guizhou will select the cultural industrial parks with relatively mature conditions in the prefecture, implant the national costume industry, and focus on creating the park integrating the design, research and development, and processing of national costume products. According to the distribution of national costume resources in the county (city) and

the construction of characteristic villages, the original ecological national costume protection area is established, and the policy of publicity and industrial development is given preferential treatment.

Moreover, the Bouyei costume culture is a treasure of resources that has not been deeply developed and excavated. Its costume pattern, craft, accessories and modeling have great exploration value for modern costume and innovation, and shoulder heavy responsibility for the inheritance of national characteristics. If one is eager to protect the characteristics of Chinese clothing culture and inherit the Bouyei clothing culture, protecting and innovating in combination with Bouyei clothing style is the first step. By introducing the characteristics, elements and shapes of Bouyei clothing, people can better understand the national characteristics and artistic value of Bouyei clothing culture and combine importance to the inheritance and development of Bouyei clothing culture.

So I am a Bouyei girl and a student of MFA, research and creation program. I'm very interested in the Bouyei textile because it is an artifact of minority which combines between the cultural identity of minority group and the product for commercial by creation process. Such as design and modeling show on stage. Then, I will research Bouyei textile by qualitative research methodology, the concept of cultural identity and commoditization.

Research Objectives

1. To study development of historical and sociocultural of Bouyei ethnic group in Guizhou province.
2. To study Bouyei textiles in the context of Cultural Identity of Bouyei ethnic group.
3. To study Bouyei textiles in the context of commoditization and modernity.
4. To study unit of Analysis "Bouyei Textiles" in the traditional festival of Bouyei New year.

Research Questions

1. How have the historical culture and socio cultural of the Bouyei ethnic group in Guizhou developed?
2. What are Bouyei textiles in context of Cultural Identity of ethnic group and minority development of China?
3. What are Bouyei textiles in the context of commoditization and modernity?
4. How is the unit analysis Bouyei textiles in traditional festival of Bouyei New year?

Definition of Terms

1. Bouyei textile

Bouyei textile in this research means that the textile belonging with culture of Bouyei ethnic group in Guizhou province. Bouyei textile including the traditional textiles, including self-woven cloth and clothes, handkerchiefs, shoes, headscarves, embroidery and so on. The Bouyei batik, indigo dye, tie dye, maple dye

and other printing and dyeing processes are also famous. Because of the national characteristics, durable, exported to the world.

2. Bouyei ethnic group

Bouyei ethnic group in this research means that the consider Bouyei group in dimension of culture of people. So in this Bouyei ethnic, I will consider in the dimension of cultural Identity of Bouyei group.

3. Bouyei minority group

Bouyei minority group in this research means that the consider Bouyei group in dimension of China Nation development to group of peoples in China. Thence China consider ethnic group is minority which is part of nationality.

4. Bouyei New year

Bouyei New year in this research means that the important annual ceremony of Bouyei group which organizes on the third day of the third lunar month. Bouyei people's "March 3rd" has religious culture, Thanksgiving culture. Each family makes colorful flowers and rice to offer sacrifices to social gods and ancestors, and thanks nature, ancestors and society through "sweeping tombs and hanging the green", reflecting the spirit of unity and friendship of the nation. I will study Bouyei New year in dimension of unit of analysis.

5. Cultural Identity

Cultural Identity in this research means identity of Bouyei group relate with their textiles or textile culture in their community of Bouyei. The most important, cultural Identity is one of the main concept which study about Bouyei textile culture in Guizhou.

6. Commoditization

Commoditization in this research means the process of doing or changing Bouyei textile to be the goods or products for selling. Thence usually Bouyei textile is belonging in the body of Bouyei people by the culture of wearing. But in the dimension of commoditization the textile of Bouyei became textile of another people group.

7. Modernity

Modernity in this research means the new style of Bouyei textile. It is created to modern style by fashion designer for models. It is new context of Bouyei textile. Thence I will also study this context of textile of Bouyei.

Research Methodology

This research use "Qualitative research methodology" which structure of methodology such as.

1. Research population

1.1 Insider people : Bouyei people of Xingyi city in Guizhou province including local government.

Outsider : Textile sellers, Designers, tourists, commodity promoters etc.

2. Research Data Collection

2.1. Field work

I will collect data in field work by interview Key informants.

The question list is a necessary link and means of research. Therefore, it is a necessary research skill for researchers to ask questions in the research. With

the effective effect of asking questions and specific questions and time, researchers and interviewees can have a better relationship, have a deeper understanding of the research content and better complete the research.

According to the different status of the people to formulate different question table, it can be divided into three categories: Bouyei people, not-Bouyei people, Bouyei textile designers. Through the Bouyei people, we can know the characteristics and cultural history of Bouyei textiles. Non-Bouyei people, such as tourists and commodity buyers, we can know the popularity and value of Bouyei textiles. And Bouyei textile designers let us know the design and promotion process.

2.2 Documentary Data Collection

To collect data by review literatures. The documentary data from research, magazine, documentary from local government etc.

3. Research presentation

3.1 Pull paper : Descriptive Analysis and Pictures

3.2 Research article : International Article

Scope of The Research

1. Text of research

This research takes the development course of Bouyei textile as the main research object and is based on art, involving culture, economy and modern style.

2. Population and Place

This research focus on the group of Bouyei people in Guizhou. And another people who are related by Bouyi Textile.

3. Unit of analysis

Unit of analysis is situation which ‘time and space compression’. I selected traditional New year of Bouyei group.

Research framework

This paper will use the concept of “cultural identity, commercialization and modernization development process” to study the development process of Bouyei textile.



RESEARCH CONCEPTUAL FRAMEWORK

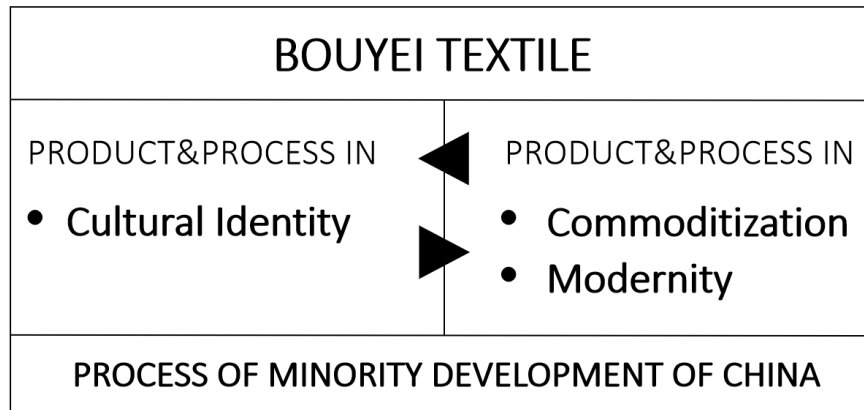


Figure 1 Cultural identity is mainly a study on the relationship between the Bouyei clothing, ethnic identity, ethnic community, modern changes and cultural changes and ethnic identity in the perspective of cultural anthropology, highlighting the functional significance of Bouyei textiles and the meaning of ethnic identity.

This paper focuses on the establishment of a modern commodity economic development system to achieve the modernization of Bouyei textiles. In the tide of today's socialist economic development, modern goods transform and perfect traditional culture to a certain extent, from this perspective, the commercialization of the Bouyei textile culture, not only is a kind of new economic development system, also implements the spread of traditional culture, has broken the traditional culture of the conservative and closed form, improve ethnic minority people's consciousness that the market economic is developing, promote better and faster development in traditional culture, modernize and spread it in an more extensively space.

Literature Review

1. Bouyei textile research

A literature search on Bouyei textiles has resulted in 56 articles published since 1982. Published the largest number of time focused on since 2016, Yang's article was published in the journal Chinese national studies research and the title is the evolution of the Bouyei clothing and its reasons after the middle period of Qing dynasty, it is one of the earliest research from the published literature. This paper simply combs the causes and the evolution of the Bouyei clothing in the Qing dynasty. Under the continuous development of Bouyei textiles, the researchers also gradually become more, inherit and protect the Bouyei clothing culture, let people understand the Bouyei clothing culture's connotation and meaning..

What is Prominent is the Bouyei culture observatory, which is compiled by the Guizhou affairs committee, published by Guizhou minorities press. The book has about 800000 words, a comprehensive systematic introduction and show about all aspects of the Bouyei culture, is the masterpiece which has the most abundant

research data and the most innovative view, has important values on understanding Bouyei culture comprehensively, systematically and deeply.

In China, the territory is vast, the terrain is complex and the ethnic groups are numerous, so there are also advanced studies on the field of clothing. Ma Qizhong and wang DeLong's "on the Bouyei costume culture" is a very straightforward description of the origin between costume and geographical environment. "Due to the huge geographical distribution differences, people of all ethnic groups living in different geographical regions, wearing diverse ethnic costumes, all reflect the geographical environment and ethnic customs, is a unique scene. It can be roughly summarized as north long south short, north wide south narrow, north Qiu south silk, north thick south thin. Of course, the emphasis is on the costumes of ethnic minorities living in the Yunnan-Guizhou plateau, whose costumes are closely related to their geographical environment and traditional culture.

The connotation and value construction of Luoping Bouyei culture and journal of Qujing normal university written by Qujing people in Yunnan province can be seen that the culture of Luoping Bouyei is also an important part of the culture of the big Bouyei nationality. It not only maintains the inherent quality of the original culture of Bouyei ethnic group, but also has a unique reinvention personality. The main characteristics summarized in this paper are: beautiful natural environment as the carrier; Take the unique folk custom interest as the form; With distinct national temperament as the core; To the rich folk art form as a witness. These characteristics are the basic train of thought and direction to reconstruct the cultural value of Luoping Bouyei. "National respect" and "tolerant attitude" are the starting point and the final destination of Luoping Bouyei's cultural value construction. There are also a lot of materials and related achievements on clothing research, which comprehensively describe the characteristics of clothing geography research up to now, not only the multidisciplinary integration and application, but also the main body of inquiry and analysis, and from multiple angles to explore the internal relationship between clothing and geographical environment. (Gao Shangquan, 2018)

The literatures for the evolution of the Bouyei clothing and causes are also very mature and abundant, but the records of better Bouyei textile development, more and more famous reputation and commercialization of Bouyei clothing are few. So I'm in the Basis of previous researchers, analyzing the cultural history of Bouyei clothing and commercialization and modernization development.

2. Cultural identity

Cultural identity refers to an individual's social psychology of acquiring, maintaining and innovating his own culture by generating a sense of belonging to his culture and cultural group. Cultural identity is the manifestation of people's social attributes. Cultural identity, on the one hand, is related to ethnic groups as well as to political life. In the long course of China's historical development, people of all ethnic groups have closely interacted, intermingled and interdependent, forming a cultural pattern of "unity in diversity" in which they share weal and woe. (Clifford Geertz, 2014)

In the development of minority cultures from the perspective of cultural identity, the author Qiweihua mentioned that national cultural identity is the confirmation of national cultural identification, the deep structure of culture is the fundamental characteristic to establish cultural identity. The core of national cultural

identity is the identification of national basic value and concept. In the context of globalization and the development of modernization, national culture is confronted with a crisis of identity to some extent, how to maintain the identity of national culture in the process of globalization is a problem that minority culture must face. Therefore, we should reshape cultural identity, rebuild national culture, and make it develop and innovate. Specifically, it should include three basic ways to enhance the consciousness of national culture, enhance the self-confidence of national culture and realize the self-improvement of national culture.

National culture is the soul, the core and the indispensable of a nation. It is also an important yardstick to measure the level of a nation's development. Therefore, we must take necessary measures to protect the Bouyei culture.

3. Commoditization

Commoditization is originally do not belong to the business flow and through currency exchange, under the condition of market economy has conversion or variation can be bought and sold and monetary equivalent exchange, ethnic minority areas in our country the ethnic-cultural tourism booming, make national culture can buy and sell things, appeared the phenomenon of cultural commoditization. American tourism anthropologist Rayburn believes that cultural commercialization exists in the tourism economy. For the purpose of making money, residents of tourist destinations use any cultural factors that can legally attract foreign tourists to provide and sell to tourists in the form of commodities, that is, national cultural tourism is sold as commodities.

Tan Yansha, author of the commoditization of Guangxi minority cultural tourism resources, believes that Guangxi is an autonomous region inhabited by 11 ethnic minorities, such as Zhuang, Yao, Miao, and Dong, with a rich and unique traditional minority culture. The ethnic minority culture is pushed to the market and becomes a commodity, which has a positive effect on the socio-economic and cultural aspects of Guangxi's ethnic tourism reception areas. At the same time, there are also some negative effects due to human factors. However, such negative effects can be controlled, and therefore the ethnic culture and commoditization cannot be opposed.

The research finds that: (1) the commoditization of minority festival tourism is a dynamic process of development, the role of stakeholders in the actor-network changes, and the network structure is in a state of continuous adjustment. (2) the government leads the commercial development of traditional festivals using administrative recruitment, and its core position is shaken in the process of commodity development. The action logic of community residents in tourism development is affected by multiple factors. Adhering to traditional culture and pursuing economic benefits are the common driving forces for traditional culture leaders and community residents to participate in the development of minority cultural festival tourism. The community's right struggle to a certain extent maintains the ethnic spiritual beliefs. The development of traditional festival commoditization should attach importance to the subjectivity of minority communities, balance the relationship between communities and other actors, and choose the tourism development path suitable for minority areas. (Sun Jiuxia and Wu Meiling, 2017)

4. Modernity

Modernity, a topic in the humanities and social sciences, is both a historical period (the modern era), as well as the ensemble of particular socio-cultural

norms, attitudes and practices that arose in the wake of the Renaissance—in the "Age of Reason" of 17th-century thought and the 18th-century "Enlightenment". Some commentators consider the era of modernity to have ended by 1930, with World War II in 1945, or the 1980s or 1990s; the following era is called postmodernity. The term "contemporary history" is also used to refer to the post-1945 timeframe, without assigning it to either the modern or postmodern era. (Thus "modern" may be used as a name of a particular era in the past, as opposed to meaning "the current era".)

Depending on the field, "modernity" may refer to different time periods or qualities. In historiography, the 17th and 18th centuries are usually described as early modern, while the long 19th century corresponds to "modern history" proper. While it includes a wide range of interrelated historical processes and cultural phenomena (from fashion to modern warfare), it can also refer to the subjective or existential experience of the conditions they produce, and their ongoing impact on human culture, institutions, and politics. (Wikipedia, 2020)

Benefit of Research

1. The development of Bouyei textiles from the local style to the modern style to be the product in the commercialization of Bouyei textiles. At the same time, this research can support minority studies via Bouyei group. Especially the research model will be the model for research other minorities in the world which being the same situation with Bouyei.

2. This research finding can support the local government of Guizhou province to plan the policy of Minority group development such as income and etc.

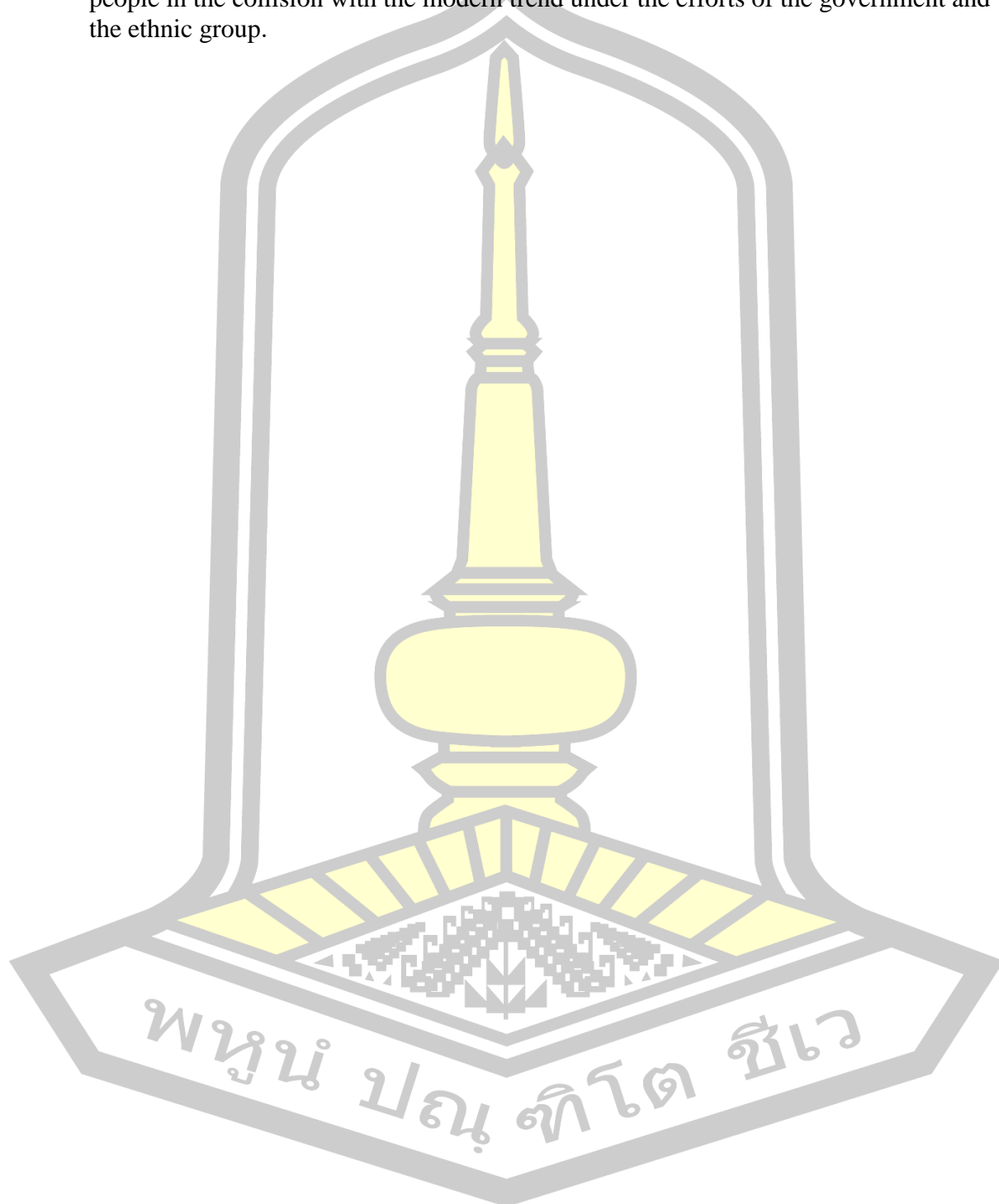
3. Improve the grade of Bouyei textile products, producers gradually adapt to the era of change, continuously strengthen the cultural connotation of Bouyei textiles injection and exquisite packaging design and development, make articles for daily use, arts and crafts arts and crafts into works of art, art collection, make its appreciation value more than the practical value, economic gain and artistic achievement.

New Knowledge of Research

Chinese minority costumes faces the impact of the all-round social modernization and reform, Bouyei clothing and other ethnic minorities have changed, on the one hand must rescue clothing resources, on the other hand, want to have a purpose, organized, in a planned way to guide dress reform, strive to be the national tradition and culture characteristic, and can meet the need of modern production and life.

Chinese traditional costumes is a kind of culture passed down for thousands of years in China, but now it is faced with the loss of the culture and craft of traditional costumes. People's cognition of Chinese traditional costumes is not enough. Therefore, in order to modernize Chinese traditional costumes, we must promote the development of traditional culture and craft through education, and improve people's cognition of traditional costumes culture through many aspects of propaganda, and improve the brand image of Chinese traditional costumes through the media, promote the revival of traditional costumes culture through the guidance of the government.

Therefore, this paper takes the concept of “cultural identity”, “commercialization and modernization development process” as the research of Bouyei costume. It deeply analyzes the social, economic and historical impact of the clothing of the Bouyei people in the collision with the modern trend under the efforts of the government and the ethnic group.



CHAPTER II

The Historical and Sociocultural Development of the Bouyei Ethnic Group in Guizhou Province

This chapter mainly introduces the historical development of the Bouyei in a cultural and social context, which is divided into three parts. The first part is an introduction to the social background, geographical location, living environment, culture, and characteristics of the Bouyei.

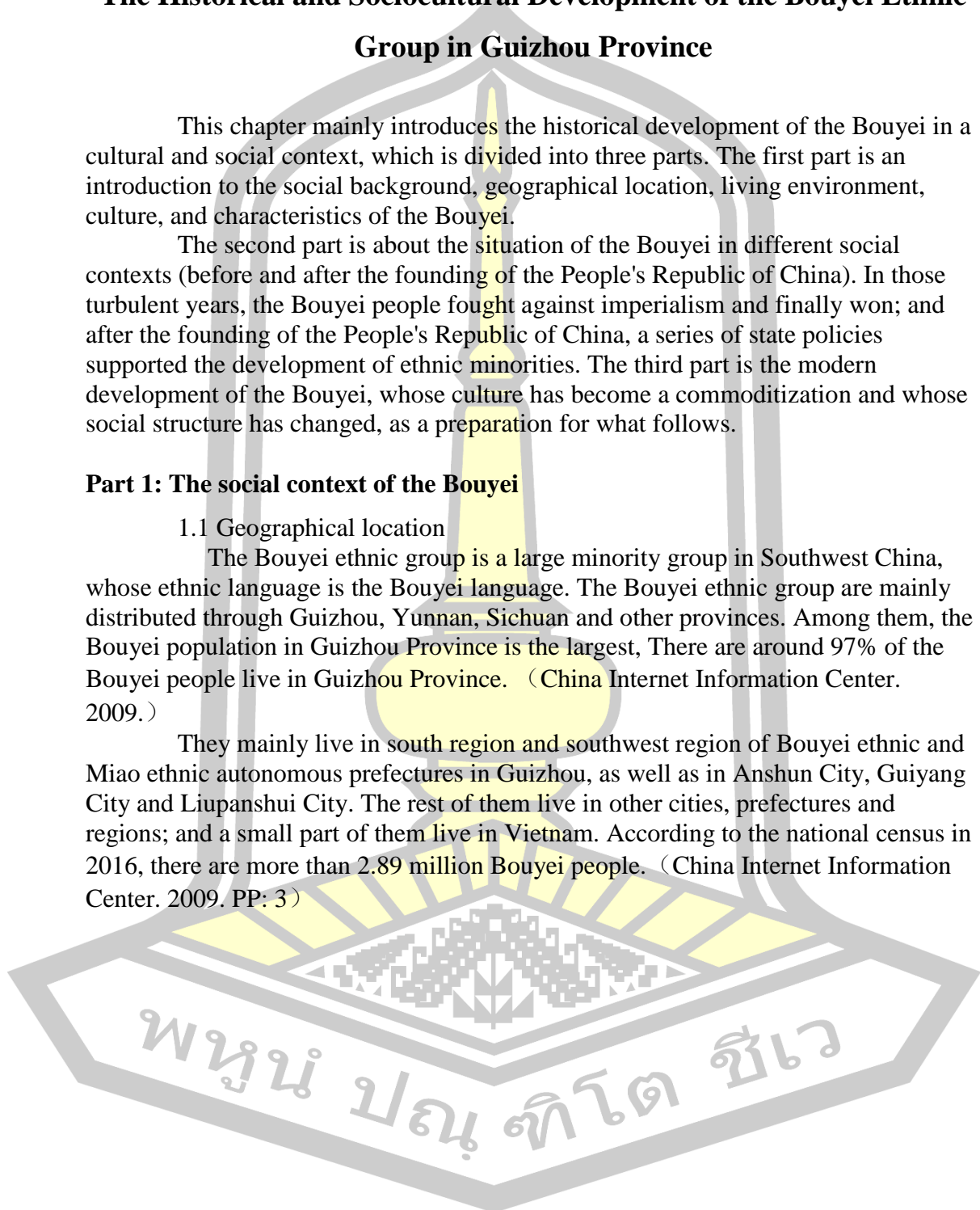
The second part is about the situation of the Bouyei in different social contexts (before and after the founding of the People's Republic of China). In those turbulent years, the Bouyei people fought against imperialism and finally won; and after the founding of the People's Republic of China, a series of state policies supported the development of ethnic minorities. The third part is the modern development of the Bouyei, whose culture has become a commoditization and whose social structure has changed, as a preparation for what follows.

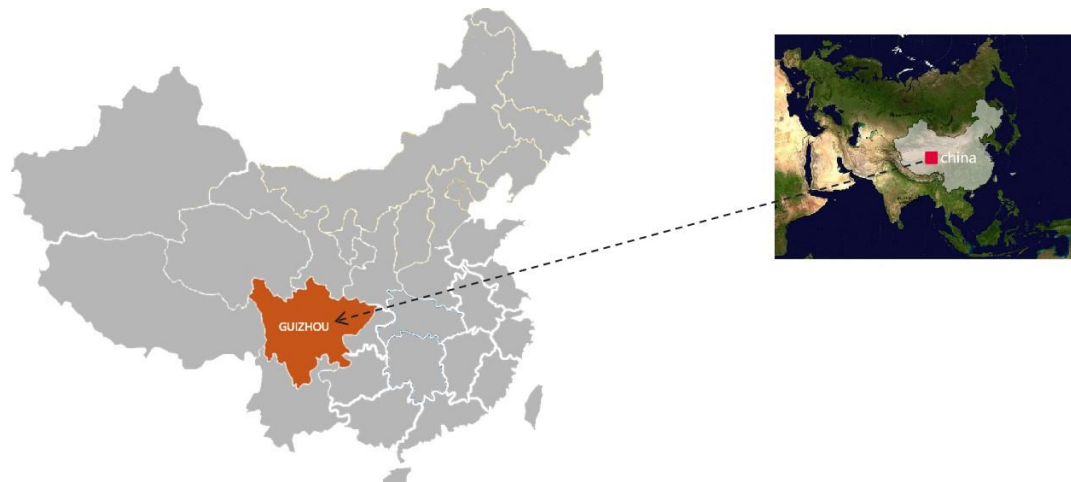
Part 1: The social context of the Bouyei

1.1 Geographical location

The Bouyei ethnic group is a large minority group in Southwest China, whose ethnic language is the Bouyei language. The Bouyei ethnic group are mainly distributed through Guizhou, Yunnan, Sichuan and other provinces. Among them, the Bouyei population in Guizhou Province is the largest, There are around 97% of the Bouyei people live in Guizhou Province. (China Internet Information Center. 2009.)

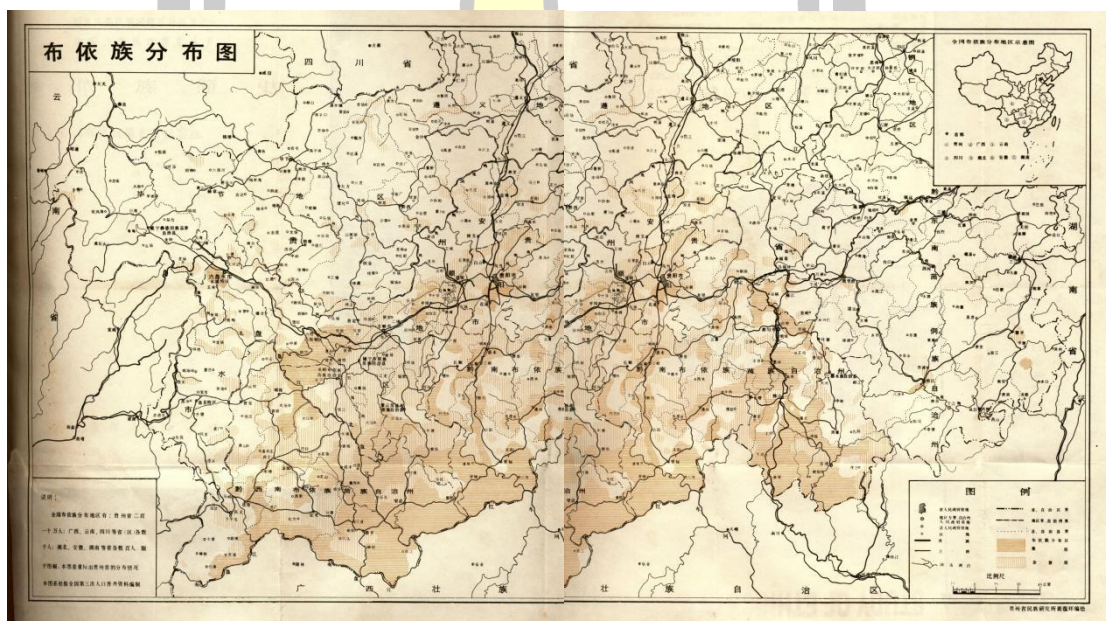
They mainly live in south region and southwest region of Bouyei ethnic and Miao ethnic autonomous prefectures in Guizhou, as well as in Anshun City, Guiyang City and Liupanshui City. The rest of them live in other cities, prefectures and regions; and a small part of them live in Vietnam. According to the national census in 2016, there are more than 2.89 million Bouyei people. (China Internet Information Center. 2009. PP: 3)





Figures 2 Location map of Guizhou, the orange area is Guizhou, in the southwest of China.

Source: Kong Ruoyue, accessed 2018



Figures 3 Zone of Bouyei ethnic group in China, most of Bouyei in Guizhou province. Places with thick horizontal lines indicate locations where Bouyei people live in concentrated communities, and vertical lines indicate areas where Bouyei people live scattered.

Source: Guizhou Institute of Nationalities, accessed 1984

1.2 The development of Bouyei in China

Bouyei ancestors have been members of the Chinese nation since ancient times. The emergence and development of Bouyei culture grew and blossomed on the fertile soil of Chinese culture. To emphasize this point is not only conducive to the analysis and exploration of the important academic value of Bouyei culture; but also it is of great practical value and historical significance for increasing the Bouyei people's self-confidence and their sense of identity with the Chinese nation, deepening

the study of Chinese national culture, and enhancing the cohesion of the Chinese nation. (Wu Wenyi Wei Xingru Zhou Guomao Luo Xunhe and Li Rubiao, 2018)

According to historical records, since ancient times the Bouyei people lived in the Hongshui River region which is located in the upper reaches of the Pearl River system, the north and south Pan River region, and the Duliu River basins in the eastern end of the Yungui Plateau. The Bouyei Ethnic group originated from the Luoyue tribe of the Baiyue People more than 2,000 years ago. During the Spring and Autumn and Warring States period, it has always been under the jurisdiction of the Zangke State. Thus, the Bouyei Ethnic group still preserves many of the customs and cultural characteristics of the ancient Luoyue tribe. Throughout the Warring States Period, the Zangke State was weak. It all belonged to the territory of Yelang State from the Qin Dynasty to the end of the Western Han Dynasty. Meanwhile, the Bouyei ethnic group was one of the main nationalities in the ancient Yelang State. With the historical development and the dynasty changing, the family names in ancient society differ from time to time. It comes from the ethnic name of Bouyei, and it was named 'Pu Yue' or 'Pu Yi' before the Qin Dynasty in recorded history. Apparently, the pronunciation is extremely similar with Bouyei. Unlike the above statement, it was known as 'Pu Liao' within the Two-Han Dynasties and Six Dynasties. The word 'Liao' contained a negative meaning and was a somewhat pejorative expression in ancient Chinese when referring to the minority people who lived in the land of 'Baiyue.'

The primary objective of this action was not only to advance the political status, but also to promote the style of the great power of the Central Plains Dynasty in such a disguised way. Because of the continuous war and social unrest in the late Tang Dynasty, many minorities of the ancient society gradually moved from the actual control area of the Tang Dynasty to more remote places. At that time, the Yuan Dynasty, Tang Dynasty and Song Dynasty was described as 'Man' and 'Fan,' from the Ming and Qing dynasties to the end of the Republic of China, which was referred to as 'Zhong Jia'. It reveals that the development of ethnics in ancient society was incredibly difficult; but Bouyei Ethnic Group who lived in remote areas and even other ethnics grew tenaciously in that it had an environment, has always had been constantly integrated into the society and kept advancing enterprisingly. Obviously, it can be seen that Bouyei ethnic group deserves one's respect. (The Compilation of a Brief history of Bouyei nationality, 2008)

As for the assimilation of the Han nationality by the Bouyei ethnic group, it is mentioned in 'Bouyei Culture and Art' that in the early Ming Dynasty, the famous historical 'Diversion from the North to the South' occurred. According to the records the Ming troops garrisoned in the Yungui area, a colony of the Bouyei ethnic group existed there. In the period of the garrison, some soldiers settled and married local Bouyei women. Nevertheless, they still followed paternal lineage. Hence their own language, beliefs, and customs remained largely the same as the Han nationality. All in all, the phenomenon of the 'live-in son-in-law' among the garrison was merely a tiny part, and the majority of the Bouyei ethnic group are still the local residents.

In 1944, Japanese imperialism invaded the Bouyei ethnic region in Southern Guizhou, and the people of all ethnic groups were devastated and killed. After 1945, the Chinese Nationalist Party reactionary government carried out the Baojia system in the Bouyei area, adopted the policy of forced assimilation of Bouyei,

and did not recognize the Bouyei as an ethnic group. After the founding of the People's Republic of China, the Bouyei people under the leadership of the Communist Party of China and the people's government, carried out a series of social reforms, which eliminated the feudal land ownership system and the root causes of national oppression and feudal exploitation. Then, they completed the socialist transformation of urban industry and commerce and the individual handicraft industry. According to the party's ethnic policy, Bouyei ethnic areas have realized regional ethnic autonomy.

In 1953, the representatives from all over Guizhou Province adopted the term 'Bouyei' in accordance with the wishes of the Bouyei ethnic group and with the approval of the State Council after consultation.

2.1 Culture of Bouyei ethnic group

The Bouyei ethnic group is an ancient ethnic group living in Guizhou. In the process of thousands of years of historical development, it has created a national traditional culture with rich connotations. The formation and development of any ethnic culture are closely related to the natural geographical conditions and living environment in which the people live. Physical geographical environment is the basis of human activities, and it is also the primary condition of human survival activities.

It usually includes climate, hydrology, topography, geological soil, forest vegetation and so on. Those natural geographical conditions are the starting point of the development and historical activities of the Bouyei ethnic group, which constitutes the natural and objective basis of its activities and culture. It also determines the object, content, approach and way of the cultural creation activities of the Bouyei ethnic group. (Yanguo, 2014)

2.2 Living environment

Bouyei ethnic group is basically located in the southern part of the Wumeng Mountains and the southern and western part of the Bi Mountains. The majority of them are in the temperate zone with a low altitude and a subtropical climate. It is warm in winter and hot in summer. The annual average temperature is about 19 degrees Celsius. The rainfall is 1200 -1400 mm, and the frost-free period lasts 8 months. The Miaoling Mountains lie across the territory, and branches of the mountain range stretch throughout the whole territory.

The terrain here is high in the north and low in the south. In Guiyang, Guiding area, the elevation is more than 1000 meters. The main rivers in the south are the Nanpanjiang, Beipanjiang, Hongshui Rivers; to the north is the Sancha River; in the east, there are Caodu River and Duliujiang River. There is the Yellow River in the west. The inner hinterland has many river tributaries, large terrain cuts, many karst caves, hidden rivers, and waterfalls with typical karst landform features and beautiful scenery.

In the whole Bouyei ethnic group region, the wet and humid seasons dominate the south with dry and wet seasons in the west, and the soil is mostly red soil with loose texture and good air permeability, which is suitable for the growth of crops and woodlands. These places are rich in mineral resources and various plants and animals, which provides a good environment for the survival and development of the Bouyei ethnic group.

The Beipan, Hongshui, and Duliujiang River basins are the most important birthplace of the Bouyei ethnic group, as well as the historical starting point of the Bouyei ethnic group culture. The land in these two rivers and their basins has an excellent natural ecological environment.

The ancestors of the Bouyei ethnic group have been hunting, herding and gathering in these areas for generations, and then they developed farming. Most of the places where they live have mountains and rivers, suitable climate and good soil conditions. The majority of the villages of the Bouyei ethnic group are built in the valley area of Pingba, with relatively flat terrain, which makes it easy to organize the water system and is suitable for rice -farming.

The above factors are a prerequisite for the emergence and development of Bouyei ethnic group culture. They directly affect their way of labor production and lifestyle; and even housing, diet, clothing and craft-making.

Because of such superior natural living conditions, water resources and adequate light to give crops superior growth conditions, contributed to agriculture for more than 2000 years. The ‘Shi Ji · West South Yi Biography’ mentioned that the Bouyei ethnic group ploughing fields, irrigation technology; and Xingyi, Xingren and other Bouyei areas in Guizhou unearthed Han Dynasty bronze drum patterns which fully indicated the reality of rice farming. The Bouyei ethnic group are good at plowing fields and planting rice, vegetables, fruits and trees, which presents evidence that those people are adept in agriculture.

