



Dixi of Anshun City, Guizhou Province, China : Cultural Identity and
Commoditization in the Context of Globalization

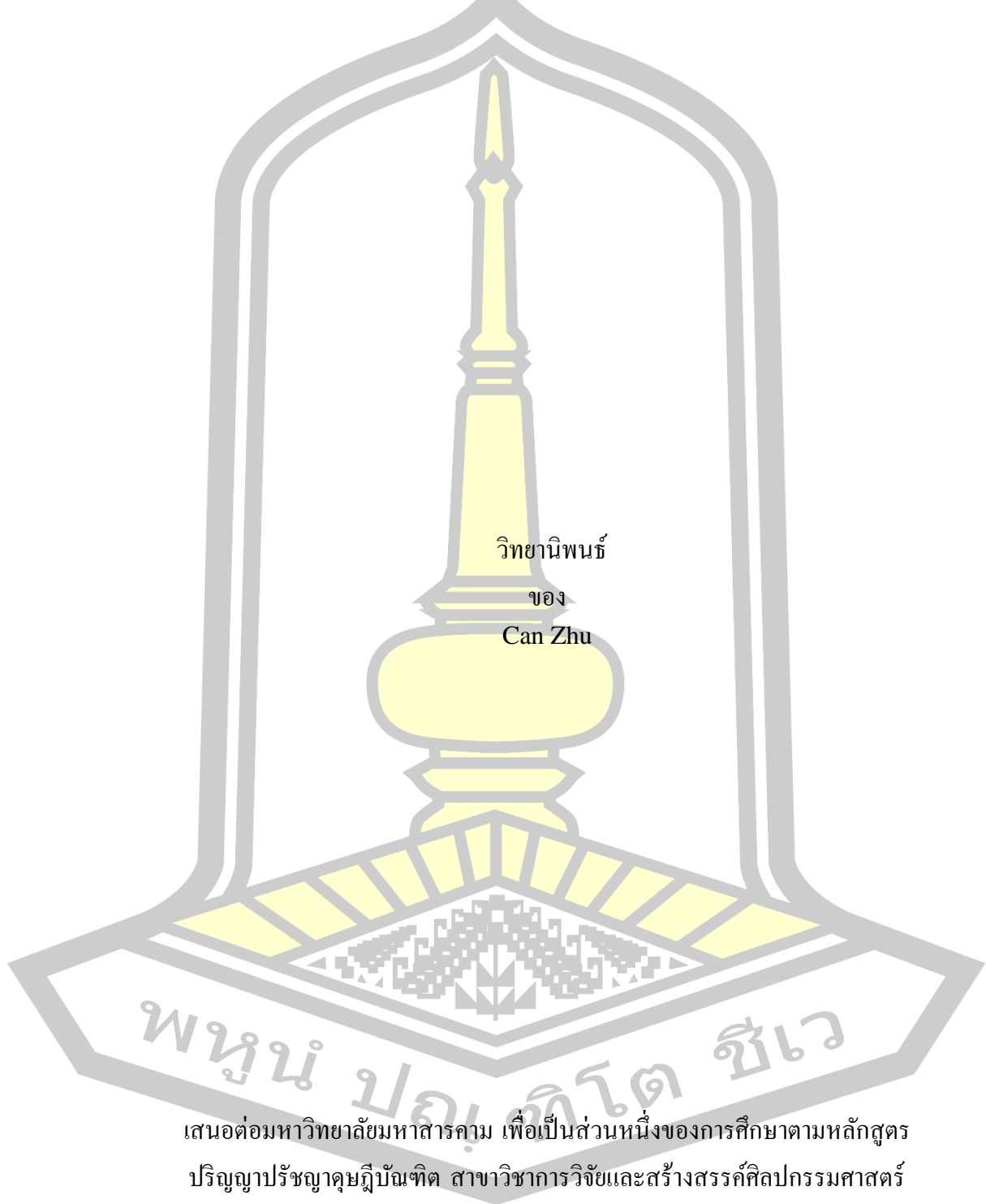
Can Zhu

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

December 2023

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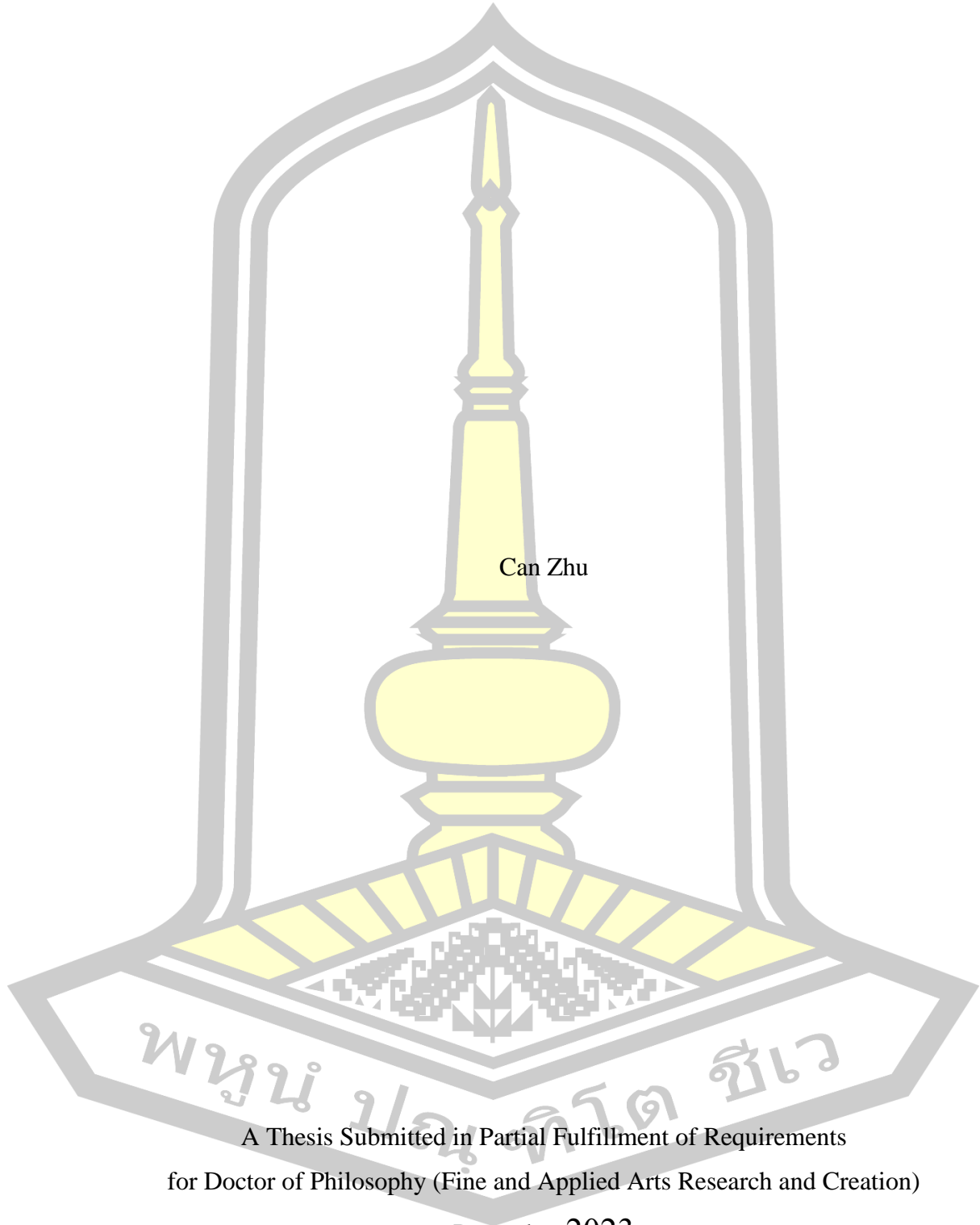


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

ธันวาคม 2566

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Dixi of Anshun City, Guizhou Province, China : Cultural Identity and
Commoditization in the Context of Globalization



Can Zhu

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

December 2023

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The examining committee has unanimously approved this Thesis, submitted by Mr. Can Zhu , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

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DEGREE	Doctor of Philosophy	MAJOR	Fine and Applied Arts Research and Creation
UNIVERSITY	Maharakham University	YEAR	2023

ABSTRACT

The research topic of this paper is Dixi of Anshun City, Guizhou Province, China. This paper has three research objectives: 1. To study the identity of the Tunpu people as performers of Dixi from the dimension of history. 2. To analyze the meaning of Anshun Dixi as a cultural identity. 3. To study on the commoditization process of Anshun Dixi under the background of globalization. This study uses qualitative research methods, and the main information was collected from field investigation and literature research.

Globalization is the salient feature and overall trend of the development of human society today. In the context of globalization, commoditization and cultural identity are particularly important for the protection and inheritance of intangible cultural heritage. As with the first batch of China's intangible cultural heritage in 2006, the development process of Anshun Dixi is also deepening with the process of globalization.

Anshun Dixi arose from the unique history of Tunpu people struggling to survive in outlying areas. After a short period of ups and downs, the government, folk elites, actors, villagers, scholars, and other subjects have intervened and practiced inheritance, cultural heritage, paper media transmission, electronic media transmission, tourism transmission, and other forms of existence. Since the 1980s, with the continuous development of Chinese cultural tourism and the influence of the market economy, Anshun Dixi, as a typical representative of Tunpu culture, has appeared in tourism resources. As a spiritual product and a cultural symbol of the Tunpu people, Dixi is fundamentally different from material products. Material products meet people's physiological needs, while Dixi meets people's spiritual needs. From the perspective of economics, the performance art of Dixi has become a "commodity" today. From the perspective of the whole development process of Dixi culture, with the impact of globalization, Dixi has also experienced the turning point of "commoditization." Today is the era of the commodity economy. All material and spiritual products around us may become commodities. In the globalization of the market economy, tourism and the development of Dixi culture inevitably lead to the commoditization of Dixi. Of course, the commoditization of Dixi has both positive

and negative effects on itself, but in general, the advantages outweigh the disadvantages. Commoditization provides positive support for the survival and development of Dixi, enriches the connotation of Dixi, promotes the development of Dixi culture, and develops great economic value.

At the same time, the impact of globalization on Tunpu culture is that the Dixi has begun the process of commoditization. We should also see that Anshun Dixi has unique cultural value, and cultural identity is the core mechanism when we talk about the protection and inheritance of Dixi. For a long time, the development of Dixi was dependent on Tunpu culture and Tunpu people. Prior to the 1980s, there was no cultural identity crisis. With the progress of globalization, when the Anshun region ushered in a "tourism craze," the Dixi also experienced a "going abroad craze," a "performing craze," a "research craze," and other situations. In traditional society, Anshun Dixi is not used as a commodity to participate in economic activities and is rarely used to directly create economic value. However, in the current era of unprecedented prosperity in the commodity economy, the development of the economic value of Dixi has become a problem that must be addressed directly. Whether it is the government, academia, business, or news media as the main body of protection, or the actors as the main body of performance and inheritance, the value realization of Dixi must not be ignored, including the realization of economic value. Therefore, the cultural identity of Dixi has a corresponding crisis. Especially in the field of Dixi masks, due to the lack of identification of some production and operation entities with Dixi culture, market identification dominated by demand squeezes cultural identification, and the lack of cultural identification occurs in the production protection of Dixi masks. At the subject level, some "cultural elites" regard themselves as businessmen and ignore the social responsibility of cultural inheritance; at the process level, the sales of Dixi masks are out of touch with cultural transmission; and at the object level, the core cultural symbols of the Dixi mask are weakened or even discarded.