According to ‘the Annals of Guizhou Province,’ written in the Qing Qianlong Dynasty, rice cultivation was inseparable from water, and irrigation technology was constantly improved with rice cultivation. Dams were built on higher ground and they chose the place where there was water. Then, rainwater was collected from the mountains, and irrigated their farms when there was a drought. It can be seen that the Bouyei people had developed relatively advanced irrigation techniques before they differentiated themselves from other ethnic groups. (Wu Wending. 2002. PP: 57-59)

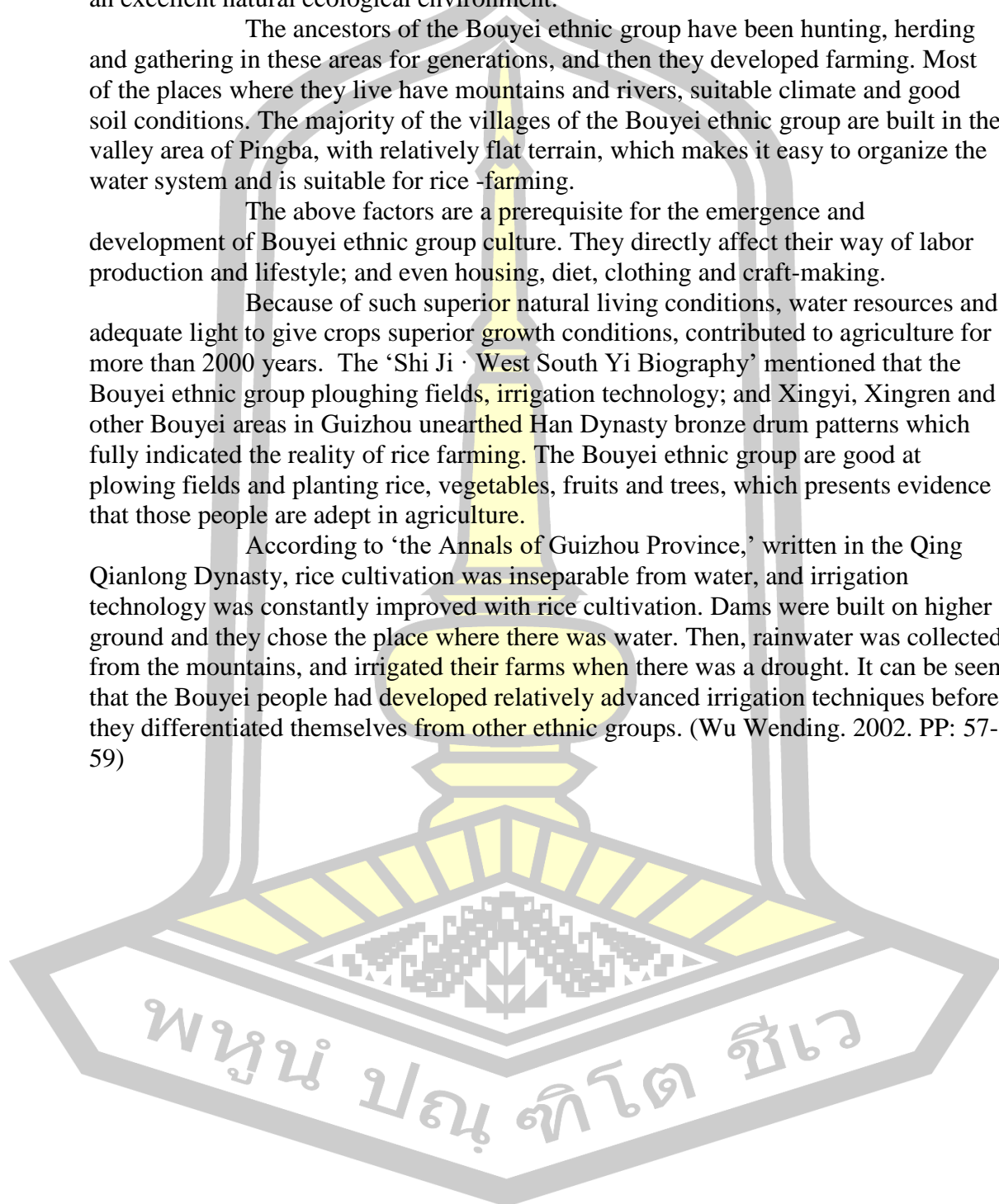




Figure 4 Nahui, one of the villages of the Bouyei ethnic group, located in Wanfenglin Scenic Area, Xingyi City, Guizhou Province. The whole village has 450 households with 1,900 people, during the Spring Festival of 2005, the then President Hu Jintao visited there. After that, Nahui Village developed the village and township tourism industry, and the whole village changed.

Source: Kong Ruoyue, accessed 2017

2.3 Village Buildings

Most of the Bouyei ethnic group is characterized by large and small settlements, with dozens or hundreds of villages. The village is surrounded by mountains and rivers, and it has picturesque scenery and misty landscapes. The stunning and unique crisscrossing-fields are in front of the village.

The Bouyei ethnic group enjoy living together. Due to the rich forest resources, they use wood and bamboo poles as the main building materials. Their residential buildings have different designs, such as stilted buildings, slate houses and bungalows. A slate house refers to a half section which is a higher building and the rest is a common bungalow. Certainly, this pattern can also have a left and right layout. As a traditional architectural form of the Bouyei ethnic group, it has a history of at least 2,000 years. The residents usually live upstairs and hold their livestock downstairs. This style of house was called 'Ganlan' or 'Malan' in ancient society. Such a close-living habit to each other had strong regional and ethnic characteristics.

While the materials for the buildings of the Bouyei ethnic group are different, some individuals even use stones as building materials.

Every Bouyei village has a public place for mass meetings and deliberations. The center of the village leads in all directions, and there are usually several wider roads running through the whole village. The turnoffs are complex and

changeable, some are gentle, some are steep, and the steep places are lined with stones. The width of the road surface can be one to two feet, which can accommodate more than two people to carry the load through; and the narrow road surface is only 4 to 5 feet long, so that when two load-bearing people meet, one person must give way to walk.

The various styles formed in the course of its historical development and evolution reveal that the Bouyei ethnic group adapted their choices to the natural geographical environment and formed a rational response to foreign cultures in their long-term social and historical advancement. The architectural community in which the Bouyei ethnic group live together embodies not only the centripetal force within themselves, but also the traditional clan idea in China. (Zhou Shu, 2020)



Figures 5 The picture is to inform about house groups, rice farms around the community, and local performance in the village..

Source: Yang Li, accessed 2001





Figures 6 ‘Ganlan,’ the name of Bouyei architecture. The hanging mountain roof extends beyond the gable wall and is suitable for the mild and rainy southern climate. Source: Kong Ruoyue, accessed 2015

2.4 Religion and belief

With regard to the Bouyei ethnic group faith, it was a primitive religious belief consciousness that created the origin of its primitive culture. The primitive religions of the Bouyei ethnic group mainly include elements such as nature worship, ancestor worship, totem worship, and witchcraft.

‘Mojiao’ is a kind of religion which formed gradually on the basis of natural religion. Primitive religion was also an effective tool to maintain the social order and unify people's thoughts at that time. At the same time, because of the inherent historical heritage of Bouyei ethnic group culture, its religion as an important part of minority ideology and psychological culture, is bound to exist all the time. (Wu Wenyi Wei Xingru Zhou Guomao Luo Xunhe and Li Rubiao, 2018)

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Figures 7 The Bouyei people are holding a religious ceremony. The performance in the picture is called Bouyei Nuo Opera, a ritual to expel epidemics and ghosts, and is one of the primitive witch dances. Later evolved into a form of dance.

Source: The State Ethnic Affairs Commission, accessed 2002

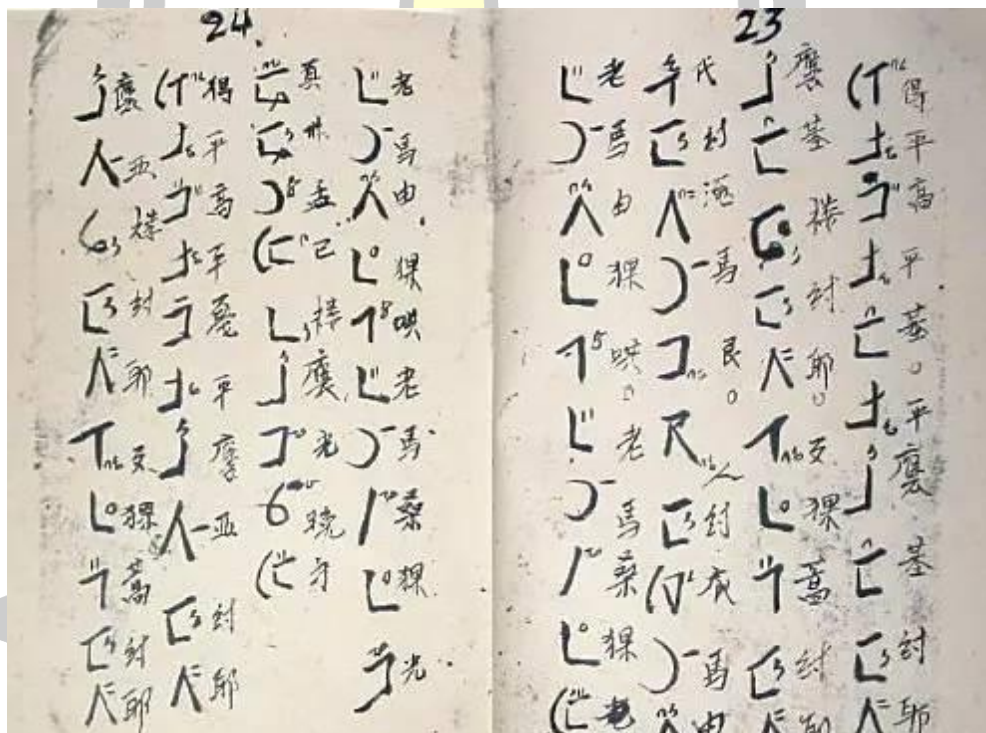
2.5 Language

In ancient times the Bouyei ethnic group preserved their own words and languages. However, with the great migration after multi-ethnic intermingling, the senior individuals who were aware of how to write the language of the Bouyei ethnic group have passed away, so no one can now read its characters after the reform and opening up of China. Fortunately, the spoken language has been preserved for generations.

After the founding of the People's Republic of China, in 1957, new characters based on the Latin alphabet were devised within the Bouyei ethnic group. The newly-revised Bouyei ethnic group language program was implemented in some related regions in the 1980s. Abroad, the Lao and Thai languages, as well as the language of the northern region of Vietnam are all similar to the language of Bouyei ethnic group to some degree. For culture, language is a part of it. (Wu Wenyi Wei Xingru Zhou Guomao Luo Xunhe and Li Rubiao, 2018)



Figures 8 The Bouyei people are teaching the Bouyei language.
Source:The State Ethnic Affairs Commission, accessed 2002



Figures 9 Bouyei ‘card division’ book ancient characters
Source:Zhou Guomao, accessed 2017

2.6 Festive days

The Bouyei festival originated from the ancient agricultural sacrifice. The festive days involved offering sacrifices to the land god, praying for seeds to sprout, mountain gods, praying for the elimination of disasters, offering sacrifices to a dragon god, praying for even rain, offering sacrifices to ancestors and praying for a

prosperous population. From the first month to September there are sacrificial activities. These sacrificial activities were gradually unified and fixed, forming a festival. Therefore, the Bouyei people have festivals every month from January to September. After October, when the crops are ripe, there will be no festivals. With the development of social culture and economy, the Bouyei festival has been constantly injected with new content, such as love and marriage, singing and dancing, competition, sports, food, clothing and other cultural matters. It later developed into commodity exchange meetings, evening film parties, variety shows, etc.; making the content of the festival rich and colorful. (Chen Lihao, 1989)



Figures 10 Tourist welcoming ceremony of Bouyei in process of culture Tourism at present.

Source: Publicity Department of Guizhou Provincial Party Committee, accessed 2013



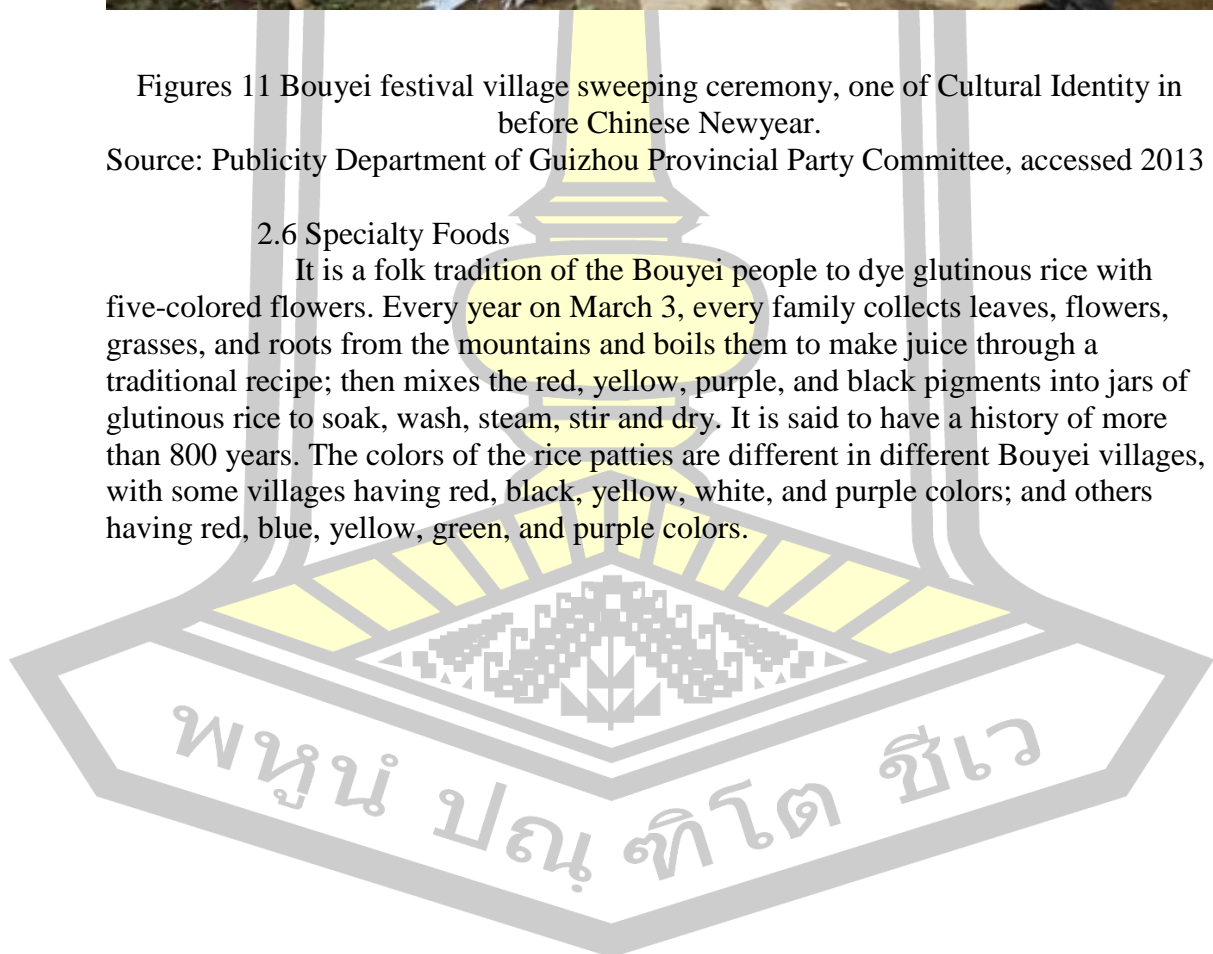


Figures 11 Bouyei festival village sweeping ceremony, one of Cultural Identity in before Chinese Newyear.

Source: Publicity Department of Guizhou Provincial Party Committee, accessed 2013

2.6 Specialty Foods

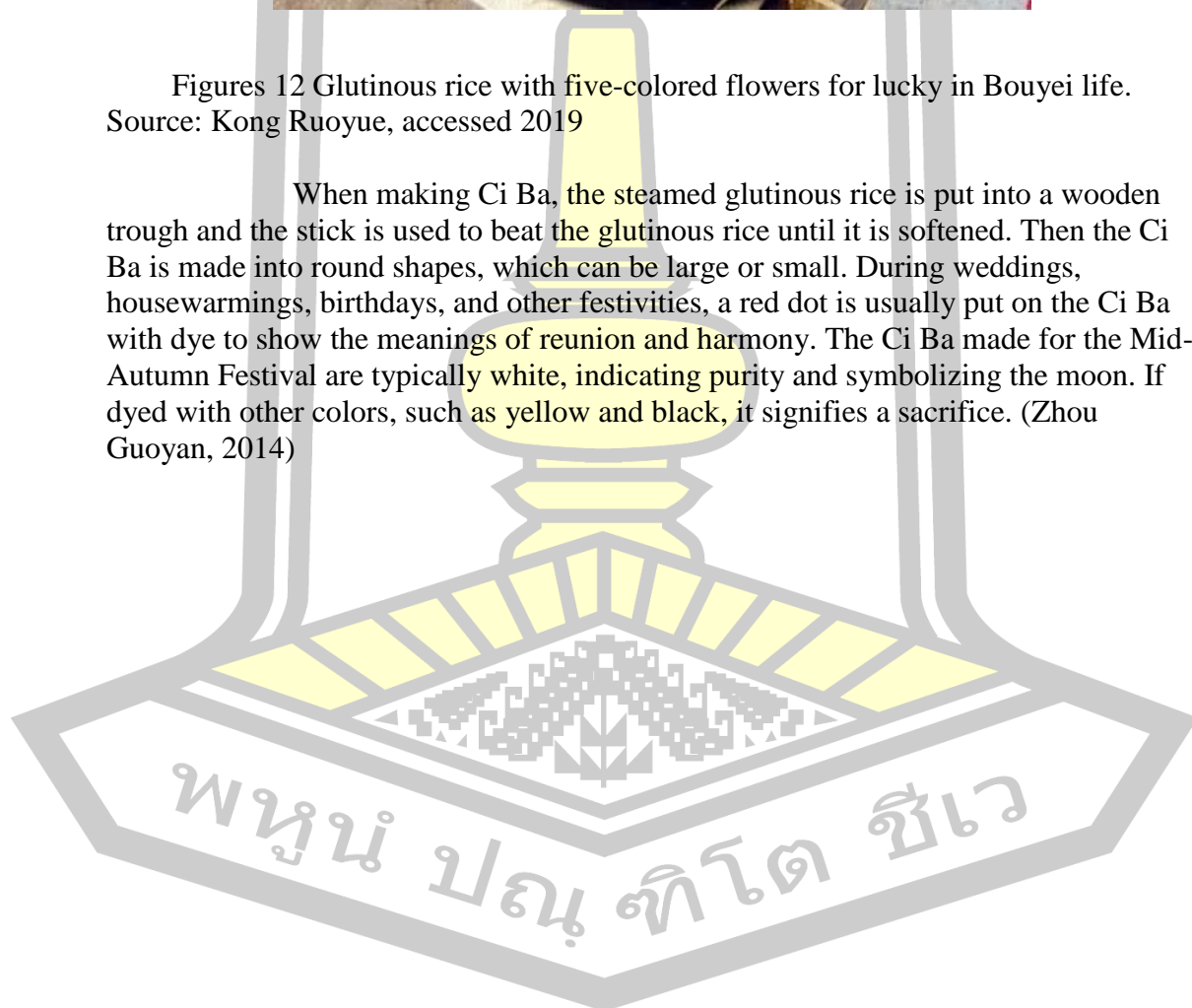
It is a folk tradition of the Bouyei people to dye glutinous rice with five-colored flowers. Every year on March 3, every family collects leaves, flowers, grasses, and roots from the mountains and boils them to make juice through a traditional recipe; then mixes the red, yellow, purple, and black pigments into jars of glutinous rice to soak, wash, steam, stir and dry. It is said to have a history of more than 800 years. The colors of the rice patties are different in different Bouyei villages, with some villages having red, black, yellow, white, and purple colors; and others having red, blue, yellow, green, and purple colors.





Figures 12 Glutinous rice with five-colored flowers for lucky in Bouyei life.
Source: Kong Ruoyue, accessed 2019

When making Ci Ba, the steamed glutinous rice is put into a wooden trough and the stick is used to beat the glutinous rice until it is softened. Then the Ci Ba is made into round shapes, which can be large or small. During weddings, housewarmings, birthdays, and other festivities, a red dot is usually put on the Ci Ba with dye to show the meanings of reunion and harmony. The Ci Ba made for the Mid-Autumn Festival are typically white, indicating purity and symbolizing the moon. If dyed with other colors, such as yellow and black, it signifies a sacrifice. (Zhou Guoyan, 2014)





Figures 13 Bouyei women make Ci Ba. Every festival everyone will gather together to make food and share it together.
Source: Kong Ruoyue, accessed 2019



Figures 14 The Bouyei people have Ci Ba on festive occasions.
Source: Kong Ruoyue, accessed 2019

2.7 Art and Culture

Vocal music in The Bouyei ethnic group music was produced in the early stage of human beings. At that time, language could not meet people's needs for expressing emotions. Therefore, prolonged sound and changing tones were used to make up for it, and a form of vocal music was produced. Bouyei people like to sing. Almost everyone can sing, whether they are men or women, old or young. At marriages, funerals, housewarmings, New Year's Eve, or work, one can hear melodious songs. Therefore, music contains the greatest literature content among the Bouyei arts, and is an important part of the folk art of the Bouyei ethnic group.



Figures 15 Sing performance of Bouyei people during the festival in Nahui Village, “Singing performance” is an important activity in almost of Bouyei festival.
Source: Publicity Department of Guizhou Provincial Party Committee, accessed 2019

The Bouyei dance originated in the sacrificial ceremony, which was originally aimed at expressing gratitude to a god. Later, with the progress of history, the solemn sacrificial dance remained in the ritual ceremony, but the ceremonial dance gradually left the sacrificial ceremony. It then became an entertainment mainly for viewing as mostly a group dance, and became an indispensable art in the life of the Bouyei people.

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Figure 16 Bouyei people usually dance around the bonfire on winter festivals.
Source: Publicity Department of Guizhou Provincial Party Committee, accessed 2008

The painting art of the Bouyei ethnic group originated from tattoo art. After the Qin and Han Dynasties, painting began to migrate from tattoos and move towards clothing and other decorations, developing into batik painting. (Wu Wenyi Wei Xingru Zhou Guomao Luo Xunhe and Li Rubiao, 2018)

2.8 Textile Culture

Textile culture, as a kind of living mode and material cultural phenomenon of the Bouyei ethnic group, fully reflects its adaptability to the natural geographical environment. The geographical environment of the Bouyei ethnic group region provides raw materials for what they need when doing textiles. On the basis of pottery and stone spinning wheels unearthed in Guizhou, experts conclude that in the Neolithic period, the Bouyei were able to twist wild plant fibers into thin thread, then weave it into coarse cloth. It can be seen that the wisdom of the Bouyei ethnic group enabled them in making full use of wild plants such as cotton, kapok and hemp provided by regional conditions. (Li Rubiao, 1988)

They picking materials to weave cloth at the beginning, learning to plant cotton after the Ming Dynasty, and gradually using cotton as the main raw material for clothing. By Yuan and Song dynasties, the cotton textiles of the Bouyei ethnic group are as the tribute to the emperor of the Dang Dynasty. (Zhou Zhiqing, 2014)



Figures 17 The Costume records of Bouyei ethnic group in The Emperor's Tributary Map of Qing Dynasty, Anshun in the area now.
Source: Hu Yongwei, accessed 2018

As an important part of the material life of mankind, the basic function of clothing is to keep warm and keep out the cold. In the long struggle with nature, the Bouyei people are not only threatened by poisonous snakes and beasts, diseases, and evil spirits; but also by the scorching sun, torrential rain, bitter cold, and thorny poisonous grass. To a certain extent, clothing can protect the human body from external harm and alleviate people's suffering.

Especially, as to the cloth and batik as raw materials of the Bouyei clothing, its plant dyes and hand-made fabric is thick and of good quality, which can not only withstand the cold and wear, but also has a good protective effect on the human body.

Bouyei clothing determines the value orientation of the Bouyei people. The weaving of earth cloth, embroidery, and batik has become important yardsticks to measure the ability of Bouyei women. Meanwhile, Bouyei women dress themselves and their husbands as a kind of artistic competition, which promotes the development and prosperity of costume art. In terms of social interactions, whenever they go out to visit relatives or go to a fair, they have to wear clean and beautiful clothes, in order to give people around them a good, dignified and neat impression.

In terms of clothing style, combined with the characteristics of rice farming and regional climate, both men and women of the Bouyei ethnic group wear loose clothes, which are easy for work and are flexible to use with work tools. Before the Qing Dynasty, the clothing of adult men and women was obviously diverse from that of the Han nationality. After the Qing Dynasty, there was a great change in the history of clothing of the Bouyei ethnic group. The clothing of some Bouyei ethnic group men became roughly similar to that of the Han nationality. The clothing of

women changed from pleated skirts to trousers and they only wore skirts at festivals and weddings. (Lai Li, 2010)

The textile pattern of the Bouyei ethnic group is also influenced by the natural environment, because the pattern of their clothing mainly adopts flowers, birds, fish and insects of nature, and has a prominent material that directly reflects the characteristics of life. Although the pattern is different, it has the commonness of gathering all kinds of lovely things together, and embodies the cultural essence of Bouyei ethnic group and the spirit of loving nature in the pattern. Thus, it follows that the pattern of the Bouyei ethnic group textile is the artistic embodiment and sublimation of using natural creatures in textiles.



Figures 18 The Bouyei women are spinning. In remote Bouyei areas
Source: Publicity Department of Guizhou Provincial Party Committee, accessed 2002

Cultural identity is an important cultural theory that was put forward by Eriksson in the early 1950s. Eriksson is a famous American psychoanalyst. Cultural identity is based on the members of a national community, of which they have formed a positive attitude towards the most meaningful and valuable things via long-term common life. The core is the same fundamental values and ideas of the ethnic group. Textile culture as one of the important characteristics and symbols of Bouyei culture, which jointly builds the identity of the Bouyei people.

As British anthropologist Taylor mentioned in *Primitive Culture*, “the so-called culture or civilization is a combination of knowledge, belief, art, morality, law, custom, and any other abilities and habits acquired by individuals, including as members of society.” In thousands of years of feudal society, the remote mountain

areas of Guizhou were inaccessible, almost isolated, and became wild places. Self-sufficient individual labor was the main feature of a mountain economy.

Although under poor and backward situations, the Bouyei ethnic group and Miao ethnic group have had to survive, living here for generations, planting indigo and cotton, spinning and weaving, painting wax immersion, and picking embroidery cuts while solving the practical problems of food and clothing. They accomplished this while also striving to pursue their own unique aesthetic ideals. Due to certain national psychological characteristics and a closed geographical environment, a closed national cultural circle formed, and then the development and changes of the outside world could be ignored. Nevertheless, their tradition cannot be lost. Because it is not only a means of survival, but it is also a way to improve the aesthetic nature of the nation.

Part 2: Patterns of the Bouyei in different social contexts

2.1 Before the founding of the People's Republic of China (1912-1949)

Karl Heinrich Marx put forward five forms of social development: primitive society, slave society, feudal society, capitalist society and socialist society. Before 1949, there still was a primitive society and a slave society among the ethnic minorities in China, which did not exist in most countries of the world at that time. (Karl Heinrich Marx and Friedrich Engels, 1995)

There has been a heavy history of the Chinese nation being invaded by capitalist powers and oppressed by feudalism. All ethnic groups had been treated unfairly. It is also a history of revolutionary struggle in which the Chinese people of all ethnic groups strove for the independence, liberation and pursuit of freedom and happiness.

At that time, the society in old China was very hard. Since the imperialist colonial invasion, industry was small in scale and low in production. Moreover, the output of most major varieties were much lower than other countries in the same period, such as in steel, cement, power generation, oil, textiles and sugar. But at this low level of output, foreign capital still accounted for about 70% and domestic capital accounted for about 30%. In the domestic capital, bureaucratic capital occupied a dominant position. In terms of agriculture, although old China was a big agricultural country in the world, its production relationships and mode of production were very backward, and the production efficiency was low. Until the founding of the People's Republic of China, feudal production relationships dominated its position.

Life in rural areas was more difficult, even for small and medium-sized landlords who also have to wear coarse clothes and eat coarse grain. It is rare for them to eat good rice and fish very often. Daily necessities such as soap, matches, kerosene and so on are luxury goods, which need to be imported and cannot be used by ordinary people. Only those with better economic conditions can live in brick and tile houses.

The vast number of poor farmers lives at the bottom of the society. They barely keep alive on chaff and wild herbs all the year round, suffering from hunger and cold, and struggling on the death line. The farmers should not only bear the exploitation and oppression of the landlord class, but also the exploitation and oppression of imperialism which has invaded China after being involved in the international market.

In the aspects of education, science, and culture, all are also extremely backward with 90% of the total population being illiterate. In the countryside, there is only one person who graduated from primary school in a village with hundreds of thousands of people, who can be called a "scholar." Before the founding of the People's Republic of China, there were only 205 ordinary universities with 117,000 students.

In the 36 years of old China, there were only 210,000 graduates, with an average of about 5,800 of each year. Therefore, the slow development of science and technology and the lack of specialized scientific research institutions have led to many intellectuals who aspire to scientific development by studying abroad.

Due to the backwardness of education and science, the whole Chinese culture is dominated by colonial culture, feudal culture and bureaucratic capitalist culture. People's thinking is paralyzed and poisoned, and people generally believe in ghosts and gods and destiny. Lu Xun, a famous Chinese writer, compared the rule of reactionary culture in old China to "cannibalism." Such a difficult old China had no position in the world at that time. (Compendium of Modern Chinese history, 2013)

Since the founding of the Communist Party of China (CPC), it paid attention to the issue of ethnic minority cultural identity. Because the ethnic minorities are different from the Han ethnic group in history, culture, language and other aspects, the levels of economic development are also different.

So, from 1921 to 1934, the CPC began to explore and formulate a series of policies for ethnic minorities. (Liu Yuanquan, 2014) For example, in October 1925, the Central Committee of CPC proposed that "our Party should pay attention to the special situation in Inner Mongolia -- their economic benefits and cultural ethnic problems that are interrelated in the "Resolution on the Mongolian Issue."

In December 1924, "the Resolution on the Liberation of Miao Yao by the First Peasant Congress in Hunan province proposed" that "The Han people were forbidden to encroach on Miao Yao's land" and "the government was requested to issue a decree to liberate Miao Yao and make it equal to the Han people in politics and economy" (Qing Jue Jin Binggao and Zhu Zhen, 2018)

During the Anti-Japanese War (1931-1943), the Communist Party of China attached great importance to the problems of ethnic minorities. In order to overthrow the exploitation of feudal system, improve the living conditions of ethnic minorities and develop their economy, the CPC formulated policies and measures for ethnic minority areas. The contents of the policies and measures included respecting the religious beliefs of the ethnic minorities, developing the culture and education of the ethnic minorities; and retaining the minority characters, customs and habits, etc.

For example, in May 1935, the Political Department of the Northwest Military Region of the Red Army issued the "Work Instructions for Ethnic Minorities," which pointed out that "it is necessary to strengthen ethnic cultural education and set up schools for every ethnic group." In June of the same year, the general political Department of the Red Army put forward in its "instruction on striving for ethnic minorities" that "the customs and habits of ethnic minorities should be absolutely obeyed, and these habits should be explained to soldiers." (Liu Yuanquan, 2014)

After the founding of the People's Republic of China, the government formulated and implemented ethnic cultural policies with deep research and combined

it with the actual situation of ethnic minorities' areas. In 1947, the first ethnic autonomous region was established, being the Inner Mongolia Autonomous Region. After that, the Xinjiang Uygur Autonomous Region, Guangxi Zhuang Autonomous Region, Ningxia Hui Autonomous Region and Tibet Autonomous Region were established successively. As of 2017, 155 national autonomous regions have been established, including five autonomous regions, 30 autonomous prefectures and 120 autonomous counties.

Regional ethnic autonomy is not only a basic policy adopted by the Chinese government to solve ethnic problems, but also an important political system in China. Regional Ethnic Autonomy means that under the unified leadership of the nation state, the ethnic minority region cultural practices in places where ethnic minorities gather and live, can set up autonomous organs to exercise the right of autonomy, so that the ethnic minority people can be masters of their own affairs and manage their own internal affairs in their own region. (wikipedia, 2018)

Regional Ethnic Autonomy is consistent with China's national benefits and the fundamental benefits of the people of all ethnic groups. The implementation of regional ethnic autonomy ensures the equal status and equal rights of ethnic minorities in politics, and greatly meets the wishes of all ethnic minorities to actively participate in national political life. According to the principle of regional ethnic autonomy, an ethnic group can establish an autonomous region alone in the region where the ethnic group lives together, or establish multiple ethnic autonomous areas with different administrative units in other parts of the country according to its distributed situation.

The implementation of regional ethnic autonomy not only guarantees the autonomy right of ethnic minorities to be masters of their country, but also maintains the unity of the country; the implementation of regional ethnic autonomy is advantageous to the combination of the national policies with the specific, real situation of ethnic minority areas, and is also conducive to the combination of National Development and ethnic minority development that can play to their strengths in various aspects.

According to the records of the State Commission for Ethnic Affairs of the People's Republic of China, the Bouyei ethnic group had fought peasant uprisings against the exploitation and oppression of the feudal ruling class in successive dynasties since the Song Dynasty. They are an ethnic group with a glorious revolution in modern history because of fighting against Japanese imperialism and the Kuomintang reactionaries. At the end of Ming dynasty and the beginning of Qing Dynasty, the social production in Bouyei ethnic group region developed further. During this period, the weight and length of the hoe in the farm tools has increased, and the materials for making tools have also been upgraded. Thus the labor efficiency has been greatly improved. However, with the development of the landlord economy, the exploitation of peasants by the landlord class became more and more serious, which broke countless uprisings of the Bouyei ethnic group. From the 1850s, the Bouyei region occurred 18 years of Guizhou ethnic uprisings. (wikipedia, 2018)

These peasant revolts severely cracked down and weakened the reactionary ruling forces that were in collusion with the imperialists and the Qing rulers. During the uprisings, the Bouyei ethnic group united and fought with other local minorities and the Han nationality, forming a profound class friendship. Fighting against imperialist aggression is the most glorious chapter in the modern history of the

Bouyei ethnic group, with more than 20,000 people taking part in the struggle. They destroyed churches and punished the bureaucrat landlords who betrayed the country and defected to the enemy, fully expressing the lofty spirit of patriotism and the unyielding spirit of revolution.

In 1935, the Red Army passed the Bouyei ethnic group area and the Bouyei people welcomed and helped warmly. Then, in 1937, the Communist Party organized the anti-Japanese National Salvation Association in Guizhou to unite all forces against Japan and crack down on crime. In 1944, when the Japanese invaders invaded their region, the brave Bouyei ethnic group organized launched a fierce resistance struggle, hitting the invaders hard. (Liu Yuanquan, 2014)

Since then, the Bouyei ethnic group joined the ranks against the Japanese invasion. In June 1949, the Bouyei ethnic group broke up riots, cooperated with the Chinese People's Liberation Army, attacked the local Kuomintang armed forces, and liberated Guizhou Province. As a result, the Bouyei ethnic group, together with the people of all ethnic groups throughout the country, gained a new life of freedom.



Figures 19 During the War of Resistance Against Japan, in order to drive the Japanese aggressors out of China, the ethnic minorities united together
Source: Wang shu, accessed 2012.

So, before the founding of the People's Republic of China in 1949, because of history, economy, social factors and other reasons, many ethnic minority areas were closed and were backward; and thus their ethnic cultures were well-preserved. The agricultural and handicraft industries have been further developed. In addition to the economy brought by agriculture, and textile culture, as a way of life of the Bouyei ethnic group, is one of the crucial sources of income to the economy.

At one time, textile factories appeared in Xingyi, Anshun, Huishui and other towns, which not only supplied local markets, but also sold to overseas markets. Over all, it created development and stabilized the economy of the Bouyei ethnic group region. Meanwhile, the women of the Bouyei ethnic group extended their hard work

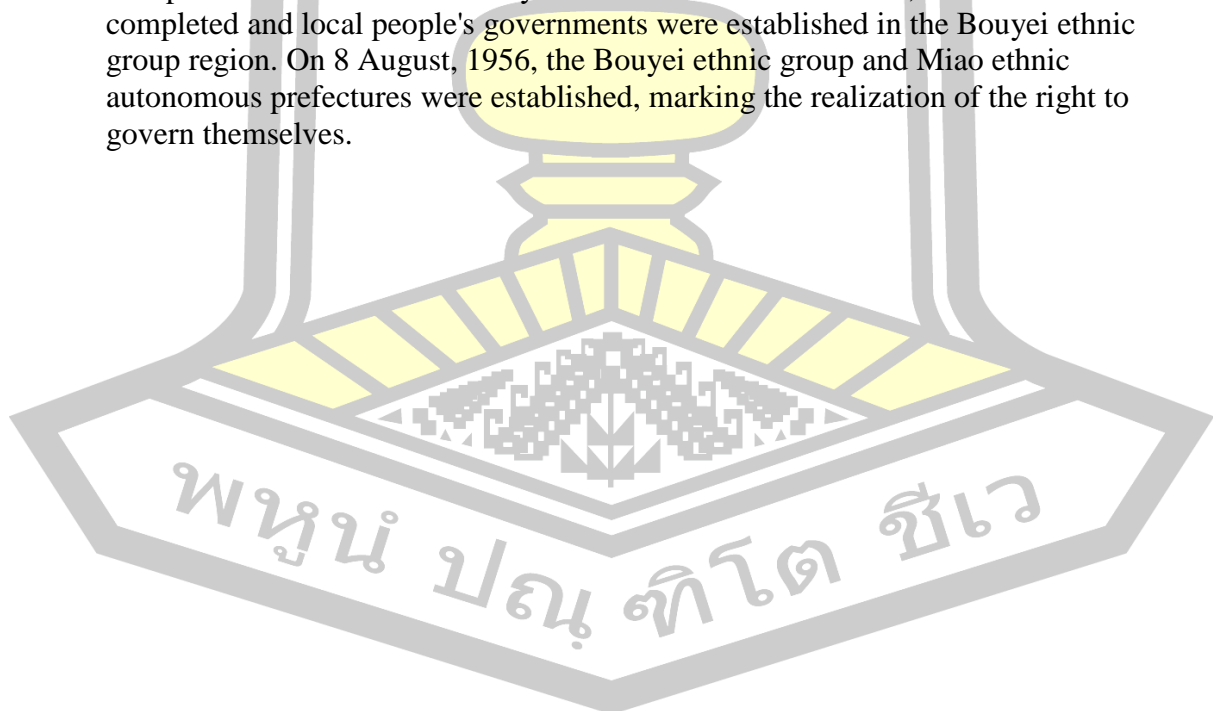
to meet the daily life and other needs by weaving, and reducing household expenses indirectly in exchange for economic value.