In a word, in the context of globalization and in the face of the tide of tourism and economic development, the commoditization of Anshun's Dixi is inevitable. At the same time, with the expansion of the scope of Dixi commoditization, the cultural identity of Dixi has also changed to a certain extent. The research conclusion of this paper is that the commoditization and cultural identity of Dixi are interacting in the process of globalization. commoditization has expanded the popularity of Dixi, consolidated the identity of Tunpu people with Dixi, and strengthened the cultural identity of Dixi with the physical practice of Dixi performers. With the continuous improvement of Tunpu people's recognition of the Dixi culture, the commoditization of the Dixi has also deepened, adding more important chips for the external publicity and promotion of Tunpu culture and contributing to the establishment of a sense of Chinese national community.

Keyword : Globalization, Anshun Dixi, Commoditization, Cultural identity

ACKNOWLEDGEMENTS

When the paper was submitted, my heart was filled with emotion, which meant that my doctoral career was about to end. In three years, many unforgettable things happened in my life. Maybe this is life.

There are so many people to thank here.

First of all, I would like to thank Dr. Peera Phanlukthao, he is my supervisor at Mahasarakham University, for his many suggestions in the process of writing the paper, from the topic of the paper to the collection of data, from the structure and research methods of the paper to the grasp of details in the process of writing, and so on. His rigorous academic style and academic attitude have deeply affected my future scientific research work. At the same time, his attitude towards work and life also has a profound impact on me.

Secondly, I would like to thank Dr. Supachai Singyabuth and Dr. Mateta Sirisuk, who not only taught us a lot of knowledge and improved my research vision during the class but also gave me a lot of encouragement and suggestions during the paper writing. Of course, I also want to thank all the teachers of the Debate Committee for their suggestions on my paper.

Thirdly, I would like to thank my friends who helped me during the field survey: Mr. Qin Fazhong and Mr. Zhou Ming from Anshun City; the Tunpu Cultural Research Center of Anshun University; Mr. Cao Song from the Anshun Local Opera Association; Mr. Guo Jun; the villagers of Baojiatun Village; and the villagers of Moyu Village. Thank you for accepting my interview so that I can obtain first-hand field data and successfully complete the writing of the thesis. I will visit you again if I have the opportunity! And my classmates at Mahasarakham University, Wang Dan, Wang Mingquan, Wan Hailu, and Tang Xiaohui, it is a great pleasure to communicate with you during their study. Thank you!

Finally, I would like to thank my family, my mother, wife, and son, and my relatives. Thank you for your support and tolerance during my study. Without your support, I would not be here today. Thank you!

The acquisition of a Ph.D. is not the whole of my life. It is a new starting point in my life. I will not forget my original intention and continue to move forward!

G

Can Zhu

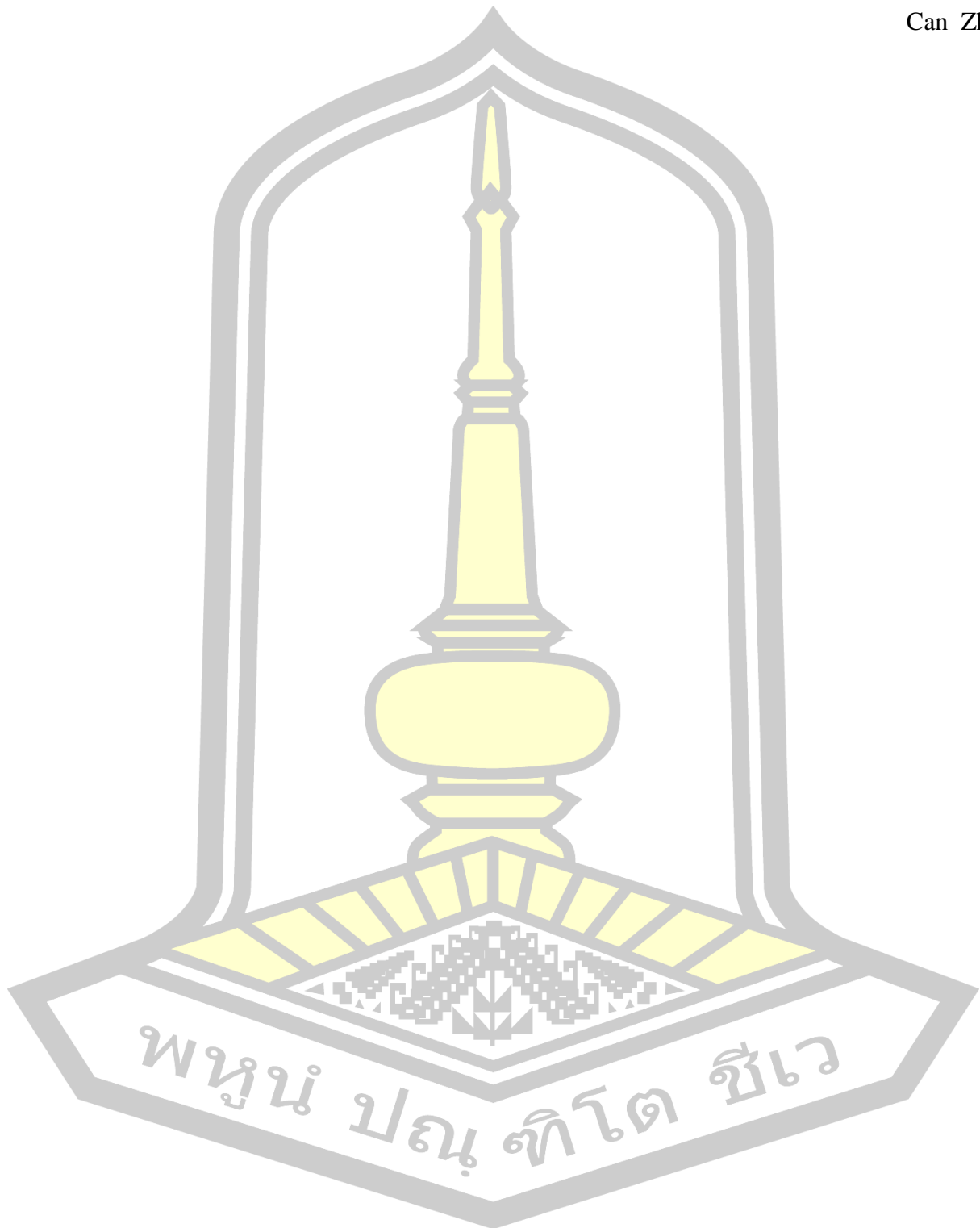


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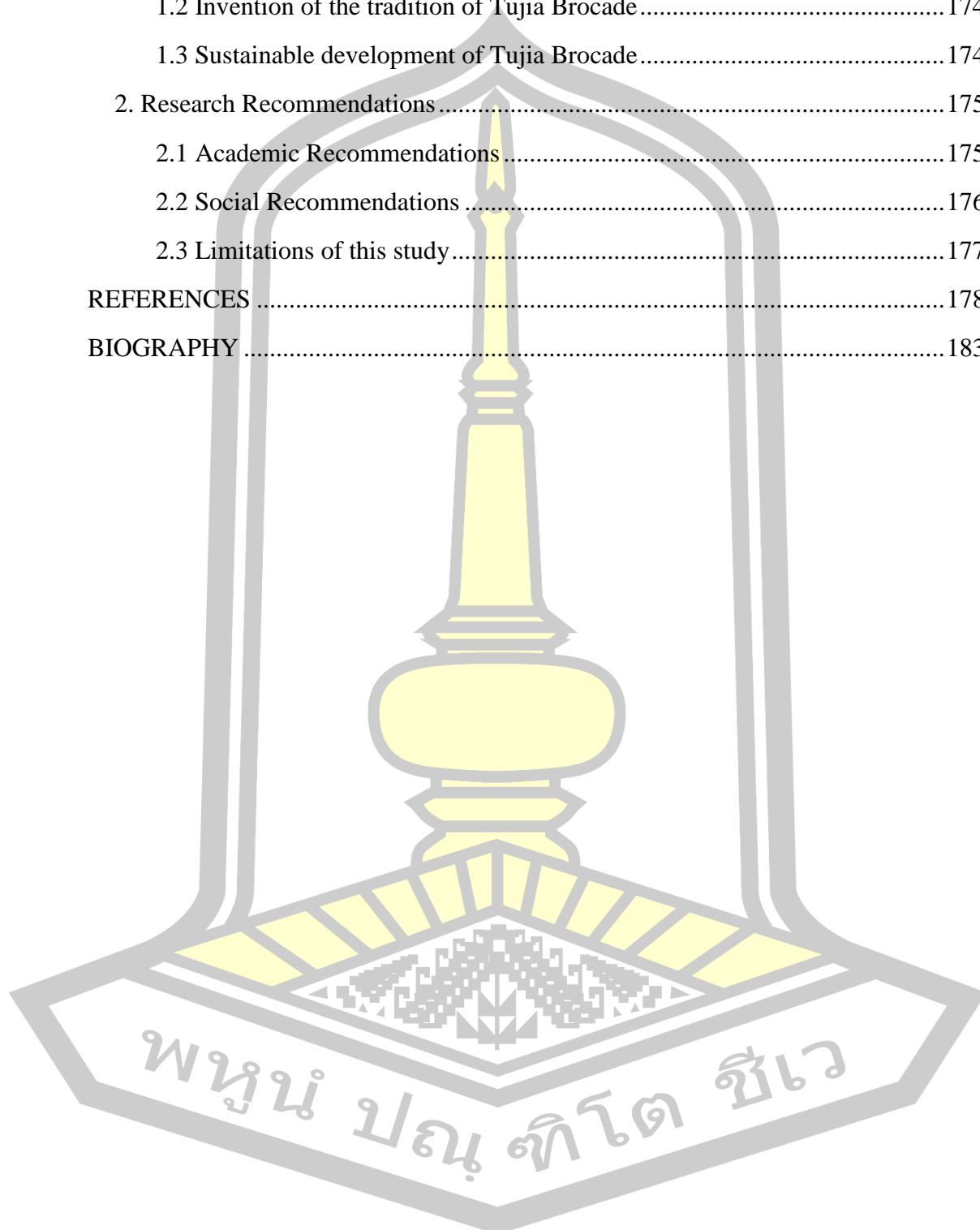
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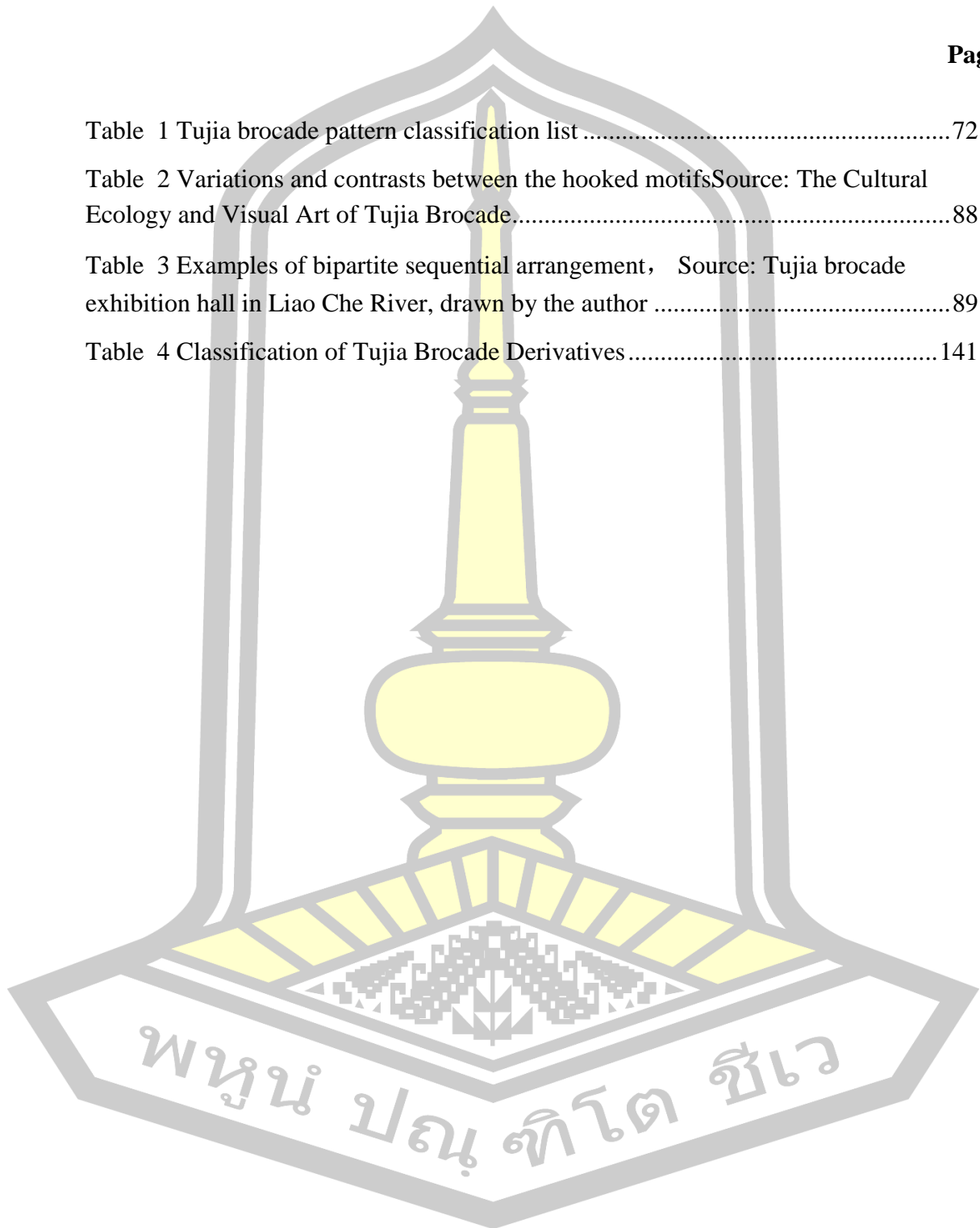
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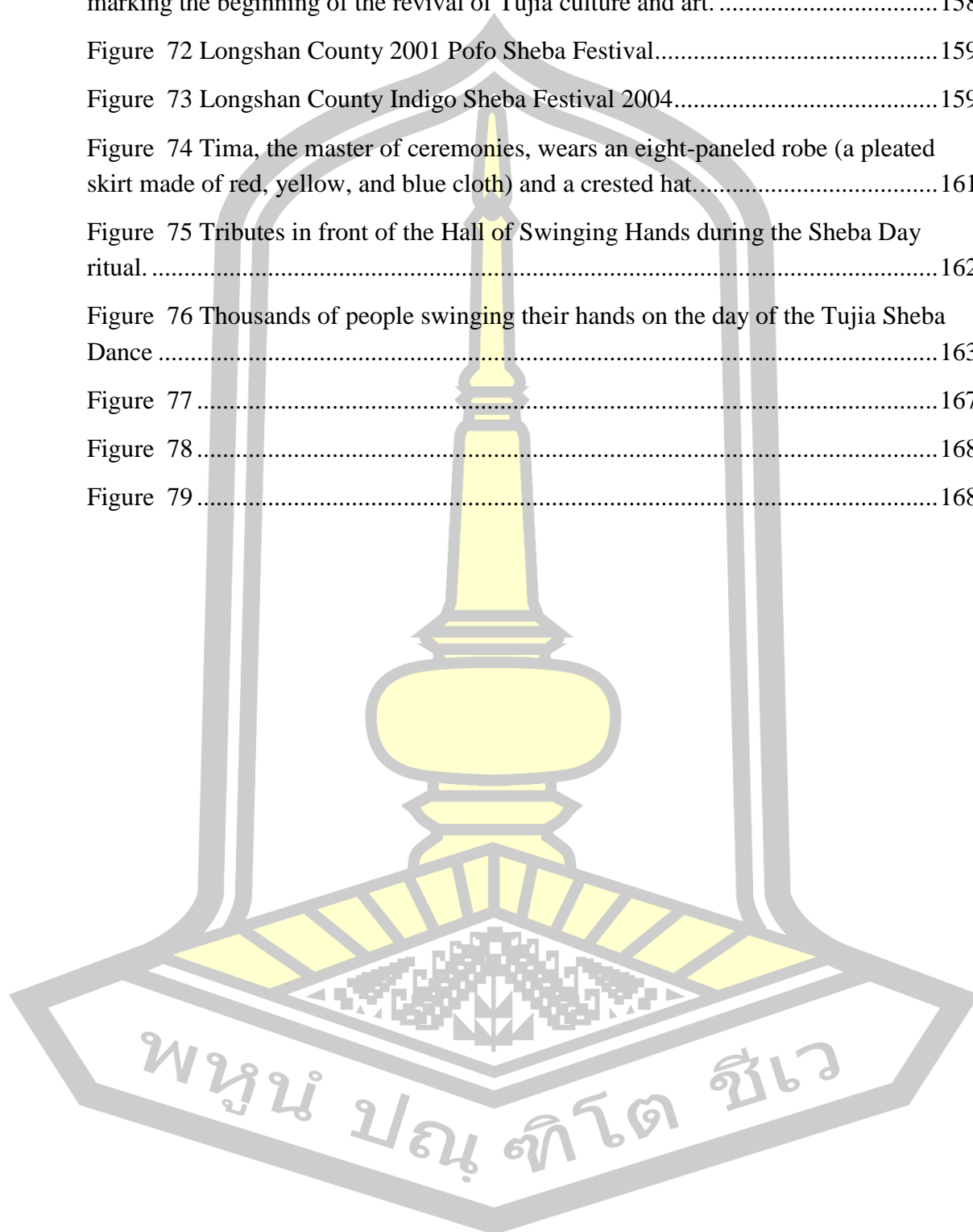
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Chapter I