Not only that, factories, mines and companies have been also set up in some places, such as the sugar production company in Anlong, the Longli China Machinery Factory, the ceramics factory and the Guiding Jiangjiao Ironworks. Duyun, Dushan, Xingyi and other towns have some simple mechanics and small power stations. Agricultural and sideline products are mainly rice, cotton, cloth, tobacco, tung oil, tea, indigo, oxen, horses and so on. In several large trading centers such as Anshun, Xingyi, Duyun and Dushan, the Bouyei people exchange their agricultural and sideline products for more foreign products and develop their own social economy.

2.2 After the founding of the People's Republic of China

Since 1950, the Chinese people's Political Consultative Conference was held under the leadership of the Communist Party of China. That meeting decided to establish a People's Republic of China different from the Republic of China. According to the common program of the Chinese people's Political Consultative Conference, the name of the new country was the People's Republic of China, and the founding ceremony was scheduled to be held on October 1, 1949.

Since the founding of the People's Republic of China in 1950, great changes have taken place in the political and social landscape of the Bouyei ethnic group region. The end of thousands of years of exploitation has made it possible for millions of individuals to realize their own dream to become their own masters. In 1950, the People's Liberation Army was stationed in this region. In 1951, a number of occupations were created to carry out officials' duties. In 1952, land reform was completed and local people's governments were established in the Bouyei ethnic group region. On 8 August, 1956, the Bouyei ethnic group and Miao ethnic autonomous prefectures were established, marking the realization of the right to govern themselves.





Figures 20 In March 1960, Chairman Zhu De and Comrade Kang Keqing had a cordial conversation with the Bouyei elderly in Huaxi District, Guiyang City. It reflects the Chinese government's concern for the Bouyei people
 Source: Publicity Department of Guizhou Provincial Party Committee, accessed 2006.

After the Third Plenary Session of the 11th CPC Central Committee, the types of commodity trade are constantly enriched with the development of the rural economy and the improvement of farmers' living standards. In order to meet the special needs of the minority people, the State has also established a national trade system, organized minorities to develop the production and acquisition of traditional local products, and also organized the production and supply of ethnic special needs commodities. The special needs of the Bouyei ethnic group are mainly national clothing, handmade silk fabrics (silk thread, lace, silk handkerchiefs, silk satin, etc.), jade articles (jade smoke mouth, jade bracelets, jade hairpins, etc.), silver ornaments (bracelets, earrings, inserts, silver chains, silver bowls, rings, silver bubbles, waist chains, etc.), batik, brocade, embroidery, blue indigo, earth cloth, and etc. (Wu Wenyi Wei Xingru Zhou Guomao Luo Xunhe and Li Rubiao, 2018)

In the past, every area had an ethnic special commodity management street, except for silk thread, silk and so on. The material was bought by the merchant from the outside, while the other seller is the local farmer who produces and sells. Thus, the active women of the Bouyei ethnic group weaving factory selected women who had great ability from among the folk as technical guides. Some traditional products, such as batik, brocade, earthy cloth, etc., are sold in Japan, France, Britain and Southeast Asia; and the textile industry has achieved great development as a result.

The implementation of reform and opening up markets has become a turning point in the history of China, which guides China's socialism, and can attain development and progress towards the right direction. China has changed the

backward and closed historical situation, and the social outlook has changed greatly. Under the guidance of the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China, people have broken with the old ideas. Because of the influence of socialist reform, people can actively accept advanced ideas of society, and make contributions to the socialist modernization construction. At the same time, China's economic system has also seen great changes. With the market economy as the main body, economic construction has become the key point of national development, and the new socialism of China has begun to face the world.

China's ethnic policies and measures have also entered a new historical period with strengthened support for ethnic minorities, deepened cultural understanding, adherence to the regional autonomy of ethnic minorities, and accelerated economic development. On April 17, 1987, the State Commission for Ethnic Affairs in its "report on several important issues concerning ethnic work" pointed out that "making economic development as our central task develops the politics, economy and culture of ethnic minorities in an all-round way."

Subsequently, the government successively issued the following policies to ensure the rapid development of ethnic minority undertakings in all aspects:

- "Work Opinions On Strengthening Access to the Local Town for Business and Tourism of the Ethnic Minority Staff in the Border Areas"
- "Request for Instructions on Policies Related to Poverty Alleviation in Ethnic Minority Areas"
- "Notice on Several Issues Concerning the Further Implementation of the Law of the People's Republic of China on Regional Ethnic Autonomy Laws"

In 1980, in the aspect of culture, population migration since the economic reform and opening up has promoted the economic and social exchanges among ethnic groups, and expanded the depth and breadth of inter-ethnic exchanges. With the increasingly frequent exchanges among ethnic groups and the drive toward a market economy, ethnic minorities gradually realized that only knowing their own language would not only restrict their communication with the outside world, but also they could not attain development opportunities in the market economy. Therefore, there are more and more people who can master Chinese within ethnic minorities.

There are also influences of cultural concepts and lifestyles. In communication with the Han nationality, the ethnic minorities gradually changed from "don't adapt to the situation" to accept new market concepts, knowledge and information. The consciousness of market competition and mutual cooperation has been gradually strengthened. The modern urban lifestyle is that of comfort, convenience, and fashion. It also influenced entertainment, traditional clothing, residential buildings, food structure and the art form of ethnic minorities.

Since the economic reform and opening up, China as the largest developing country in the world, its poverty problem has aroused widespread concern among domestic and international observers. In the whole of the 1980s in the 20th century, the problem of poverty in China's rural areas was discussed more, and the key point of the reform of China's social relief system was also focused on the rural areas. These reform efforts continued into the mid-1990s, and most of these policies are still being implemented until today. The remote Bouyei areas have also been supported by the national government to rapidly develop the ethnic industry.

For example, in the southern Guizhou region, ethnic trading companies were established in Sandu and Luodian at first. After the establishment of autonomous prefectures, ethnic trading companies were also established. In 1978, the State Trading Company Building was completed and put into operation. Since 1982, the seven counties of Fuquan, Longli, Huishui, Pingtang, Changshun, Dushan and Libo have established ethnic trading companies successively.

The district supply and marketing cooperatives under the county also set up ethnic commodity counters. Also, it carries out the same policy in other Bouyei ethnic group areas. In order to boost the ethnic economy, the state has given various considerations to the ethnic trade enterprises. The state authorizes them to enjoy low-interest loans and allocate a certain amount of money to the enterprise for its own use.

In the aspect of profit retention, it has increased from 20% to 50% since 1980. In purchasing agricultural and sideline native products, minimum quotas and differential subsidies were implemented such as "preferential supply, appropriate care and special arrangements" in the distribution of commodities.

Similarly, the allocation by the state of a certain amount of silver ensures the production and supply of silver ornaments that are needed by minorities. These trade policies of minorities have played an active role in promoting the production and circulation of ethnic commodities and ensuring the supply of ethnic special commodities.

Therefore, with the big support of the national government, the pace of the market economy has accelerated and the demand for employment has increased greatly, which has promoted poverty alleviation and economic and social development in minority areas, resulting in the advancement of migrant workers of the Bouyei ethnic group rural community (starting in the 1980s and reaching a climax in the 1990s), and the number of migrant workers in its villages accounts for 20 to 30 percent of the village population. Because a large number of male workers go out to work, women have assumed more family responsibilities.

In the past, they had a lot of time to spin textiles, but now they only have time to do it during their free time. In the labor force that goes out to work, unmarried female comprises a huge proportion, and after extensive contact with the outside world, dress concepts and aesthetic tastes have totally changed.

The Chinese cultural background in the 1980s was a mixed culture of realism and modernism, agricultural civilization and industrial civilization, native traditional culture and foreign modern culture, opening up mind and ideology, radical liberalism and stubborn conservatism. These cultures were intertwined with each other. Tradition and anti-tradition, authority and anti-authority were also in conflict and permeated each other. Because of these cultures, it formed a strange situation of cultural development in this period. Although there are many social background factors hidden behind this situation, the cultural opening with political and economic reform and opening up also was an important aspect of these factors. It can be said that the first thing that cultural openness brought the Chinese was a new spiritual frame of reference or a new value scale. (wikipedia, 2018)

Part 3: The modern development of the Bouyei

In the new century, complex changes are taking place in the international situation. On the one hand, the increasingly fierce competition among countries with science has affected world peace and stability. With the rapid development of science and technology in the 21st century, human beings have realized global interaction in economy, politics, culture and society. While globalization has broken the latitude of regional economy, it has touched the contradiction and integration of social value and social cognition, as stated, "Its goal even points to cultural value aspects first" (Yu Minngxiong, 2006)

After the disintegration of the bipolar structure, countries all over the world are busy coping with the historical opportunities and challenges brought about by economic globalization. International political and economic cooperation has replaced confrontation between eastern and western groups and has become an important feature in the development of the international pattern in the new century. Since the 1990s, international cooperation and unilateralism have coexisted under the background of economic interdependence. Conflicts and integration between different cultures have been intensified, and the gap between North and South economies has been widening. The contradiction and integration in international political, economic and cultural fields has become a phenomenon in the international community

On the other hand, China's economic development has made great achievements, but the regional development is quite unbalanced and the gap is increasingly larger. This makes the national government deeply realize that the key to develop a well-off society depends on the ethnic minorities and ethnic minority areas. In March 2003, Hu Jintao, the Chinese president at that time, proposed in a joint discussion at the first session of the 10th CPPCC National Committee on ethnic minorities that "common unity and struggle, and common prosperity and development is the theme of our ethnic work in the new century and new stage." The important position of China's ethnic minority work at the beginning of the new century has been clarified.

In the construction of ethnic minority culture, the national government adheres to the basic principles of becoming people-oriented and the basic principles of comprehensive, coordinated and sustainable development. It also focuses on the protection, publicity and inheritance of ethnic traditional culture, so as to achieve the function of ethnic culture in promoting the local economic and social development. Systematizing, detailing and legalizing the traditional culture of ethnic minorities and enriching the policy system are the signs of the work of traditional ethnic culture in the new stage, and the period of deepening and improving the cultural policies of ethnic minorities in China.

In Guizhou minority areas, from difficult living situations at first, to having enough to eat and wear, was the focus of the Third Plenary Session of the Eleventh Central Committee. As to the economic development in the new century, the living standard has been significantly improved. In the first ten years of economic reform and opening up, the GDP per capita grew rapidly. By 2007, the GDP per capita had been 35.14 times the initial reform with a huge increase. This is the direct and powerful evidence of the remarkable economic development and the obvious improvement of people's living standards in ethnic minority areas.

Under the acceleration of economic globalization and modernization, this is an opportunity, but also a challenge. It has accelerated the speed of national economic growth, especially developing by leaps and bounds within China's economy, the spread of new technological knowledge and the improvement of national living standards. However, this process will inevitably infringe on the local tradition and culture of the national local area. Not only among the Bouyei, but all ethnic minorities are facing the impact of foreign culture. People rely on the identification of cultural identity to obtain the sense of belonging and spiritual sustenance, so one must take reasonable measures to retain their cultural characteristics, so that can preserve the traditional culture within economic globalization and modernization to shine new vitality.

Local governments at all levels attach great importance to the rescue and protection of Bouyei traditional culture, taking the southwest region of Guizhou Autonomous Prefecture as an example, the policies are as follows:

(1) Set up functional institutions to protect folk traditional culture

On May 24, 2006, the first Wangmo Bouyei society in the southwest region of Guizhou Prefecture, was established in Wangmo City hall. In 2007 and 2010, a Bouyei society was established in Zhenfeng and Xingyi. The Bouyei society of Guizhou Province is an academic group that carries out comprehensive and multi-level research on the economy, politics, culture, history and current situation of the Bouyei ethnic group, and is committed to promoting the development of economic, political and cultural undertakings in minority areas, as well as strives to achieve ethnic equality, unity, helping each other and achieving common prosperity.

Thousands of academic papers have been received in various academic conferences and have been published in 10 collections of papers on Bouyei studies. More than 2 million words have been compiled and printed in 10 volumes of "Bouyei science communication." At the same time, there has also been published a list of Bouyei children in China, the history of Bouyei people, the selected materials of the Bouyei Nanlong uprising, the classic folk songs of the Bouyei, Bouyei culture and rural tourism, and 20 years of Bouyei society. These papers have made great contributions to the preservation of Bouyei ancient culture.

Also the society has held training courses for Bouyei clothing production skills in many places. The training courses mainly cover the classification and appreciation of Bouyei costumes, classification and techniques of embroidery, and the theoretical knowledge of color-matching. The purpose of this training is to improve the practice level and ability of Bouyei costume production skills for inheritance. Through training, craftsmen achieve employment and entrepreneurship, further solving the employment pressure experienced by the poor people.

(2) Focus on building Bouyei villages and showing the carriers of Bouyei traditional culture.

A Bouyei village with rich ethnic customs and beautiful rural scenery in the Wanfenglin scenic area of Xingyi City, in the southwest region of Guizhou Prefecture, has a history of thousands of years. The primitive farming culture, batik, weaving and embroidery have been handed down to today. In 2001, Secretary Xu Zhengwei, Secretary of the State Committee, put forward the development idea of "promoting the cultivation and breeding industry, and developing tourism, relying on

the Wanfeng forest and building a prosperous village," which has well-promoted the construction and development of Nahui village of the Bouyei ethnic group.

With the help of the government, a 16 kilometers ring road connecting Nahui village and a scenic spot has been built, and the tourist road leading to the scenic village's scenic spot has been optimized. The functions of tourism, shopping, eating and living are further enhanced. The village has won the title of "National Civilized Village," while becoming a national agricultural tourism demonstration site and ten beautiful rural construction projects of the Ministry of Agriculture.

The homestay which has the Bouyei ethnic group unique feature is a new bright spot of Nahui village at present. In such an internet development era as this, it attracts many tourists to "check in," including many young people. Many characteristic homestays are built along the mountain. These buildings combine modern architectural structure with traditional Bouyei symbols. Some homestays also include making Bouyei batik, picking vegetables and fruits, and other projects. In addition to driving the economic development of the village, it also can promote the Bouyei traditional culture, so that tourists can feel the Bouyei ethnic group's life atmosphere.

(3) Show the ethnic customs with strong local unique features, and realize the win-win situation of Bouyei traditional culture protection and tourism development.

Except for the ancient Bouyei villages, The Xingyi government has also made great efforts to create a new Bouyi cultural tourist attraction, which integrates Bouyei culture, leisure, entertainment, commerce and tourism functions into one. This project takes Yelang Culture as the foundation, absorbs the essence of Bouyei culture, and displays the colorful customs and customs of ethnic minorities through architectural style, characteristic diet, ethnic commodities, and national festivals. Traditional ethnic culture is the spiritual core of this project and extracts the essence of national culture. The eight categories of musical instruments in the ancient orchestra of the Bouyei ethnic group, the traditional Cha Bai festival, the traditional "weaving dance," the "Lion Dance," the "sugar bag dance" and so on. Bouyei opera, batik and other traditional ethnic art activities are the key points to meet the cultural experience needs of tourists to the maximum extent.

People are the best scenery, and only the national culture closely related to a specific nationality is the most attractive thing. Through the form of art performance before tourists, can one enjoy the natural beauty and deeply feel the ethnic culture of south region of Guizhou, so as to realize the two-way interaction between tourism development and national culture protection. At the same time, it can meet the local people's leisure and entertainment consumption, and promote the local leisure and entertainment tourism industry.

(4) Build a Bouyei ethnic group ecological museum

The Pogang Bouyei ethnic Museum in Xingyi County, Guizhou Province, is the fifth ecological museum in Guizhou Province, invested by and built by the Guizhou Provincial People's Committee and the Xingyi municipal government. The museum opened on November 10, 2007. Covering an area of 5 unit of area, the museum is divided into a living room exhibition hall, clothing exhibition hall and architectural elements exhibition hall. In reference to the original Bouyei people's production, living and learning supplies are the highlight of the museum. Ecological

museums are different from traditional museums. The traditional museum involves constructing a building and arranging the collection in the exhibition hall; while the ecological museum is a new model. The unique feature of ecological museum is that the cultural heritage is protected and preserved in its original state and in the environment of its own community. All natural and cultural heritage and bamboo utensils in a specific area are regarded as a part of the ecological museum, and any object is a record of the past history and current culture of the people in the community.

The completion of Gangpo Bouyei ethnic ecological museum has been greatly supported by the provincial People's Committee and the Provincial Department of Culture, with a total investment of more than 2 million CNY. At present, the whole museum has collected more than 560 exhibits, more than 10 outdoor renovated exhibition pieces, and they are divided into nine units to display Bouyei culture comprehensively. The significance of establishing an ecological museum is through the rescue, protection and arrangement of Bouyei ethnic culture by the way of a cultural carrier to systematically assemble and arrange the "fragments" of ethnic folk culture to promote the combination of culture and a tourism economy.

In communities where the textile culture is still sparsely preserved, but some parts of it can still be found, museum-style conservation is implemented, focusing on salvage, excavation, and preservation. This type of museum is a museum that preserves and describes the living conditions of human groups in their original locations, social and cultural conditions, breaking away from the traditional concept of museum collections and architecture, and focusing on the preservation and development of national culture.

For this reason, an eco-museum is also called a museum without walls. Here, one should focus on strengthening the protection and construction of the material facilities of textile culture. The material remains of the culture of the national community is a symbol of the social development of the national community in history, and turning the national culture into the material is the crystallization of national wisdom and the symbol of splendid civilization, as well as the treasure of Chinese civilization.

It is also a treasure of Chinese civilization. It has the role of an important cultural symbol and the great historical value of passing on spiritual civilization. The material remains of a textile culture mainly refer to textile tools, textile products, and textile techniques, which are of great significance when they are used in protection and are developed in posterity. On the other hand, the community should be mobilized to participate in the management of the textile culture. Through the establishment of eco-museums, village museums, ethnic cultural eco-villages, and other forms, one can better protect the local ethnic traditional culture and living customs, and promote harmonious coexistence between man and nature.

The protection and development of the Bouyei ethnic group traditional culture is a long and hard process. The Bouyei people are now in the stage of deepening the self-confidence and national atmosphere of the local ethnic culture. The government at all levels should in a planned way increase the investment and organize the collection, arrangement, translation and publication of the Bouyei cultural

heritage. This is to protect the historical sites, precious cultural relics, and other important historical and cultural relics in the Bouyei ethnic area.

Only when the living environment and economic conditions are good, and the national atmosphere is strong, one can feel confident and identify with one's national culture. Cultural self-confidence is the source of a nation's power. Only a firm cultural self-confidence can make the culture be active and inherit and promote the Bouyei ethnic traditional culture voluntarily.

In addition, 198 inheritors were named, of which 46 became the representative inheritors of national intangible cultural heritage projects. In 2002, Guizhou Province was the first province in China to promulgate the regulations on the protection of ethnic and folk culture, which greatly promoted the protection of intangible cultural heritage in that province. (Zhou Guomao, 2004)

Thus, it can be seen that there are significant achievements and important positions of inheritors in the cultural heritage aspect. Therefore, the protection of this group is particularly important. In the book 'Worry About the Protection of Inheritors of Intangible Cultural Heritage', the author Yuan Li thinks:

"Inheritors are the main body of intangible cultural heritage, and they are the creator and inheritor of Chinese civilization. First of all, in a nation, inheritors of intangible cultural heritage often play the role of historical officials who faithfully inherit history. The transmission of a nation's historical knowledge is mainly accomplished through them. As a special group, inheritors of intangible cultural heritage are important carriers of inheriting national traditional moral culture while inheriting technology."

If compared with other provinces in China, the rank of economic development of Guizhou is low. But in the protection and development of the traditional culture of ethnic minorities and after 60 years of socialist construction, Guizhou has made glorious achievements. In recent years, Guizhou has been focusing on building a brand of ethnic tourism. With the local superior natural conditions, ecological and ethnic resources, coupled with better and better traffic conditions, tourism has begun to rise.

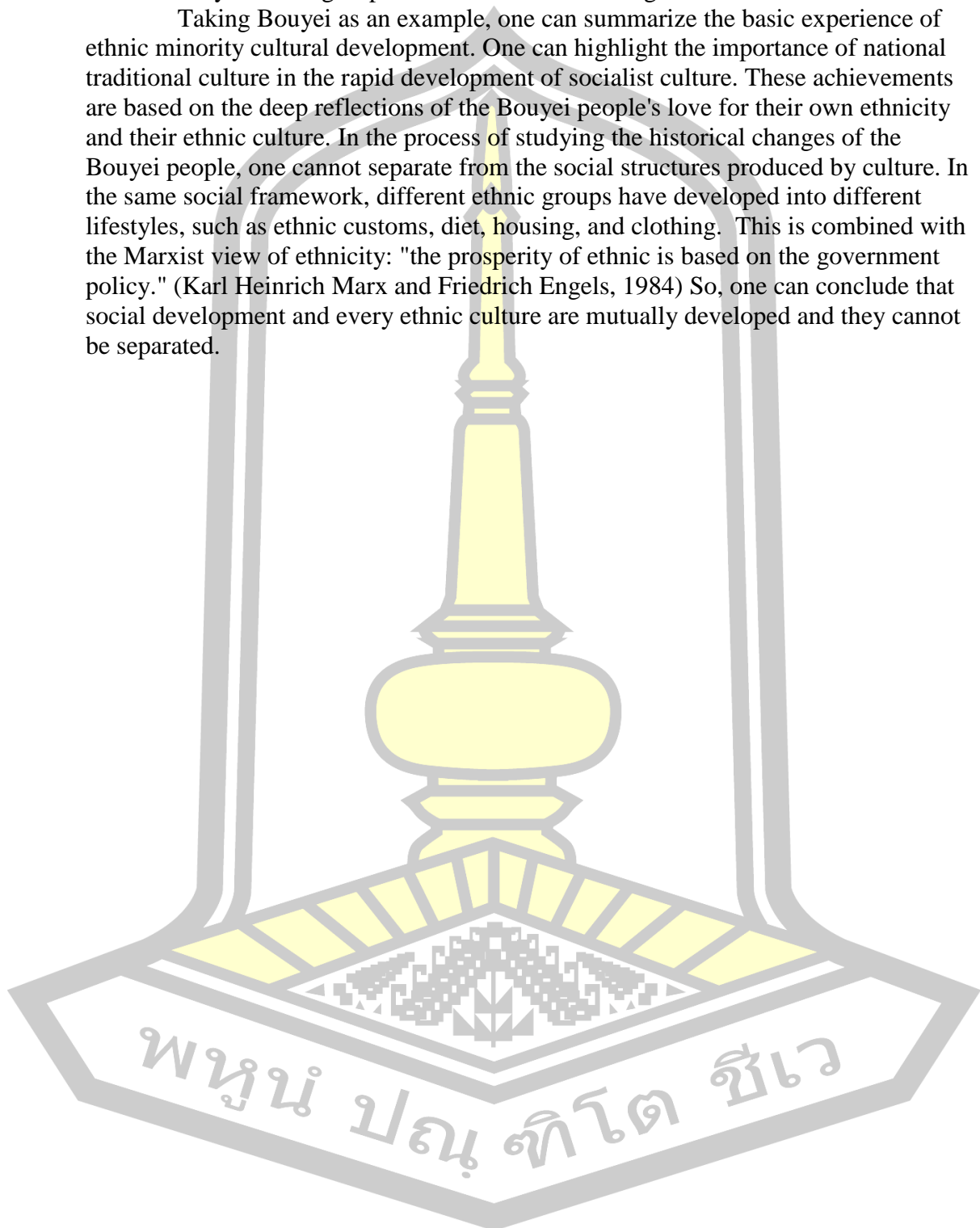
According to the requirements of the construction goal of ecological civilization proposed by Hu Jintao, President of China at that time, and at the 17th National Congress of the people's Republic of China he said, "It is emphasized that the construction of ecological civilization should be integrated into all aspects as well as the whole process of economic, political, cultural and social construction." Guizhou ethnic minorities should combine ecological cultural tourism with ecological civilization construction, which is a modern tourism mode focusing on the cultivation of tourism with a humanistic spirit and a new direction of tourism economic value.

Conclusion

The development of the social culture and history of the Bouyei ethnic group in Guizhou reflects the gradual improvement of national minority cultural construction. Practice has proved that under the correct guidance of the national leadership, constantly summing up experience and implementing policies, makes for the development and prosperity of ethnic minority cultures. The cultural history of the Bouyei ethnic society, and the witnessing of the wisdom and efforts of Bouyei people, is the identification of Bouyei identity, exploring the development of achievements of

the Bouyei ethnic group in various periods from the ancient Bouyei origin to the modern Bouyei ethnic group in a different social background.

Taking Bouyei as an example, one can summarize the basic experience of ethnic minority cultural development. One can highlight the importance of national traditional culture in the rapid development of socialist culture. These achievements are based on the deep reflections of the Bouyei people's love for their own ethnicity and their ethnic culture. In the process of studying the historical changes of the Bouyei people, one cannot separate from the social structures produced by culture. In the same social framework, different ethnic groups have developed into different lifestyles, such as ethnic customs, diet, housing, and clothing. This is combined with the Marxist view of ethnicity: "the prosperity of ethnic is based on the government policy." (Karl Heinrich Marx and Friedrich Engels, 1984) So, one can conclude that social development and every ethnic culture are mutually developed and they cannot be separated.



CHAPTER III

Bouyei textile in the context of cultural indentity of people

Bouyei textile is a rich land of clothing cultural resources in China with 5,000 years of civilization history. In the production process, types, culture, and other aspects all have distinctive national characteristics. On November 11, 2014, Bouyei costumes were approved by the State Council to be listed in the fourth batch of national intangible cultural heritage representative projects. With the economic development and social progress, the need to study intangible cultural heritage is more critical. In particular, the printing and dyeing techniques such as indigo, batik, and maple leaf dyeing of Bouyei people are elegant in color and rich in layers to show simplicity and generosity and add brilliance to Chinese clothing culture and possessing strong vitality and artistic charm. The whole production process of Bouyei textiles keeps the traditional handicraft and integrates weaving, brocade, embroidery, and other techniques, reflecting the unique cultural and aesthetic characteristics of Bouyei people.

This chapter's main content is the study of Bouyei textiles, which is divided into three parts. The first part is the process of making Bouyei textiles. The textiles are an essential feature of the Bouyei people, retaining the ancient hand-weaving process, printing and dyeing process, and embroidery process. The second part introduces the types of textiles with unique characteristics of Bouyei people, such as quilts, bibs, shoes, headscarves, etc. The third part is about Bouyei costume culture, which introduces Bouyei costumes, the relationship between Bouyei festivals and costumes, the differences between Bouyei costumes based on different festival occasions, and Bouyei costume culture from the perspective of cultural identity.

Part 1: Textile manufacturing process

Most of the Bouyei are industrious people. The traditional farming methods of men plowing and women weaving have been continued for thousands of years. In the Bouyei people's concept, the quantity and quality of cloth weaving are often a measure of Bouyei women's persistence and wisdom. Bouyei weaving culture is a material cultural phenomenon formed by the Bouyei's ancestors in their long-term production and labor practice. (Xia Fengkui, 1991)

It includes cotton planting, spinning, weaving, dyeing, cloth, batik, brocade, embroidery, and a series of other textile culture matters. It is one of the full manifestations of the essence of the Bouyei culture. The development of textile culture is a process in which Bouyei women discover beauty and create art in their work. The Later Hanshu - Biography of the Southern Barbarians also says that the Southern Barbarians "weaved and wove wood, dyed it with grass, and made good clothes of five colours." It can be assumed that the Baiyue people had long been able to use indigo to dye fabrics or weave threads made from dyed tree bark to make "five-color clothes. Although it is not clear whether it is wax valerian or nip valerian, it can be assumed that the Baiyue people were already good at printing and dyeing.

A group of ethnic group women is shown weaving cloth using coiled looms on a Han Dynasty storage vessel found on the Shizhai Mountains in Yunnan province.

The weaver sits on the ground, with one end of the thread tied around the weaver's waist and the other end of the foot stirrups tightly or connected to a wooden stake. This is quite similar to the hand-woven brocade in the Bouyei region of Guizhou today, which proves that the Baiyue people of the Han Dynasty people had better weaving and dyeing techniques.

Since ancient times, every family of the Bouyei people has had a spinning wheel, loom, and dyeing vat. From the 1960s to the 1970s, it was the heyday of hand-weaving for the Bouyei people because they needed a "cloth ticket" to buy cloth in the market, so cloth weaving and dyeing began to become popular among the Bouyei. Nowadays, fewer young people know how to weave and dye due to economic globalization, and modern civilization is gradually replacing traditional culture.

According to the Record of Dyeing and Weaving Techniques of the Bouyei People in Luodian County, Guizhou Province, among the 170,000 people of the Bouyei people in Luodian County, shows that only about 100 of them know how to weave. Many of them are no longer engaged in weaving, and only a few weavers with commercial purposes continue to engage in weaving. (Sha Qiang, 2010) At present, with the state's attention and the support of the government, hand weaving has been handed down to this day and is known as the living fossil of folk weaving and dyeing. Also, most rural Bouyei families still use ancient and applicable hand-weaving methods. The more and more young generation of Bouyei people has started to voluntarily engage in this work to carry forward the traditional culture of cloth weaving of Bouyei people.

1.1 Textile Processes

Textile tools, from processing cotton to textile machinery, are made from bamboo, cotton gins, pine machines, lead frames, rollers, shuttles, looms, etc. Some of these textile tools were made in house, while others were made and sold by hand. (Qu Yi, 2015)

There are four main processes involved in manual weaving in the Bouyei community:

The first step is called "play the cotton, spin the yarn".

Spinning's primary raw material is cotton, which is bought or grown by spinner, dried in the sun, and passed through a cotton gin to remove the seeds. Tools are used to flick the de-seeded cotton into a pile of loose cotton wool. A thin bamboo pole is used to pick up the cotton wool on the rise, producing fluffy cotton strips. Use a spinning wheel to twist the cotton strips into cotton ropes. Shake the spinning wheel with the right hand and turn the left axle wheel of the spinning wheel with the left hand to stretch the spun thread 80 centimeters to form a thin line. Stretching forward, the pulled thread will be wound by the spinning wheel onto an 8-inch long wire; remove the wire, insert it into the middle of the wheel and continue knitting the next one. (Qu Yi, 2015)



Figures 21 Play the cotton. Workers are doing the first process of spinning, play the cotton. The purpose is to make the cotton softer and more suitable for use.

Source: QinJian, accessed 2006.



Figures 22 When the weather is good, the Bouyei women will meet to spin yarn together outdoors. A large amount of cotton is aggregated into loose cotton thread, and then the cotton thread is drawn out a little bit, twisted into a dense cotton thread, and the cotton thread becomes longer after twisting.

Source: QinJian, accessed 2006.

The second step: winding, boiling, and dyeing

The spinner takes a small wooden frame with a "cross" shape on the left hand and a "ding" shape on the top. In the right hand, the cotton yarn on the shelf, five cotton yarn groups for a group, after full, take off and continue to pull. After doing this, the spinner uses 2.5 kilograms of fire ashes and three buckets of water in a

large pot, stirring evenly, the coil of the cotton coil into the pool of boiling for 15 to 30 minutes. They are then washed with water and dried, and the cotton threads to be dyed are placed in a vat of indigo dye, the depth of dyeing being determined by the length of the soaking time. (Qu Yi, 2015)



Figures 23 Women of the Bouyei ethnic group are winding on a winding machine. Previously, the machines were made by the Bouyei ethnic group themselves. Now, some of them are made by themselves, and some are purchased on the market.
Source: QinJian, accessed 2017

The third step: coiling, carding

After the dyed cotton yarn was washed and dried, the cotton yarn was wound on a 7-inch bamboo tube with a spinning wheel and put into a "wooden frame" that allowed the tube to rotate. The spinner outside the door and behind the house, in three places to play 12 small wooden sticks, 5 people each with a threaded "wooden frame", walking 8 times, more than 100 meters long cotton thread here stretched straight, the 480 threads of cotton thread color combed out. (Qu Yi, 2015)

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Figures 24 Women of the Bouyei ethnic group are carding the thread, combing the thread neatly, so that it can be used for weaving cloth.
Source: Qinjian, accessed 2017

Fourth and final process: Weaving

The weavers will put the cotton thread winding wheel into the loom, the green, blue, and white different colors of cotton thread were wrapped around dozens of 3-inch bamboo tube on the spare, then, the weaver sat on the loom, feet up and down on the pedal, hands alternately tighten the thread brake and pass the shuttle. (Qu Yi, 2015)

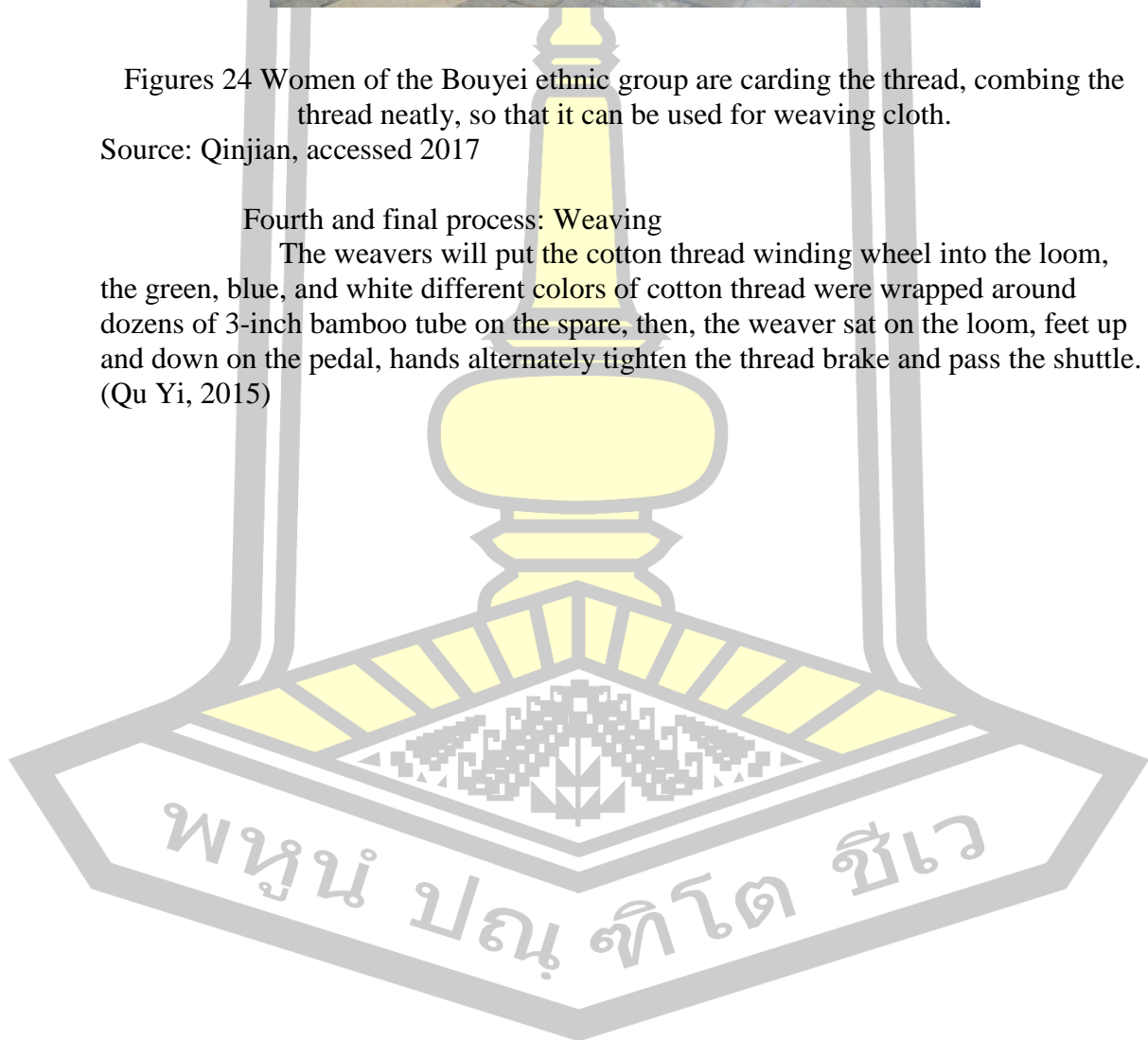




Figure 25 An old Bouyei woman weaves homespun cloth by hand in Wangmo County.

Source: Kong Ruoyue, accessed 2019

Weaving is the last process of making earth cloth and the loom mechanism is also extremely complex. The main procedure is to put the warp thread coiler on the weaving machine, put the thread divider on the head of the warp thread on the plate of the weaving machine, wrap the head of the warp thread on the cloth roll of the weaving machine and fix it with the pin card, then connect the pedal and the thread divider and adjust it repeatedly, finally put the small live wheel building thread cylinder inside the shuttle, and at the same time pull out the weft thread and fix it. The weaver pulls the bobbin and throws the bobbin alternately with his left and right hands to weave the cloth.

Through 100 percent hand-dyeing and pure plant dyeing, the texture of the cloth is finally woven into each piece of coarse cloth, which delicately conveys the unique warmth and affectionate feelings from generation to generation.