Introduction

1. Background of Research

Tujia brocade is a traditional national handicraft in the Tujia region of China, which is called "Xilankapu" in Tujia language and means "earth flower cover" in Chinese. Tujia brocade has a long history and is centered in the Tujia region of western Hunan. It was created and developed along with the needs of the Tujia people's life and production, and is also a craft that the Tujia women have learned since childhood and have passed on from generation to generation and accompanied for their whole life. Tujia brocade comes from the Tujia people's pursuit of a better life and the perfect presentation of the wisdom of the local people, with natural silk, cotton, hemp colorful threads as raw materials, printing and dyeing, textile, pattern design into one, to take the "through the warp and break the weft, the reverse side of the pick weaving" method of hand-woven and become. At present, it is mainly circulated in the Tujia inhabited areas adjacent to Hubei, Hunan, Chongqing and Guizhou, and in 2006, the Tujia brocade weaving technique was listed in the first batch of national intangible cultural heritage.

Xiangxi Tujia and Miao Autonomous Prefecture belongs to Hunan Province and is the only ethnic minority autonomous prefecture in the province, located in the northwestern part of Hunan Province, with a geographic area between 109°10'~110°22.5' east longitude and 27°44.5'~29°38' north latitude. The total area of the administrative region is 15,500 square kilometers. Centered on the Wuling Mountains and the Youshui River domain, the geographical location is very advantageous, with Hubei Province in the north, Chongqing Municipality in the west and Guizhou Province in the south. Now governs jishou city, yongshun county, phoenix county, guzhang county, longshan county, luxi county, huayuan county, baojing county, a total of 7 counties and 1 city, western xiangxi region, the climate is mild, the forest vegetation is very dense, rich and varied resources, for the development of tujia provide innate advantages. 2020, november 1, the seventh census data, xiangxi tujia and miao-autonomous prefecture of the city of the permanent resident population of 2488105 people. Among them, 80.5% are ethnic minorities, mainly Tujia and Miao. [18] The whole state of Xiangxi belongs to the Tujia ethnic group's settlement area, and different areas have given birth to different ethnic cultures, thus forming their unique ethnic art forms and styles, Xiangxi Tujia brocade was born on the land of Xiangxi, and the "landscape" of Xiangxi is the root of the Tujia brocade culture, which is the material basis for its production and development, as well as the genetic basis of this culture. It is also the treasure house of cultural genes.

Xiangxi Tujia is an ethnic group with a long history and splendid culture. As one of the important symbols of the Tujia, Tujia brocade - Silankapu - is innovated and developed along with the social change, historical development, progress of productivity and improvement of economic conditions. As a weaving invented by Tujia people in labor and production, Tujia brocade was born, exists and influences the material and spiritual life of local people, and is always closely related to the life of Tujia people. Tujia social life, Tujia children are born when the grandmother to

send brocade, infants and young children to cover the brocade, girls learn brocade since childhood, parents and relatives want to use the brocade when they get married to accompany the dowry, accompanied by the number of brocade bedding and even on behalf of the bride's degree of nobility. This highly condensed national culture for the Tujia people, in the Tujia culture and art, social history, national folklore have a very high value. Sheba day is a traditional festival of the Tujia people, the important content is to jump the hand dance, Tujia cottage have the hand dance, jump the hand dance before the ancestors must be sacrificed, hanging on the shrine with exquisite brocade for worship, men, women, children and old people are wearing brocade body clad in brocade in the dongtong drums jumped up the joyful dance, the scene is very lively. It can be seen, brocade in the life of the Tujia people in an important position.

Tujia brocade colorful, clever composition, graphic diversity, applied to all aspects of life of the Tujia people in western Hunan, showing a unique cultural ecology. Tujia brocade, which is expressed in the form of physical refinement, mythological imagination, life scenarios as well as intuitive graphics and text, plays a social function in the life of the Tujia people, such as warmth decoration, kinship transmission, beautiful symbols and religious beliefs, and has the cultural characteristics of graphic abstraction, national representativeness and stability of inheritance, which transmits the historical development of the Tujia people and their beliefs, and is integrated into the folklore habits in its artistic design to embody the Tujia people. In its artistic design, it incorporates folk customs and reflects the Tujia people's aesthetic sense of "colorfulness". Whenever there are major festivals, rituals, weddings and celebrations, Tujia brocade will be put to important use, and even become indispensable tokens or sacred objects in the activities. Tujia brocade produced in western Hunan is famous all over the world for its unique pattern modeling and rich cultural connotation, and is one of the cultural symbols of the Tujia people.

Tujia brocade is the essence of Tujia culture, weaving history has a very long origin, can be traced back to more than 4,000 years ago in the ancient Bajin period, known as the "Jade Palm". Throughout the ages, the Tujia brocade has been used by the Tuji Tujia officials as the top tribute or famous local specialty to the court. In the evolution of history, "Tribute Cloth" was used in the Qin and Han Dynasties,¹ "Tujin" and "Bambu" in the Three Kingdoms and Two Jin Dynasties², "Xibu", "Dongbu" and "Dongjin" in the Tang and Song Dynasties³, as well as "Tujin" and "Bambu" in the Yuan, Ming and Qing Dynasties⁴. "Tujin" and "Banbu" during the Three Kingdoms and two Jin dynasties, "Xibu", "Dongbu" and "Dongjin" during the Tang and Song dynasties, and "Tujin", "Banbu" and "Hanabu" during the Tusi period of the Yuan, Ming and Qing dynasties. "Tujia brocade", "Dongbu", "Dongjin", and "Tujin", "Zanbu", "Huabu" during the period of Yuan, Ming and Qing Tusi, and "Tujin", "Zanbu", "Huabu", etc. are the crystallization of Tujia brocade in different historical periods, and have become the source of Silankapu after the reorganization of the land of the Qing Dynasty. (Zhu Shixue, 1994, pp4) Therefore, the crystallization of Tujia

¹ QinHanDynasty:NameofancientChinesedynasty, 221BC-220AD. (CuiRuide. 1992.)

² TheThreeKingdomsPeriodandtheJinDynasty:NameofancientChinesedynasty, 220AD-439AD. (CuiRuide. 1992.)

³ TangSongDynasty:NameofancientChinesedynasty. 618AD-1279AD. (CuiRuide. 1992.)