1.1.1 Homespun cloth

In the townships of western and northern Guizhou, the weaving process of homespun cloth is more complicated. The weaving machine mainly focuses on four heated

frames, adding red, yellow, and pink colors to black, white, indigo, dark blue, and light blue to create a thick, rustic, and brightly colored homespun cloth. While the southern and eastern weaving machines mostly use two heeled frames, with black, white, dark blue, light blue, and indigo as the main colors, the products have the characteristics of simple and elegant, neat, and clean.

All the raw materials used to produce homespun cloth are locally grown cotton, indigo and cyan bark. The cotton for spinning and the indigo for dyeing the cloth are grown by the local Bouyei people themselves. The cyan bark is taken from nature. More than 40 processes from spinning to dyeing are done by hand. Bouyei homespun cloth is thick and strong; its color and luster are blue with green, green with red, and has a unique style.

There are two types of homespun cloth made by the Bouyei people, pure white cloth and gingham cloth. Gingham is also called "local cloth" plaid cloth is made of cotton yarn interwoven with different colors such as white, blue, green and gray. Its patterns are diverse, simple and beautiful, and it is popular among the masses. Bouyei homespun cloth is popular in Guinan and southwest Guinan Bouyei areas, especially in Libo County. Bouyei local women's cloth is finely crafted. The patterns are novel, simple and elegant, and there are many varieties.

The basic fabric is divided into wicker, plaid, wall fence, plum blossom, osmanthus, pepper, fish thorn, twill and other more than ten varieties of more than two hundred kinds of patterns. Mainly in dark colors, with light blue reflections, generous decorations, decorative, with strong national characteristics. In traditional Bouyei villages, the clothes worn by men, women and children, the coverings on their beds, the head scarves, the shoes under their feet, the school bags, and the flower ball of girls are all made of gingham cloth. Most of the gifts given to relatives are also made of gingham cloth.

Hand-woven homespun cloth has greater characteristics and advantages than ordinary machine-woven cloth, it is not uniform like machine-woven cloth, strict uniform textile rules, and laws, but by the natural variation of the hand-woven process. Because irregularities, untidiness, and unevenness give textiles their "life", their undulations, as if they were breathing, make them as warm as skin. The texture is soft, feels great, breathable, static-free, and durable. (Dong Ying, 2019)

Since 1984, Libo gingham cloth has been exported to Japan, France, and Southeast Asia, as well as to Hong Kong, Macao, and other regions; in 1986, Libo County modified the traditional earthen cloth looms, which improved the quality and output of earthen cloth and promoted the development of the national economy. (Dong Ying, 2019)

The weaving technique itself not only records the development of the textile industry in Bouyei but also is a manifestation of farming culture. It also reflects another aspect of the farming situation of the Bouyei people in different historical periods. The production process of homespun cloth is complex and every process is done by hand. Its delicacy and high demands are incomparable to other manual labor. These handicrafts are the crystallization of the long-standing wisdom of the Bouyei people, which is difficult to replace by modern technology. It has always lived and shared with the life and cultural style of the Bouyei people.



Figures 26 Handmade homespun sold in the shop

Source: Kong Ruoyue, accessed 2019

1.1.2 Printing and dyeing

Baiyue is the ancestor of the Bouyei ethnic group, one of the earliest ethnic groups in China, with the original of the printing and dyeing process. The traditional textile printing and dyeing craft of ancient China's ethnic minorities still retains its exquisite craftsmanship and unique stylistic features. And also occupies an essential position in the field of national culture in the world. However, with the rapid development of the market economy, the printing and dyeing craft is facing difficulties in its development and gradually fading out of people's vision and on the verge of crisis.

The inheritance and development of Bouyei dyeing and printing culture should be concerned in future generations. We need to make cooperative efforts to carry on the past and start the future so that it will have historical and cultural value and the modern artistic and social values of dyeing and printing, which can be reflected and supplemented in the construction of socialist modernization.

1.1.3 Indigo

The plants used to make indigo include *Polygonum indigo*, *Sophora indigo*, Cha-blue, horse-blue, and many others. Refer to the Dictionary of Traditional

Chinese Medicine stated that; Bluegrass is used for clearing heat, detoxifying and cooling blood, treating influenza, epidemic encephalitis, encephalitis B, pneumonia, dengue, fever spots, dizziness and vomiting of blood, pharyngeal swelling, mumps, fire eyes, and sores and rashes. (Ding Wentao, 2007)

The people of Bouyei have been using indigo for a long time, and they have a clear understanding of the nature of indigo, and they know that indigo can be used to treat children's mumps. "Indigo-dyed clothing is not only resistant to dirt and sunlight, but also has anti-inflammatory and anti-itch effects on skin injuries, insect bites, and boils, so they like to wear it. (Ding Wentao, 2007)

The Bouyei indigo process is a traditional folk craft that uses wax as an anti-dye material for printing and dyeing. Indigo dip-dyeing is done with alternating blue and white effects. Patterns are drawn on the cloth with dots, lines and surfaces to create a colorful indigo dip-dye. If the blue and white are of the right size, a natural variation in the ice-crack pattern's falseness will occur. The blue flowers have to place on a white background or white flowers on a blue background because it will look more elegant and charming. Moreover, the lovely, highlighting the main body and modified to produce daily necessities and decorative items.

Bouyei indigo dyeing production method: it refers to the preliminary processing of indigo by Bouyei people with indigo grass, with indigo as the raw material, earth alkali, Shao wine, lime, and cowhide glue as auxiliary materials. The cloth is dyed by hand into moon white, moon blue, blue, dark blue, light gray, dark gray, green, and other colors, a traditional printing and dyeing process. This craft is closely related to the customs and habits of ethnic minorities. The Bouyei people's costumes reflect the climatic characteristics of their place of residence and the agricultural economic and cultural aspects of their people.

As the Bouyei people's traditional costumes are numerous and complex, several typical types of costumes have been formed according to the different costume cultures of the region. The colors of these clothes are determined by the indigo plant in the area and are also closely related to local agriculture.

The transformation and upgrading of the Bouyei people from agriculture to indigo-dyed clothing reflect the totem worship consciousness of the Bouyei people's ancestors. The Bouyei people's indigo-dyed patterns are closely related to totem worship, and some of the indigo-dyed costumes directly depict musical instruments of ethnic minorities. They repeatedly show the same type of traditional patterns, and in these traditional patterns, they continuously develop the wealth and artistic charm left by their ancestors.

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Figure 27 Wang Jianxiong, a well-known inheritor of indigo dyeing techniques in Zhenfeng County, 54 years old this year, he dyed cloth with his father when he was a teenager, 40 years as a day, sticking to the road of indigo dyeing techniques without hesitation, became one of the few inheritors of indigo dyeing one.
Source: Qianxinan Daily, accessed 2015

1.1.4 Batik

The Bouyei people have been using wax to dye cloth for hundreds of years. Girls began to learn how to make wax dyed cloth when they were ten years old. Beeswax is heated slightly and melted into wax juice, and then a copper wax knife dipped in the wax juice is used to paint patterns on the white cloth, including flowers, birds, fishes and insects, rivers and lakes, which are exquisite and lifelike.

When the wax is dry, the cloth is put into an indigo dyeing vat and dyed blue or cyan after that; the fabric is put into a pot to boil so that the wax melts off from the cloth and the area where the resin was originally painted appears white. The blue-and-white pattern is very vividly colored, and the mysterious ice pattern gives the Batik a more abstract painting style, and finally, it is rinsed to become batik cloth.

Most of the Bouyei girls are masters at making Batik, which has delicate and precise patterns and is well-dyed and has an unchanging color. Batik's designs are vibrant, including all kinds of flowers and plants, birds, animals, fish, and insects, with rhythmic patterns and symmetrical lines, giving people a sense of elegance and simplicity. As a folk handicraft of the Bouyei people, Batik has gone out of the mountains of Guizhou. Many foreign visitors to Guizhou even make a memorable trip to the Bouyei area to admire how the Bouyei girls turn white cloth into beautiful Batik. Of course, they will also buy some Batik as precious handicrafts to take home to be a souvenir or collection.

Also, Batik is famous in Guizhou, like all folk crafts. They are closely integrated with people's daily lives, decorating and beautifying it, enriching cultural content, and expressing people's beliefs, prayers, and emotions. Particularly in temporary folk activities, Batik reflects folk psychology and increases folk activities' range and interest. Batik products include many daily necessities and are generally used for clothing, bed sheets, curtains, back fans, fabrics, handkerchiefs, handbags, etc. Some of them are highly technical and beautifully designed and used as artistic wall hangings to decorate living rooms, hotels, and restaurants.

In 1990, the Guizhou Provincial Museum held a joint exhibition of Chinese and British batiks, followed by a joint production of international batiks in 1997; from then on, Chinese batiks began to face the world. (Wu Wenli. 2014. PP: 10) “ In 1997, when Hong Kong returned to the motherland, the gift from Guizhou Province to Hong Kong was a batik painting made by Hong Fuyuan, one of the top ten folk arts and crafts masters in China. Hong Fuyuan's research on the method of modifying and fixing the color of batik reactive dyestuff was also granted a national patent.” (Huang Renlong, 2013)

The author also visited Fuyuan Batik Art Museum, founded by Hongfuyuan in Anshun, and learned Batik is making five days. Unlike the production workers who are clean and agile, it is tough to draw and make by oneself, and it takes a long time to master the amount of wax juice and smooth lines. "Economically, the world emphasizes integration, but culturally, diversity," Hong said. "If countries don't protect their own cultures, the world won't be colorful in the future. Moreover, national culture is the reunion force of a nation. Only when a nation has culture can it show its existence. Therefore, national culture must be protected."



Figures 28 This batik work was made by the author at Fuyuan Batik Art Gallery
Source: Kong Ruoyue, accessed 2015



Figure 29 This is the heating wax tool used when making batik painting
Source: Kong Ruoyue, accessed 2015

1.1.5 Maple fragrance dyeing

Maple fragrance dyeing has a history of more than 200 years. It is one of Bouyei people's traditional printing and dyeing techniques, with unique color, beautiful appearance, different style, and high collection and appreciation value. It has been called "Blue and white porcelain painted on homespun cloth - maple fragrance dyeing." In 2008, maple fragrance dyeing was listed as a national intangible cultural heritage protection project because its history is not long, so there is almost no written record of its production.

There is a beautiful folk legend in the local Bouyei village of Yashui town, which says that a girl from the Bouyei tribe accidentally put her loom under a hundred-year-old maple tree, and maple oil dripped down on the white cloth woven by her. When the girl printed and dyed the white fabric, a beautiful pattern emerged, made by "God," and maple aroma dyeing was born, also known as "God dyeing."

Maple fragrance dyeing originated from the ancient art, using the resin of old maple trees as raw materials; maple fragrance dyeing adds a proper amount of butter, the liquid formed after the soft fire, as used to paint patterns on self-woven white cloth. Butter and maple sesame oil must be blended in a 1:1 ratio, and then the mixed oil solidified, ready for use at any time. Thus, producers have to be very skilled at making maple sesame oil. After dyeing, the oil is boiled away with boiling water to form a strong contrast of blue-and-white flowers. The simple elegance of blue-and-white flowers and the primitive pattern looks very much like blue-and-white porcelain, so maple fragrance dyeing is also known as blue-and-white porcelain on canvas. After the grease is boiled, wash it with clean water, dry it, grind it down, and then the maple fragrance dyeing is finished.

Maple fragrance dyeing products can be used to make a variety of clothing or for sale. The dyed patterns with maple fragrance are abundant, including geometric figures, dragons, phoenixes, flowers, birds, fish, insects, etc. The sample of Maple dyed products are dresses, backpacks, suitcases, bedding, door curtain, etc. At present, the products made by ethnic minority women and folk artists are mostly for their use, featuring folk art with strong local flavor. They are indispensable works of art in the life of ethnic minority women. (Huang Renlong, 2013)

The economic value of maple fragrance dyeing also has particular potential. After thousands of years of historical carving, its originality and non-renewable nature are self-evident. This gap is a new kind of low economy, bringing a unique possibility to Guizhou's economic development. In the early 1990s, due to the extended production period and high cost, maple fragrance dyeing was on the verge of extinction for a time. In 2006, the inheritor of the national intangible cultural heritage participated in the competition and won the prize. In 2008, it was named the national intangible cultural heritage by the Ministry of Culture. (Ge Luya and Tan Huiyou, 2019)



Figures 30 Women in the Bouyei ethnic area finished the cloth dyed with liquid maple incense for drying

Source: Kong Ruoyue, accessed 2019

1.1.6 Brocade

Besides the famous Bouyei homespun cloth, there is also the beautiful Bouyei brocade. The ancestors of the Bouyei ethnic group lived in beautiful scenery surrounded by mountains and rolling rivers. They fused the beauty of nature and Bouyei people's pursuit of life into beautiful brocade woven with skill and wisdom.

From the 1970s to the 1980s, Bouyei brocade has been produced in Pingtang, Libo, Huishui, Changshun, Pingba, Zhenning, Guanling, Zhenfeng, Zhenfeng, Xingren, Xingyi, Anlong and Qianxi as well as Luoping, Yunnan. The material characteristics of brocade can be divided into pure cotton and silk cotton.

The material and process of brocade process are as follows:

(1) Blue or blue cotton yarns are used as warp threads; multicolored cotton yarns or silk threads such as red, yellow, blue, and green are used as weft threads.

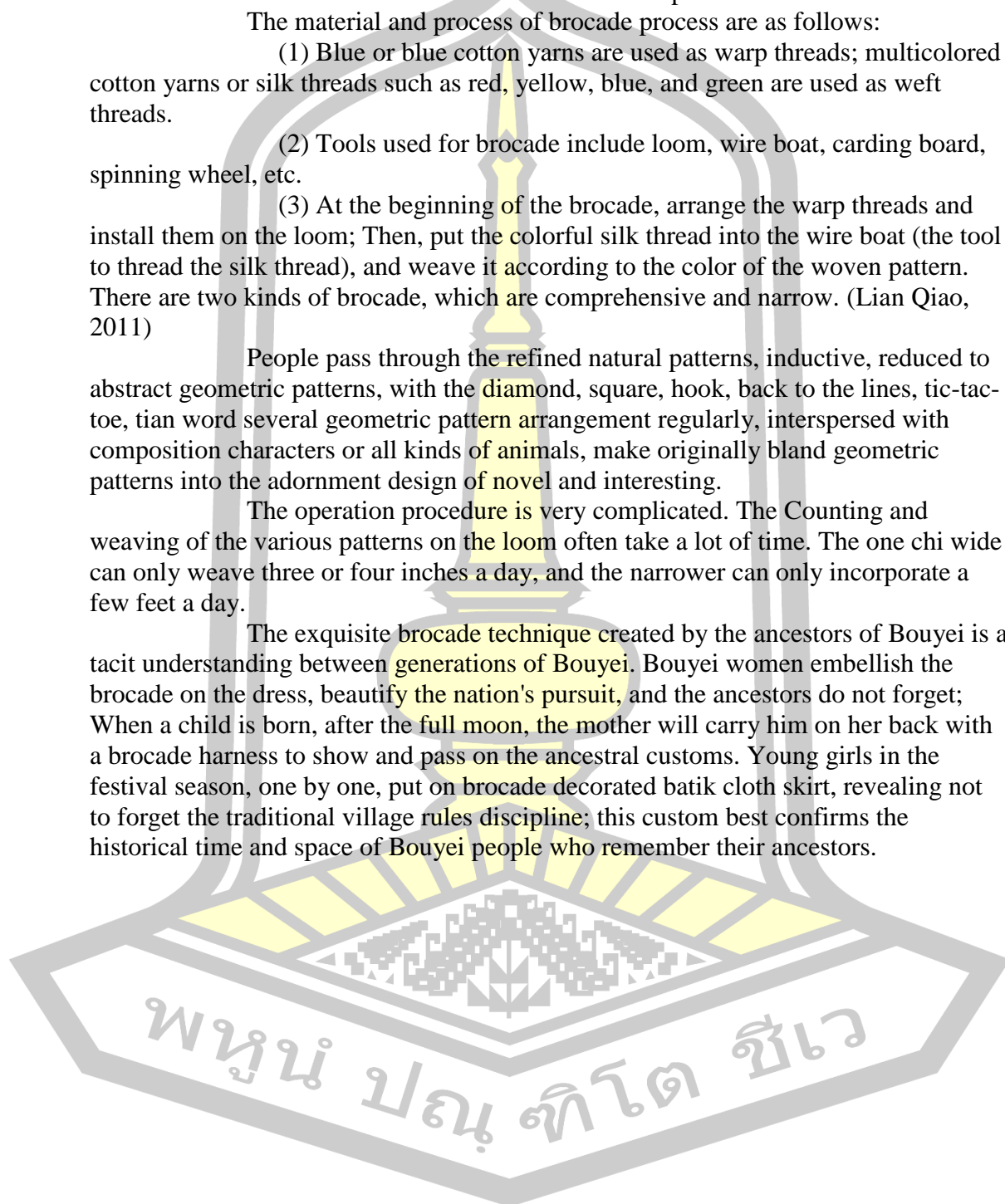
(2) Tools used for brocade include loom, wire boat, carding board, spinning wheel, etc.

(3) At the beginning of the brocade, arrange the warp threads and install them on the loom; Then, put the colorful silk thread into the wire boat (the tool to thread the silk thread), and weave it according to the color of the woven pattern. There are two kinds of brocade, which are comprehensive and narrow. (Lian Qiao, 2011)

People pass through the refined natural patterns, inductive, reduced to abstract geometric patterns, with the diamond, square, hook, back to the lines, tic-tac-toe, tian word several geometric pattern arrangement regularly, interspersed with composition characters or all kinds of animals, make originally bland geometric patterns into the adornment design of novel and interesting.

The operation procedure is very complicated. The Counting and weaving of the various patterns on the loom often take a lot of time. The one chi wide can only weave three or four inches a day, and the narrower can only incorporate a few feet a day.

The exquisite brocade technique created by the ancestors of Bouyei is a tacit understanding between generations of Bouyei. Bouyei women embellish the brocade on the dress, beautify the nation's pursuit, and the ancestors do not forget; When a child is born, after the full moon, the mother will carry him on her back with a brocade harness to show and pass on the ancestral customs. Young girls in the festival season, one by one, put on brocade decorated batik cloth skirt, revealing not to forget the traditional village rules discipline; this custom best confirms the historical time and space of Bouyei people who remember their ancestors.





Figures 31 Longdongbao Airport in Guiyang City, Guizhou Province brings a unique display of intangible cultural heritage to tourists and community residents, with live brocade performances.

Source: Kong Ruoyue, accessed 2019

1.1.7 Embroidery

Embroidery is a kind of handicraft art of Bouyei women, which is popular in the Bouyei region. Embroidery is a kind of handicraft art of Bouyei women, which is popular in the Bouyei region. The embroidery of the Bouyei ethnic group has a long history. In the New Chronicle of Guizhou Tujing of the Hongzhi of the Ming Dynasty, there is a record of "colorful patterns of picking flowers under the abdomen of Women of the Bouyei ethnic group," indicating that embroidery of the Bouyei ethnic group had been prevalent in the Ming Dynasty and was quite exquisite. (Li Yuxuan Liu Shijia Guan Tiantian and Wei Xianyin, 2019)

According to the Chinese Folk Literature and Art Association, the Bouyei ethnic group in Haiyang County, Guizhou province, is known as the "hometown of Bouyei Opera" for its rich cultural resources and profound cultural deposits. The local government also actively promoted the protection and inheritance of Bouyei embroidery art, formulated and implemented scientific and detailed protection and development plan, and achieved remarkable results. After investigation and demonstration, they decided to name Hengxian as "The hometown of Chinese Bouyei embroidery art." The county has a total population of 230,000, among which ethnic minorities account for 80 percent and Bouyei 76 percent.

The first is plain embroidery, which is the most ancient embroidery craft of the Bouyei ethnic group. In essence, it is the direct painting hand embroidery of The Sang Lang, which is also the most challenging technique to master in Bouyei embroidery. The embroiderer first paints the desired pattern on a white home screen sheet, then puts on the needle a white thread dyed with indigo or maple leaf; four kinds of techniques are adopted to embroider magpie, butterfly, mandarin duck, peacock, phoenix, peony, pumpkin flower, sunflower, morning glory, lotus, and other animals and flowers. Special embroidery bed sheets characterize direct embroidery, embroidered a complete bedsheet about 3, 4 months, the three-dimensional sense is more robust, reflects the Bouyei people love nature, love hometown artistic conception.

The second kind is the colorful embroidery method because the base material, embroidery line, and design used in embroidery are composed of different colors, called colorful embroidery. Stitch is in front of the embroidery must choose to save all kinds of fabrics and all kinds of embroidery line, made 20 centimeters in diameter bamboo two rings, the first significant point, the second is a bit a little bit small, will be of embroidered soft cloth on the smaller circle, and then set up an extensive process, smooth fabric made of embroidered on the rings get tensed, start embroidery according to the grain after ready. Colored embroidery is the most prominent part in the center of the belt and the essential part. It can also be used in the vamp, hats, curtains, bedding, aprons, insoles, etc. (Li Yuxuan Liu Shijia Guan Tiantian and Wei Xianyin, 2019)

The embroidery patterns of the Bouyei ethnic group have a strong symbolic meaning. For example, flowers, birds, insects, fish, plants, vines, rivers, poles, and bars in their costumes all represent the life values of the Bouyei ethnic group. Therefore, Bouyei embroidery is called Bouyei "wear on the body of the homeland." The embroidery patterns include figures, flowers, plants, birds, insects and butterflies, animals, etc. The designs are all embroidered in several colors, some realistic, some freehand, and some geometric patterns.

Embroidery is a skill that every Bouyei girl must learn, and it is a symbol of their cleverness. They often take the most exquisite embroidery as their most precious gift to express their good wishes or as a love object to express their heart. When a young man is looking for a mate, he often takes the quality of a girl's embroidery skills as the criterion for choosing a mate.

Nowadays, embroidery is a handicraft of Bouyei women and a unique property-generating industry in ethnic minority areas. Since the Guizhou Women's Federation launched the "Magnificent Embroidery Project" in 2013, a total of more than 50,000 workers have been trained, and nearly 500,000 women have worked in the province's handicraft industry, creating an output value of 3 billion Yuan, leading to the employment of more than one million people. This promotes the development of traditional ethnic handicrafts and the rich history and culture of ethnic minorities in Guizhou and promotes home-based employment for ethnic minority embroidery women, thus improving the situation of empty-nesting older adults and left-behind children.



Figures 32 The embroidery training class is in training, Such training courses are organized by the government, and free training is provided to the Bouyei people
Source: Kong Ruoyue, accessed 2019



Figures 33 Bouyei embroidery is sold in the market
Source: Baidu picture, accessed 2012

Part 2: Featured Textiles

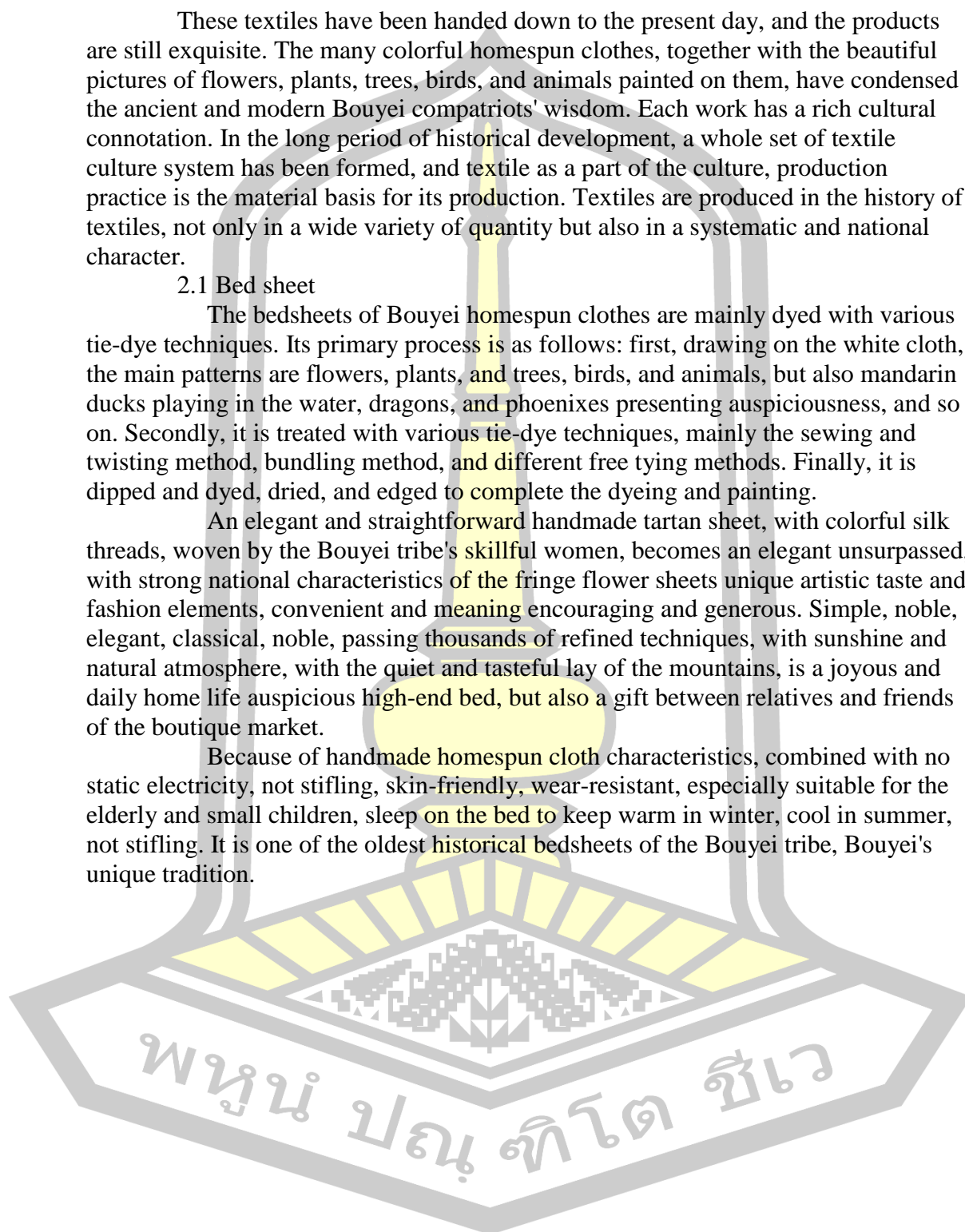
These textiles have been handed down to the present day, and the products are still exquisite. The many colorful homespun clothes, together with the beautiful pictures of flowers, plants, trees, birds, and animals painted on them, have condensed the ancient and modern Bouyei compatriots' wisdom. Each work has a rich cultural connotation. In the long period of historical development, a whole set of textile culture system has been formed, and textile as a part of the culture, production practice is the material basis for its production. Textiles are produced in the history of textiles, not only in a wide variety of quantity but also in a systematic and national character.

2.1 Bed sheet

The bedsheets of Bouyei homespun clothes are mainly dyed with various tie-dye techniques. Its primary process is as follows: first, drawing on the white cloth, the main patterns are flowers, plants, and trees, birds, and animals, but also mandarin ducks playing in the water, dragons, and phoenixes presenting auspiciousness, and so on. Secondly, it is treated with various tie-dye techniques, mainly the sewing and twisting method, bundling method, and different free tying methods. Finally, it is dipped and dyed, dried, and edged to complete the dyeing and painting.

An elegant and straightforward handmade tartan sheet, with colorful silk threads, woven by the Bouyei tribe's skillful women, becomes an elegant unsurpassed, with strong national characteristics of the fringe flower sheets unique artistic taste and fashion elements, convenient and meaning encouraging and generous. Simple, noble, elegant, classical, noble, passing thousands of refined techniques, with sunshine and natural atmosphere, with the quiet and tasteful lay of the mountains, is a joyous and daily home life auspicious high-end bed, but also a gift between relatives and friends of the boutique market.

Because of handmade homespun cloth characteristics, combined with no static electricity, not stifling, skin-friendly, wear-resistant, especially suitable for the elderly and small children, sleep on the bed to keep warm in winter, cool in summer, not stifling. It is one of the oldest historical bedsheets of the Bouyei tribe, Bouyei's unique tradition.





Figures 34 Girls from the Bouyei area show the handmade homespun cloth in the village during the festival

Source: Bouyei Online, accessed 2011

2.2 Headscarf, uniqueness of Bouyei dressing

The headgear of the Bouyei ethnic group, also known as the headscarf, is mainly divided into two colors: pure white, the other is black blue or black green, different regions, so the headgear is of course different. There are two kinds of shape tape method; one is wrapped into the shape of a dish on the top of the head, the other is wrapped up and carried on the head, the hot weather will be wrapped up on the head, the cold weather will be wrapped on the head. The fabric's total length can range from less than 1 meter to 3 meters and up to 6 meters.

There are two kinds of colors; the first kind is seasonal; seasonal is the weather with the color. The second kind is called the wedding and the funeral. They will wear black and blue headscarf at the wedding, and at the funeral will wear white, black, or blue headscarf. They believe that black and blue on behalf of the guest will let the dead calm and white on behalf of bad luck, so others do the wedding is not allowed to wear a white head. (Qu Yi, 2015)

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Figures 35 During the Sanyuesan Cultural Festival in Wangmo County, Bouyei people showed headscarves to tourists and put them on
Source: Chinanews.com, accessed 2018

2.3 Loincloth

There are two categories of the Bouyei loincloth shape: the full Loincloth and the half Loincloth. The starting point of the maximum girth is at the neck, while the half circumference's starting point is at the waist. The fabric color of both types is mostly blue, and the edges of the waistband are embroidered with striped geometric

patterns. In addition to its practical and decorative functions, married women used the Bouyei girth to express their happiness in married life.

If a woman's clothes and accessories are of the same color and her loincloth has the same pattern, it means that she is happily married. However, suppose the loincloth is decorated with fabric and embroidery thread in different ways. In that case, it means that the woman is less happy in her marriage to complain to her husband and in-laws and receive attention and sympathy from her neighbors. (Zhou Guomao, 2004)



Figures 36 This loincloth is a product of a specialty store of the Bouyei ethnic group, which is made by Wei Shuzhang
Source: Kong Ruoyue, accessed 2013

2.4 Satchel

The Satchel is one of the accessories in the traditional costumes of the Bouyei tribe, because of the differences between regions and branches of the costume culture, the Bouyei shoulder bag has two mainly forms, one is the square satchel with the same hue of different shades of blue cotton cloth stitched together, some also with white cloth and blue cloth to combine, thus forming a visual contrast of color. (Zhou Guomao, 2004)

The left and right side of the bag is decorated with tassels of cloth that sway back and forth when you walk. The second type of satchel is made of black cotton cloth with embroidered peach blossom decoration.



Figures 37 Satchel, sold at Wei Shuzhang's Bouyei Textile Store
Source: Kong Ruoyue, accessed 2019.

2.5 Shoes

The traditional footwear of the Bouyei people can be divided into three types that straw shoes, thread ear shoes and embroidered shoes. And among the three types of footwear, the role of straw shoes and thread ear shoes is now rarely to be seen. The material of straw shoes can be divided into straw core and ramie. Straw shoes are made of straw core are rougher and cheaper. They are mainly used for work and suitable for rainy weather. Ramie shoes are often interwoven with muslin, and a flower made of strips of muslin is sewn at the toe of the shoe, giving the form of a central discharge. (Zhou Guomao, 2004)

Embroidered shoes are the exclusive shoes of the Bouyei women. Men's cloth shoes are not decorated with embroidery, and their shape is similar to the old Beijing cloth shoes. The toe of the embroidered shoes is turned up in a triangular shape, the toe part is decorated with thin colored bands, and the vamp is embroidered with colored embroidery threads of flowers, birds and fish and insects.



Figures 38 All kinds of Bouyei women's shoes

Source: Kong Ruoyue, accessed 2019

2.6 Back strap

The back strap is known as the purest and most beautiful textile of the Bouyei people. In the traditional Bouyei region, almost of Bouyei people have experienced in their early childhood, wrapped in a warm and thick back strap, sleeping on their mother's back. This back strap condenses a mother's blessing to her child, entrusting the whole family's hope for the child.

The back strap is usually sew by the child's mother herself, and because the process of making the carrier is so complicated and tedious, some children's carriers are sewn when the mother first gets married. The fussiness is starting from the selection and conception of the carriers, with an emphasis on delicacy, neatness, and symmetry. A pair of back straps often requires a master to embroider them, and it takes a lot of practice and time to make them. (Zhou Guomao, 2004)

In addition to flowers and plants, there are also totem patterns symbolizing the origin of the Bouyei people, such as birds and fish, which are recorded in the deepening religious classics of the Bouyei people. Their descendants are the Bouyei. Therefore, the Bouyei people have embroidered patterns of birds, fish, and water on their harnesses in the hope that their families will prosper.



Figures 39 This back strap is Wei Shuzhang's proud work, displayed in her shop.
Sources: Kong Ruoyue, accessed 2019



Figures 40 A young mother carries her child on her back, using a back strap sewn by her hands.

Sources: Shan Ren, accessed 2016

2.7 Hats for children

The most distinctive features of children's clothing are the children's hat. Children's hat is based on the mother's love and appreciation of art level, climate characteristics and the doll's face. And the choice of various colors of cloth and satin sewing, most of the selection of bright colors in the shape of the design of the column trunk edging, selection of bright colors of silk embroidery. Children's hats in various shapes, fancy. There are an imitation of animal head sewn, such as cat head cap, lion head cap, rabbit head cap, etc.; there is an imitation of an ancient helmet ear cap, there

is an imitation of ancient civil servants, such as a black hat. In front of the hat, are to nail full silver Luohan or jade Luohan, or nail "long life rich and noble" and other auspicious words of the jade buckle; Behind the hat, hanging a colorful beard and several silver small bells, a wide variety people love. (Zhou Guomao, 2004)



Figures 41 Common Bouyei children's hats, Tiger style and embroidery.
Sources: Kong Ruoyue, accessed 2018

2.8 Handkerchief

Handkerchiefs are a symbol of the hand-craftsmanship of Bouyei girls, who often embroider the most exquisite designs on the handkerchiefs as their most precious gifts to express their good wishes or as and to show their love. When a young man is looking for a mate, he often chooses the girl's embroidery skills as his criteria.

On a piece of handkerchief backing, one stitch is used to embroider both the front and back colors at the same time. This is different from single-sided embroidery, where only the front side is embroidered and the backside is embroidered regardless of the stitch pattern, whereas double-sided embroidery requires both sides to be neat and even. The embroidery is done according to the needs of the pattern and the experience of the sewer, and the color of the stitches are determined by the sewer.





Figures 42 In the embroidery training class, a Bouyei girl made an embroidery handkerchief for herself.

Sources: Kong Ruoyue, accessed 2019

2.9 Flower ball

Bouyei flower bag is an embroidered handicraft of the Bouyei tribe. It is also called "Bran bags". They are made of cloth or satin, square in shape, and embroidered with colorful designs, usually flowers and plants, butterflies, birds, and geometric patterns. Bouyei girls design and embroider them according to their own preferences. Some of them have a picture with a large flower as the main theme, some embroider have small flowers at the corners, and some have clusters of flowers. The flowers are wrapped with mugwort and lavender to calm the nerves and repel mosquitoes.

There are various forms of composition. The bag contains rice bran or cottonseeds. The four corners of the bag are decorated with beads of material and colored tassels of silk. In general, during the New Year, the sixth of June and the half of July, young men and women gather together to throw flower packets for entertainment.



Figures 43 A game of throwing flower bags in the Bouyei festival at Nahui village.
Sources: Wang Yi, accessed 2013

Part 3. Costume Culture

The ancient song of the Bouyei tribe is called "making everything" the song has mentioned cotton and cloth in the ancient period. In that time there was no cotton in the world so everyone hung leaves and wrapped in the bark. This ancient song reflects the whole process of the development of the Bouyei textile culture in the form of folk art heritage, proving that the Bouyei textile culture originated from the collection activities of the matriarchal society. According to the archaeological excavations of the Neolithic period, a large number of relics, such as stone spinning wheels, indicate that the Bouyei people already had signs of weaving.

In the Han Dynasty, the previous Chinese literature, when referring to the costume of the ancient Yue people, the ancestors of the Bouyei nationality, it mainly recorded the headwear and body decoration. The ancient Yue people not only had their haircut, but also often changed their hairstyle, sometimes very short and sometimes long. This custom made the northern Central Plains people who never had their haircut at that time feel very curious. In the Warring States Period, the appearance of clothing was simply mentioned. As the Ancient Yue people lived along the coast or along the river, they often practiced water and dragon totem to avoid dumpling.

In the Qin and Han Dynasties, Chinese historical records recorded that when Yelang, an ancestor of the Bouyei people, had their hair tied up into a tall column with a band on their head. In the Old Book of The Tang Dynasty, Nanman Biography, it is mentioned that in the Tang Dynasty, the clothes of the ancestors and officials of the Bouyei ethnic group were "Men's clothes turned to the left, with their hair exposed and their feet bare. A woman has two pieces of horizontal cloth, which she wears in

the middle and through his head, called a skirt." It not only depicts the shape and production characteristics of women's skirts, but also depicts the shape of men's jackets. The new Book of The Tang Dynasty, Nanman Biography, refers to women's clothing, in addition to the skirt, also refers to the headwear: "hair, bun hanging at the back. A bamboo tube of three inches, slanting through his ears, the rich adorn it with pearls."