⁴ QingDynasty:NameoftheancientChinesedynasty, 1616-1912. (CuiRuide. 1992.)

brocade in different periods of history has built up "the embryonic form in Qin and Han, the shape in the two Jin dynasties, the maturity in Tang and Song dynasties, and the refinement in the Ming and Qing dynasties", and experienced "the great splendor of the Republic of China" and "the splendor of the new China". "New China's brilliant" historical evolution trajectory.

The historical development of Tujia brocade has gone through five relatively important periods:

(1) The origin and spread of Tujia

The Tujia people have been living in the Wuling Mountains adjacent to Hunan, Hubei, Hunan, Chongqing and Chongqing provinces (cities) for generations. For thousands of years, the Tujia people have lived and prospered in the Wuling Mountains and on the banks of the Youshui River, which are adjacent to the provinces of Hubei, Hunan, Chongqing and Guizhou, and are therefore also known as "Wuling Tujia". During the Spring and Autumn and Warring States Periods, this area belonged to the southern border of Cuba. In the Tujia language, the Tujia people call themselves "Bizka", meaning "native people". Historically, the Tujia ancestors were insultingly called "barbarians" or "barbarians". After the Qin Dynasty destroyed Ba, some Ba people flowed into the Wuling Mountains and integrated with the local communities. Before the two Song Dynasty, it has been insulted as "Ba County South County Barbarians", "Wuling Barbarians", "Lianjun Barbarians", "Wuxi Barbarians", etc.; after the Song Dynasty, it has been insulted as "Barbarians" or "barbarians". After the Song Dynasty, the Tujia were separately called "Tuding", "Turen", "Tumin" or "Tuban". Tujia barbarians" and so on (Fan, 1965, p : 28-40) .It can be concluded that since the end of the Tang Dynasty and the Five Dynasties, the Tujia, a stable community of people, began to gradually form into a single ethnic group. After the Song Dynasty, the name of the Tujia was relatively fixed, and they were called "Tu", which is close to the modern name; before the Song Dynasty, they were called "barbarians" or "barbarians". Qing Dynasty literature will be the predecessor of the Tujia brocade back to the pre-Qin period of Bashu "Tribute cloth" and the two Han period of mourning yi's "Lan Gan fine cloth", Mr. Ruan Pu in the examination that "said 'appendicitis Mr. Ruan Pu, in his examination, believes that "it seems not very credible to say that 'Rangan Fine Cloth' is the predecessor of modern Tujia colorful weaving", because "the area inhabited by Mourning Valley Yi is very far away from Tujia". However, according to Zhu Fu in the late Southern Song Dynasty, he thought that Song Dynasty Nyonya Cloth originated from Han Dynasty Appendage Fine Cloth, and "Appendage" is the fang language of the barbarians in western Hunan, as well as his own research in the Tujia area in the late 1950s, he saw that the Tujia people still called the woven strips or lattice patterns as "Appendage". The situation of "appendage" seems to agree with the statement that the predecessor of Tujia brocade is "appendage fine cloth": "Maybe it's not all out of a coincidence!" However, in more than half a century after Mr. Ruan Pu's field research, with the discovery of some documents, the origin and flow of Tujia brocade, which has been passed down for thousands of years, can be roughly outlined in this way.

(2) During the Qin and Han Dynasties, the formation period of Silankappu

It is written in the Book of the Later Han Dynasty - Biography of the Southern Barbarians: "The yearly order for the adults to lose one piece of cloth, with a small

opening of two zhang, is called Tribute Cloth". At that time, "Tributary Cloth" and "Creek Cloth" in Youxi (present-day Youshui) basin were the earliest names of Silankap. It means that from the beginning of the Qin and Han Dynasties, the Tujia forefathers and the Tujia people began to weave Tujia brocade by hand using the Tujia language called cotton thread and hemp thread, and it became a precious product that was paid as tribute to the imperial court. After the Wei, Jin, North and South Dynasties period of the great migration and integration of the nation, into the Sui and Tang dynasties, the Tujia ancestors gradually formed a gathering of Hunan, Hubei, Sichuan and Guizhou four provinces border area, that is, the Wuling Mountain region as the center of the distribution pattern. "Its remote in the valley, the language, hobbies and habitats are different, quite the same customs with Bayu. The barbarians were born in the same place, after receiving the dish gourd, so their clothes were mostly decorated with spotted cloth." (Wei Zheng: "Sui book - geography" volume cited). From this, we can see that the Tujia ancestors in the Wuling Mountain region, the earliest use of the Xilan Kapu (Zebu) in clothing. In the Song Dynasty, the Tujia people in the Youxi Valley paid tribute to the imperial court in the form of "Xidong Cloth", "Dongjin", and "Banbu", which still maintained the traditional characteristics of "Tribute Cloth". The traditional characteristics of "Tribute Cloth" are still maintained. From the unearthed relics of ancient tombs, ancient cities and ancient wells excavated in the Youshui Basin in recent years, it can be seen that the Silankapu of this period has already been molded and fixed as a national treasure.

(3) The heyday of the development of brocade in the Ming and Qing Dynasties

From the Yuan Dynasty to the Ming and Qing Dynasties, with the popularization and application of cotton yarn, silk and other raw materials in the Wuling Mountains, where the Tujia people lived, the Tujin, known as "spotted cloth", had its heyday of development. After the unification of the Ming Dynasty, Zhu Yuanzhang in the Yuan Dynasty, on the basis of the Tusi system, the Tusi establishment, official position, inheritance, lifting, tribute, conscription, etc., have made specific provisions, so that the Tusi system tends to be complete. In order to more effectively control the Wuling Mountain area of the Tujia, Ming Emperor Zhu Yuanzhang also in the Tujia settlements in the edge of the establishment of the guard, garrisoned by the Tuen Mun Army, in order to take "control of the barbarians", "barbarians" of the effect. Until the beginning of the Qing Dynasty, the Tujia in obedience to the central dynasty under the premise of the rule of the Tujia, the Tujia's traditional forces legitimized, the power is greater, according to their own traditions and the need to implement a variety of political and economic systems, the central government generally do not interfere with the dynasty. In such an environment, the textile industry in the Tujia area, which is mainly based on Silankapu, was further consolidated and developed. In particular, the cotton yarn and silk used as the main raw materials of Silankappu were generally promoted and applied, and a certain exchange market was formed in the market town. From the fourth to the thirteenth year of the Yongzheng period of the Qing Dynasty (1726-1735), the "Reform of the Land and Return to the Flow", for the Tujia area, is a huge political change, which is conducive to the free movement of the Tujia and Han people and economic and cultural exchanges, and the reformation of the Tujia traditional culture has caused a certain impact, but on the whole, it has been a great influence. The rezoning has had a

certain impact on the traditional culture of the Tujia, but on the whole, it has promoted the development of the national culture. After the reorganization, a large number of Han Chinese entered the Tujia area, bringing with them advanced production tools, production techniques and good varieties. The raw materials used in Silankapu in this period developed comprehensively to cotton, hemp and silk, and "Tujin or warp and weft are silk, or silk diameter cotton weft".⁵ The motifs not only retain the original traditional patterns of the Tujia, but also absorb elements of Han culture to create "dragon and phoenix", "carp jumping over the dragon door", and "fortune, luck, and longevity", "Dragon and Phoenix", "Carp Jumps Over Dragon Gate", "Fortune, Luck, Longevity and Jubilee", "One Product in the Morning", and so on, which are characterized by Han culture. Along with the cultivation of mulberry and sericulture, the Tujia cottage appeared in the silk fabrics of the Xilankapu. "Women do a lot of spinning for clothes", "flower cloth, dyed cotton yarn of various colors for the warp and weft, spotting lovely" (Qing Dynasty Tongzhi "Laifeng County Records"). Qing dynasty qianlong "job tribute map" in addition to painting the image of the native dress labor, there is also a text description: native "women are diligent in spinning performance of soil damask, soil cloth, the folk are also much of the capital" (this map is now hidden in the National Palace Museum in Taipei). It can be said that before and after the "land reorganization and return to the stream", the development of Xilankapu reached its heyday, especially in the middle and late Qing Dynasty, the majority of villages and villages in the Youshui Basin of the Tujia people processed the production of Xilankapu patterns in the more than one hundred kinds. Yongshunfu Zhi" describes more about Tujin: "Tujin is quite good at weaving cloth, using hemp, labor and Han people, etc. Tujin is made of silk, cotton and cotton weft. Tujin or silk warp and cotton weft, one hand weaving weft, one hand with a fine horn pick flowers, so into five colors", and "mine brocade, mine was, mine towel for cranes, phoenixes, flowers, birds," etc., in a few words, describing the raw materials, technology, color and ornamentation of Tujin at that time. The Qing Dynasty Yongshun Province under the jurisdiction of the current Yongshun, Longshan, Sangzhi and Baojing and other four counties.

In the Qing Dynasty, the Wuling Mountain area Tujia people with silk brocade has become a common phenomenon. The period of the Tujia people in brocade weaving, some of the warp and weft line with all the silk, some of the silk for the warp, cotton for the weft, and decorations, "Lu Li has ancient", greatly improving the texture and decorative art effect of the brocade. In the Qing Dynasty Enshi and Laifeng in the square record, the local weaving industry also has more records. "Women are diligent in weaving, and households have many machines"⁶, and "the cities and towns have four times of the day and night, and the towns and villages have four times of the day and night. All the villages and cities have machine workshops, and all the cloth is made by machinists". And "women do a lot of spinning for clothes", and "flowery cloth, dyed cotton yarn of various colors for the warp and weft, spotting lovely". At that time, the Laifeng area to the Tujia called "flower cloth", should be related to the folk brocade weaving craft known as "weaving flowers".

⁵ (Qing Dynasty) Zhang Tianru et al: Yongshunfu Zhizhi-Products, engraved in the 28th year of the Qianlong reign.

⁶ (Qing Dynasty) Lin Ji-Qin, etc: Baoging County Records, Volume 4, engraved in the 10th year of the Qing Dynasty.

Local unique dress custom also promoted the development of brocade weaving industry, such as the Zhi Yun: "men and women hanging buns, short clothes and bare feet, to cloth le forehead, like colorful clothing." Neighboring in Laifeng, Longshan, Chongqing Youyang Xiushan County in the late Qing Dynasty also have this custom, according to the Qing Guangxu "Xiushan County Records": "the former history of Jingzhou, Yuanling barbarians out of their own, after bearing Panzai, so the chapter clothing more than spot cloth for decoration," "now the Euphrasia Mei, Shiye two holes of the people and like to cut the spot cloth for clothing, but also close to the ground Xi gradual, so turn to each other, in order to become a custom also", "but people good wear long knife, like hunting, home weaving cloth, scattered sold all the fall, as a constant industry" and so on. According to legend, since the early Qing Dynasty, many Tujia people in the Youshui basin to weave brocade for "constant industry", some towns formed to cotton, hemp, silk and its products as the main object of trade "flower yarn" distribution center. As the Tongzhi version of the "Laifeng County Records" cloud: "every field period, near and far women, with yarn easy cotton, shoulder to shoulder." At this time the earth brocade in the gradual rise of the marketplace marketplace to become a trading commodity. Throughout the soil brocade since the pre-Qin to the Ming and Qing Dynasties, its raw materials from the initial hemp to the later silk and cotton, because of its craftsmanship is becoming more and more exquisite and the price of satin with. Especially in the fourth to thirteenth years of the Qing Yongzheng (1726-1735), after the "return of the land to the stream", political, economic and cultural changes in the soil brocade weaving has been greatly prosperous and development, has been extended to the end of the Qing dynasty and the early Republic of China period. Against this backdrop, outside communities were able to enter the Wuling Mountains, where the Tujia people lived, deepening the cultural and economic exchanges and integration between the Tujia and Han Chinese. The change of the ruler's policy, as well as the Han people brought in advanced production tools and technology, excellent varieties of cotton, mulberry and silkworms, so that the Tujia people inhabited areas of agricultural production has been developed to a certain extent, and led to the weaving and other traditional handicrafts of technological innovation and industry flourished, social needs of the hyper-advancement of the Tujia brocade in the production of the quality of quantity and quality of the improvement.