After The Ming Dynasty, there are more detailed records on the clothes of the Bouyei ethnic group. In the Ming Dynasty, there were not many differences in the clothes of the Bouyei ethnic group. The common point was that women wore short dresses and long skirts. According to guizhou Tujing Xinzhi, bouyei women "wrapped their heads in blue cloth and wore blue skirts with thin folds. Square embroidery of five colors on the belly."

From the beginning of Qing Dynasty, the clothing of Bouyei nationality began to show some differences. After the Qianlong reign of Qing Dynasty, the Bouyei costume began to diverge costume of the Bouyei ethnic group experienced transition and improvement from wearing robe to blouse under the skirt in women and robes in men, and then to pants under blouse basically in both of men and women. Costumes of the Bouyei ethnic group were tedious in women and plain in men. Men's costumes were simple, upper garment was long gown first, then were changed into double-breasted garment and wore a headscarf; as for women's costumes, upper garments were short skirt, and the under garments were mainly long dress. Afterwards, influenced by Han culture and some extreme policies, women in many regions in the Bouyei ethnic group wore pants until today.

3.1 Types of Bouyei clothing

The overall distribution and general situation of the Bouyei costume is similar with little difference. Different regions and different living environments influence the variation of their costumes. Some regions further add their favorite patterns based on their ancestors' inheritance, while others refer to patterns of other surrounding ethnic groups as their own clothing patterns and live together. They don't copy all the patterns and colors used to make them, but rather they are selective. Moreover, on November 11, 2014, the Bouyei cloths was approved by the State Council in the Fourth National Representative List of Intangible Cultural Heritage Projects.

3.1.1 Men dressing

Bouyei men's costumes have evolved rapidly throughout history, with simpler patterns than women's costumes and less labor-intensive, plain and simple production. Its style has long gown and double - front. The long gown has blue, black and white. They are wide - front right open button and the white gown for filial piety. Men's double-breasted clothes are front breasted, pants are large crotch, straight leg, and the mouth of pants is 8 or 9 inches wide. Younger men are dressed in blue or grey button-down, suspended crotch straight or modern style trousers, and fur-trimmed cloth shoes, rubber shoes or leather shoes. (Ma Qizhong and Wang Deilong, 1991)

Only the width and length of the garment vary from region to region. There are also people who wear a blue gown with a white belt or a blue belt. In Weining area young men dressed in a binding leg, wearing embroidered shoes characteristics. There are obvious differences between men's clothing and other ethnic

groups in Luodian, Wangmo, Jieheng, Zhenfeng and other places. Most of them wrapped their head in a plaid handkerchief, others in a blue or white handkerchief.



Figures 44 Common men's clothing of Bouyei people. The Bouyei ethnic group in the picture is from Wangmo city.

Sources: Kong Ruoyue, accessed 2019

3.1.2 Women dressing

A complete dress for a Bouyei woman includes a head covering, blouse, bib, belt, pleated skirt (or trousers), embroidered shoes, etc., all of them are essential for both married and single women.

The dress of women varies from place to place. Some women wore blue and black pleated dresses, some liked to embroider on the clothes, some liked to wrap their heads in white towels and wore silver bracelets, earrings, collars and other ornaments. The women in Huishui and Changshun wore short coats and long trousers with embroidered bibs. Meanwhile, their heads were wrapped in tartan cloth.

Girls in Huaxi are decorated with "lace". They wear an apron, a headpiece, and a braid wrapped around the headpiece. The bodice's style of women in the area of Biandan Mountain in Zhenning is short with big breeched, among which their bottom is a pleated skirt with lace on the neckline, shoulder and sleeve of the blouse. Most of their dresses were made of batik cloth with blue flowers on a white background, and they used to wear several skirts at a time, with a black lace girdle. Before marriage, they change their hair into braids and wear scarves; after marriage, they would wear "false shell", which is made of green cloth and bamboo shoot shell. (Ma Qizhong and Wang Deilong, 1991)

In Luodian, Wangmo and other places of the Bouyei women, they are wearing a wide-sleeve blouse and trousers. Women in Qinglong, Huaxi and other places wear knee-length blouses and trousers with large breeches, necklines and trouser legs trimmed with lace and embroidered with flower patterns. At the same time, their heads are mostly tied with cyan plaid kerchief. Some people also wear thin pointed and upturned embroidered shoes, and some wear thin ears straw shoes. It can be found that in some areas of Duyun county, Dushan County and Anlong County, the clothing of Bouyei women is basically the same as that of Han women, and Bouyei women like to wear silver bracelets or bone bracelets, rings, silver hairpins, necklaces and other ornaments.

Some of the material used to cover the hair of middle-aged women has been replaced by white towels, in which the bodice has been changed to a lapel and two or three bands of colored cloth are inlaid along the bottom of the left front. The front fasteners can be found decorated with silver foam buttons, but the cuffs remain in the traditional old style and they have switched to trousers. The full flowered shoes they wear on their feet become a semicircular shape or embroidered flowers at the toe of the shoes, the shoes after the refit presents a clean and elegant, simple and dignified feeling. The clothes of unmarried young women are generally similar to those of middle-aged women, who like to have colorful embroidered patterns on the ends of their hair and these patterns are exposed between the top of the head and the hairpin.



Figures 45 Common women's clothing of Bouyei people. The Bouyei ethnic group in the picture is from Wangmo city

Sources:Kong Ruoyue, accessed 2019

3.1.3 Old people outfit

Old women wrap their hair in cloth all the year round. Their frocks are narrow at the neck, wide at the chest, and open on the right. The shoulders are all three inches of blue cloth with platen and lace on it. The length of the garment reaches to the hips, with the edges curving back and forth; Their bottoms are dyed blue suspended crotch straight tube homespun with wide brim, furs and embroidered pointed shoes or various cloth shoes or rubber shoes. The clothes they wore were made of green cloth, with embroidered satins and floral aprons of various designs. Their garments were girdles made of silk and trimmed with balustrades, which were hung at the back of the girdle by means of loose knots; they have on their hands bone jade and silver bracelets;

Some of the elderly Bouyei women still wear traditional dress. Their heads are wrapped in blue cloth. They wear blue short clothes without collars and with wide sleeves. Their seams were inlaid with embroidered work and the corners trimmed with piping. Some wore blue and black pleated skirts, some wore blue cloth aprons or embroidered aprons, and their feet were covered with delicate, snub-nosed embroidered shoes, so the whole outfit is a combination of weaving, printing and dyeing, picking flowers and embroidering. (Ma Qizhong and Wang Deilong, 1991)

The old man has many heads wrapped around his head. He wears blue or grey long shirt, blue or blue crotch straight pants, and cloth shoes or rubber shoes. According to different seasons and environments, the elderly will choose blue and black grid cloth or blue or white grid cloth.



Figures 46 The common clothing for the elderly of the Bouyei people. The Bouyei ethnic group in the picture is from Wangmo city.
Sources:Kong Ruoyue, accessed 2019

3.1.4 Children outfit

Base on Bouyei families cherish their children very much. Thus the women are hardworking and very mother dresses her children up neatly and lovingly. The baby clothes are "Kimono" without collars or buttons, and a small cloth belt tied around the waist is sufficient. A small piece of cloth is worn around the chest as a "drool pocket". Boys and girls' clothing from the color, design, pattern is more or less the same, are composed of small-breasted clothing, small trousers, hats, etc., the most characteristic is a small hat, cap and a range of hat ears, are carefully picked embroidered flowers.

The front edge of the hat is inlaid with six color hanging, the rear part is inlaid with colored line row beard, children's hat is according to the affection of each mother and artistic appreciation level, climate characteristic and the face of a doll and choose each color cloth and silks and satins are sewn, mostly choose the column of fresh color to do edge, choose the silk thread embroidery of fresh color. Children's hats are all in different shapes and very festive styles. (Ma Qizhong and Wang Deilong, 1991)

Boys' and girls' hats are all the same. Children have no subjective consciousness about the clothes they wear. What they wear reflects their parents' aesthetic consciousness and ideas.



Figures 47 Common children's clothing of Bouyei people. The Bouyei ethnic group in the picture is from Wangmo city. She is a three-year-old girl who was dressed in traditional Bouyei costumes by her parents because of Wangmo's Sanyuesan Cultural Festival.

Sources: Kong Ruoyue. 2019

3.2 The relationship between Bouyei dress and Bouyei rituals

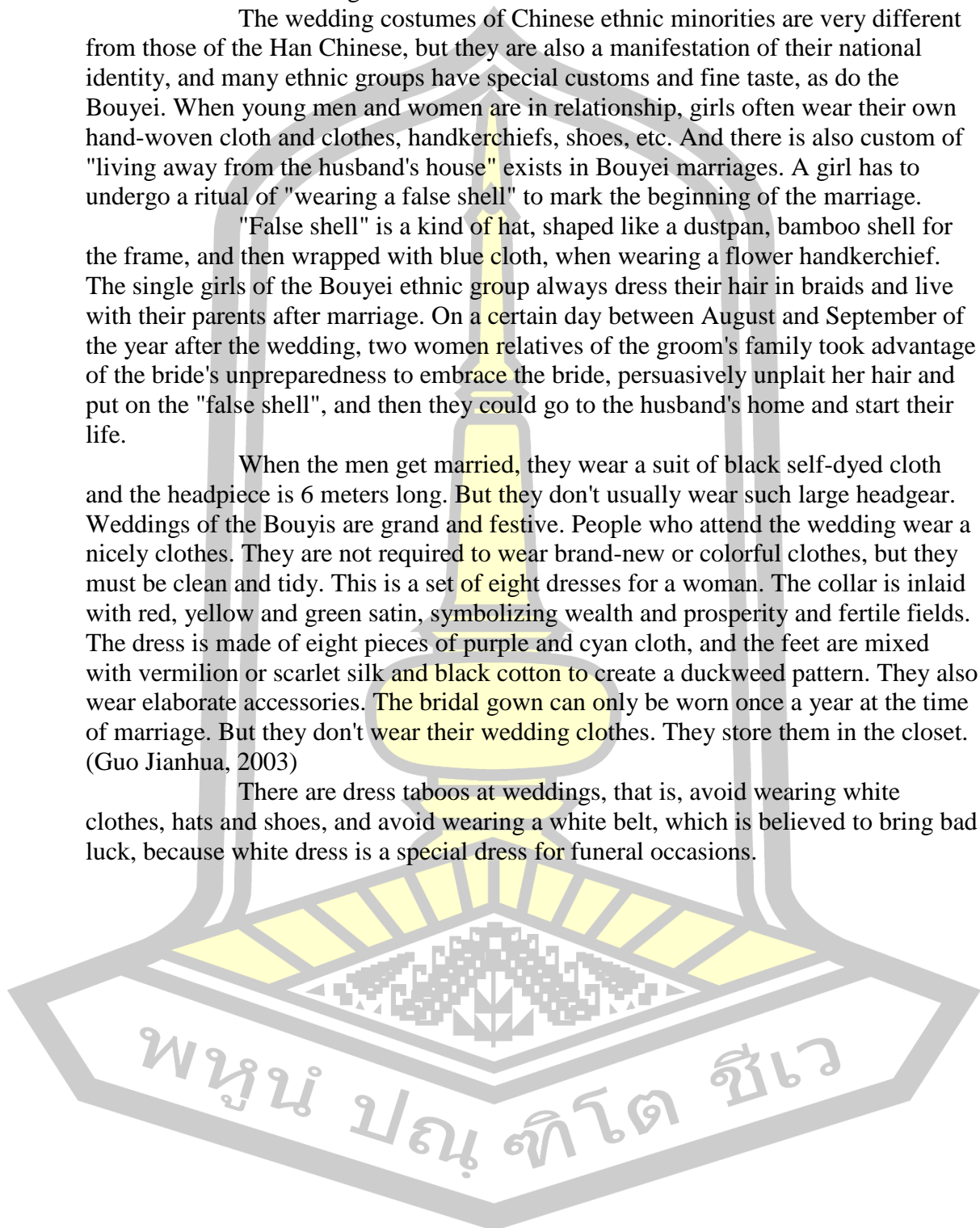
3.2.1 Wedding costumes

The wedding costumes of Chinese ethnic minorities are very different from those of the Han Chinese, but they are also a manifestation of their national identity, and many ethnic groups have special customs and fine taste, as do the Bouyei. When young men and women are in relationship, girls often wear their own hand-woven cloth and clothes, handkerchiefs, shoes, etc. And there is also custom of "living away from the husband's house" exists in Bouyei marriages. A girl has to undergo a ritual of "wearing a false shell" to mark the beginning of the marriage.

"False shell" is a kind of hat, shaped like a dustpan, bamboo shell for the frame, and then wrapped with blue cloth, when wearing a flower handkerchief. The single girls of the Bouyei ethnic group always dress their hair in braids and live with their parents after marriage. On a certain day between August and September of the year after the wedding, two women relatives of the groom's family took advantage of the bride's unpreparedness to embrace the bride, persuasively unplait her hair and put on the "false shell", and then they could go to the husband's home and start their life.

When the men get married, they wear a suit of black self-dyed cloth and the headpiece is 6 meters long. But they don't usually wear such large headgear. Weddings of the Bouyis are grand and festive. People who attend the wedding wear a nicely clothes. They are not required to wear brand-new or colorful clothes, but they must be clean and tidy. This is a set of eight dresses for a woman. The collar is inlaid with red, yellow and green satin, symbolizing wealth and prosperity and fertile fields. The dress is made of eight pieces of purple and cyan cloth, and the feet are mixed with vermilion or scarlet silk and black cotton to create a duckweed pattern. They also wear elaborate accessories. The bridal gown can only be worn once a year at the time of marriage. But they don't wear their wedding clothes. They store them in the closet. (Guo Jianhua, 2003)

There are dress taboos at weddings, that is, avoid wearing white clothes, hats and shoes, and avoid wearing a white belt, which is believed to bring bad luck, because white dress is a special dress for funeral occasions.





Figures 48 Common costumes of Bouyei people in wedding ceremony.
Sources: Kong Ruoyue, accessed 2019

3.2.2 Funeral costumes

In the Song of Filial Piety of the Bouyei ethnic group, it is sung that "a piece of white cloth as long as a coffin is woven and wrapped on the head to show filial piety to parents and parents. As a child of the mother is very hard, her upbringing we cannot forget, a long to the ground white filial piety, wearing filial piety. It's not easy to be a mother and a father of a child and cry when you look at your parents' portrait." The Bouyei people show a great respect to the old man and express their respect and love through the white cloth when the old man passed away. The filial piety that daughter-in-law weaves by hands, reflected younger generation to elder filial piety. (Guo Jianhua, 2003)

In the funeral ceremony of bouyei eyhnic group, for the dead, it not only indicates the end of the life of the dead, but also indicates the beginning of the eternal life of the dead entering the heaven. And for the living, is to bid farewell to the dead, and hope that the dead do not pay attention to the world, peace of mind to go, so

as not to disturb the living. After death, the soul returns to the ancestral home, and in order for the ancestors to accept and know, the deceased must wear traditional dress. When a man died, his family would wipe his body, shave his head, put on a black Taffa, and put on a homesick gown and trousers made of indigo. Among them, the rich of the family would sew a silk gown for the dead and wear cloth shoes for his feet. If the body is a woman, her family will dress her and dress her in homespun or silk dress. The head of the dead man is a head handkerchief covered with checks, and her feet are embroidered cloth shoes with pointed toes. Except for the silver in their mouths, they must not wear metal or bone products on their bodies.



Figures 49 The common clothing of Bouyei people is at funerals. When someone dies, the family will wear costumes to see off the deceased.

Sources: Bouyei Oline, accessed 2012

3.2.3 Festival day

Bouyei costumes also reflect their traditional cultural mentality, living customs and religious beliefs. Every time the festival comes, the Bouyei people show off their elaborate costumes as a competition between beauty and wisdom and virtue. Women and girls like to wear a variety of earrings, rings, collars, pendants and bracelets and other silver accessory. The little girls wear bright lacy dresses and dainty platted buttons. The lads are in frocks and beards, and they are blowing wood, and they look very well and happy.

The full-dress of Bouyei women includes a headpiece, jacket, apron, belt, short pleated skirt (flapping trousers), trousers (no skirt if there are trousers), embroidered shoes and other 6-piece sets. They also wear silver, jade, bone, copper bracelets, silver hairpins, rings and collars, etc. They are also only worn for weddings and large traditional festivals. In ordinary life, they do not wear ornaments, because they are afraid that they will be thrown away when they work. They don't want to wear these accessory. As they dressed, they carry a long batik handkerchief in their

hands. Their dresses flutter as they walked, and their accessories collide and sound like silver bells, which makes them look graceful.



Figures 50 In 2018, the costumes of Bouyei people at the Sanyuesan Cultural Festival in Wangmo County
Sources:Kong Ruoyue, accessed 2019.

3.2.4 Offer sacrifice

According to the Bouyei folk song "Song of December": "In January, I don't do farm work. I waste no time spinning and weaving homesclos in colors at home to pay tribute to the elders and ancestors who died", reflecting that homesclos were also used as sacrificial objects in the agrarian era. (Guo Jianhua, 2003)



Figures 51 The sacrifice ceremony of the Bouyei people in Zhenning County
Sources: Zhou Guomao, accessed 2016.

Part 4:: Bouyei Costumes in the Perspective of Cultural Identity

4.1 Cultural Identity

Through the study of hand-made textiles in the Bouyei region of Guizhou, researcher explore how the local Bouyei express their cultural identity through cultural matters such as textile crafts and textiles. The cultural identity of the Bouyei has been formed by their life experiences. They are willing to express their cultural identity in specific situations, which distinguishes them from other ethnic minorities and highlights their ethnic identity.

Cultural identity refers to the process of communication between members of different nationalities, breaking through the narrow and limited nationalities, recognizing and acknowledging each other's culture or cultural elements, on the basis of which a series of national cultural commonalities, points of sharing and inter-ethnic closeness are formed, gradually constituting the phenomenon of inter-ethnic communities of interest. This phenomenon has been prevalent to varying degrees among different ethnic groups throughout history.

Cultural identity is based on the fact that members of a national community live together in the same place for a long time, which gives them pride and a sense of belonging to their own national history and culture, and at the core of which is the identification of basic national values and concepts.

"Cultural identity is the tendency of human beings to share a common understanding and recognition of culture. This commonality and recognition is the sublimation of human cognition of nature and the formation of rules of thought and values that govern human behavior. As human beings exist in different cultural systems, cultural identity also varies from culture to culture. Different cultures have

different cultural identities, and cultural identity is therefore expressed as a sense of belonging to the culture.

The coverage of cultural identity expands with the formation and integration of human cultural groups and the intermingling of human cultures. Cultural identity is a dynamic concept that accompanies the development of human culture and is the dominant factor in its existence and development."

From this can realize that cultural identity is the spiritual foundation for the continuity of a national community and the spiritual bond that unites the people. The rheology of national costumes refers to the series of changes that occur in the formation, development and transmission of a particular nation's costumes under the influence of a combination of factors, which is the most common phenomenon in the history of human costume development. In the process of survival and development of a nation, national costumes are often involved in the contact and communication between nations in an intuitive way, and it is through this contact and communication that the cultural identity, political identity, development of national culture and the rheology of national costumes are promoted.

4.2 National identity

Ethnic identity is a multicultural, multi-level concept based on cultural identity, which is expressed through a series of cultural elements that are basically equivalent to objective factors in the composition of ethnic groups, including common ethnic origins, common cultural practices, common constitutions, common historical encounters, common regions, common religious beliefs, and the boundaries of ethnic groups constituted by these commonalities. It is a dynamic process of inter- and intra-community cultural interaction, which is an essential condition for its existence.

On the theory of identity of the Bouyei ethnic group, ethnic identity based solely on lineage is imperfect, unsound and unreliable. Ethnic identity arises from a sense of recognition and belonging to one's own ethnic group's cultural identity, which also implies a sense of alienation from the cultural identity of other ethnic groups and a sense of being on the sidelines. The identity of a group is expressed through a series of cultural elements, and dress is one such element. The expression of ethnic identity through clothing is by no means unique to the Bouyei, but is common to all ethnic groups.

Textiles are an effective example to identify the same ethnic group, as well as the most basic external identification of ethnic identity. The Bouyei people can determine whether they are an inner group or a different ethnic group from the external relationship of clothing, which is also the simplest and most basic evidence of "seeing is believing" among ethnic groups. As a counterpart of the aesthetic psychology of an ethnic group, clothing and textile culture reflect the historical trajectory of ethnic identity and its profound cultural psychology, which will change with the change of an ethnic group's culture.

For example, the Miao ethnic groups, who are very close to each other, have very similar festivals and customs, and their political and economic culture is largely the same. But there are obvious differences in textiles and clothing, the Miao ancestors often migrate, wear silver jewelry, carry their assets with them, from the textile color, they are good at using a variety of strong contrasting colors, and strive to pursue the color intensity and heavy sense of beauty, generally red, black, white, yellow and blue. The cloths of the Buyi people do not have as many silver accessory

as those of the Miao people, and the colors of their clothes are mainly simple green, blue, black and white.

The clothing patterns of the Bouyei ethnic group are also an important characteristic that distinguishes them from other ethnic groups. As the Bouyei ethnic group is a settled nationality in paddy fields, the patterns mostly represent natural things. The Bouyei ethnic group believes that there are spirits in the world and that human beings are only one of them, which cannot change the operation rules of the world. But if we can combine flowers, plants, trees and other natural things, we can avoid natural disasters such as lightning and storms. The dress expresses the blessing and hope for a better life.

The History of The Bouyei textile industry is recorded, which enables the Bouyei people to find their historical sense of belonging and national identity. The Bouyei ethnic group has its own independent language but not its own independent writing. To some extent, the Bouyei ethnic group plays the function of writing record. The history of Bouyei ethnic group is a heavy history of migration. The clothing textiles of Bouyei ethnic group, known as "history books on the body", can best show the cultural characteristics of Bouyei ethnic group.

Conclusion

After thousands of years of development, the Bouyei textile industry has been integrated with Han nationality and other ethnic minorities and finally formed the colorful costume culture today. The production technology, costume, costume pattern, and color of The Bouyei textile not only reflect its artistic characteristics but also reflect the history of the Bouyei nationality, the Bouyei nationality's pursuit of beauty, and worship for their ancestors.

The practice of the Textile production of the Bouyei ethnic group provides abundant materials for people to study cultural anthropology, the history of textile production, and the evolution of textile science and technology. With the development of the social economy and the acceleration of opening to the outside world in the minority nationality areas, textile activities with self-use are the primary purpose and retain more original features and ethnic characteristics.

Bouyei weaving is the most representative combination of material culture and spiritual culture in the national culture and is also the embodiment of the Bouyei people's aesthetic feelings. The researcher realizes that weaving is an excellent characteristic of the Bouyei people, but today's society's publicity and inheritance are not enough. Hopefully, this unique technology can last for a long time and spread to the whole world.

In the global multicultural onslaught, youth values confusion today, Bouyei textile culture can cultivate Bouyei national identity and pride of teenagers, aware of their cultural group's achievements to improve the self and the dignity of, form the sense of national identity, and then establish the correct understanding of identity and identity. It is shrinking, stagnating, or shifting to modern, machine-made, commoditized production.

Therefore, we should actively promote this trend in favor of national progress, so it is particularly essential to conduct detailed investigation and collation of materials and in-depth theoretical research and analysis of minority textile production practices and technologies.

CHAPTER IV

Bouyei Textiles in Context of Commoditization and Modernity

This chapter introduces the relationship between Bouyei textiles and the outside world, which relationship is mainly divided into two parts:

The first part, with the rapid development of tourism in the Bouyei area, ethnic culture has been affected more and more, and cultural commoditization has been triggered by tourism which has also produced a series of effects on ethnic cultural identity. Through the investigation of the commoditization of Bouyei textiles, the history and development of this commoditization are interpreted from a micro perspective.

The second part, in the process of investigating the Bouyei area, it was found that the local ethnic clothing was severely sinicized. To cater to the development of the market and ensure the status of traditional ethnic clothing in that industry, studied and sorted out successful cases of traditional ethnic clothing and fashion collisions, and developed the Bouyei people. Maximizing the commercial interests of textiles allows traditional ethnic clothing to develop healthily and sustainably in the modern commercial market.

Part 1: Bouyei Textiles in the Context of Commoditization

1.1 Background of the Commoditization of Bouyei textiles

Commerce is a historical category, produced when history has developed to a certain stage as it does not start together with human society. After entering the Neolithic Age, the ancestors of the Bouyei people had primitive agriculture and began to settle. Operating agriculture and producing things have had a more reliable, guaranteed income than before, and its product development has also extended to primitive handicrafts. The economic development of other ethnic tribes is unbalanced. They influence each other in the process of contact, and accidentally exchange goods. This is the primitive germination of commodities (Wu Wenyi Wei Xingru Zhou Guomao Luo Xunhe and Li Rubiao, 2018)

"Only when all nations are involved in competition can the preservation of the productive forces created by themselves be guaranteed" (Selected Works of Marx and Engels). This is because the commodity economy "does not recognize any other authority; only the authority of competition" (The Complete Works of Marx and Engels). Competition can cultivate an enterprising and pioneering spirit in a fairly wide range. The world today is a competitive world, and a nation without a competitive spirit cannot open up to a competitive world. For a long time, people have shied away from competition. When it comes to competition, it seems to be capitalism.

The production of other commodities is not a phenomenon unique to capitalism. Socialism must also vigorously develop commodity production. With commodity production, there must be competition. Without competition, there will be no pressure and no vitality. The economic foundation of the Bouyei ethnic area is weak, and it will indeed be at a disadvantage in competition.

However, it is said that one should not give up food because of choking. Similarly, one cannot escape competition because of a weak foundation. There is no way out for a retreat. Only by striving to develop a commodity economy can there be hope. The people of a nation must work up in spirit before it can hope to develop into an advanced nation. (Wang Mingming, 2005)

The commoditization of Bouyei textiles is also a cultural marketing process, which is conducive to promoting the national spirit and enhancing national self-confidence. According to the viewpoint of social psychology, self-confidence is based on self-evaluation. There are many factors that form self-evaluation, and one of the most important ones is the evaluation of oneself by others. It is precisely at this point that the commoditization of Bouyei textiles can greatly enhance the cultural self-confidence and pride of the national culture.

The Bouyei cultural heritage, which has gradually become isolated with the development of the times, has not only gained a new life with the commoditization of textiles but also has become a unique cultural tourism resource. Through the reproduction and reorganization of these cultural tourism landscapes with national historical value and the joint efforts of the people to propagate and inherit, on the other hand, it has demonstrated the Bouyei's own cultural wisdom and creativity, re-evoked the historical memory of the people, strengthened cohesion, and increased a new understanding of Bouyei culture.

As a result, these marginal group cultures that have been separated from the mainstream culture for a long time, have been affirmed, and have seen new evaluations to varying degrees. In short, the commoditization of Bouyei textiles has promoted the revival of the traditional culture of various ethnic groups, strengthened national self-confidence and pride, and is conducive to the healthy development of the traditional cultural changes of the Bouyei ethnic group. (Ao Xingwei, 1994)

1.1.1 The development of craftsmanship

Cotton is now the main material for textiles although China was not the first country to grow cotton. At the beginning, the raw materials used by women to twist yarn to weave were mainly hemp and kudzu. Cotton appeared late in Chinese history, first appearing in the northwest and southwest regions. After the Tang Dynasty, the textile industry in the Bouyei area has been greatly developed.

The production records of "Homespun Cloth" are more and more detailed. In the Tang Dynasty, people in the Bouyei area used the local kudzu hemp. Cotton planting and spinning cotton weaving in the Bouyei area mainly began in the Ming Dynasty. The cultivation of cotton and the weaving of cotton fabrics in the Qing Dynasty have achieved greater development. (Xia Fengkui, 1991)

At that time, the Wujiang River, Jinjiang River, Qingshui River, and Duliu River; other places on both sides of the river banks, and the counties near Guangxi all produced cotton. During the Qing Dynasty, Duyun County introduced improved cotton varieties from Henan and Hubei to promote the planting area. Because of the large-scale cultivation of cotton, it has promoted the rise of the folk textile and handicraft industry. Textile and handicraft trade centers such as Anshun, Xingyi and Dushan have been formed.

The handicraft textile industry in Guizhou Province, the province where the Bouyei people mainly live, developed earlier with a history of more than 4,000 years. Meanwhile, the power machinery textile industry developed little in

modern times. In the early days of the Republic of China, Guizhou's hand-made textile industry fluctuated from time to time. Afterward, the warlords fought frequently, and there was little development. In 1932, Wang Bonham opened a weaving factory in Guizhou. He bought 10 iron looms from Shandong and began to use iron looms to weave cloth.

After the Anti-Japanese War broke out, due to the hindrance of foreign yarns, the Guizhou Provincial Government called on all localities to start hand-spinning and weaving. There are 81 counties in the province, and more than 60 counties produce cloth, with an annual output of 3.5 million horses, accounting for 58% of the province's needs. Zhenping, Panxian, Dating and Langdai counties have an output of more than 200,000 horses.

In 1943, the provincial government changed the Agricultural Bureau to a flower gauze company, which was engaged in the purchase of native and foreign yarns. As a result, the hand-made textile industry in Guizhou has developed greatly in both urban and rural areas. In 1944, the province produced 6,696 pieces of cotton yarn and 32.26 million meters of cotton cloth. Cotton cultivation has also developed. According to statistics from 26 cotton-growing counties, the area of cotton planted in 1946 reached 266,300 mu, yielding 40,700 quintals of cotton.

By 1949, the average monthly output of handmade textiles in Guizhou cities and towns was only 350 for Dabu (homespun cloth). There were manufactured 15,000 pieces of small cloth (homespun cloth), and the monthly consumption of weaving yarn was only 145-150 pieces.

In the late 1940s, the power machinery textile industry began to sprout in Guizhou. After the victory of the Anti-Japanese War, Wu Xiaogao, a native of Guiyang, purchased 615 Indian-style spinning machines with 10 million CNY. Due to incomplete parts, he gave the machines to Xinsheng Hardware Factory, imitated 12 small spinning machines, and built the Guizhou Xinsheng Spinning Factory in Guiyang. The plant was put into operation in July 1947, with a scale of 504 spindles, producing a small amount of Qianling-brand medium roving. Due to the low efficiency of this spinning machine, the factory was closed in February 1948.

In November 1948, Chongqing Yufeng Textile Company sent people to Guizhou to prepare for the establishment of the Guiyang Yufeng Yarn Factory. The plant was started in November 1949, with a scale of 2,000 spindles (previously planned to be 5,000 spindles), producing 14 red Airship-brand medium rovings. By the end of 1949, the modern cotton textile industry in Guizhou was reduced to only one (Xia Fengkui, 1991)

1.1.2 Bouyei textile business background

According to the records of the Second Edition of Emperor Shi Tai Ding of the Yuan Dynasty: "An Anlong City official, Qin Shizhong, paid 3,000 pieces of cloth and 30,000 horses to the emperor." Homespun cloth and horses were not only tributes of the court, but also commodities of the society at that time.

After the Ming Dynasty, a large number of inland Han people entered the southwest region. The areas along the transportation line gradually developed into cities and towns, which provided powerful conditions for commodity trade. During the late Ming and early Qing dynasties, with the emergence of the landlord economy, the economy needed more help from the market to sell and buy daily necessities (Wu Wenyi Wei Xingru Zhou Guomao Luo Xunhe and Li Rubiao, 2018)

At that time, farmers of the Bouyei ethnic group had greater freedom in production and management, and the commoditization of handmade agricultural products gradually promoted market prosperity. For example, commodities such as "homespun cloth, silk, salt, livestock, and medicinal materials" in Guiyang were transferred to various places, and the purchase and sale of commodities were particularly good.

Anshun City is a distribution center for goods on the West Plateau Road in Guizhou. There are "five cities" in the city: three cities are cotton cities, one city is a cloth city, and one city is grain market. There are more than 80 merchants operating in the silk and cloth industry in the city. It can be seen that the proportion of commercialization of textiles in the Bouyei area is the largest. Xingyi City is the main market for cotton cloth and department stores in southwestern Guizhou.

Because Xingyi was close to the famous lead factory in Luoping, Yunnan, merchants from Sichuan and Guangxi went to Xingyi to sell cotton, and they could go to Luoping to buy white lead and make profits. It can be seen that the business was flourishing at that time.

These have led to the further development of commercial trade in the Bouyei area, especially after the completion of the railways in Guizhou and Guangxi in 1933. The handmade cloth of the Bouyei nationality is the main local export commodity. In addition, there are tung oil, tea, and paper. "Guiyang Fuzhi" records that in the 27th year of the Republic of China (1938), the imported goods in Guiyang alone amounted to about 3,260,000 CNY, indicating the active circulation of goods at that time. However, in the vast rural areas, the Bouyei people have never seen commercial capitalists. There are some commercial halls in cities such as Xingyi, Anshun, Duyun, and Dushan, but they are all founded by capitalists of the Han nationality from other places. The Bouyei nationality's foreign merchandise trade is mainly carried out through Han merchants as intermediaries. In some areas, such as Wangmo County, and Zhenning County, there were once very wealthy Bouyei business owners. They mainly profited from buying Bouyei textiles or opium. After they made money, they bought land and turned from wealthy merchants to large businesses. Landlord. (Wu Wenyi Wei Xingru Zhou Guomao Luo Xunhe and Li Rubiao, 2018)

After the founding of the People's Republic of China, commercial trade in the Bouyei region has developed rapidly. From 1951 to 1952, the Bouyei area successively built trading shops into trading companies, perfecting the trading system from top to bottom. The socialist transformation of private industry and commerce was basically completed in 1957. Formed a business system led by state-owned commerce, collective commerce, individual commerce, and multiple economic components that coexist.

However, during the period of the planned economic system, Bouyei women were only allowed to use them from planting cotton to weaving into cloth, and were not allowed to sell them privately on the market. This system severely hindered the development of productive forces and restricted the circulation of commodities. However, the handicraft production of the ethnic group has not stalled because of this. The handmade textiles of Bouyei women can meet the family's needs for clothing and bedding, achieve self-sufficiency, or serve as gifts for visiting relatives and friends. This phenomenon just illustrates that superstructures that are inconsistent with social

and economic reality will bind the development of social productive forces, undermine production relations, and hinder social progress. This more powerfully proves the importance of the commercialization of national culture. (Li Rubiao, 1988)

Afterwards, the wave of global development involved the ethnic group rural areas in the system of the international market. Comfortable, lightweight fabrics, brightly colored, and fashionable modern clothing flooded into the rural market. People's daily clothing has gradually modernized, and people who wear traditional ethnic clothing are increasing. Since the production process of ethnic costumes is complicated, costly, time-consuming, and labor-intensive, it is only worn in major ceremonies such as weddings, funerals, and festivals. In addition, the economic development level of rural areas at that time was not high, and it was difficult to make traditional costumes that were expensive. Many people choose cheap and fashionable, modern clothes. Only local elderly people wear traditional folk costumes every day.

Over time, in the production of Bouyei traditional costumes, and with the popularization of national education, most Bouyei girls have to go to school and receive modern science and culture education. Heavy learning tasks take up a lot of their time, and they have to do farming and housework at home after school. Their limited time and energy make them too busy to take care of textiles. The self-sufficient lifestyle is broken, and the value of women is no longer only reflected in textiles. As long as one goes to school and learns more knowledge, one can attain a better life. Therefore, the textile machines that every household had in the past only appeared in a small number of remote Bouyei families. Girls are increasingly reluctant to learn cloth-weaving. It is more convenient to buy these clothes in the market. The traditional textiles of the Bouyei people are in danger of disappearing. (Lai Li, 2010)

To this day, with the development of the socialist commodity economy, textile materials and textiles are exchanged in the market as commodities, and there are many national practitioners. In this way, the inherent position of this traditional handicraft industry in social and economic life is further established. Under the current new situation, the prospects for the development of the Bouyei handmade textile commodity market are very impressive.

1.2 Commercial production and management of Bouyei textiles

With the above background, this paper expounds the commercial production and management of the Bouyei textile industry through the expanding consumer group under the circumstances of the operation of the modern Bouyei textile industry and the survival and income of the craftsmen.

1.2.1 China

The consumer group of Bouyei textiles was originally local residents. The living standard was not high before and the demand was small. Traditional Bouyei textiles are usually made by themselves, and the market demand is very small. With the development of tourism globalization, more and more tourists are flocking to ethnic minority areas seeking unique travel experiences. The development of ethnic tourism is based on abundant existing cultural resources, and its development and reproduction require little investment. It is a low-consumption and high-efficiency new cultural economic form. (Liu Wenpin, 2010)

Therefore, many ethnic regions have developed ethnic tourism whose main content is to show colorful ethnic culture and customs, and quickly achieve

poverty alleviation and prosperity. This has resulted in the process of buying and selling cultural resources as tourist products in the tourist market. The commercialization of Bouyei textiles is a typical example. Therefore, whether at home or abroad, tourists have become the main consumer group of Bouyei textiles, followed by artists and individual fans.

The main motivations for tourists to purchase ethnic cultural tourism products include commemoration, collection, gift, display, curiosity, and aesthetics. Through the commemoration of travel, people can recall the time of travel, the different scenery, people who were met during the travel, they can recall their original life state, recall the touch and the touch of travel experience for themselves.

Therefore, under such a social and cultural background, and with the support of the national government, entrepreneurs who study the design, manufacture, and management of Bouyei textiles continue to emerge, as well as some artists who master precious embroidery, batik, and other folk skills. With their precious folk skills, the Bouyei people also responded to protect and inherit Bouyei textiles, and to contribute to the development of the national commodity industry.