(4) Tujia brocade in the 20th century after several ups and downs

After the prosperity in the middle and late Qing Dynasty, the colorful Tujia brocade began to go out of the Wuling Mountains, spreading its fame far and wide and going out of the country. By the end of 1940s, there were not many weavers in the traditional brocade regions of Laifeng in Hubei Province, Longshan and Yongshun in Hunan Province, and there were only 20 weavers in Laifeng County in Hubei Province, and the output of brocade was small. 1949 onwards, with the implementation and completion of the socialist transformation of the handicraft industry, the development of Tujia brocade improved, and at the end of 1953, the Tujia brocade of Longshan Province was sent to the "National Folk Art and Crafts Exhibition" hosted by the Ministry of Culture, and the exhibition was held in the "National Folk Art and Crafts Exhibition" in Beijing. "At the end of 1953, Longshan Tujia brocade was selected to participate in the National Folk Art and Crafts Exhibition organized by the Ministry of Culture, which was the first time to appear in

the national exhibition, and gained the attention of experts, scholars and brocade peers in the industry. In the 1960s and 1970s, under the influence of extreme leftist ideology at that time, Tujia brocade, which was inherited for thousands of years, was classified as the "Four Olds" under the influence of the extreme leftist ideology at that time, the traditional craft of Tujia brocade, which had been inherited for thousands of years, was classified as "four olds" and was restricted and destroyed. Some brocade weaving cooperatives were disbanded, the "flower yarn" trade in the market towns was canceled, and the practitioners changed their professions one after another. Even if some weavers secretly weaved a little at home in exchange for oil and salt, they were cut off as "capitalist tails". A large number of wooden looms were chopped off as firewood, only a few Tujia cottages, brigade brocade weaving as a sideline, the organization of a small number of weavers to produce. In the end of the 1970s and early 1980s, with the recovery of the national economy and the implementation of reform and opening-up policy, arts and crafts have been supported and developed, and become an important product of foreign exchange earnings. In this context, the Tujia brocade has been gradually restored and developed, the weavers began to return to their old profession. In Hubei Laifeng, Hunan Longshan and Yongshun and other places where Tujia brocade used to be popular, some state-run and township Tujia brocade enterprises were set up, totaling more than 10, employing hundreds of weavers.

The 1980s is the golden period of arts and crafts development, light industry and cultural departments on the development of Tujia brocade and research also devoted more energy, Tujia brocade industry has been restored to a certain extent. Hunan Province arts and crafts and mass culture system has sent many people to Longshan research, counseling folk artists, promoting technical innovation, and compiling the book "Hunan brocade". In addition, the brocade weavers of Yongshun in western Hunan also improved their looms, transforming the slanting waist loom with a width of about 50 centimeters into a wide loom with a width of about 150 to 200 centimeters. In 1986, in the "Hubei Folk Art Works Exhibition" organized by the Department of Culture of Hubei Province and the Provincial Mass Art Museum, the Cultural Center of Laifeng County collected and sent 25 pieces of Tujia brocade works to participate in the exhibition, and in 1987, the works went to Beijing to participate in the "First China Art Festival - Hubei Folk Art Works Exhibition" at the National Art Museum of China. In 1987, this batch of works went to Beijing to participate in the "First China Art Festival - Hubei Folk Art Exhibition" in China Art Museum. Since then, the works of many domestic and foreign exhibitions, reputation broadcast at home and abroad. In 1995, Longshan County, Miaoer Beach Town, Hunan Provincial Department of Culture named "Tujia brocade township". All of the above initiatives, have promoted the development of Tujia brocade. From the 1990s to the beginning of the 21st century, with the rapid development of the market economy, characterized by purely handmade, low efficiency of traditional arts and crafts gradually into the trough. Tujia brocade has not been spared, Hunan and Hubei, once red-hot Tujia brocade factory closed down one after another, practitioners scattered in all directions. Despite the promulgation of the Regulations for the Protection of Traditional Arts and Crafts in 1997, little has been achieved in the context of the demise of the arts and crafts industry.

(5) Tujia brocade in the context of intangible cultural heritage protection in the 21st century

In the 21st century, with China's gradual emphasis on traditional culture and the launch of the Intangible Cultural Heritage Protection Campaign in 2005, Tujia brocade, like other traditional handicrafts, has ushered in a new spring and has been revitalized. Under the background of intangible cultural heritage protection, "Tujia brocade weaving technique", with Xiangxi Autonomous Prefecture as the protection unit, was listed in the first batch of national intangible cultural heritage protection lists in 2006; in the same year, Longshan County was awarded "China Tujia brocade township" by the State Light Industry Federation and the China Arts and Crafts Society. In 2008, Longshan County Miaoer Beach Township was named by the Ministry of Culture as "China's folk culture and art township - Tujia brocade township". Born in Longshan County Miao Ertan Ye Jiazhai, now for the Xiangxi Nationalities Vocational College teacher Ye Shuiyun, has relatively complete art professional education (junior college and college), she will be modern art knowledge into the traditional brocade craft, and in the traditional Tujia brocade picking and weaving process, modeling and color there have been a lot of creative improvement and development, become the leader of the new period of Tujia brocade. 2009, Ye Shuiyun, together with the same Longshan Miao Ertan town, has been the leader of the new period of Tujia brocade, and has become the leader of the new period of Tujia brocade. In 2009, Ye Shuiyun and Liu Dai'e of Longshan Miao'er Tan were awarded the national intangible cultural heritage project (Tujia brocade weaving technique) representative inheritor. 2011, national intangible heritage inheritor Liu Dai'e founded Tujia brocade weaving technique training center in Lao Chehe Village of Longshan Miao'er Tan Town, which was named national intangible cultural heritage production and protection demonstration base. 2013, Longshan County Technical School opened the first full-time intermediate level Tujia brocade weaving technique training center. Full-time intermediate Tujia brocade craft class to inherit Tujia brocade by school education.

Tujia brocade, which has been passed down for thousands of years and has been in decline for a while, is the craft of Tujia women who have learned from their elders since they were young, and the Tujia brocade with highly abstract decorations and brilliant colors is the symbol of Tujia culture. From the tributary cloth in the pre-Qin period to the fine cloth in the Wei and Jin periods, to the spot cloth in the Sui, Tang and Song periods, to the Tujia brocade which flourished in the Ming and Qing periods, until the ups and downs of the Tujia brocade in the 20th century. In the 21st century, the inheritance protection and revival of Tujia brocade reflects not only the process of continuous innovation of the craft, but also witnesses the long history of the evolution of Tujia brocade. As a traditional craft with a long history, Tujia brocade carries not only the history and culture of the Tujia people in the Wuling Mountain area, but also its thousands of years of inheritance is a microcosm of the historical changes of many traditional crafts.

(6) The current situation and future development trend of Tujia Brocade

With the development and advancement of folklore research, the research methodology has also been transformed, which is reflected in the change of craft folklore is no longer a single study of the craft itself, but to study it in connection with

people. The process of making or using handicrafts reflects the relationship between human beings and nature, the relationship between human beings and the social environment in which human beings live in a certain social relationship. Therefore, the study of handicrafts cannot be separated from its context of existence, and how handicrafts are separated from their original context of existence in the wave of "heritageization" and survive in modern society reflects the trend of change in the relationship between human beings, between human beings and nature as well as the social relationship between human beings. Under the environment of "heritage", Tujia brocade now has some new changes, from surviving in a relatively closed traditional context to surviving in an open modern context, how the Tujia brocade to complete the transformation process, what does this transformation mean to the Tujia people, from folk household goods to handicrafts, how does it change from being a folk product to a commodity, and how does it change from being a handicraft to a commodity. After the mid-1980s, during the brief revival of Tujia brocade, the production of brocade has been different from the traditional brocade, the kind of folk handicrafts. Brocade, folk handicrafts of the traditional tendency to weaken, the object of consumption is no longer only the producers themselves, brocade has become a kind of tourism handicraft products. Tujia brocade has completed the transformation from traditional folklore to handicraft goods, and has become a heritage and a resource. Under this model of tourism economy, the development of brocade itself has become an economic accessory. Therefore, this paper studies the significance of the heritageization of Tujia brocade on the development of Tujia brocade itself, the adaptability of brocade to modern life and the reconstruction of Tujia brocade culture, and it also enriches the research content of Tujia brocade.

1.6 Reasons for choosing to do this research

(1) Tujia brocade has a long history, is an outstanding representative of the traditional culture of the Tujia ethnic group, has an important position in China's national craft culture, is very ethnic and regional characteristics, not only the history and culture of the Tujia ethnic group, and its thousands of years of inheritance of the flow of change is also a microcosm of the history of the changes of many traditional crafts in China. In itself, it has profound cultural and artistic research value;

(2) At the present stage, the research literature on Tujia brocade focuses on craftsmanship and artistic aesthetics, and there are few studies from the cultural and anthropological dimensions;

(3) In the development process of China's ethnic minorities, the development of Tujia brocade faces the dilemma of the gradual disappearance of the traditional cultural space and the interruption of the inheritance of brocade skills, and the new brocade culture is the direction that our research is worthwhile to endeavor to explore. The study of its material culture and traditional invention will help to clarify the development of Tujia brocade, material culture and spiritual culture connotation, and promote the better inheritance and revitalization of Tujia brocade.

(4) As a university teacher and researcher, I have a strong interest in traditional ethnic crafts, especially the Tujia Tujia Brocade. Of course, Tujia brocade has a pivotal importance for Xiangxi Tujia as well as Chinese ethnic crafts, which is not only a handicraft and daily necessity, but also contains a profound Tujia cultural connotation. Then, I will try to study Tujia brocade with the concepts of material

culture, traditional invention, and cultural tourism through qualitative research methods. I will constitute various research results and utilize new perspectives to study them, so as to provide lessons and references for the policies implemented by the government in ethnic areas and the sustainable development of ethnic minorities.

2. Objectives of the study

This study has the following 4 objectives:

- 2.1 To study the evolution of the socio-cultural development of the Tujia brocade and the society in which the Tujia family is located;
- 2.2 To study the material culture of Tujia brocade;
- 2.3 To study the invention of Tujia brocade tradition;
- 2.4 To study and analyze the traditional innovations in the process of sustainable development of the Tujia ethnic minority, using the traditional Tujia festival "Sheba Festival" as the unit of analysis.