"There is still plenty of room for minorities in the textile industry, and we need to get stronger before we get bigger!" This quotation was part of an interview with a reporter from the Colorful Guizhou Network, Wangjing, founder of Guizhou Province's Xingyi City Cuckoo Bird National Industry Development Co. The Cuckoo is a comprehensive enterprise that integrates factors such as national costumes, performance costumes, national handicrafts, national bedding, tourism products, national catering, national song, dance performances, building materials sales, advertising design, and agency publishing. At the very beginning of its establishment, the company has been committed to the development and innovation of Bouyei culture, has developed rapidly, and has expanded its scale by relying on its rich ethnic cultural heritage, conforming to the main theme of western development and relying on the state's emphasis on ethnic industries.

The company has succeeded in providing national leaders Hu Jintao, Premier Wen Jiabao, Vice Premier Li Keqiang, and former Vice President Zeng Qinghong with national costumes for ceremonial reception when they have visited southwest Guizhou. Guest clothes and gifts. The company has become the preferred cooperative unit for ordering ethnic clothing around Guizhou, Yunnan, and Guangxi. (Gzgoen, 2018)

In addition, in order to promote and inherit the Bouyei culture over the past 20 years, Wang Jing has traveled to Bouyei villages inside and outside the province, traveling thousands of kilometers to collect traditional Bouyei costumes, techniques, and other ancient objects. Further, Jing has collected more than 400 pieces of intangible cultural heritage, including more than 2,000 ancient Bouyei costumes, embroidery and old furniture. Under the guidance of the Party's policy and with the care and support of Party committees and governments at all levels, she invested more than 30 million CNY to build the "Cuckoo Ethnic Culture and Amorous Park" at the Xingyi Ethnic Character Street in 2011.

In 2016, the "Cuckoo Bird Bouyei Costume Museum" of traditional Bouyei culture in the amorous garden was built and opened, integrating the exhibition hall of non-heritage handmade production and folklore, the national Wangjing skill master workshop, training classroom, ethnic costume processing workshop, ethnic

tourism souvenir exhibition hall, and ethnic exhibition and performance. The museum has received students from Peking University, Tsinghua University, Hong Kong University, Central University of Civil Affairs, and other universities to experience "non-heritage culture" in social practice. It has received more than 10,000 domestic and foreign visits and tour groups from Taiwan, Nepal, South Africa, and other countries. In addition to free visits and providing college and university students internship, Wang Jing gives full play to the master studio advantage, development of cultural and creative products, design and production of national dress, home textiles, more than 1200 national tourism products, and works that have won many awards.

The development of an enterprise is not easy, and the development of a national enterprise is EVE more difficult. An excellent national enterprise is in the special environment for ethnic areas to develop and grow, must extract the essence of national culture, and needs workers and implementers of national cultural identity. While solving ethnic economic problems, one should also undertake the important task of inheriting ethnic culture, opening a broader market, making one's people identify with them, drive them to develop together, make tourists and foreigners like them, and making them feel the rich atmosphere of ethnicity.

Wei Shuzhang, one of the representatives of the development of the Bouyei textile industry, is also a Bouyei woman from Sanglang Village, Sanglang Township. She started learning traditional folk arts such as paper cutting, tie-dyeing, and embroidery from the age of nine. She has mastered skilled painting skills and exquisite embroidery techniques, but she is not satisfied with the status quo and repeatedly modifies the design of her products so that the designed Bouyei costumes retain traditional ethnic elements and are innovative with the times, making ethnic household items look beautiful and vibrant. In 2017, one of Wei Shuzhang's embroideries made with double needles, 1.2 meters wide and 6.8 meters long, is a collection of dragon, phoenix, and peony flowers; mandarin ducks playing in the water, flowers, birds, blue sky and white clouds which are all part of her embroidery, and sold for 126,000 RMB in the UK. Her designs of Bouyei costumes, straps, and purses were recommended to the State Intellectual Property Office for review, and six products were awarded "appearance design patent certificates." Greatly promoted the development of the commercialization of Bouyei textiles. (Wu Wenyi Wei Xingru Zhou Guomao Luo Xunhe and Li Rubiao, 2018)

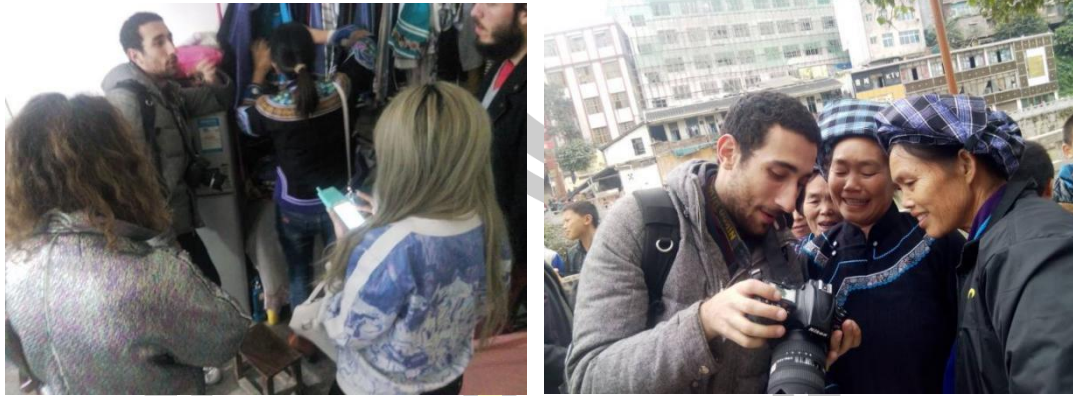
Like her mother, Huang Wangqiao is also an outstanding Bouyei embroiderer. During an interview with Huang Wangqiao, one has learned that more foreigners buy traditional Bouyei clothes, and some of them are tourists. Some buy them for performances, marriages, and some find them beautiful for internet anchors. "The people in charge of embroidery in the company are all locals, and all are about 50 years old because they have been embroidering to support their families since childhood. So, the good techniques are 50 to 60 years old, and the young people are mainly cutting clothes and doing the clothing piece because their hands and feet are more nimble." Huang Wangqiao said that because the technical requirements are higher, but the orders are increasing and the manpower is not quite enough. Because a set of traditional Bouyei clothing requires the maker to spend 20 to 30 days in its production, and they all need to be tailored. The price of a handmade set ranges from 3000-4000 CNY. In recent years, the company's profits have doubled or tripled compared to before. (Huang Wangqiao, 2020)

Luo Ting, a Bouyei girl, graduated from the Central Academy of Arts and crafts. After returning to Guizhou, she has been devoted to the research and development of ethnic handicraft products. In 1993, she founded a handicraft training school. Over the years, the school has trained more than 8,000 students. Many of them went to other provinces to engage in sewing work, and some returned to Huaxi, Qingzhen, Qiandongnan, Qiannan and other tourist attractions to engage in handicraft products production, driving the women to do the embroidery in the surrounding villages to achieve employment. In 2011, Luo Ting founded Guizhou Luoting Bouyei clothing company. With the production and marketing integration form of "company + base farmers," Luo Ting recycled embroidery, batik, silver ornaments, knitting and other hand-made products made by the trainees who had been trained in the past, making the monthly income of tens of thousands of women in the industry more than 2000 CNY. The products are mainly sold to the luxury market in China and Japan. Another example is Wei Bo, a young man of the Bouyei ethnic community, who returned home from Zhejiang Province in 2013. Wei Bo's Bouyei clothing workshop is located in Pu An County, in southwest Guizhou Province. The workshop mainly processes hand embroidery for Bouyei clothing, and processes pure hand embroidery into upmarket ethnic clothing. Weibo's workshop provided many jobs for the local people, and also spread the traditional clothing of Bouyei. Weibo built his workshop in his hometown in order to provide more income for the local left-behind women. By 2017, the number of clothing embroidery products produced by the factory has increased from 10 types to more than 100 types, and the products are sold all over the country through an e-commerce platform. Wei Bo began to adopt the practice of "sending out embroidery" again, so that more than 200 Bouyei women who are good at embroidery processed it in their own homes to increase the production scale. Among the embroidery technicians in the factory, 38 come from poor families, with an increase of 2000 CNY per person per month. Due to the simple and elegant patterns, exquisite technique and high reputation, Weibo's Bouyei clothing processing workshop has been exported to the United States, Germany and other places.

1.2.2 Bouyei costumes and international exchanges

In recent years, the Asia-Pacific region, the European region, North America and other regions are China's main source of tourists. China has also opened its doors to a number of countries, and the market for Bouyei textile goods has expanded further with it, relying on ethnic goods with distinctive culture to attract foreign tourists to buy them. It is constantly innovating to meet the needs of the markets of the source countries, leading consumption and being well-loved by foreign tourists.

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Figures 52 French journalists visit the Bouyei region in Zhilou town.
Source: Mei Pian, accessed 2016

French journalist Mark, fashion designer Paul Le and Hong Kong fashion designer Miss Feng came to the home of Yang Xianfen, a skilled handicraftsman and embroiderer of Bouyei clothing in Zhilou Town. Mark thoroughly enjoyed taking photos of the Bouyei people and enjoyed admiring them together.



Figures 53 Foreign tourists buying Bouyei textiles French journalists visit the Bouyei region in Zhilou Town.

Source: Mei Pian, accessed 2016

Not only foreign tourists, designers, and journalists come to the Bouyei region to learn about Bouyei textile culture and buy textile products, but Bouyei people also actively display and promote Bouyei textiles in the international market. For example, on September 11, London time, the Chinese Embassy in the UK and the China-Britain Entrepreneurs Club jointly sponsored the "Chinese traditional handicraft culture UK trip -- to celebrate the 45th anniversary of the establishment of diplomatic relations between China and the UK" theme event, held at the Chinese Embassy in the UK.



Figures 54 Activities show
Source: YOKA fashion network, accessed 2017

Ms. Xia Hua, founder of the China Handmade Workshop, and dedicated to promoting Bouyei textiles, expressed her gratitude to Ambassador Liu Xiaoming and the Chinese Embassy in the UK, saying, "Because two Chinese fashion stories have taken place here, I have had the opportunity to bring the Bouyei embroiderers from Qiannan Province here to showcase their craft and to give people a chance to see what it's like to be a global. The beauty and amazement that the designer and these embroiderers in the mountains produce when they are together." Ms. Xiahua told the story of the journey from the first time she walked into the mountains of Guizhou 15 years ago to meet the embroiderers. Today, she travels 9,000 miles to bring the Bouyei embroiderers into London.

The workshop she founded has established 13 handicraft museums deep in the mountains of China, where she has compiled more than 3,000 traditional Chinese aesthetic patterns and displayed more than 5,000 Chinese embroiderers and their crafts. Based on the precise poverty alleviation model of "discovery, arrangement, innovation, and application," she trains poor embroiderers and places orders with each household, so that through a sustainable business model, these embroiderers can gradually have the opportunity to use the "Embroidery Dream Workshop" as a unit to get rid of poverty permanently. The B&H Creative Platform will be a bridge between Chinese aesthetics and the world, and will showcase the full range of Chinese traditional handicrafts and the ability to live a happy life of "carrying a baby on your back, embroidering flowers, supporting yourself and your family." ("YOKA Fashion Network", 2017)

Ms. Barbara Jaki, British Business Ambassador and President of the British Institute of Directors, announced at the event that the B&H Creative Platform, co-founded by her and Ms. Hia Hua, will serve as a bridge for Chinese aesthetics to the world, showcasing the combination of traditional Chinese handicrafts and British

fashion, promoting exchanges between Chinese and British cultural industries, and leveraging the power of global design to participate in the protection and promotion of traditional Chinese aesthetics. Reinvention. Ms. Xiahua, the founder of China Handmade, who is dedicated to promoting Bouyei textiles, expressed her gratitude to Ambassador Liu Xiaoming and the Chinese Embassy in the UK, saying, "Because two fashion stories from China have been told here, I have had the opportunity to bring the Bouyei embroiderers from Qiannan Province here to showcase their craft and to give people a chance to see what it is like when the global. The beauty and amazement that the designer and these embroiderers in the mountains produce when they are together." Ms. Xiahua tells the story of the journey from the first time she walked into the mountains of Guizhou 15 years ago to meet the embroiderers, to today, when she traveled 9,000 miles to bring the Bouyei embroiderers into London.

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Ms. Barbara Jaki, British Business Ambassador and President of the British Institute of Directors, announced at the event that the B&H Creative Platform, co-founded by her and Ms. Hia Hua, will serve as a bridge for Chinese aesthetics to reach the world, showcasing the combination of traditional Chinese handicrafts and British fashion, promoting the exchange of Chinese and British cultural industries, and leveraging the power of global design to participate in the protection and re-creation of traditional Chinese aesthetics.

Nowadays, designers and collaborators from all over the world are participating in "Creative China, Global Design" with Ewen China Handmade. Famous brands and designers, including B&H China Culture and Creativity Center, former Lanvin designer Alber Elbaz, and the "Queen of Wedding Dresses" Ms. Yumi Katsura, are using the embroidery techniques and patterns of Ewen China Handmade embroiderers.

Through the internet platform, designers from Paris, Milan, and London can work one-on-one with embroiderers from Dashan, opening a door of hope for the embroiderers' closed life in Dashan. They stand on the international platform of Ewen China Handmade Workshop, a high starting point, to have a dialogue with the world, to step forward to the international stage, and to show the vitality of Chinese national culture blooming in the new era.

Meanwhile, building the "Embroidered Dream Workshops," the "Embroidered Dream Journey" has been going on for two or three years to promote development through tourism. According to Xiahua, the "Embroidered Dream



Figures 56 British guests at the Aspinal of London shop looking at Chinese non-heritage embroideries
Source: TOM information, accessed 2018

Ian Burton, the founder of Aspina, says the Chinese embroideries and patterns are "incredibly beautiful" and that the collision of Eastern and Western craftsmanship is sure to bring "a wonderful journey of creativity." He said that he and his team of designers will visit Guizhou in the near future to communicate and cooperate with embroiderers in the mountains and look forward to launching new products rich in Chinese cultural elements as soon as possible.

During the event, the government of Southwest Guizhou Province held an official signing ceremony with B&H Creative Platform and Shangwei International Group. He Dengxiang, a member of the Standing Committee of Guizhou Provincial People's Congress and advisor to the Tourism Leading Group of Guizhou Prefecture, signed the contract with Barbara Jiaqi on behalf of the government of Guizhou Prefecture. He Dengxiang said, "Today, we come here with the deep affection and friendship of the Bouyei people, and hope to have the opportunity to invite you to see the beautiful mountains and rivers, the simple people of Qianxi Province, and the respectable centuries of heritage and waiting. With your support, I look forward to spreading the culture of the Bouyei people of Guinan Province to the world." (Xinhuanet, 2018)

For Bouyei textiles, this cooperation with a well-known Western brand is a revolution. Traditional Chinese handicrafts, which have been handed down for thousands of years, are no longer just museum collections and objects of cultural research, but have begun to be combined with modern design, and have begun to truly enter the international market and people's lives.

1.3 Changes in Bouyei textile consumption patterns and recommendations

1.3.1 Current situation

"Ethnic cultural commodities are an effective way to protect ethnic culture, and tourism handicrafts are one of the best vehicles for the commercialization of ethnic culture." (Huang Song. 2004. PP: 79) Ethnic handicraft products need to take the path of tourism commercialization, but there are some factors that hinder the tourism commercialization of ethnic minority handicraft products, and the academic community lacks sufficient attention to this. This paper analyzes these hindrances and raises the following issues in the development of commercialization.

Interviews with the general public reveal that hand-made clothes are rarely available and that young people's traditional clothing is almost always purchased and worn only during New Year's festivals and large ceremonial events. When asked if they would like to learn the traditional costume craft, most of them said they did not want to learn the craft, which means that the traditional costumes of the Bouyei are in danger of being lost over time.

With the rapid development of the economy, the trend is to mechanize the production of Bouyei traditional costumes under industrialization, but when the ordered quantity increases, it becomes a common practice to outsource the work.

1.3.2 Proposal

Recommendations to address the above issues

(1) Strengthening one's ethnic identity and encouraging local governments and ethnic enterprises to organize more activities and competitions related to Bouyei textiles, thereby highlighting the cultural significance and sense of belonging of Bouyei textiles. There are already ethnic enterprises and folk artisans who have set up their own handcrafted textile skills training courses so that local resources can be integrated and utilized to set up ethnic skills training schools of a certain scale to train scholars of folk skills in inheriting ethnic culture and art, and realizing the combination of cultural development and market commodity economy.

(2) It is suggested that the government should intervene in the commercialization of Bouyei textiles, and the local government should play the role of both supporters and supervisors. On the one hand, the government should promote the commercialization of Bouyei textiles with a positive attitude and practical actions, including giving great support to Bouyei textile businesses in terms of shop rent, tax payment, capital subsidies, and business start-up loans. On the other hand, the government should supervise the production and business activities of Bouyei textiles, and the relevant departments should strictly control the quality of the products sold to avoid the over-commercialization of Bouyei textiles.

1.4 Bouyei Textile in Value and commodization

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Figures 57 Bouyei textiles occupy a large proportion of the market
Source: Bouyei online, accessed 2006

In some of the textile cultural resources that are very rich in ethnic villages, textile culture has a very high value of commodity development, and relies on the development of cultural and ecological tourism to get rid of poverty. The road to prosperity has become a realistic choice for the development of local communities. The development of this part of the ethnic community textile culture can be accomplished by the government and the support of all sectors of society, relying on enterprises, and efforts to open up domestic and foreign markets, to achieve large-scale development and industrialized management. This can be achieved through the government-led, take the company plus farmers or the introduction of merchants, the establishment of Bouyei textile factory and cloth as the raw material for ethnic crafts factory and the corresponding sales channels, and the enterprises responsible for product design and marketing. The community is responsible for the processing of materials, and the serial production and management of textile products, and is gradually moving towards industrialization to realize the leapfrog development of this kind of ethnic community.

Bouyei textiles can be said to be a very individualistic and a free carrier for expressing personal feelings. The commercialization of Bouyei textiles is to expand all activities conducive to production into goods and services and exchange them, so as to support people to engage in preparatory and innovative activities conducive to production by economic means. Through the exchange, free capital is used to support individual division of labor, organizational differentiation, also known as capital spillover, and the full optimization and integration of production factors. (wikipedia, 2016)

This student learned through this study that the commercialization of Bouyei textiles not only provides space for the development and survival of textiles, but also accelerates the change of the cultural connotation of textiles and affects the cultural identity of the Bouyei ethnic group. The need for human tourism is governed by the level of socio-economic development, the position and education of individuals in social relations, and the practice of personal life. The current era is the era of the

knowledge economy, and people's travel behavior requires more knowledgeable and specialized tourism products than ever before. (Sun Jiuxia and Wu Meiling, 2017)

Therefore, as long as there is reasonable development of the commercialization of Bouyei textiles, it ensures the quality and reputation of goods, and maintains the characteristics and customs of the Bouyei people so that their excellent traditional culture can be manifested and disseminated. They then can obtain long-term economic benefits.

Part 2 : Bouyei Textiles in the Context of Modernity

2.1 Background of Modernity



Figures 58 Comparison of Bouyei Traditional Costume and Modern Bouyei Costume. Modern clothing is closer to modern life.

Source: Bouyei online, accessed 2019



Figures 59 Comparison of Bouyei Traditional Costume and Modern Bouyei Costume. Modern clothing is closer to modern life.

Source: Bouyei online, accessed 2019

The modernity of the Bouyei region is an ongoing process of transformation from an existing civilization to a more advanced one. In modern society, the streamlined way of life has slowly infiltrated into the ethnic minorities, and the new concepts have gradually replaced the complicated and cumbersome ethnic costumes with modern, simple, and inexpensive clothes. In order to meet the demands of the market, Bouyei textile products are made with factors that meet the aesthetic needs of modern people, which not only highlight modernity but also inherit and carry forward the essence of traditional Bouyei textile culture. (Wei Panshi Huang Shoubing, 2011)

2.1.1 China

After the Opium War in 1840, China entered the modern era. Because of the imperialist invasion, the country was gradually reduced to a semi-feudal and semi-colonial status. At the same time, the influence of Western capitalist culture was also expanding, and the dress code was changing accordingly. Women's hair ornaments were constantly changing with the change of social mores.

As Europe and the United States swept across the ancient continent of China, the natural feudal economy was falling apart under the impact of cheap industrial goods. The first to suffer was the old-fashioned textile industry, which was the cradle of Chinese capitalism. As a result, clothing was an early area of change in modern Chinese society. The Chinese began to lose their long, braided hair; and began to wear simple clothes while women stopped wearing leggings.

After the 1850s, foreign goods were dumped into China such as most of the foreign yarn, foreign cloth, foreign fire, and foreign oil which were the necessities of life-related to food, clothing, and energy, and clothing materials. The clothing materials consisted of foreign cloth, foreign silk, foreign satin, foreign tweed, and foreign velvet which occupied the Chinese market with the advantage of low prices and high quality. For example, in 1871 Shanghai, 13 million horses of foreign cloth were imported, which increased to 17 million horses in 1899. Such a large amount of dumping led to a change in people's consumption habits. The fine and lustrous western cloth became the fashionable fabric for people. The change in material and texture of clothing also contributed to the change in clothing styles. Light, well-fitting western-style clothing gradually won the hearts of some of the Chinese people. (Zhu Lingyun, 2008)

After 1981, clothing was influenced by Hong Kong, Taiwan, Europe, and the United States; and the materials and styles of clothing were completely different from before. People began to pursue personalized performance and EVE began to pursue a brand name. The change of clothing not only showed the improvement of people's material life but also showed the change of people's ideology.

In the 21st century, the evolution of Chinese clothing has reached complete individualization, traditional, casual, famous brand, the homemade, popular style.

Also it has reached to the development stage of being multifaceted. People can wear whatever they want; and no one is going to tell them what to wear, or say, or what to do anymore.

2.1.2 The Bouyei region



Figures 60 Nowadays, the hand-woven textiles in Bouyei villages are basically the elderly.

Source: Kong Ruoyue, accessed 2019

In the more remote Bouyei areas, and due to geographic isolation, the evolution of costumes has been very slow. In 1980, China entered a period of rapid social development due to reform and opening up.

Since 1990, the function of traditional dress in the daily life of the Bouyei people has been gradually weakened, and the young people of the Bouyei people have had extensive contact with the outside world when they go out to work, which has led to changes in their concept of dress and aesthetic taste. Among the workers who go out to work, a large number of them are women, and more of them are unmarried. As a result, many young people's attitudes towards working outside the home have changed.

Many girls in the village do not know how to weave anymore. At the same time, they have no time and energy to learn weaving techniques because they work outside the village.

Therefore, young women who work outside the village should basically wear Chinese clothing. Only when they return to their hometowns during the Chinese New Year, some of them wear traditional Bouyei clothing during major festivals. Most of the children who go to school, whether in the village or in the town, wear student uniforms. As a result, in most Bouyei areas, only elderly people over the age of 50 or 60 often wear national dress. (Lai Li, 2010)

Since the beginning of the 21st century, local governments at all levels and Bouyei folk associations have attached great importance to the rescue and protection of Bouyei traditional culture. The Bouyei Society of Guizhou Province has done a lot of work in the preservation of Bouyei traditional costumes. On the basis of

an extensive survey, it has designed representative Bouyei festive costumes which have been well received by the Bouyei masses. When folk associations of the Bouyei everywhere organize festive celebrations, participants wear their own costumes. In recent years, an increasing number of people have returned to wearing their own costumes in Bouyei areas. (Zhou Guoyan, 2014)

2.2 Cases and analysis of the combination of traditional culture and fashion

2.2.1 The business case for modernity in Bouyei textiles

The EVE group has made great contributions to the modernization process of Bouyei textiles. In recent years, the EVE group has successfully held many exhibitions and performances combining Bouyei with fashion and international. The EVE Group established the "EVE, Chinese Handicraft Workshop" with broad public support. Xia Hua, chairman of the group, personally led the team according to the Wen Artisan workshop; and for 15 years, via shuttle trips between the city and the mountains, they have gone from door to door looking for an embroiderer to set up a family studio for them. During this period, this researcher visited more than ten Bouyei villages in Yingying County, and communicated with this researcher's wife in the minority villages deep in the mountains of Qianxinan Prefecture. They experienced the most natural and simple culture and handicrafts passed from one generation to the next.

EVE CINA's high-end fashion show, "EVE, The Dream of Never Losing Embroidery," was staged at Gong Wang Fu, Qianhai Xi Street, Xicheng District, Beijing, June 8, 2017. In this design, there was a large number of Bouyei embroidery characteristic elements, among them being the ribbon pattern of "tassel ribbon of the door curtain" which is extracted, and presents a brand new appearance through the detail adjustments of the pattern. The homespun fabric of Bouyei textiles is directly used in clothing, which makes the homespun fabric appear on the runway and in daily clothing, bringing infinite possibilities for fashion and fashion trends. The designer adopts the pattern of homespun cloth and the pattern of dyeing waxes to recombine the pattern with the materials of wool, leather, silk, and other fabrics to create a new texture and aesthetic feeling. (EVE GROUP, 2017)





Figures 61 Opening with a Bouyei singing performance, actor and actress dressed modernity of Bouyei style.

Source: EVE GROUP, accessed 2017



Figures 62 The clothing contains a lot of Bouyei embroidery elements, loved by many audiences.

Source: EVE GROUP, accessed 2017



Figures 63 The clothing contains a lot of Bouyei embroidery elements, loved by many audiences.

Source: EVE GROUP, accessed 2017



Figures 64 The clothing contains a lot of Bouyei embroidery elements, loved by many audiences.

Source: EVE GROUP, accessed 2017



Figures 65 Ms. Xia Hua, President of EVE Group, shares her 15 years of embroidered dreams in a speech. (From left to right: Mr. Tangtao Bao, EVE China Handmade; Ms. Xiaotian Fu, famous host of Phoenix TV and international ambassador of China Handmade; Ms. Lian Huang, Bouyei embroiderer from Sheheng; Ms. Hua Xia, Chairman of EVE Group; and Ms. Dan Yu, famous culture scholar)
Source: EVE GROUP, accessed 2017

On September 11, 2017, EVE CINA's "Embroidered Dreams" themed fashion show was released in London. For the first time, the Bouyei culture of Guizhou Province, Southwest China's Guizhou Province, went out of the mountains, into London and onto the world fashion stage. Nearly 200 guests from all walks of life and fashion and cultural circles in the UK and the media came to the show, opening a different appointment in Chinese fashion.

The EVE CINA collection is inspired by the embroidery techniques of embroidery maids in southwest Qiannan, China, and draws its style from the millennium-old Bouyei culture, incorporating ethnic elements and bringing a new expression of the time and story of the "embroidered dream." To prepare for this season's collection, EVE CINA designers and the EVE CINA handicraft team went to ethnic villages in the mountains of Guizhou to communicate with the embroiderers and experience the little-known, natural, and simple culture and handicraft handed down from hand to hand. The group visited more than ten Bouyei villages in Shuheng County and knitted with 80-year-old embroiderers to get a glimpse into the lives of the embroiderers and feel the love and hope they have created over the years, needle by needle.

Invited by the Chinese Ambassador Liu Xiaoming and his wife Mrs. Hu Pinghua, among the nearly 200 guests at the event were some of Britain's leading fashion and social figures. Ron Dennis, Co-Chairman of the British East Asia Committee; Caroline Rush, Chairman of the British Fashion Council; Sir Geoffrey

John Bess, Chairman of Burberry; Sir Christopher Pissarides, Nobel Laureate in Economics; Magus Goodland, Chief of Staff to Lord Rothschild; and the Burberry Board of Directors. The President, Sir John Bates, praised the fashion show for "showing the energy, quality, and excitement of China" and said "the story of the embroiderers is very moving!" Rush, president of the Fashion Institute, also said that the event was "a showcase for the amazing craftsmanship of China."

The use of bright and intense colors -- snow-white, olive black, onyx red, deep black, and vermilion -- in the collection's fluid, minimalist silhouettes, allowed EVE-endangered ethnic elements to exude a powerful presence, giving a sense of style that was stunning, avant-garde, unbridled and subtle.



Figures 66 EVE CINA "Embroidered Dream" fashion Show

Source: EVE CINA Brand PR, accessed 2017

The designer uses different fabrics such as silk to create a unique contrast with the pattern. The collision of materials gives new life to the patterns in traditional curtains, homespun cloth, and batik; and brings the national fashion in line with the world. The fashion runway models are also available for sale online, where one can learn about independent designers, embroiderers, patterns, and other information through the website, allowing one to buy instantly.



Figures 67 EVE CINA "Embroidered Dream" fashion Show
Source: EVE CINA Brand PR, accessed 2017



Figures 68 Embroiderer Wei Shuzhang, sewing Bouyei clothes on site and showing the models' fashions.
Source: EVE CINA Brand PR, accessed 2017

EVE CINA's clothing is the ultimate blend of Chinese embroiderers' craftsmanship and wisdom of life, handed down from generation to generation. The spirit of EVE CINA fashion comes from Chinese aesthetic genes, rooted in the embroiderers' discoveries and contributions. The collection's interpretation of fashion is linked to the dexterity of embroidery techniques accumulated over many years.

Across the 9,000 miles of London, the world feels a different kind of Chinese fashion -- a fusion of Buyi handicrafts and fashion trends. In this fusion of fashion and tradition, fashion tells the stories of the embroiderers, and the stories are gathered into embroidery and patterns on fashion. EVE CINA, which connects the ancestral stories of ethnic minorities in southwest Guizhou, has become a fashionable image that transcends ages and regions.

The EVE CINA Spring/Summer 2018 Fashion Show was staged at the Golden Hall of the Beijing Hotel on November 1, 2018.



Figures 69 Foreigner Modernizing takes Bouyei textile show on the modern catwalk. This is Modernity in local textile, thence organizer together show local Bouyei in the backdoor and on the stage. It means modernity related minority style.
Source: Chinanews, accessed 2018

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Figures 70 Foreigner Modernizing takes Bouyei textile show on the modern catwalk. This is Modernity in local textile, thence organizer together show local Bouyei in the backdoor and on the stage. It means modernity related minority style.
Source: Chinanews, accessed 2018



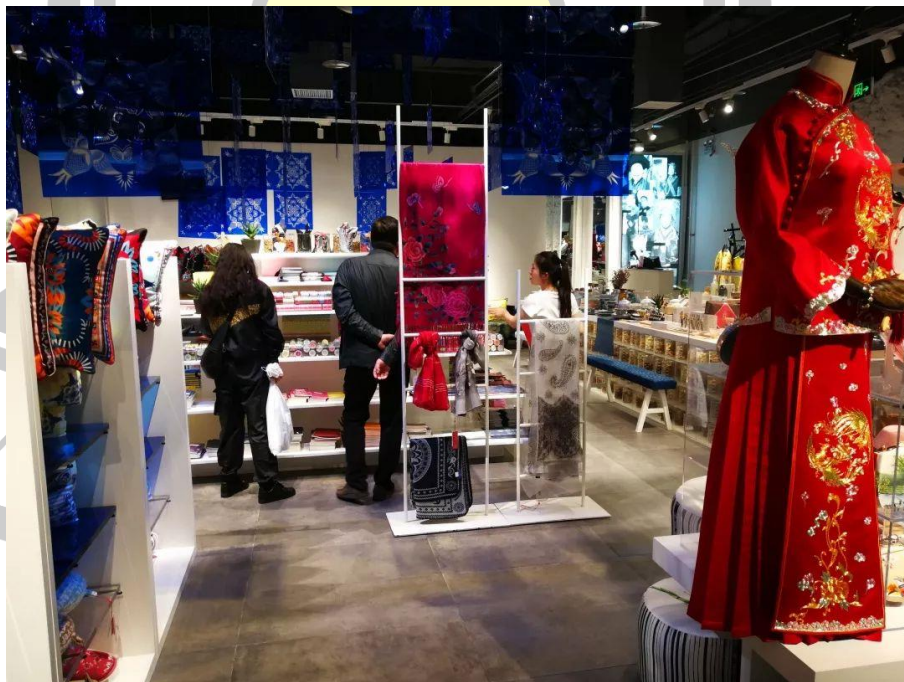
Figures 71 Bouyei women spin textiles at the site.
Source: Chinanews, accessed 2018



Figures 72 Bouyei women spin textiles at the site.

Source: Chinanews, accessed 2018

The embroiderers and models from the Bouyei ethnic group of southwest Guizhou were on the runway together, and the sound of the old looms made them appreciate the dialogue between the mountains and the city, the dialogue between tradition and modernity, and the dialogue between handicrafts and fashion.



Figures 73 EVE CINA Original Living Space: Bouyei Modern Lifestyle Textiles Sale.
Source: EVE Group, accessed 2019



Figures 74 EVE CINA Original Living Space: Bouyei Modern Lifestyle Textiles Sale.
Source: EVE Group, accessed 2019

EVE Group has put a lot of effort into laying out its culture, not only by setting up a Chinese handicraft workshop but also by bringing Bouyei textile skills to the London royal family and bringing embroiderers to the fashion show. Xia Hua believes that this is a kind of Chinese fashion attitude, interpreting its ancient culture in the most fashionable way, thus truly influencing consumers all over the world, as well as increasing the added-value of goods and the global influence of Chinese brands. (EVE GROUP, 2019)

This accelerates the process of modernity and development of Bouyei textiles, and is a very successful case, since the enterprise serves as a bridge to connect remote Bouyei areas of the people with international designers, for ethnic cultural heritage and poverty alleviation and employment.

Moreover, for cultivating a new type of cultural industry, and promoting the creative transformation and innovative development of excellent traditional Chinese culture which has opened up a new path.

2.2.2 The Government Case for Modernity Bouyei Textiles

On April 5, 2019, which is the festival of the Bouyei ethnic group "Sanyuesan" Wangmo County, Guizhou Province held the Bouyei Cultural Festival "Splendid Bouyei" national costume show. This researcher had the honor to participate in this event. Wangmu County has more than one hundred ancient textile villages, more than 40,000 traditional Bouyei textile carts and corresponding indigo dyeing vats, dozens of acres of cotton plantations, and hundreds of acres of indigo plantations. During the visit, this student realized that the textiles were used to weave the landscapes of Wangmo in a simple way, which was a sincere dialogue between the Bouyei people and their homeland. This is a sincere dialogue between the people of Bouyei and their homeland. Ultimately, it creates a deep love for the sacred land of

Bouyei in the depths of one's heart, expressing the tender feelings that have existed for thousands of years.

This costume show was divided into two sections: traditional costumes and modern costumes with Bouyei elements; and the combination of tradition and fashion of the Bouyei national costumes was wonderful.



Figures 75 Showcasing the traditional costumes of Bouyei people at the party of the Sanyuesan Cultural Festival in Wangmo City.

Source: Kong Ruoyue, accessed 2019

The traditional costumes of the Bouyei people are men's clothes and women's skirts. The women's clothes and skirts are decorated with batik, stitching, and embroidery patterns. The traditional costumes showcase the traditional crafts of the Bouyei people, such as tie-dyeing, dyeing, spinning, weaving, and embroidery; and combines different occasions to show the unique characteristics and charm of the costumes.



Figures 76 Exhibition of Bouyei textiles at the party of the Sanyuesan Cultural Festival in Wangmo City

Source: Kong Ruoyue, accessed 2019





Figures 77 Showcasing Bouyei's modern costumes at the party of the Sanyuesan Cultural Festival in Wangmo City

Source: Kong Ruoyue, accessed 2019

As for the costumes of one's own ethnic group, the hope of the Bouyei children is to inherit and innovate the ancient ethnic skills, design and production of various kinds of fashion and professional clothes, using the elements of Bouyei

culture, and apply them to all walks of life. Based on the traditional folk costumes, this exhibition was the collision of tradition and fashion, and the fusion of national culture and world culture.

This Bouyei display was also a large-scale event in the area, and this event aimed to boost the spirit of the cadres and masses, show the determination to fight against poverty, enhance confidence in national culture, build confidence in all-round prosperity, and accelerate the construction of Wangmo.

2.2.3 The case of the folk artist in the modernity of Bouyei textiles

This was a wonderful show. Guizhou's intangible cultural heritage is the fashionable creativity of indigo dyed by the Bouyei people, and the epic of a flooded nation. The designer, Wei Xianglong, combines traditional techniques with modern design to tell the story of the Bouyei people's continuation of human life. (Tencent, 2019)



Figures 78 Bouyei costumes are displayed in China International Costume Week
Source: Tencent, accessed 2019

The show's makeup and hair stylist, Mr. Luo Cheng, who does makeup and hair styling character design while doing art education work, has unique aesthetics and attainments in art, combining the national and international, while bringing a visual feast.



Figures 79 Mr. Luo Cheng, who does makeup and hair styling character design while doing art education work, has a unique aesthetic and attainments in art
Source: Tencent, accessed 2019

The precious gourd on Mr. Wan's head is a Chinese element and the symbol of Wan Yunfeng, and the gourd signifies good fortune, health and beauty. Since the establishment of the Folk Art Workshop founded by Wei Xianglong six years ago, it has introduced many modern products of Bouyei textiles with daily practical products that integrate modern design, such as clothing accessories, bags, tea ceremony clothes, household cloths, dyed wall decorations, pottery, and other products. Through these products, traditional folk art is integrated into the daily life of modern people, and the traditional handicrafts of the Bouyei people are well preserved and inherited.