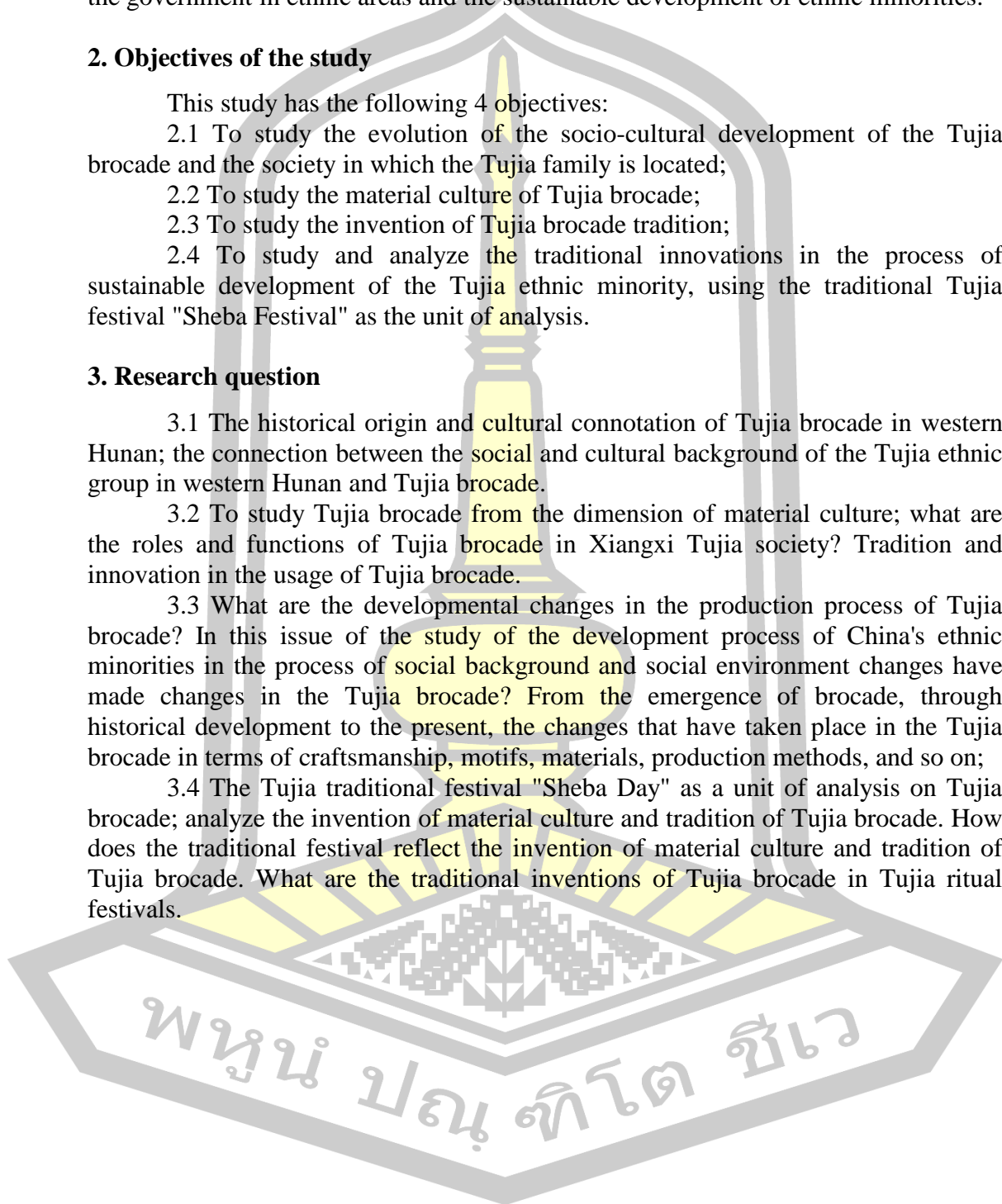
3. Research question

3.1 The historical origin and cultural connotation of Tujia brocade in western Hunan; the connection between the social and cultural background of the Tujia ethnic group in western Hunan and Tujia brocade.

3.2 To study Tujia brocade from the dimension of material culture; what are the roles and functions of Tujia brocade in Xiangxi Tujia society? Tradition and innovation in the usage of Tujia brocade.

3.3 What are the developmental changes in the production process of Tujia brocade? In this issue of the study of the development process of China's ethnic minorities in the process of social background and social environment changes have made changes in the Tujia brocade? From the emergence of brocade, through historical development to the present, the changes that have taken place in the Tujia brocade in terms of craftsmanship, motifs, materials, production methods, and so on;

3.4 The Tujia traditional festival "Sheba Day" as a unit of analysis on Tujia brocade; analyze the invention of material culture and tradition of Tujia brocade. How does the traditional festival reflect the invention of material culture and tradition of Tujia brocade. What are the traditional inventions of Tujia brocade in Tujia ritual festivals.



4. Definition of Terms

4.1 Tujia

The Tujia people call themselves "Bizka" [pi³⁵tsi⁵⁵kha²¹], a single ethnic minority with a long history in China, which has a national language, no writing, and common Chinese. They are mainly distributed in the Wuling Mountains and neighboring areas adjacent to the border of Hunan, Hubei, Guizhou, and Chongqing provinces, in western Hunan, western Hubei, southeastern Chongqing, and northeastern Guizhou. The Tujia in Hunan Province are mainly distributed in Yongshun, Longshan, Baojing and Guzhang counties in western Hunan; in Hubei Province, they are mainly distributed in Laifeng, Hefeng, Xianfeng, Xuan'en, Jianshi, Badong, Enshi, Lichuan and other counties of Enshi Tujia and Miao Autonomous Prefecture, as well as Changyang and Wufeng counties in Yichang City; in Chongqing Municipality, they are mainly distributed in Qianjiang, Youyang, Shizhu, Xiushan, Pengshui and other districts in southeastern Chongqing; and in Guizhou Province, they are mainly distributed in Yanhe, Yinjiang, Sinan and other districts and counties in northeastern Guizhou. In October 1956, the State People's Committee identified the Tujia as a single ethnic group through ethnic identification. The Tujia in this study is limited to the Youshui Basin, one of the main origins of Tujia brocade, and is mainly located in the town of Miao'er Tan, Longshan County, Hunan Province, the "hometown of China's Tujia brocade," with the focus of this study on the Yejiashai Tujia and the Laochacun Tujia, which are the main ethnic groups in the Hunan Youshui Basin. This study focuses on the Yejiashai Tujia and the Laochacun Tujia, which are the two core communities of the Tujia in the Youshui River system in Hunan Province.

4.2 Tujia Brocade Culture

Tujia brocade is a traditional handicraft of the Tujia, which is called "Silangkap" in Tujia language and "Tuhua Pangai" in Chinese. Including the two categories of "Tujia pavement" and "Tujia flower belt", traditional Tujia brocade is accompanied by Tujia people's life, production needs and the emergence and development of a long history. After investigation, it has experienced from the Tujia forefathers of the original textile to the circle cloth, tributary cloth, Langean fine cloth, spot cloth, Xidong cloth to the present Tujia brocade historical development process, it has gone from simple to complex, from the primitive to the maturity of the development of a long and winding road. Tujia brocade art is exquisite and unique. Gorgeous and bright colors, changing patterns, exquisite craftsmanship, is a full reflection of the Tujia aesthetic sentiment and national consciousness of the art treasures, known as the "highly concentrated national culture".

4.3 Material Culture

It refers to the existence and combination of technology and material products invented and created by human beings. Different conditions of material culture reflect different stages of economic development and the level of development of human material civilization, and material culture does not only refer to "material", but also emphasizes a cultural or civilized state. In this study, it refers to the Tujia brocade, a

material product created by the Tujia people to satisfy their needs for survival and development, and the culture it expresses.

4.4 Traditional Invention

Tujia brocade is not a newly invented tradition, but Tujia brocade was invented as a result of social change in terms of its function, positioning and significance in modern Chinese minority societies, and is therefore referred to as an invention of tradition. Tujia brocade was first born in the Shang and Zhou Dynasties, formed in the Qin and Han Dynasties, molded in the two Jin Dynasties, stereotyped in the Tang and Song Dynasties, and flourished in the Ming and Qing Dynasties. The products covered by Tujia brocade in the traditional folk society are mainly the traditional wedding culture of the Tujia, such as the "Ten Paves and Eight Covers" and the "Wo Wo Quilt", which are similar to the home furnishing products woven by the brocade artists today. The Tujia brocade has undergone a functional change from the wide range of household products and tourist goods woven by the artists, such as incense bags, shoes, hats, clothing, scarves, travel bags, sofa covers, cushions, upholstery, quilts, ponchos, backpacks, and so on. This study will analyze the impact of social, economic and cultural changes on Tujia brocade from the perspective of recreating tradition. And with this research concept, the traditional inventions of minority Tujia brocade will be analyzed from three perspectives: 1) traditional innovations in the function and usage of Tujia brocade at the material level; 2) inventions in the production process of Tujia brocade; and 3) traditional inventions in ethnic festivals;

4.5 Sustainable development of Tujia brocade.

The origin, formation, development, and role and contribution to the overall historical development of China's modern ethnic minorities and those that have existed in history. Focuses on the significance of Tujia brocade to the Tujia in the process of sustainable development of ethnic minorities and how it affects current social, economic, environmental and cultural development.

5. Scope of the Study

5.1 Study area

Miao'er Tan Town, Longshan County, Xiangxi, Hunan Province, with a total area of 158.61 square kilometers, has 16 villages and 12 villagers' groups, with a total of 4,966 households and a total population of 24,000 people. The Tujia population accounts for more than 92% of the total population, making it one of the few Tujia populated towns in the Tujia region. Miaoer Beach is also the main inheritance area of the Tujia brocade, as early as 1995, this place was awarded by the Hunan Provincial Department of Culture, "China's Tujia brocade township", in recent years, the ancient village of Rao Che also successively won the "China's Folk Culture and Art Township", Hunan Provincial Eco-village", "Hunan Provincial Ethnic Characteristic Village", "Hunan Provincial Cultural Relics Protection Unit", etc. It has been listed in the list of Chinese traditional villages by the Ministry of Construction and recognized as "China Tujia Brocade Hometown" by Hunan Provincial People's Committee. Hunan Provincial People's Committee as "Provincial Minority Cultural Inheritance

Demonstration Base". The prosperity of brocade craft is closely related to the natural, social and cultural environment of the region, and also reflects the national character of the Tujia people.

Liao Che Village, belonging to the jurisdiction of Miao Ertan Town, is one of the birthplaces of Tujia brocade, known as "the first village of Wuling Tujia". The village is located in the Youshui basin of the Indigo Room River and wash the car at the confluence of the river, covers an area of more than 800 acres, where there are more than 100 Ming and Qing dynasty ancient buildings, there are 419 households of 1,716 people, the Tujia accounted for 95% of the family name, there are 32 surnames, which to the Peng, to the field surnames are the majority of the population of the Tujia constitute a typical collection of ancient villages. The village has a long history, rich folk culture resources, Tujia brocade weaving craft original ecological preservation, for the development and inheritance of Tujia brocade to create a good cultural and ecological environment, but also the origin of Tujia brocade and the main inheritance area. Traditional agriculture has always been the way of life of the people in the car, "men plowing and women weaving, the sound of many machines" is a true depiction of their lives, the traditional handicrafts - Tujia brocade is the necessary complement to the economic development of the people in the car. After China's reform and opening up, along with the social and economic development, the wave of Chinese workers rose, a large amount of arable land was deserted, and going out to work has become an important pillar of the economic development of the village of Laoche, and at the same time, a large number of brocade weavers went out to earn a living, resulting in the decline of the traditional handicrafts.⁷

In recent years, with the development of tourism and the implementation of China's rural revitalization policy, Laoche Village has developed cultural tourism, known as Jabala Scenic Spot, and has been successively awarded as "the first batch of national intangible cultural heritage production and protection demonstration bases" because of its beautiful landscape and rural scenery as well as its rich history and culture. It has been recognized as "the first national intangible cultural heritage production and protection demonstration base", "Chinese traditional village" and "Chinese famous historical and cultural village". The traditional culture of Tujia brocade is also commercialized with the tourism development, which constantly promotes the economic and social development of the Tujia area.

As the birthplace of Tujia brocade, a number of Tujia brocade inheritors have emerged in the town of Miaoer Beach. National level Tujia brocade inheritor Liu Dai'e, a family of three sisters with Tujia brocade famous in Hunan, Hubei, Guizhou and Chongqing border area. 1981 to 1985, Liu Dai'e was hired in Huayuan County ethnic brocade factory with teaching skills, has trained more than 20 students. 2007, the State Council recognized as the first batch of national intangible cultural heritage projects representative inheritor, her work "chair flower" and other five pieces of work were collected by the Central Institute of Ethnic Folk Arts and Crafts. In 2010,

⁷ Ran Hongfang. Symbols of the nation: a study of Tujia brocade cultural heritage [M]. Beijing: China Social Science Press, 2017.4.

with the support of Miaolitan town government, Liu Dai'e established a Tujia brocade workshop in Liao Chehe village. 2011, the workshop was named "the first batch of national intangible cultural heritage productive protection demonstration bases" by the Ministry of Culture. 2019, she was awarded the "National Progress of National Unity and Progress" by the State Council. "National National Unity and Progress Model Individual Title".