Figures 80 The Bouyei textiles designed by Wei Xianglong
Source: Wei Xianglong, accessed 2017



Figures 81 Wei Xianglong designs clothes for models in his studio in Duyun City.
Source: Wei Xianglong, accessed 2017

Conclusion

In order to occupy a place in today's highly competitive fashion circle and set a benchmark for Chinese traditional fashion, the traditional costumes of ethnic minorities must be promoted by combining the forces of all walks of life, government guidance, social publicity, and public participation. In addition, various effective publicity approaches should be adopted to spread the traditional costume culture, so that more people can know about traditional costumes, and constantly explore the intrinsic essence, advantages, and functions of the traditional costume, thus giving full play to the enthusiasm, creativity and positive social and cultural value of the national traditional costume. Only in this way can people accept traditional costumes from the bottom of their hearts, truly realizing that wearing traditional costumes is the inheritance of excellent culture; and then cultivate their love for traditional costumes, and finally promote the inheritance and development of traditional Chinese costumes culture.

The core connotation of the modernization of Bouyei textile is the process of absorbing the sum of many advantages to adapt to modern situations and future trends. Today, with the rapid development of the Internet and the high integration of various cultures, people have an increasingly stronger desire for change and a growing demand for clothing richness. By going out for study, exchange, and work, people of all ethnic groups have had extensive contact with the outside culture. They no longer resist the multicultural elements entering the region, but gradually change the acceptance of foreign culture into a conscious behavior, and correspondingly

adopt foreign ways in dressing habits. The economic development and modernization of the Bouyei textile industry promote each other positively in many aspects. The modernization of the Bouyei textile industry can change the buyer's idea and enhance the affinity of the Bouyei textile industry. It can also, improve the economic competitiveness and overall strength of the Bouyei nationality. In order to protect and inherit the development of Bouyei textiles, the efforts made by various groups, companies, enterprises, and folk craftsmen are worth learning and learning from.



CHAPTER V

Bouyei Textiles in the Traditional Festival of the Bouyei New Year

This chapter mainly reviews the traditional festivals of the Bouyei people as a unit to analyze their relationship with Bouyei textiles. This chapter introduces the traditional festivals of the Bouyei ethnic group, focusing on the Bouyei Sanyuesan Cultural Festival in Wangmo City at Guizhou Province as an example, to investigate and analyze the history and social life of this ethnic group's textiles. The folk customs are not invariable. With the progress of the times and the development of society, folk festivals have changed accordingly.

Part 1: Bouyei people and New Year Festivals

As a phenomenon of ethnic group culture, festival culture reflects this nation's common historical culture and spiritual values. Each nation has its unique traditional festivals with distinct national characteristics. These festivals are the embodiment of the cultural aspects of the people and a common cultural phenomenon existing objectively in society. Most celebrations have evolved over hundreds or even thousands of years and fully reflect human beings' everyday cultural and psychological needs. Therefore, a full study of national festival culture can provide a deeper understanding of humanity's standard cultural requirements, meet people's spiritual needs, and promote the harmonious development of society.

The Bouyei ethnic group has many traditional festivals. According to relevant data, there are around eighty festivals and gatherings in the Bouyei ethnic group every year. The relatively critical traditional festivals are mainly as follows: the Nenxin Festival in January, the Eryueer, Sanyuesan, Siyueba, Wuyuewu, Liuyueliu, Qiyueban, Byueshiwu, Jiuyuejiu, and Ganchabai festivals. Most of the traditional festivals carry overt national and regional features. They are usually different in content, names, and dates due to regional distinctions.

The festival culture of the Bouyei ethnic group is an integral part of its traditional culture. It is colorful, all-embracing, and comprehensively reflects the politics, economy, life, religious belief, literature, art, social communication, and common psychology of the Bouyei ethnic group. It is also the reflection and refraction of the traditional culture of the Bouyei ethnic group.

1.1 Cultural Identities in Bouyei Traditional Festivals

1.1.1 Nenxin Festival

In the border area of Guizhou and Guangxi, where Bouyei ethnic groups gather, December 30, or the night before the Spring Festival, is also called New Year's Eve. On that day, young people will team up and visit every house of this village bearing a "Yaguo" (which means "great mother of frogs" in their dialect), on their shoulders. Every time they get to a house, they will say together, "Yaguo comes today. It will bless you with good crops next year if you send it wine, meat and rice!" After that, they bring the Yaguo and the villagers' offerings to the fields for honor, looking forward to getting blessed from it and having a good rice harvest.

Current science has proven that frogs are beneficial to rice crops in that they eat insects that threaten the growth of rice. People in ancient times didn't know

about this and regarded frogs as gods. Thus, the custom of frog-god admiration and worship developed. The practice of worshipping frogs on the occasion of ringing out the old year and ringing in the new year is to show gratitude to them for protecting the crops. On the other hand, it is also to pray for its protection of crops from injurious insects. Correspondingly, on the first, second, third and 15th day of the first month of each year, Bouyei people from neighboring areas of Yunnan Province and Guizhou Province gather on Hongyan Mountain in Weining to celebrate the Malang Festival. At that time, people steer the "Malang" (locust) woven with colored silk to fight and chase each other. (Ge Jihong, 2007)

It is said that the ancestors of the Bouyei people lived in the fields growing rice crops. During one year, when the rice was ripening, the Malang overran the fields, devouring the crops. People beat them with stones but they destroyed the crops instead of driving away the insects. Later, people beat them with balls made of straw, which scared away the insects and protected the crops. In order to commemorate victory of the harvest, the event was held in the next few days.



Figures 82 At the Nenxin Festival, the people of southwestern Guizhou are worshipping their ancestors. Various sacrifices were placed on the Eight Gods table, and then the bronze drum was beaten. Legend has it that only the sound of bronze drums can spread to the sky, underground, and earth, attracting all the gods.

Source: Bouyei online, accessed 2011



Figures 83 After the sacrifice, the whole family sat around the table to have a reunion dinner.

Source: Bouyei online, accessed 2011.

1.1.2 Eryueer Festival

Eryueer is "lamb leading" day, which means engagement. Young people take the lamb home (similar to taking a girl to a blind date) to know about the man's family conditions and let her decide whether to marry. On this day, many young men go to a fascine dam to take their future wives to the village. However, the shy girls refuse to step into the door of the targets' house, while just having a secret look at where the target's home was located, on the hill behind the village or in the jungle. Twenty-two days later, they go to work, starting the festival of Spring Ploughing. People devote themselves to busy spring farming production and make new efforts in order to capture the next year's harvest of grain, cotton and sugar; and to improve their mountainous area. (Ge Jihong, 2007)

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Figures 84 Before the sacrifice, the event was held in the oldest family's home in the Huangguoshu area. Everyone donates money to buy pigs, chickens, and other supplies for the sacrifice.

Source: Bouyei online, accessed 2011

1.1.3 Sanyuesan Festival

Sanyuesan is one of the most important national festivals of Bouyei ethnic group in Wangmo county. As per a typical festival of the Bouyei people, people will hold activities of worshiping mountain gods and sweeping villages on this day. It is said that the third day of March is the birthday of the mountain god. On this day, locusts and grasshoppers will be released to harm people's crops. So the Bouyei people decided to pray to the mountain god for mercy on this day and hold corresponding worship activities in order to ensure the harvest.

Meanwhile, the Bouyei people in the suburbs of Guiyang spend the day at the Xian'ge Festival. On this day, young men and women in splendid attire will gather in groups on the square or on the lawn to hold a grand song contest in order to meet their favorite lovers or directly choose their lifelong companion through an impromptu duet and mutual dialogue activities. According to the legend of the Bouyei ethnic group, whoever can win the contest is proven to be born with a pair of golden vocal cords. Further, once the insects hear the golden voice, they dare not harm their crops. Therefore, Sanyuesan, as an annual traditional singing festival of Bouyei people, has been handed down.

The third month of the lunar calendar is the season when crops begin to grow. During "Sanyuesan" people are not allowed to bring blue and green things home. People are forbidden to pick them at will, so as to protect plants and crops. In addition, after the "Sanyuesan" worship activities, the whole village should not throw food or throw out food scraps at will, which is also for the protection of their living environment. Bouyei people respect and love nature as well as live in harmony with

nature, showing the simple and civilized style of Bouyei village in the new era. (Mao Tiansong, 2012)



Figures 85 Young Bouyei people gather in Luoping City for a water splashing competition at the Sanyuesan festival.

Source: Bouyei online, accessed 2006

1.1.4 Siyueba Festival

Siyueba is one of the grand festivals for the Bouyei people. On April 8th of the lunar calendar, the Bouyei people in Guiyang, Guiding village and other places will hold various activities to celebrate the festival. It is said that this day is the birthday of King Cattle, so it is also known as "King Cattle's Day" and "Shepherd's Day." In the Qianxi area it is also known as "Seedling Opening Festival." On this day, every family will eat "Niuwangba" and glutinous rice, and feed cattle with glutinous rice or glutinous rice cake. In the outer Zhenning area of Guizhou Province, children will be given a steamed rooster, then be taken to the riverside by their parents to take a bath, catch small fish, eat chicken and bask in the sun. In some areas, people will prepare chicken and wine as offerings for their ancestors. In some areas, there will also hold bullfights, horse racing and other recreational activities.

Within the Bouyei area, Siyueba in Guiyang is the most grand. Dressed in festive costumes, the ethnic minorities gather from all directions to the fountain in the center of Guiyang, the Feiyun cliff in Huangping, and other places while playing Lusheng, Dongxiao, the piccolo, and singing love songs to find a companion. Middle-aged people gather to talk about the past and the present and hold various activities around the clock. All of them enjoy themselves all night long. (Ge Jihong, 2007)



Figures 86 Bouyei people singing folk songs to celebrate Siyueba in Xingyi City. Source: Bouyei Association, accessed 2019.

1.1.5 Wuyuewu Festival

The fifth day of the fifth lunar month is the Dragon Boat Race Day of the Bouyei ethnic group. As for the dragon boat race on the Dragon Boat Festival, Wen Yiduo, a famous Chinese scholar, pointed out in his Research on the Dragon Boat Festival that "the Dragon Boat Festival is originally a semi-religious and semi-social entertainment festival in which the Wu and Yue Dynasty nationalities hold totem ceremonies." The totem of the Wu and Yue Dynasty nationalities is dragon, and the dragon is closely related to rice culture. In the Bouyei people's opinion, the dragon is the symbol of rain. If there is a dragon, it will rain; if there is no dragon, there will be drought. If drought takes place in May and June, the people will hold various dragon worship activities to pray for rain. On the Dragon Boat Festival in May of the lunar calendar, the Bouyei people from Dushan County in Guizhou Province and Nandan county in Guangxi Province still hold Dragon King rush festival activities. Local people gather on the Funing Slope to worship the Dragon King who opened a well for drinking water and irrigation.

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Figures 87 The Bouyei people perform a rain prayer ceremony in Xiayuan Village on May Wuyuewu.

Source: Bouyei online, accessed 2016

1.1.6 Liuyueliu Festival

The sixth of June in the lunar calendar is one of the important traditional festivals of the Bouyei people. It is a traditional festival formed within the long-term farming practices of the Bouyei people with gods and people entertainment as the content, worship and activities of singing and dancing as the facilitator, while containing religious, productive and cultural contents. The Bouyei people attach great importance to this festival and it has been known as the "little new year."

Liuyueliu of the Bouyei ethnic group is closely related to the long history of rice culture. According to archaeological data and the research of Chinese and foreign scholars, the Baiyue ethnic group, and its ancestors are the first people to discover and invent Wild Rice Introduction rice; and they are also the earliest people to domesticate and breed bison for human service. Since ancient times, the Bouyei people have been accompanied by cattle, cattle farming, and growing rice to support their own nation. Every June 6 of the lunar calendar, the Bouyei people hold a grand

activity of sacrificing to the god of the field in order to keep the wind and rain continuously, destroy locusts and produce full heads of grain. In terms of natural rhythm, June 6 is in the gap period between planting seedlings and planting in the paddy field. It is a leisure time for the long-term farming people who are engaged in rice production. In the festival, rice fields, and water passageways, one should sacrifice to the river gods. Bouyei people eat foods such as Zongzi, glutinous rice, and dog meat. It is also a festival for people to gather and sing, play and exchange ideas. (Zhou Guoyan, 2014)



Figures 88 When the festival approaches, the Zhenning villagers will kill chickens and pigs and use white paper to make triangular flags. They are stained with chicken or pig blood and then staked in the crop ponds. Legend has it that when this is done, locusts will not invade and consume the crops.

Source: Bouyei online, accessed 2011





Figures 89 When the festival approaches, the Zhenning villagers will kill chickens and pigs and use white paper to make triangular flags. They are stained with chicken or pig blood and then staked in the crop ponds. Legend has it that when this is done, locusts will not invade and consume the crops.

Source: Bouyei online, accessed 2011

1.1.7 Qiyueban Festival

July 15 of the lunar calendar is a popular ancestor worship festival for the Bouyei people. During this period, the rice begins to mature, and people pray to their ancestors for disaster relief. During the ancestor worship festival in the Duyun and Jiangzhou areas, the Bouyei people invite their ancestors' souls back to eat, and then send their ancestors' souls back in order to buy rice-growing fields and fish-feeding ponds. Every year around the beginning of autumn, are "dragon" or "dog" days. This is a time when Bouyei people have the "Taste of New Rice Festival," during which they take a machete and bag to the field to pick more mature rice grain heads, take them home to make rice, and offer them first for the dogs to eat. According to the Bouyei people's popular saying, "dogs take grain seeds for people," meaning that in former times of famine, there was no grain in the world. It was dogs who went through all kinds of hardships to obtain seeds for human beings, and people planted them. (Zhou Guoyan, 2014)

1.1.8 Bayueshiwu Festival

On the evening of August 15, if the moon is clearly seen, Bouyei boys and girls are appointed to "steal" melons and glutinous grains to cook porridge. No surplus is allowed. On that night, if a pumpkin or glutinous grain of a family is stolen, the owner would not complain, but would be secretly happy. They thought that their ancestors or other gods had driven those people to steal and taste new ones for them. If the ancestors tasted that the melons and rice were not very mature, they would

secretly protect the melons and rice to be full of fruit with strong grains and harvest. (Zhou Guoyan, 2014)

1.1.9 Jiuyuejiu Festival

On the ninth day of September, some Bouyei people hold activities of "sweeping Mars," and others played with glutinous rice to "block snake holes." Sweeping Mars means to sweep the stars causing fire disasters out of the village door, so that there will be no fire afterwards in the granary. "Blocking the snake hole" means that some yellow rice remains in the field. The snake (the symbol of rain water) is blocked in the cave to prevent the rain from overflowing, so as to ensure that the grain returns to the warehouse. The glutinous rice cake was used to sacrifice to the mountain god, and the mountain god took it to "block the snake hole" to restrain the rain and make the harvest go smoothly. (Chen Lihao, 1989)

1.1.10 Zhabaige Festival

The Bouyei Zhabaige Festival is a traditional Bouyei ethnic group event in Xingyi, which is southwest of Guizhou Province. It is one of the national intangible cultural heritages. On June 21st of the lunar calendar, it is held in Bouyei and several nearby counties. Young people from ethnic groups and singers from various ethnic groups of Yunnan and Guangxi's borderlands gather together at the Zhabaige Festival in Dingxiao District, more than 20 kilometers away from the county seat. The number is often as high as two thousand up to thirty thousand. People call this activity, "Gan Zha Bai." At the beginning of the song, the suona and trombone play together, the gong is noisy, the firecrackers explode all at once, the singers from all walks of life step onto the stage, and the competition is conducted in the form of musical solos and duets. During the festival, unmarried young men and women take the opportunity to match themselves into couples. Once they agree, they will give each other tokens for life.

The main activities of the Zhabaige Festival include: singing folk songs and blowing on the Konoha, playing the song "Yueqin," looking for relatives and friends, and eating a potted soup. According to legend, the potted soup was cooked inside the carcass of a vicious tiger that year. After one ate it, it could cure illness and prevent disaster. Now, they eat dog meat, beef, and mutton soup in the pot. Also, generally for three consecutive days, they also worship mountains. Before the festival, each family removes and washes their clothes, washes quilts and hangs them around the village, symbolizing cleanliness and innocence. During the festival, men, women, and children gather at Chabaichang, eat dog meat potted soup, five-color glutinous rice, and "Yuan Wang Tuo." They also mourn Chalang and Baimei under the Chabai tree, and go to Chabajing to fetch water and a clean heart, and go to Chabai Temple to worship. On this day, villagers surnamed Cha would invite Mo Gongduangong to preside over the sacrificial activities. The middle-aged and older adults sing Chabai under the Chabai tree with Bouyei ancient singing and worship Chabai to inherit the Chabai story.

Young men and women of the Bouyei ethnic group wear festive costumes to scenic spots such as Zhabai Bridge, Zhabai River, Songlinpo, Zhabai Cave, and Chabai Well to flower bags. In the evening, each house was full of relatives and friends, drinking and singing all night. On the 22nd, the young men and women reluctantly left after sending letters to each other. The Zhabai Song Festival be a commemorative festival and a unique opportunity for Bouyei youth to talk about love.

Young men and women came to Chabaichang to sing and sing to each other. Antiphonal songs are also called "four, six, and eight sentences." They mostly loved songs. They pay attention to questions and answers and strictly require rhyming. The answerer must use the last sentence of the questioner as the beginning of his music, and use this sentence. The verse of the lyrics rhymes. The Zhabaige Festival is huge, with tens of thousands of participants every year, including the Bouyei people and tourists who come from Guangxi and Yunnan. (Chen Lihao, 1989)



Figures 90 The elderly over 65 in Wangmo County formed the performance team of the Zhabaige Festival.

Source: Bouyei online, accessed 2018

2. Festival taboos

(1) Do not pour water out of the door during the New Year's Day, so as not to throw out the wealth and soul; do not use a fan to fan fire and beat, to avoid the coming year.

Houses are knocked down by strong winds; so avoid using murder weapons to prevent disasters in the coming year; avoid women returning to their natal homes to prevent young widows; avoid quarrels.

As to assault: To prevent murder in the coming year, avoid going to the house to avoid becoming lazy and avoid going to bed during the day to prevent the buffalo from ruining the crops.

(2) Worship the gods of the land on the second month of February, and avoid groundbreaking.

(3) On Sanyuesan, worship the gods of the shrine and avoid the villages of outsiders.

(4) On Siyueba, sacrifice to the god of cattle, avoid plowing and raking the ground.

(5) Don't say anything disrespectful to the dragon during the Dragon Boat Festival in May.

(6) On Liuyueliu, to worship the ancestors, avoid saying anything disrespectful to the ancestors, and you must first make offerings to the ancestors before you can start a feast.

(7) On Bayueshiwu, don't abuse others.

(8) Avoid drinking cold water and eating raw and cold food during the beginning of autumn. (Luo Chen, 2010)

3. Festival of cultural characteristics

The Bouyei people regard festival activities as a platform to worship gods and heroes. The Bouyei people's nature worship is aimed at praying for the gods of nature to bless the village's weather, abundant grains, and people and animals' well-being. The objects of worship are closely related to the production and life of people. Therefore, the worship of natural objects is a characteristic of the Bouyei festival culture. The living environment has produced taboos on people and things.

From the Bouyei people's festival activities, and through the field of literature, legends, and prayers, one can see the common characteristics of the Bouyei people-- the worship of people and things. In connection with the worship of ancestors, the Bouyei people have also formed various taboos. For example, the hall dedicated to the ancestor's tablet is the most sacred and undetectable place in the home. Outsiders are never allowed to touch the ancestor's tablet. The hall must be kept clean and tidy, and no debris can be piled up. The memorial tablet faces the door, and the threshold prevents people from squatting or standing. Otherwise, the ancestors will be unhappy and punish people. The worship of ancestors by the Bouyei people is the most extensive and sincere. The memorial and sacrificial activities of the ancestors run through almost all areas of the social life of the Bouyei people. (Luo Chen, 2010)

3.1 Literary Features

In the Bouyei people's traditional festivals, thousands of people sing songs on occasions of various sizes, including ancient songs, narrative songs, and love songs. Poetry is characterized by putting one's feelings into the music. The antithetical music of the Bouyei people is a significant folk literary activity. Among them, there are the singing of national heroes, the teaching of national history and culture, and singing of friendship and feelings between each other and various interesting things in daily life.

3.2 Legend features

The Bouyei ethnic group is a nation with a long history. Its traditional festivals are a reflection of this long-standing culture. Various festivals have legends that have passed on from generation to generation. For example, the legend of love tragedy originated from the Mapoge Festival at the junction of Chiweng Town in Dushan City and Mochong Town in Duyun City. Hardworking and kind-hearted young men received the mercy of the gods that send fairies to help each other. This is the origin of the song festival "Raising the Bridge on the Liuyueliu" in Changshun city Ancient Sheep village.

3.3 Prayer characteristics

Bouyei people are often affected by natural disasters in the production of crops. Due to the underdevelopment of their science, their people think that this is the gods at work; so activities to pay homage to the ancestors and gods are often held

during the festival to pray for the gods' blessings. Prayer activities are intensely superstitious, and various means of nature worship reflect their inability to do anything in the face of harsh living conditions; so they seek help from gods. This kind of belief and worship are imprinted on the Bouyei people's ideology, which makes them survive tenaciously.

4 Festival cultural functions

4.1 Enhancing national cohesion

The Bouyei festival activities are not a small number of individual acts, but a collection of customs and preferences inherited by this ethnic society. Through the common festival customs, people have invisibly strengthened the common value standard of all members and passed it on from generation to generation. The festival antithesis with strong ethnic customs and other entertainment activities have a strong artistic appeal. The national art is very appreciated, attractive, and even influenced by national art.

4.2 Conducive to the inheritance and development of traditional national culture

The Bouyei festival has become a lasting and firm form of preserving and carrying forward the national cultural tradition. Through various annual festivals, traditional national festivals formed history, and colorful activities are held.

4.3 Active and enriching the cultural life

The Bouyei ethnic group's festival activities are rich in content, including activities such as antiphonal singing, archery, bullfighting, and boating. Festival activities have greatly enriched the cultural life of the Bouyei people.

4.4 Enhance national pride

Each ethnic group has its own culture. For the Bouyei people, works in writing were produced relatively late, which caused the accumulation of cultural heritage to be insufficient. What is passed down orally is not enough in comparison with the Chinese culture of thousands of years of civilization. However, from ancient myths, one can find Chinese heroes and use festivals to commemorate this ideal incarnation. Use festivals to enhance the pride of the Bouyei people and serve the socialist modernization drive.

5. Festival changes—the Sanyuesan example

The traditional "Sanyuesan" folk festival has been transformed and packaged as the "China Bouyei Sanyuesan Cultural Festival." Folklore festivals "contain the life philosophy, values, group emotions, religious beliefs, social interactions, national psychology, production utensils, behavior styles, dietary customs, clothing culture, singing and dancing art, and other folklore events of ethnic members" (Liu Congshui, Stage Festival: National Invention of National Cultural Inheritance—based on the research of Yunnan ethnic traditional festival changes[J]; Southwest Frontier Ethnic Studies, 2017). These events have become the common memory of a nation, but the common memory can only be constructed in the common historical heritage. It is said only in the story of ancestors that the "national imagination" can be truly constructed; and the past, present, and future of the nation can be connected, and cultural identity and national identity can become possible.

The changes in folk festivals reflect the development and changes in the nation's economy, culture, and society. Taking the Sanyuesan Cultural Festival in Wangmo County, Guizhou Province as an example, this study will explore the causes of the changes in order to seek protection and inheritance.

On the third day of March in 2016, the activities include the second International Mountain Tourism Conference, the national customs tour performance, opening ceremony and artistic performance of the "Sanyuesan" Bouyei cultural festival in Wangmo; the second International Mountain Tourism Conference; the third March Bouyei cultural festival in Wangmo; the textile technology exhibition and competition of the second International Mountain Tourism Conference; The 2nd International Mountain Tourism Conference, Bouyei textile culture seminar of "March 3rd," and the Bouyei cultural festival in Wangmo. In addition, there are exhibitions of characteristic culture (gharu-wood, strange stone, characteristic agricultural products exhibition and poetry, calligraphy, painting, photography exhibition), national food competition, "mountain tourism – the 10000 people's outing" activities and other supporting activities.

On March 3, 2017 are the global Bouyei Thanksgiving ceremony; the opening ceremony, awards, and artistic performances; Bouyei branbao dance; and the Chinese Bouyei costume parade. Supporting activities: "Bouyei sentiment" -- Chinese Bouyei bran bag cultural and creative design competition; "Bouyei realm" -- Chinese Bouyei folk photography exhibition; "Bouyei rhyme" -- Chinese Bouyei original ecological clothing show; "Bouyei flavor" -- the first Chinese Bouyei food competition; "Bouyei Qi" -- national unique commodity exhibition; and "Bouyei beauty" -- national unity art performance.

On the third day of March 2018, are the Bouyei Thanksgiving ceremony; Bouyei branbao dance; "national unity and angyang -- social harmony lijiaxi" art performance and "Queen Mother Legend" original ecological song and dance evening; and the National Party tour. Supporting activities are: Bouyei treasure -- "outdoor Carnival and treasure hunting March 3" and large-scale outdoor sports; Bouyei Qiao -- "Queen Mother star" talent show competition; Bouyei beauty -- "splendid Bouyei" Bouyei costume design competition; Bouyei rhyme -- "sounds of nature" ancient song exhibition and singing; Bouyeihuan -- "passionate Bouyei" National sports competition experience; Bouyei flavor -- "original juice Bouyei" and characteristic commodity exhibition and sales.

On the third day of March 2019 are the, Bouyei beauty -- "splendid Bouyei" ethnic costume design exhibition; poverty alleviation publicity tour; Bouyei Thanksgiving ceremony; Bouyei Cultural Festival opening ceremony; Bouyei Huan -- "national unity and in high spirits together and social harmony Lijia Xi" at the National Stage; national culture performance of "Thanksgiving and striving;" and Bouyei sentiment -- Exhibition and sale of tourism products with national characteristics. There are also "mysterious Bouyei"-- Qilin's village sweeping and original ecological sacrificial activities; "colorful Bouyei" -- cloth dyeing and weaving performance; "sounds of nature" -- Bouyei ancient Bouyei songs which include Raobo, Bouyei rap, and singing performances; "happy Bouyei" -- folk activities experience; "Lian Lian Bouyei" --nostalgic market experience; and "Bite of Bouyei"-- wine table and banquet experience.

After research, it can be seen that the rituals of the Sanyuesan Cultural Festival of Wangmo Bouyei people have gone far beyond the traditional village rituals. Judging from the content of the activities, there are traditional sacrificial rituals, gratitude ceremonies, ghosts, and Kylin sweeping villages. However, more of them are opening ceremonies full of modern colors, theatrical performances, ancient song exhibitions, costume design exhibitions, merchandise exhibitions, paintings and calligraphy, photography exhibitions, strange stone exhibitions, folklore experience, and sports competitions. Further, the content of activities is becoming more and more varied year by year, and the ceremonies are becoming more and more diverse.

The Bouyei ethnic group's Sanyuesan Cultural Festival in Wangmo County, led by government agencies, has clearly exceeded the scope of the Bouyei ethnic group in terms of the identity and ethnic composition of the participants. There are members of other ethnic groups such as Miao and Han as well as government officials. There are also experts and scholars, ethnic elites, and people from other ethnic groups in Southeast Asian countries. Everyone has participated and joined them, sharing a cultural feast of the Bouyei festival with members of the Bouyei ethnic group.

Data provided by The Guizhou Mobile Company shows that. On the day of the Sanyuesan Cultural Festival of Wangmo Bouyei in 2018, 43,000 local Bouyei people participated and 29,000 local tourists came from southwestern Guizhou Province. There are 9,000 tourists, 5,000 tourists from other provinces, and middle-aged people over the age of 36 who account for about 48%.

As a traditional national festival, Sanyuesan not only contains the spiritual and cultural connotation factors contained in the festival but also reflects the external form and materialization of the symbols and rituals of these spiritual and cultural connotations. Therefore, for the degree of festival "invention," one must fully respect the traditional cultural connotation of festivals, and then carry out moderate inventions to find the best combination between tradition and reality.

The purpose of inheritance and protection of folklore festivals is not in the actual interests of economy and tourism, but it is to awaken the collective consciousness and sense of belonging of ethnic group members, strengthen national and cultural identity, and realize national identity. Furthermore, only the nation belongs to the world. Once the national and regional characteristics of the festival are lost, the inheritance and protection of the festival will naturally be impossible to talk about.

Part 2: The Bouyei Textiles in the festival

2.1 Traditional festival costumes

From the dress to casual wear, this study can be divided into five categories according to complexity, beauty, simplicity, occasions, festivals, age, climate, and hobbies. They are actually a microcosm of the development of Bouyei women's clothing. This is the most beautiful and prosperous costume. The upper body is a dark floral black satin tulle dress, and the placket is long at the belly. Each set has eight pieces: the outer two pieces are made of black and blue satin, and the inner six pieces are made of self-spun, self-woven, and self-dyed gauze. One-piece is longer than the other piece from the inside out. The order cannot be mistaken so that others

can see how much they have worn to show their superb craftsmanship and family background.

The black satin top is inlaid with vermilion, golden and emerald green lapels, and the proportionate ratio of each color is 5:3:5. The golden stripe in the middle is embroidered with delicate patterns of rice flowers with light yellow silk thread, symbolizing the prosperity and prosperity of the village. Green satin or blue satin is used at the 5-inch cuff of two sleeves; and black, olive green, dark green, dark blue, light blue, light red, light yellow, purple and other silk thread colors are used to finely embroider various flower and fruit patterns. Three inches from the cuff lace, it is inlaid with a diamond or square pattern embroidered with red, green, and blue and purple silk thread. The hem of the dress is trimmed with two inches of golden satin. The patterns of dragons, a phoenix image, birds, fish, cloud hooks, leaves and white fruit are embroidered with blue, green and purple silk thread. Pleated skirt, long in the instep, are also known as a big skirt. The big skirt is made up of two sections, namely, the skirt barrel and skirt foot.

The "skirt body" is made of twelve pieces of purple red satin with a fine texture and bright colors. The foot of the skirt is woven with golden silk into a large lace of rice shape which is around 23.3cm wide (the Bouyei people like rice), and is connected with the skirt body. The whole dress has more than 100 folds. The wearer spreads them when wearing, and they usually straighten out the folds and tie them tightly with hemp rope with a little skirt at the back. The skirt is made of four pieces of purple black fine cloth. The waist part is sewn into a belt with green silk thread. The width of the belt is about five inches. The drooping part is not sewn in series and is allowed to spread. It is shaped like a fan and its length is about two inches smaller than that of the large skirt. The top half of the skirt is also sewn with three red satin pieces of four, three and two. When dressing, the left waist is decorated with a white copper cigarette box, a cigarette cone, and an embroidered lotus color. The right waist is decorated with red, green, yellow, blue, purple, black and white silk ribbon. The hanging end is embroidered with bright flowers. The seven color ribbon is the same length as the small skirt. They wear an apron at the front, with the length from the waist to the foot of the skirt. The waistband is made of green or black, blue, and purple satin. Among them, clusters of dark flowers are precious, while those with dragon and phoenix patterns are the most precious. The upper part of the waistband is called "Weiyaotou," which is saddle shaped. In ancient times, it was embroidered with golden silk thread, and now it is mostly a colored butterfly or peony.

There are two belts at the upper end of the waistband, which are tied to the back of the neck when dressing, which is called "neck-hanging belt." There are two belts on both sides of the waistband. The two ends of the waistband hang down after they are knotted at the back, which is called "girdle belt." The "neck belt" is embroidered with various patterns of silk thread. The headdress of the first-class clothes can best show the wealth of the wearer. On the head, the hair is tied into a high bun, and a black silk handkerchief (silk from breeding silkworms, weaving and dyeing by the makers) is topped, and a "phoenix crown" (called "silver flower" by Bouyei people) is inserted on the top. There are magpie climbing plum blossoms, colorful butterfly playing peony, and double phoenix rising in the morning, which are generally made by Bouyei silversmiths. Rich families also wear a "silver horn" (a kind of silver ornament), which is mainly used for the most solemn funeral and

sacrificial occasions. Young women and unmarried girls who are not "Stay at home" should wear "Yinbo" on their forehead (two rows of silver bubbles are nailed on a piece of white cloth about one inch wide, are called "Yinbo"). On the man's neck, he wears a spiral silver collar full of carved patterns (the lightest one is about 500g, and the heaviest one is 750g of silver). Bamboo-shaped silver earrings are worn on the earlobe. Two strings of silver medals are worn on the chest, each of which is one inch long. It is engraved with different patterns, such as archery, a farmer carrying hoe, a dragon flying or phoenix dancing. Each string has eight silver medals, which are symmetrically placed on the left and right chest from the neck down. On the foot, they wear an embroidered cloud hook, full-top straight nose clips and pointed shoes. The upper is made of silk or homemade cloth. When dressing, he also carries a long handkerchief made from batik. (Yao Chenyan, 2017)



Figures 91 This is the most beautiful and prosperous costume in the festival. Few people wear this gorgeous costume now.
Source: National Costume Museum, accessed 2016



Figure 92 This is the most beautiful accessory in the Bouyei festival
 Source: National Costume Museum, accessed 2016

The first level (quality). This kind of dress is a little simpler than the special dress. The headdress is similar to the top-grade clothes, except that there is no phoenix crown, but a small and exquisite silver flower is inserted. The girls and young women still wear silver bars and bamboo-shaped earrings. The patterns of clothes are similar to those of special clothes, except that the top is usually made of purple blue

fine cloth which is woven and dyed by the makers instead of satin. This kind of cloth is very similar to satin because of its good polish and glitter. Also they take eight pieces as a set, when wearing black and white double lining, from the inside to the outside, while it takes more than a minute to wear one. The collar is still inlaid with red, yellow and green satin. The yellow stripe is embroidered with rice flowers. The three colors of red, yellow and green symbolize splendor, wealth and fertility. The big skirt and the small skirt are almost the same as the special dress. The difference is that the big skirt is made of eight pieces of purple and blue cloth, and the skirt feet are not made of golden silk thread; but the pattern of duckweed is woven with vermilion or red silk thread and black cotton thread. The waistband is the same as the special dress. The shoes are completely different from those of the first level.



Figures 93 This is a grand costume at the festival
Source: National Costume Museum, accessed 2016

The second level (quality). The dresses and silver ornaments were similar to first-class clothes, but there were only four in a suit. Instead of satin, the collar was trimmed in scarlet or crimson. The white, green, and blue silk threads embroider a two-part-wide "rice grain" lace at a distance from the big collar lace. Usually, people wear a small black coat outside. The small black coat were made of purple blue cloth, which is woven and dyed by the makers with a bucket bottom pattern or pepper pattern (dark flower). The big collar lace is embroidered with white fruit flowers or Zhujie flowers, which are very delicate and elegant. The sleeves were originally inlaid with dark blue, emerald green or light blue cloth, but now most of them have been inlaid with plain cloth. The fabric of the long skirt is similar to that of the first-level dress, but the skirt are inlaid with duckweed patterns woven with red and black cotton thread. The skirt is all in cyan and purple. The pattern of the waistband is the same as that of the first-level clothes, but black cloth is generally used. Only some rich families use black and green satin. The difference between headwear is that there is only a red bead in the bun. The bottom of the skirt were replaced by embroidered

butterfly heads with a pair of shoes. The number of bracelets and rings on the wearer's hands is variable. (Yao Chenyan, 2017)



Figures 94 This is the second level of clothing in festivals in the Bouyei area
Source: Bouyei online, accessed 2001

The third level (quality). A white cloth jacket with a large collar, and a lapel only reaching to the lower abdomen is for the upper outer garment, which consists of a set of four pieces. The cloth used to be made of self-made white cloth, but now it is also made of blue, cream white, green and gray cloth bought from shops. The sleeve is narrow. The maker uses the plain flower to trim the cuff about three inches, and then sew about five inches of purple, blue cloth, which is woven and dyed by ourselves the makers. The collar is inlaid with light blue cloth. Bouyei women outside the jacket were a small jacket with a large purple and blue-collar, and the collar was trimmed with plain colored cloth. The neckline is embroidered with colorful silk thread with rice ear patterns about one third of the total. The skirt is mostly a black-pleated long skirt, which is slightly the same as the second level (quality) dress. The waistband is made of purple and blue cloth which is woven and dyed by the makers, and its color is cleaner than that of second-class clothes. The woman have two to three silver bracelets on the left hand. In the past, they used to hang spiral silver collars, but now they do not wear them because of their high price. Shoes with butterflies on their feet. When wearing the costumes, the girls like to wear white clothes and black coats, following the color scheme of black and white. They are not only simple and elegant, but also look like magpies from a distance. Therefore, the Bouyei people in this area are called "Magpie Bouyei." (Yao Chenyan, 2017)



Figures 95 This is the third level (quality) costume in festivals in the Bouyei area. Source: Bouyei online, accessed 2016

The fourth level (quality). It is for work or usual wear at home, not for festivals. Usually women put a black handkerchief on the top of their hair bun; and they wear a black top with a big collar, a long skirt without pleats (generally an old

skirt, which has lost its pleats due to wearing for too long), a waistband which is embroidered with rough patterns (it can also be a short apron), and small skirt which must be folded. Old women wear pointed shoes embroidered with butterfly heads, while young women wear cloth-eared shoes, a bamboo shaped silver earring and one or two fanggu bracelets.



Figure 96 This is the fourth level (quality) costume in festivals in the Bouyei area. Source: Bouyei Online, accessed 2012

Among the above-mentioned fifth level (quality) costumes, the special-class costumes are ancient in form, cumbersome, and time-consuming to make; and the full suit is expensive. Special clothing is the peak of the development of Bouyei costumes from simple to complex, and then gradually tends to be simple. Silver is expensive and difficult to buy, and ordinary people can't afford it, so users are gradually decreasing. Before the Republic of China, there was one in about ten adult women, but now about one in twenty adult women wears silver. Because the first level (quality) dress is the bridal dress when they are married, they have the opportunity to wear them many times when they are young, and they can be used as shrouds when they are old, so almost every adult woman has one set. There are more second, third, and fourth level (quality) costumes, and every woman has more than two sets.