5.2 Time

The crystallization of Tujia brocade in different historical periods has constructed the material cultural attributes of brocade and the development history that has been passed down for thousands of years. The changes in each period (material, design, form, craftsmanship, technology, usage and name) reflect not only the continuous innovation of Tujia brocade craftsmanship, but also bear witness to the long history of evolution of Tujia brocade.

(1) History and life are closely linked to the stage: originated from the Tujia ancestors original woven fabrics, through the pre-Qin period of tributary cloth to the Wei and Jin period of the appendage fine cloth, to the Sui, Tang and Song period of the spot cloth, and then flourished in the period of the Ming and Qing dynasties of the brocade; in the process of history and continue to create and improve its practical function and the Tujia people's daily bedding, clothing is closely related. With the updating and progress of technology, tools and materials, Tujia brocade has also completed the transformation from practical to aesthetic roles and symbols identified in the hearts of ethnic groups.

(2) The endangered stage on the eve of the founding of new China: the development of brocade weaving was affected by war and social changes and was on the verge of being lost;

(3) The stage of development after the founding of new China: the development of Tujia brocade had several ups and downs in the 20th century. (1. after the founding of the country to the establishment of a single nation, is the inheritance of tradition and innovation of craftsmanship of a resurrection period, brocade has been developed and pushed to the country; 2. after the impact of the Cultural Revolution and social upheaval, the development of the period of stagnation; 3. after the 1990s, with the rapid development of China's market economy, the purely handmade, inefficient as the characteristics of traditional Tujia brocade crafts and arts gradually into the doldrums, all over the Tujia brocade factories successively (The Tujia brocade factories have closed down one after another, the number of practitioners has plummeted, and people's cultural identity of brocade weaving is missing.)

(4) 21st century development and transformation stage: the inheritance, protection and development of Tujia brocade revival in the 21st century. With the establishment of the Tujia Brocade non-heritage list, the booming tourism industry and the influence of national cultural policies, the government attaches great importance to the inheritance and protection of traditional national culture, and vigorously promotes the development of Tujia Brocade and other national arts and crafts. Modern Tujia brocade collection of various types of brocade strengths, compatibility and inclusion, renewed vitality. With the development of the times, its production techniques, production mode and cultural significance have also changed, and the lives of the craftsmen associated with it have also changed, the sense of

identity of brocade has been enhanced, and new forms of brocade and the use of diversified development, but also faced with new problems.

5.3 Others

The selection of Laoche Village, Miao'ertan Town, Longshan County, Xiangxi, Hunan Province, as the study area is mainly based on the following factors:

1) Economically, Xiangxi Tujia Longshan County is one of the minority areas in China. The economic level and social development situation is representative; Xiangxi Tujia and Miao Autonomous Prefecture in China, located at the junction of Hubei Province, Hunan Province and Chongqing Municipality, Longshan County is the border county of western Hunan, in the middle of the surroundings of various ethnic areas, and is the central location of the brocade culture in the Tujia area. This closed geographical environment has also created a relatively closed cultural environment for the Tujia ethnic group in western Hunan. The unique and colorful brocade culture has been better preserved. In addition, limited by geographic conditions and natural environment, Longshan County, the level of economic development has long been in a relatively backward state, and is not easy to be affected by the outside world's economic development boom, so it also provides conditions for the preservation and inheritance of the Tujia brocade culture;

2) Politically, the cultural policy of the Tujia ethnic minority is consistent and representative of the cultural policy of the Chinese central government. However, in recent years, with the gradual deepening of the national reform and opening up and the western development strategy, Longshan County's rich tourism resources, the economic level continues to improve, but also enhanced economic exchanges with the outside world, coupled with the trend of globalization and the development of information technology, so that the culture of the Tujia people to be able to continue for a long period of time of the more closed cultural environment is gradually broken;

3) Culturally, the Tujia ethnic group has also carried out some innovative transformation of its original culture, with a view to adding new vitality, but the conflict between the old and new cultural forms has also gradually intensified. This conflict is particularly prominent in Miaotan Township of Longshan County, a special area that used to rely on a closed cultural environment to preserve a large number of traditional cultural factors, and has a higher research value. This relatively centralized research group also facilitated this study.

I use the traditional Tujia Sheba Festival as the reason for the unit of analysis: The Tujia region is relatively poor and backward, but as the government has introduced a variety of favorable policies to promote the development of ethnic minorities, the Tujia people have taken advantage of their unique cultural resources to develop cultural industries and tourism. The Sheba Festival is a traditional festival of the Tujia ethnic group, an important carrier of the cultural identity of the Tujia people and an important window on the material culture of Tujia brocade. The festival attracts a large number of tourists to visit and industrialists to do business here, which not only promotes the development of rural economy, but also promotes the development of Tujia culture, especially Tujia brocade culture.

There are many traditional festivals and activities of the Tujia people, and after the combination of Sheba Festival rituals and tourism, the function of Tujia brocade as a symbol of Tujia culture is more emphasized, and the Sheba Festival becomes the grandest and most lively festival. It is a highly compressed time and place, and the folk customs of the festival emphasize the Tujia culture, which is the essence of Tujia culture.

6. Research Methodology

This study uses qualitative research method, which is a theoretical study, to conduct a systematic research on the social life of the Tujia people, the material culture and change of Tujia brocade, and the relationship between the past and present of Tujia brocade and the society in the span of time and space. Using literature research method, field survey method, case study and macro-context combination of research methods, synthesis and induction method.

Tujia brocade has become one of the expressions of Tujia culture in the form of artistic facts, reflecting the social changes of material culture in the process of sustainable development of China's ethnic minorities. Based on the cultural expression of Tujia brocade, this study examines the inheritance and development of Tujia brocade and elaborates the similarities and differences between modern brocade and traditional brocade. Through the material manifestations of Tujia brocade, this paper further analyzes the reasons for the social and cultural development of the Tujia, the external factors that promote the innovation of Tujia brocade, and the cultural development factors of the brocade itself, and then analyzes the innovation of the Tujia brocade tradition in the process of development of China's ethnic minorities. The response of modern Tujia brocade to Tujia people, Tujia society and culture, and cultural tourism.

6.1 Population and Sample

- 1) The group of Tujia brocade work, Tujia brocade national-level inheritor Liu Dai'e, Chinese arts and crafts master Ye Shuiyun;
- 2) The group of Tujia brocade inheritance and protection, including government staff and related research, museum staff;
- (3) Tujia brocade commercial operations, designers, and performers involved in ceremonial activities;
- 4) Consumer and visitor groups of tourism and other local personnel, etc;

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6.2 Instrumentation

1) Interview questionnaire. Based on the pre-formulated research questions, it will be submitted to the interviewees in written form. The respondents will have a clearer understanding of the research and will be able to target their explanations. The researcher may also ask new questions in response to the answers given by the respondents or consider conducting more in-depth interviews.

(2) The main contents of the fieldwork notebook are the research objectives, research plan, time schedule and so on. The researcher needs to review the work record in time to identify the stages of work and the considerations for different stages of work, etc. The work records are stored as supporting data in the research data.

(3) Voice and picture recording tools are used for on-site recording of the community fieldwork process, collection of the pattern motifs of the Tujia brocade, and data collection of other related activities to help further data analysis and research.

6.3 Data Collection

1) Key Informants

The key informant's point of view should be the mainstream artists among the Tujia brocade practitioners and heritage groups, the initiators of Tujia brocade ceremonies and social activities, or the direct implementers of cultural policies. The interviewees are the first line of contact with the changes in Tujia brocade and will continue to work in brocade-related fields for years or decades to come. The information they provide will be able to directly locate the current state of Tujia brocade weaving. The researcher will conduct formal interviews centered on the research theme.

2) General informants

General informants can be obtained mainly through informal interviews and literature search. Informal interviews can be conducted in different places. The interviewees consist of different members of a wide range of people with different professional backgrounds, social groups and economic conditions. Through their interviews, the development status of Tujia brocade was analyzed in a more comprehensive way.

6.4 Data Analysis

1) Literature study and image data study

According to the development of the research progress, the connection between the literature study and the impact data study advanced as the research progressed. The research points focused on including preservation of Tujia social history, ethnic customs, cultural policy museums and archives.

2) Research objects include regional information, legends, history, laws and regulations, statistics, and policies.

3) The image information studied includes audio data, slides, images, videos, messages, labels, banners, maps, texts, identifications, etc. for analysis purposes. The information will be collected and analyzed through copying, audio and video recording.

6.4.2 Fieldwork

The Tujia brocade fieldwork will be focused on sites such as brocade conservation native villages, Tujia settlement museums, libraries and archives.

1) Interviews: Based on the field materials, opinions of artisans in brocade weaving villages, Tujia locals and foreign tourists were collected.

2) Observation: Participatory and non-participatory observation. Collect historical documents, cultural relics and historical materials related to the development of Tujia brocade weaving, and record the main data. Participate in traditional Tujia festivals and ceremonies as the main data for studying the development of Tujia brocade.

7. Literature review

As the first national intangible cultural heritage list, the Tujia brocade weaving technique is both a carrier and a transmitter of civilization, and it is also a mark of mutual identity of the Tujia people. A number of factors have made its initial collection of information from the 1950s to attract more and more scholars to carry out research, and the study of Tujia brocade weaving has become a hot issue in the study of traditional crafts and culture.

7.1. As for the journal papers

The research on Tujia brocade or Silankapu can be roughly divided into four stages from the published papers, which show that its research has gone from nothing to something, then to richness and finally to a hotspot.

7.1.1 Data collection stage

The data collection stage of Tujia brocade research refers to the period from the 1950s to the 1970s, which is the preliminary examination stage of Tujia brocade data. According to Professor Zhang Lang of Hubei Academy of Fine Arts, in the 1950s, after the Tujia was recognized, he visited Laifeng County in Hubei to investigate the folk art, and found that Mudong had a better distribution of Tujia brocade. It shows that the relevant researchers just noticed the existence of Tujia brocade at that time, and began to carry out the preliminary investigation as well as the collection and organization of information, laying the foundation for the future research work.

7.1.2 The beginning stage of research

The starting stage of Tujia brocade research refers to the 1980s to the 1990s, and on the basis of the previous investigation, there are some officially published results at this stage. In the search of China Knowledge Network with the theme of "Silankappu" or "Tujia Brocade", there were 11 pieces of related literature in the 1980s and 40 pieces of related literature in the 1990s.

The studies in the 1980s can be roughly divided into two categories: the first is mainly a general intellectual introduction to Tujia brocade (Silankapu), mainly by Liu Renmin¹, Min Cong², Yin Suqing³, Xiao Li⁴, Tian Dainian⁵, and Zhou Pingbo⁵, etc. The second is a specialized study on the aesthetics and patterns of Tujia brocade (Silankapu), such as Wu Zhenggang, who mainly focuses on its aesthetic image

characteristics, aesthetic form characteristics, and aesthetic emotional characteristics. The second category is the specialized research on the aesthetics and patterns of Tujia brocade (Xilankapu), such as Wu Zhengzang, who mainly discussed its aesthetic image characteristics, aesthetic form characteristics and aesthetic emotional features, and thought that "not identifying the fish and snakes" is the aesthetic image characteristics of Xilankapu, and that "mis-colored and openworked with gold, carving and feeding" is the aesthetic image characteristics of Xilankapu, and that "mis-colored and openworked with gold, carving and feeding" is the aesthetic image characteristics of Xilankapu. It is believed that "not recognizing the fish and snake" is the aesthetic image characteristic of Silankappu, "wrong color and gold, carving and feeding" is its aesthetic form characteristic, and "beautiful future" is its aesthetic emotion characteristic. Another example is Tian Shaoxu's discussion of several typical primitive patterns produced by Tujia brocade before the "Reform and Rehabilitation", and his discussion of the "Nest" and "Servants" patterns suggests that the dragons and snakes of Tujia brocade patterns are similar. The dragon and snake in Tujia brocade patterns are similar; due to the Tujia brocade's own craft characteristics, witchcraft rituals, and the influence of a variety of cloud patterns, hooks, and rounded bodies, Tujia brocade women in the process of creating hooks and patterns, gradually combining these factors together, resulting in a more than natural and richer comprehensive patterns.