In addition to the above-mentioned outfits, attire that is easy to convert from skirt into pants has now begun to appear. They now wear traditional clothes and accessories on the upper body and trousers on the lower body. The fifth level (now seventh level) clothing of Bouyei women shows the difference in forms of prosperity and simplicity, which actually reflects the changing trajectory of the development of the Bouyei costume. In a class society, prestige is undoubtedly exclusive to the rich and the upper ruling class.

It is the peak of the development of Bouyei costumes, and at the same time, it has become a model. Once people have money, they will copy it. According to the economic situation, the result of imitating is to form the second, third, and fourth grades respectively. Because it is not easy nor cheap to make special dresses, the qualifications for dresses are gradually limited to a small range; in fact, almost eliminated, and give way to first-class dresses. However, the production of the first, second, third, and fourth-level clothing is still very time-consuming, labor-intensive, inconvenient to labor, and are influenced by fashion; so, the change of skirts to trousers gradually appeared, and the accessories gradually decreased, with only bracelets being left.

2.2 Modern traditional festival costumes

Therefore, in the current Bouyei traditional festivals, all costumes tend to be simple and elegant. Also, the scale of festival activities is getting larger and larger. Everyone is divided according to their living area, work unit, and performance festival list. The price will not be very high. It mainly shows the Bouyei people's feelings of pride for themselves, as well as letting foreign tourists feel the Bouyei ethnic culture and atmosphere.



Figures 97 The Bouyei people from Wangmo City watch the performance at the Sanyuesan Festival, and customize their clothes according to the living area or work unit.

Source: Kong Ruoyue, accessed 2019

Also, some ethnic people were willing to innovate and transform the traditional costumes of the Bouyei people, wearing their own improved Bouyei costumes to participate in the 2018 Sanyuesan Bouyei Cultural Festival "Splendid" in Wangmo County, Bouyei, and in the Miao Autonomous Prefecture, Southwest Guizhou Province at the Bouyei apparel design competition. Thirty-nine contestants from the county displayed 71 pieces of local ethnic Bouyei embroidered women's designs with ethnic Bouyei elements.



Figures 98 Participants display their costumes and compete in the Sanyuesan Cultural Festival in Wangmo City.

Source: Yang Wenbing, accessed 2019

Part 3: The Bouyei Commoditization in the festival – Wangmo County

Sanyuesan Cultural Festival as an example

In recent years, due to the development of a commodity economy, the Bouyei specialty products are indispensable in the Bouyei ethnic group's important festivals. The dazzling array of products and the specialty food of the Bouyei ethnic group have also attracted many tourists and guests to stop and buy. National characteristic commodities and regional specialties, such as material and culture, are the tranquility of a region's unique humanistic customs, the display of national cultural connotation, and an essential foundation for developing the local economy.

During the festival, tourists can come and feel the joy and joy of the festival with the Bouyei compatriots. They can also feel the Bouyei culture's essence and the feast of ethnic minority culture.

In 2011, the Bouyei nationality's "Sanyuesan" declared by Zhenfeng and Wangmo counties in Guizhou Province was selected as the third batch of national intangible cultural heritage lists with the approval of the State Council. Wangmo County is one of the areas with a complete Bouyei culture in the country. The Bouyei population accounts for 78.4% of the county population. Today, when society is becoming increasingly open, and various cultures are colliding faster, the Bouyei people of Wangmo have always adhered to their cultural memory and integrated Bouyei culture into every detail of life.

"Sanyuesan is not only a festival for the Bouyei compatriots but also an opportunity for all walks of life to understand the Bouyei culture and explore the Bouyei spirit." (Zhang Fan, 2019. Wangmo window website), the general director of the Sanyuesan Cultural Festival in Wangmo County. Zhang Fan has followed his parents as to Wangmo's lifestyle since he was a child. In 2019, he directed the Wangmo County Sanyuesan Bouyei Culture Festival for the seventh time.

In his Wangmo's eyes, this area surrounded by mountains and rivers, is closed and backward, and is one of the few pure Bouyei cultures in the country. Bouyei culture is relatively completely preserved in Wangmo. This is incredibly rare today when opening up is accelerating, and cultural collisions are more intense. "Making great efforts to develop the economy and expand foreign exchanges is an inevitable choice for Wangmo in the new era, and it is also an irreversible social trend." (Wang Fengchui, 2019)

Talking about the current situation of Wangmo Bouyei culture, Zhang Fan said that most Bouyei people of the older generation still adhere to Bouyei cultural traditions. Still, most Bouyei young people have more diverse artistic choices, and many people have forgotten the Bouyei language. The imprint of Bouyei culture on them has gradually blurred.

"We are also thinking about how to better inherit and protect the Bouyei characteristic culture. I believe that the national culture's self-confidence and pride are the fundamental force for its inheritance and development, so we must find ways to enhance the Bouyei compatriots' confidence and confidence in their culture. A sense of pride. The creation of national brand festivals also provides Bouyei compatriots with an opportunity to show the beauty of their own culture and let the outside world learn more about Bouyei culture," Zhang Fan said. Wang Fengchui, 2019 Zhang Fan

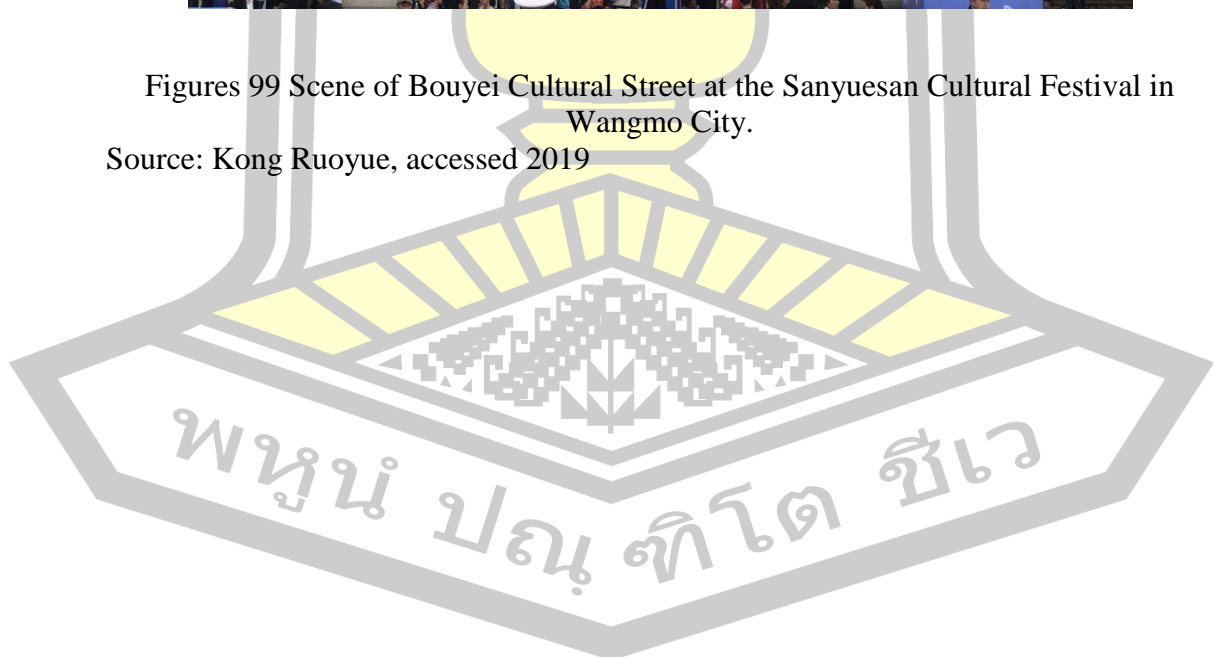
indicated that by holding Sanyuesan and other ethnic group cultural festivals, Wangmo has gathered a Bouyei cultural consensus. “At the time of Sanyuesan, many of us felt that not wearing Bouyei clothing seemed out of place.” (Wang Fengchui, 2019)

3.1 Wangmo Sanyuesan Bouyei Cultural Street



Figures 99 Scene of Bouyei Cultural Street at the Sanyuesan Cultural Festival in Wangmo City.

Source: Kong Ruoyue, accessed 2019

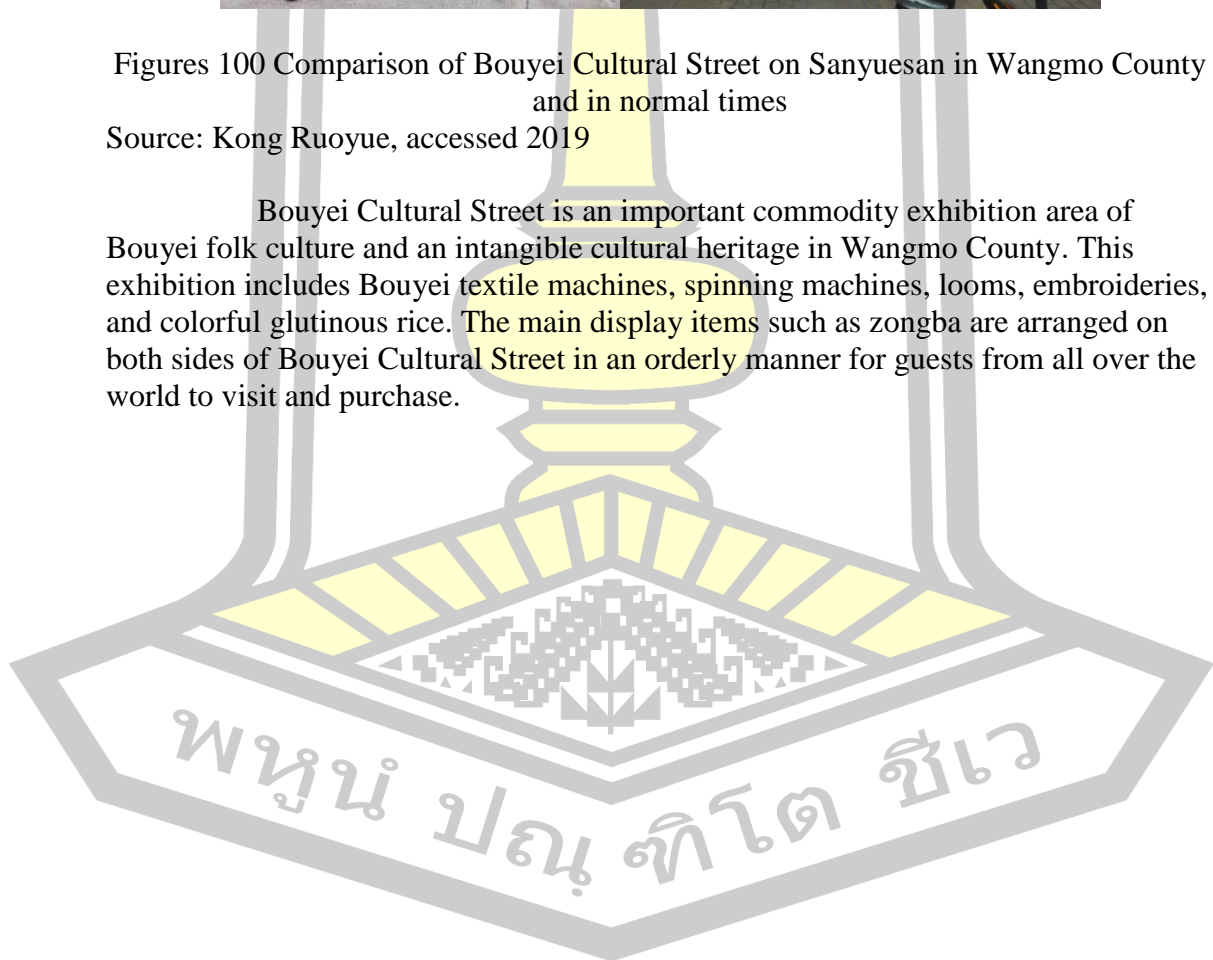




Figures 100 Comparison of Bouyei Cultural Street on Sanyuesan in Wangmo County and in normal times

Source: Kong Ruoyue, accessed 2019

Bouyei Cultural Street is an important commodity exhibition area of Bouyei folk culture and an intangible cultural heritage in Wangmo County. This exhibition includes Bouyei textile machines, spinning machines, looms, embroideries, and colorful glutinous rice. The main display items such as zongba are arranged on both sides of Bouyei Cultural Street in an orderly manner for guests from all over the world to visit and purchase.





Figures 101 Bouyei traditional handmade textiles----children's shoes

Source: gz.people.com.cn, accessed 2019



Figures 102 Zhao Lu Yifan, a nine-year-old Bouyei girl, came from Xingyi to worship in Wangmo County. Early in the morning, her mother asked her to learn the traditional hand embroidery of the Bouyei ethnic group.

Source: gz.people.com.cn, accessed 2019



Figures 103 Bouyei folk embroider on the spot in the commercial street
Source: gz.people.com.cn, accessed 2019



Figures 104 The production process of Bouyei textiles and the display of their special diet

Source: gz.people.com.cn, accessed 2019

During their visit, tourists can taste the outstanding Bento wine of the Bouyei people, appreciate the Bouyei people's unique textile culture, and learn about the craftsmanship of various handicrafts. Huang Kangsheng, vice chairman of the CPPCC of Guizhou Province, requested that Wangmo County should further increase the archeological excavation, protection, and inheritance of Bouyei folk culture and intangible cultural heritage projects in order to carry it forward. It is necessary to deepen further the folk culture creation of Bouyei Cultural Commercial Street so that the National Cultural Street truly becomes the business card of the folk culture of Wangmo County.

Today, “Sanyuesan” in Wangmo County better reflects the values, folk beliefs, ethics, and morals of the Wangmo Bouyei people. It still plays the role of traditional education in the development process.

3.2 Commodity maker in festivals

Wang Fengchui is a post-90s Bouyei girl born and raised in Wangmo County. In her studio, various cultural and creative products are relatively fresh. In Wang Feng's eyes, the combination of Bouyei culture and modern art can make the Bouyei's distinctive culture more economical and aesthetically valuable; and this is the root of the Bouyei culture's vitality.

At the "Wangmo Sanyuesan" Bouyei Cultural Festival in 2019, a blue-black special, checked, cloth briefcase with a blue and black background is very popular among tourists. The bag is equipped with exquisite hand-embroidered patterns, and its designer is Wang Fengchu. During the Buyi Cultural Festival, she made camera straps, backpacks, pillows, and hand-painted mobile phone cases, which sold for more than 36,000 CNY in two days.



Figures 105 Bouyei textiles loved by tourists at Wangmo Sanyuesan Cultural Festival
Source: Kong Ruoyue, accessed: 2019



Figure 106 Wang Fengchui's Bouyei textile shop, where she is introducing Bouyei products to tourists

Source: Kong Ruoyue, accessed 2019

"Through large-scale ethnic, cultural festivals, we can focus on displaying the aesthetic and economic values of Bouyei culture, which can play a very positive role for our specialty products to gain a foothold in the tide of commodity economy," added Wang Fengchui. (Wang Fengchui, 2019)

"Everyone thinks that this thing is beautiful to approach and buy. So how does one make our products find a balance between Bouyei's traditional culture and the social aesthetic tendency which has become my primary consideration in designing products? Why does the national imprint on young people fade? I think there are two main reasons." (Wang Fengchui, 2019) Bouyei Online). In referring to how to protect the Bouyei culture better, Wang Fengchui said that the collision of external cultures and the commodity economy's impact is caused by young people no longer adhering to their ethnic group's values the main reason for culture. If everyone realizes that Bouyei culture is beautiful and brings economic benefits to everyone, then more and more people will join in inheriting Bouyei culture.

The Wangmo Sanyuesan event of 2020 was canceled due to the COVID-19 pandemic. Wang Fengchui said that this time in previous years was more vivacious. Everyone was worshipping ancestors, dancing, and parading in costumes. It was very lively. This year's event was canceled, but there is still something to be prepared at home, such as incredibly colorful glutinous rice.



Figures 107 In 2020, Sanyuesan Wang Fengchui made colorful glutinous rice
Source: Kong Ruoyue, accessed 2020

“Although there are no outdoor activities, it is a holiday for the whole family to have a meal of colorful glutinous rice together.” (Wang Fengchui. 2020. Bouyei Online) Colorful glutinous rice is also an indispensable food for the Bouyei people in the worship of their ancestors. The ancestor worship event was also canceled. So that night, Wang Fengchui's family had to hold a brief ancestor worship ceremony at home.

In recent years, Wangmo County has vigorously developed the Sanyuesan Bouyei Cultural Festival according to local conditions, which showcases the rich culture and folklore of the Bouyei people and enhances ethnic unity, but also strongly promotes the sustainable development of the regional economy and society. Sanyuesan Bouyei Cultural Festival has become a beautiful national cultural brand in Wangmo County (or the innovation and inheritance of Bouyei culture).

Part 4: Current situation of the festival

At this stage, Bouyei cultural tourism products' design and development pay special attention to internal cultural resources and excavation. The value-added and value creation ability of Bouyei cultural tourism products lies in their cultural characteristics and connotations. Tourism is an integral part of the cultural industry. With the help of Bouyei traditional festivals, vigorously developing the cultural sector

and creating ethnic-cultural commodities will help promote the regional tourism economy's development.

Therefore, only by digging deep into its cultural connotation, effectively integrating national cultural tourism resources and other production factors; and comprehensively innovating the design and development model, business model. Also, operating capital management mode of national cultural tourism products competitiveness of national cultural tourism can products be improved. The design and development of ethnic, cultural tourism products will help adjust the internal structure of the tourism industry and help realize the upgrading of the Bouyei tourism industry.

However, as far as current domestic tourist areas are concerned, the related tourism products of ethnic minority areas are much inferior to those of foreign countries. Nowadays, Bouyei area tourist products mainly have the following two problems:

(1) The assimilation of product design, the proliferation of low-priced and poor-quality products. These products have no ethnic, regional characteristics and cannot represent the differences between ethnic regions. The same design, duplication, and manufacturing lead to festivals. Here, the uni-sex character of commodities in the Buyi ethnic region is particularly apparent.

(2) The product design is not enough diversified. Every time there is a sharp increase in festival visitors, some people launch many products without corresponding cultural connotations for profit, lacking national characteristics, and appear to be very commercialized, single, and lifeless. The Bouyei festival meets the multi-level and diversified needs of tourists and visitors in the new era.

The development of Bouyei products requires market economy regulation, government protection policies, and the active participation of individual enterprises. One cannot just rely on the traditional development of models to seal traditional ethnic, cultural products in museums or sell and copy them in the market. While protecting traditional national cultural commodities, a unique brand style is formed through the redesign and development of shapes, colors, and technology.

This can meet the needs of consumers for material and spiritual culture and continue the traditional, national, and regional cultures.

The rise of the Internet and new media has broken the old sales model of physical stores and street vendors and has found new directions for the future of traditional ethnic, cultural products. Therefore, sellers of Bouyei products can adopt a combination of online and offline marketing and promotion models, establish artistic and creative stores online, and create exhibition halls with ethnic characteristics offline. They have their own unique development space and are not affected by region and culture. It is more convenient for people to understand the Bouyei ethnic group's traditional culture and purchase Bouyei products.

Part 5: New year's festival and evolution of Bouyei textiles

There are countless examples of using festivals to promote economic and social development in many places at home and abroad. Interpreting the Bouyei festivals and folklore's cultural and economic significance promotes the closer integration of the Bouyei festivals, the reality of regional scientific development, and better serves the local economic growth while protecting and inheriting the traditional

national culture. National commodities give full play to the role of national economy and culture.

People to inherit and protect traditional national festivals, firstly, through the cultural connotation of folk festivals, popularization of national cultural knowledge, strengthening national cultural identity, establishing national consensus, and realizing national identity. Secondly, education should be based on the cultural connotation and ceremony of the festival itself. Ethnic members must build their own spiritual homes; they must once again concentrate on cultivating ethnic minority elites.

"The essence of cultural policy is to a large extent, an intellectual policy. Traditional cultural protection and national development cannot be separated from the participation of ethnic intellectual elites." They are, "a channel to connect the country and grassroots society, and drive grassroots society to participate in cultural protection directly." (Zhao Xueyi and Guan Kai, 2010) Therefore, vigorously cultivating ethnic minority elites is an indispensable part of the policy path to inherit and protect folk customs.

Folklore festivals are part of the culture, and culture has its development track and direction. In development, one cannot ignore the function of culture and its products. It cannot over-exploit. Folk festivals have their value and significance. In tourism development, they can use their pleasant and festive atmosphere to attract tourists and further develop business activities to promote the local economy's growth.

However, one cannot wholly ignore the folk, local, spontaneous, and mass nature of folk festivals, while blindly carrying out various festivals and the commercialization of vulgar folk festivals. Some folk festivals are not suitable for the development of tourism products. Growth is also carried out with fanfare and does not respect the rights of local people's life and development space, which brings some adverse effects. In the tourism development of folklore festivals, both product and protection should be promoted, and the relationship between various departments should be coordinated. Tourism development is for a better life for locals and tourists, and festival activities should be organized.

Therefore, the Bouyei nationality's festivals and folklore can become a cultural soft power and economic booster to promote the Bouyei ethnic regions' scientific development. The process in which the Bouyei nationality festivals and folklore are developed and used as national cultural tourism resources and market-oriented tourism operations is a process of exerting its cultural resource productivity and creating conditions for regional economic and social development science.

พหุวัฒนธรรม ชีว

CHAPTER VI

Summary, Discussion and Suggestion

Research Summary

Bouyei Textile at Guizhou, China: Cultural Identity, Commoditization, and Modernity in the Process of Minority Development of China” was qualitative research. Data collected were fieldwork and documents. Three Concepts discussed were Cultural Identity, Commoditization, and Modernity. This research had four Objectives.

Research results can be summarized as follows;

1. Development of historical and sociocultural aspects of Bouyei ethnic group in Guizhou province

The Bouyei ethnic group is a large minority group in Southwest China. The Bouyei ethnic group has mainly distributed through Guizhou, Yunnan, Sichuan, and other provinces. The Bouyei ethnic group is an ancient ethnic group living in Guizhou. The process of thousands of years of historical development has created a traditional national culture with rich connotations. The story of the Bouyei ethnic group's social culture and history in Guizhou reflects the gradual improvement of national minority cultural construction. In studying the Bouyei people's cultural and historical changes, people did not leave the social structure generated by culture. Within the same social framework, different races have developed different lifestyles, such as ethnic customs, food, architecture, and textiles. In the long-term historical development process, rich and colorful material culture and spiritual culture have been created, and national culture with the nation's characteristics have been passed down from generation to generation.

2 Bouyei Textiles in the context of Cultural Identity of the Bouyei ethnic group

The Bouyei ethnic group's textile culture is a material based cultural phenomenon formed by the ancestors of the Bouyei ethnic group in their long-term production and labor practices. It has high material and cultural value and contains rich and profound spiritual and cultural connotations. The textile production practice of the Bouyei ethnic group provides a wealth of information for people to study cultural anthropology, the history of textile production, and the development of science and technology. Textile activities in some areas still retain original and ethnic characteristics.

Costumes of the Bouyei ethnic group were tedious for women and simple for men. The Men costumes were simple; the upper garment was a long gown first, then changed into the double-breasted attire and worn with a headscarf; as for the women's costumes, upper garments were short skirts, the undergarments were mainly long dress. Further influenced by Han culture and some extreme policies, women in many regions in the Bouyei ethnic group, wore pants until today.

3. Bouyei textile in the context of commoditization and modernity
The Bouyei cultural heritage, which has gradually become isolated with the development of the times, has gained a new life with the commoditization of textiles and has become a unique cultural tourism resource. In some of the textile cultural

resources that are very rich in ethnic villages, textile culture has a very high commodity development value. It relies on the development of cultural and ecological tourism to get rid of poverty.

The Bouyei region's modernity is an ongoing process of transformation from an existing civilization to a more advanced one. In modern society, the streamlined way of life has slowly infiltrated into the ethnic minorities. The new concepts have gradually replaced the complicated and cumbersome ethnic costumes with stylish, simple, and inexpensive clothes. To meet the demands of the market, Bouyei textile products were made in such a way that it meets the aesthetic needs of modern people, highlighting modernity, inherit and carry forward the essence of traditional Bouyei textile culture.

4. Unit of analysis : Bouyei Textiles in the traditional festival of Bouyei New year

Bouyei ethnic group has many traditional festivals. There are around eighty festivals and gatherings in the Bouyei ethnic group every year. The relatively critical traditional festivals are mainly as follows: Nenxin Festival in January, Eryueer, Sanyuesan, Siyueba, Wuyuewu, Liuyueliu, Qiyueban, Byueshiwu, Jiuyuejiu, Ganchabai Festival, and so on. The festival culture of the Bouyei ethnic group is an integral part of its traditional culture. It is colorful and all-embracing and comprehensively reflects the politics, economy, life, religious belief, literature and art, social communication, and common psychology of the Bouyei ethnic group.

In the current Bouyei traditional festivals, the entire costumes tend to be simple and elegant. Also, the scale of festival activities is getting larger and larger. Textile is categorized according to the living area, work unit, and performance festival list. Customize uniformly. The price will not be very high. It mainly shows the Bouyei people's feelings for the Bouyei people, pride, and allow foreign tourists to feel the Bouyei ethnic culture and atmosphere. In recent years, due to the commodity economy's development, the Bouyei specialty products are indispensable in the Bouyei ethnic group's essential festivals. The variety of products and the specialty food of the Bouyei ethnic group have also attracted many tourists and guests to stop and buy. National characteristic commodities and regional specialties, as material and culture, are the tranquility of a region's unique humanistic customs, the display of national cultural connotation, and an essential foundation for developing the local economy.

Research Discussion

“Commoditization and Modernity relating to Cultural Identity”

“Bouyei Textile at Guizhou, China: Cultural Identity, Commoditization, and Modernity in the Process of Minority Development of China” can be discussed in two aspects: the Bouyei textile in the dimension of the Bouyei ethnic group and the development of the research constructs, in this case, cultural identity, commoditization, and modernity.

Ethnic groups or minority groups are inherited from the past to the present. Such inheritance requires social capital from cultural identity, which is interrelated with each group's local wisdom. In this case study, the Bouyei Group in Wangmo City, Guizhou Province, produces its ethnic identity through the ecology, beliefs, ceremonies, production style, and the way of life that is closely related with the above

systems, resulting in cultural phenomena, including the widely recognized Bouyei Textile. This whole concept is referred to as a cultural identity.

This study has made the “Bouyei Textile” become the knowledge that is related to a small space in the world viewed from an international point of view: cultural identity. Therefore, the Bouyei Textile will become the research exhibit for the cultural identity aspect.

However, this research employs the qualitative approach, which views the development of the Bouyei Textile concerning the social context of the Bouyei Group as part of China nation-state. The China nation-state aims to develop this cultural identity into commoditization, which can result in the connection and invention of the Bouyei textile tradition, including the product and social process. The Bouyei social context has been transformed into the cultural tourism community. The process of cultural tourism is a stage for the minority group to present its local textile and negotiate with the outsiders through various techniques to sell their products to the outsiders. Therefore, the Bouyei textile has become commoditized. The integration of the fashion catwalk has turned the Bouyei textile into the context of modernity completely.

There are not many historical records related to the Bouyei ethnic group textiles. They generally summarize the appearance of textile in a few sentences. After the 1980s, successively published "The History of Bouyei Culture", "Study on Bouyei Culture", "History of Chinese Minority Philosophy" It can be said that it has given important academic support to the establishment of Bouyei Studies. Since then, more and more scholars have begun to conduct scientific and systematic data collection, classification, sorting, and research on Bouyei costumes. From the analysis of various documents, there are mainly four research directions.

The first was to study the Bouyei costumes from a macro perspective, covering the cultural background, development and evolution, survival status, protection and development, clothing characteristics, craftsmanship, and Bouyei costumes. The second was to study from the perspective of clothing patterns. The content involves the clothing patterns and totem worship of the Bouyei ethnic group. It specifically studies the development and evolution of its practices, implications, aesthetic characteristics, etc. These documents mostly develop the clothing patterns of the Bouyei ethnic group. The third was to study from the standpoint of Bouyei batik craftsmanship. The content involves batik types, crafts, uses, development status, inheritance protection, etc., mostly from the viewpoint of history, communication, and art. The fourth was to study from the perspective of the innovation and application of Bouyei costumes. The content includes the development and design of Bouyei costumes and the development of batik products.

Therefore, the study entitled “Bouyei Textile at Guizhou, Chin: Cultural Identity, Commoditization and Modernity in the Process of Minority Development of China” expands the knowledge on cultural space and strengthens the constructs from previous studies.

Research Suggestion

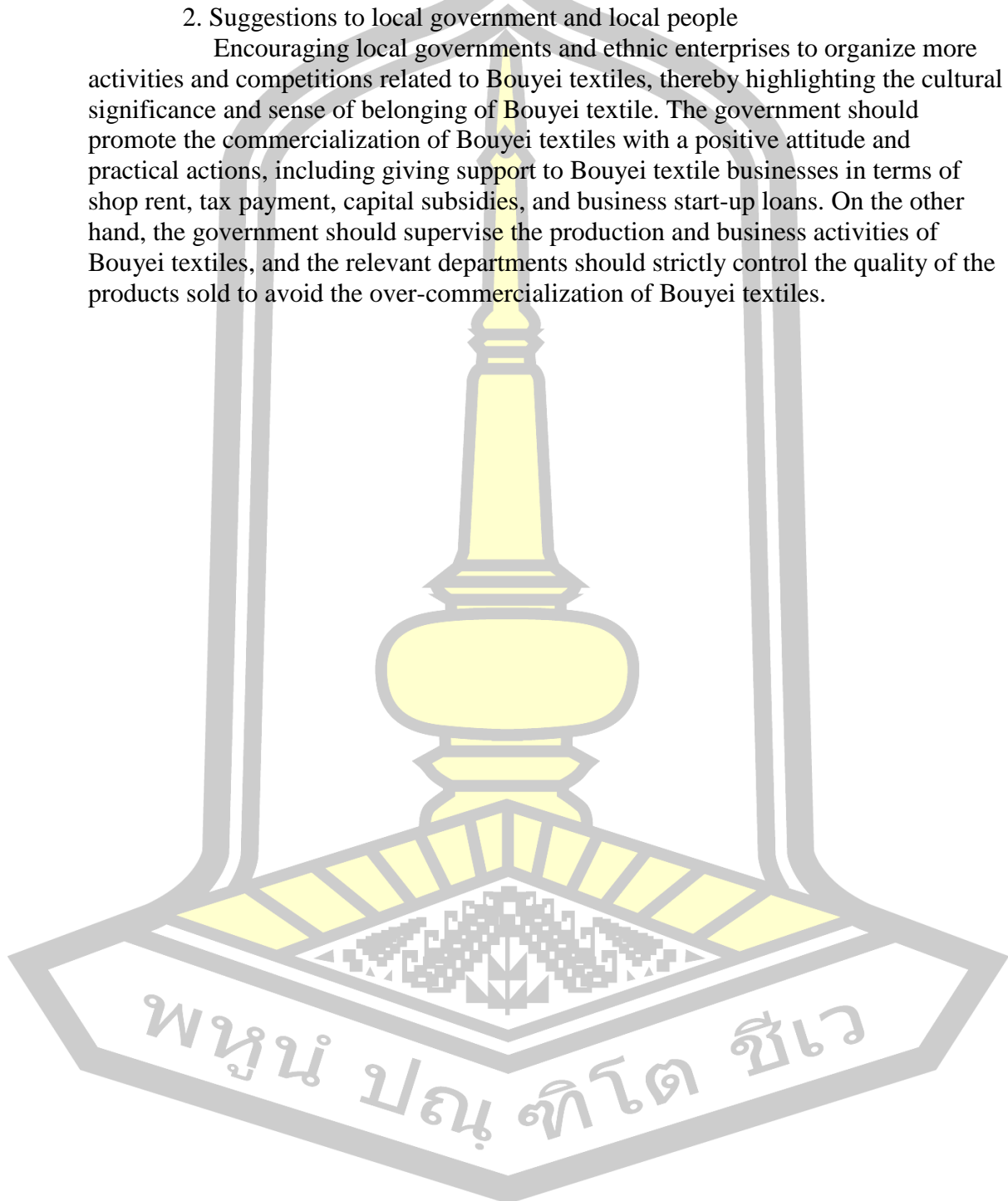
1. Suggestion to academic circle

From this study, it was found that the research area of the Bouyei has more interesting research topics such as gender studies and the role in textile

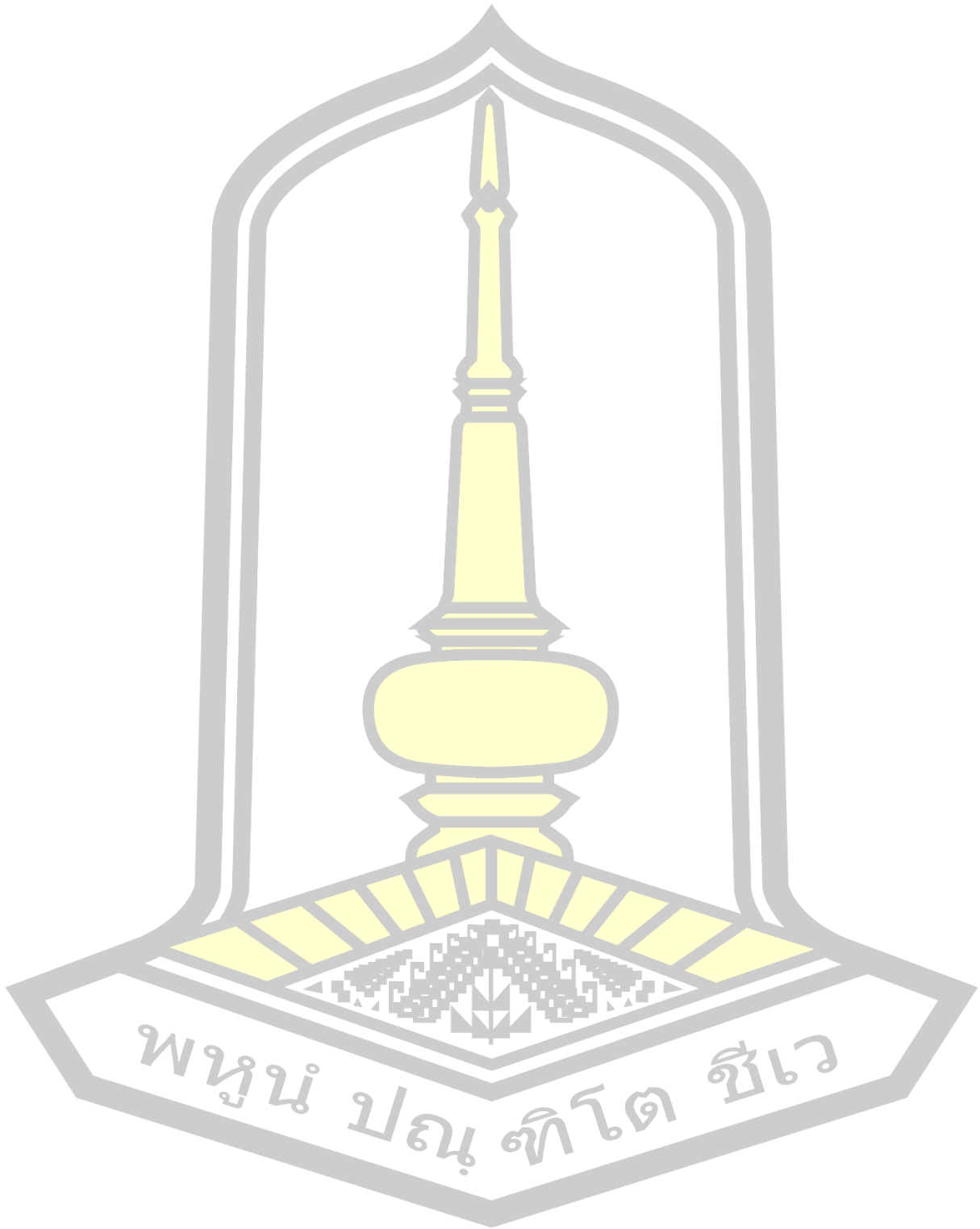
fabrication. It is worth observing that textile fabrication is mainly responsible by women. Therefore, further studies should be conducted on how women are responsible for these tasks and other aspects such as the community itself and cultural tourism, which are the cores of this research.

2. Suggestions to local government and local people

Encouraging local governments and ethnic enterprises to organize more activities and competitions related to Bouyei textiles, thereby highlighting the cultural significance and sense of belonging of Bouyei textile. The government should promote the commercialization of Bouyei textiles with a positive attitude and practical actions, including giving support to Bouyei textile businesses in terms of shop rent, tax payment, capital subsidies, and business start-up loans. On the other hand, the government should supervise the production and business activities of Bouyei textiles, and the relevant departments should strictly control the quality of the products sold to avoid the over-commercialization of Bouyei textiles.



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BIOGRAPHY

NAME RUOYUE KONG

DATE OF BIRTH April 8,1994

PLACE OF BIRTH Xingyi city Guizhou Province ,China

ADDRESS Guizhou province Xingyi city 201,buliding B5,Kangding Garden

EDUCATION 2009 High School at Xingyi No.5 School ,Guizhou, China
2012 Degree in art and design, Environmental Art design major School of Fine Arts, Sichuan Conservatory of Music, China
2020 Master of the faculty of fine and applied arts (M.A.) Major Fine and applied arts Mahasarakham University