In the 1990s, while continuing the introduction of general knowledge, there was a significant increase in research from different perspectives, including research from the perspectives of Tujia culture, Tujia folk crafts, and the development of tourism commodities. This kind of research treats the Tujia brocade (Silankappu) as a part of the research from different perspectives, and generally discusses it side by side with related things; as well as research specifically focusing on the Tujia brocade (Silankappu). As well as the research on the problems related to Tujia brocade (Silankapu), such as the research on historical changes, pattern research and so on. From the perspective of Tujia culture, researchers include Mao Xuanguo and Gan Maohua.⁹ They mainly focus on folk art and folklore. They mainly combine folk art and folklore research with the study of the cultural connotation of Tujia brocade (Xilankapu); from the perspective of Tujia folk crafts, there are Note Weiyi, Zhou Mi, Park Guixi, Tian Shaoxu, etc. These researchers are mostly local craftsmen. These researchers are mostly local experts in the field of arts and crafts, who not only study the characteristics of the craft, but also consider its modern development. From the perspective of tourism commodity development, there are Qiu Taoying and Yin Wenyu, who are mostly experts in tourism culture research and can fully consider the development of handicrafts from the needs of tourism development.

7.1.3 In-depth research stage

Tujia brocade in-depth research stage that is 2000-2009, is the peak of the Tujia brocade research, Tujia brocade research gradually become a hot spot. The research at this stage was enriched in terms of content and perspective. Searching on China Knowledge Network with the theme of "Tujia Brocade" or "Silankappu", there are 330 pieces of related literature (including 14 master's theses).

(1) Research on the art and aesthetics of Tujia brocade. For example, Xin Yihua and Luo Bin interpret the aesthetic experience of Tujia brocade from the perspective of large culture, combining the survival environment, historical and cultural changes, and ethnic cultural background of the Tujia, and point out its natural aesthetic consciousness through the study of the genesis of Tujia brocade. Zhou Liya and Gu Yi summarize the formal aesthetic style of Tujia brocade through the analysis of its technique, form and style. Zhou Chenghua reveals the deep aesthetic and cultural connotations of Tujia's pattern symbols by analyzing their ethnic origins. From the perspective of art form, Lu Yimei and Lu Qian believe that the simple and generous abstract pattern and the full and heavy color expression are influenced by the national spirit, the choice of materials and the weaving process. Tujia brocade art constructs an aesthetic abstract visual symbol system with unique form language, which affirms the natural beauty and contains the meaning of nature worship, ancestor worship, totem worship, etc., as well as the wish for a better life, and its abstraction takes into account the aesthetic needs of viewers at different levels.

(2) Research on Tujia craft culture. For example, Tian Shaoxu and Hu Wanqing have deeply analyzed the cultural connotation of Tujia folk crafts, including Tujia brocade. Huang Boquanyi regarded the Tujia folk crafts as a whole, on the one hand, from the perspective of cultural studies, combined with the Tujia cultural development and change, discussed the cultural symbols of the symbolism of the patterns in the Tujia brocade; on the other hand, from the perspective of anthropology, in the process of historical development, the function of the folk crafts gradually changed, the utility function is gradually reduced, and the aesthetic component gradually increased, and ultimately completed the transformation from life to art. life to the transformation of art.

(3) . Research on the protection and inheritance of Tujia brocade In 2003, UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage, which prompted the development of this kind of research. For example, the research of Li Minli, Long Xiangping, Wei Guanlu and Tian Xiaoyu can basically be combined with the field investigation. For the protection and inheritance of the cultural heritage of the Tujia brocade, firstly, they study its value, and secondly, they put forward countermeasures on inheritance according to the existing problems; for the problems and suggestions, they generally involve the current situation of the Tujia brocade industry, the maladjustment arising from the changes of the modern society, and the government's policies and support, etc. There are also far-seeing researchers. There are also far-sighted researchers who can combine the protection of intangible cultural heritage and directly put forward the development of cultural industries.

(4) . Research on the design and development of Tujia brocade. Such as Zhou Liya, Wang Zhanningguo, Qiu Honghui, Tan Lingshen and Chen Chuyun in this area of research, mainly apparel design, textile design, packaging design and other art and design-related professionals combined with their own design practice on the design and development of Tujia brocade design theoretical summary, the researchers are trying to explore a Tujia brocade in the future out of each.

(5) . Tujia brocade cultural industry research. Such as Ran Hongfang, Huang Boquan's research in this area, combined with the country's cultural development

trend, from the favorable factors and unfavorable factors, respectively, to analyze the possibility of the cultural industry, and finally relying on the Washche River Basin Tujia brocade place of occurrence and the protection of the national intangible cultural heritage, the countermeasures for the development of the cultural industry. However, from the analysis of countermeasures such as establishing museums, setting up cultural and ecological protection zones, establishing scientific research bases, compiling local teaching materials, and increasing cultural consciousness, it can be seen that these strategies actually remain at the level of "cultural heritage protection", and there is still an obvious gap between them and the development of cultural industries.

7.1.4 Mature stage of Tujia brocade research

From 2010 to the present is the mature and in-depth stage of Tujia brocade research. The research at this stage is richer in content and perspective, and the main research includes the following aspects.

(1) . Research on the design and development of Tujia brocade. Along with the rapid development of the design discipline, the design and development of Tujia brocade has become a hot spot, such as Qian Yu and Peng Hong, Jiang Leige and Jiang Beimei, Nie Hongyi, Sheng Ting from the design of home textile, design of tourism commodities, packaging design, clothing design and other fields to try to find a way to adapt to the modern life of the Tujia brocade, but the design and the market is detached from the design of the power can not be put into play well.

(2) . Research on the protection and inheritance of Tujia brocade. The researchers of the representative research results of this stage are different from the previous scholars of arts and crafts, mostly from the field of history and culture, such as Yao Weijun, Wang Rong, Tan Zhiman and Huo Xiaoli, Ma Zhen, who are able to stand in different angles and heights, scrutinize the inheritance of the Tujia brocade, which can be said to put forward a high level of viewpoints. The excavation of the traditional lifestyle of Batu shows the historical reality, which helps the non-hereditary inheritance of Tujia brocade; the deconstruction of the traditional cultural space requires the reconstruction of its cultural space to stimulate the functional value of Tujia brocade; after the participation of Tujia brocade in the development of tourism, there is a new change in the appearance of inheritance, the main body of inheritance, and the cultural function of inheritance: the tourist crafts production enterprises have become the The new inheritance subject, tourism productive inheritance becomes the new inheritance way.

(3) . Research on the aesthetics of Tujia brocade art. For example, Xie Meng's "Silankappu and Aesthetic Education of Tujia Women", Yang Ting's "Research on Aesthetic Culture of Tujia", Gao Xiang and Zeng Prosperity's "Explanation and Application of Silankappu Color System of Tujia Brocade", Yin Yin's "Analysis and Application of Silankappu Color System of Tujia Brocade", and Yang Ting's "Research on Aesthetic Culture of Tujia". Gao Xiang and Zeng Prosperity's "Explanation and Application of Color System of Tujia Brocade Silankappu", and Yin Fayan's "Aesthetic Characteristics of Tujia Brocade Silankappu in West Eurasia". At this stage, there is no new progress in the study of art and aesthetics, even less than before. It is worth mentioning that Xie Meng's research on brocade and women's aesthetic education considers that brocade is an important carrier for women of the Shi family to carry out aesthetic education in nature, society

and art, and brocade weaving activities contain rich contents of aesthetic education, etc.; its inheritance is mostly based on family education, and it is taught orally by the female elders, and its aesthetic education activities are conducive to the search for truth, goodness and beauty, as well as social harmony and the molding of the ideal personality. The aesthetic education activities are conducive to the pursuit of truth, goodness and beauty, as well as social harmony and the shaping of ideal personality.

(4) . Research on the cultural connotation of Tujia brocade. Such as Wang Gaoyuan, Xu Qingqing specifically on the relationship between the Tujia brocade and Chu culture made a systematic discussion, the Tujia region is also branded with the Chu culture, its cultural origins and the historical imprint of the phoenix, have shown that there was once an exchange and fusion of the Tujia brocade is a profound Chu culture marks, there are many commonalities in the weaving method, pattern style presents a geometric abstraction; Sheng Jingling specifically on the Sheng Jingling specifically on the forty-eight hook pattern connotation of the discussion, that reflects the Tujia people's consciousness of sun worship, a metaphor for driving away obscenity and evil spirits, eliminating disasters and good luck, praying for the son of the meaning of the prosperity of the race, is the Tujia people of the expression of the worship of reproduction and ancestor worship. In addition, Xia Xiaochun, Yang Bei, Xiao Yiguo, Liu Mei and others have made some useful discussions on the culture of Tujia brocade, patterns and the symbolic meaning of patterns.

(5) . Research on the cultural industry of Tujia brocade. Such as Teng Xincan and Gong Shaojun, Tang Shan, Ye Hongguang, Pu Yuxi and others have carried out relevant research. In recent years, the Tujia brocade cultural industry development has gradually been attached importance to the academic community to break the previous "non-heritage protection type" of thinking, began to pay attention to production, pay attention to talent, pay attention to the brand, pay attention to the operation of the Tujia brocade cultural industry, such as adhering to the "government-led, enterprise-oriented", adhering to the "government-led, enterprise-oriented", adhering to the "government-led, enterprise-oriented". Enterprises as the main body", adhere to the combination of tourism industry, to realize the physical, commercialization, adhere to the national characteristics of the brand route, follow the principle of market openness; in-depth excavation of cultural connotations, increase the added value of the brand, improve product innovation, establish a brand image, strengthen the cultural construction, to create a brand environment, set up a brand business philosophy, the implementation of the brand development strategy, play a leading role in building a brand support system for the government. Leading role, build brand support system: build integrated marketing communication under the development strategy, to adapt to the evolution of tourism demand trends: through the SWOT analysis of the advantages, disadvantages, opportunities and challenges of heritage development, in order to achieve faster development, it is necessary to use the advantages of resources to promote the development of the heritage, stimulate the internal potential to promote the development of the development of the development of the opportunity to realize the development of the enhancement of core competitiveness, and realize the "going out". "Going out" strategy: analyze the foundation and problems of Tujia brocade development of cultural industry from the aspects of products, talents, production and market, and suggest to do a good job in product development from the aspects of improving equipments, increasing

specifications, applying green textile materials to improve comfort, and formulating product quality standards, etc., and do a good job in talents from the aspects of training a large number of technical talents in production and training senior talents in business management. Management of senior personnel to do a good job in the development of human resources, production organization to maintain the traditional mode of "company + farmers", while vigorously developing the "company + base + farmers" mode of production, market development should focus on publicity, expanding sales channels, improve the means of service, the development of cultural brands, and ultimately, the foundation and problems of the industry. Market development should focus on publicity, expand sales channels, improve the means of service, the development of cultural brands, and ultimately promote the development of the cultural industry of Tujia brocade.

(6) . Research on digitization of Tujia brocade. Mainly Li Jun, Liu Guanbin and other research results. The digitalization of intangible cultural heritage research is a trend, the current can also be considered a characteristic research. The above research is mainly combined with the phase results of the National Social Science Foundation funded project "Research on the Digital Protection and Application of Tujia Brocade Heritage" and the Ministry of Education's Humanities and Social Sciences Planning Fund funded project "Research on the Digitization Platform Based on the Tujia Traditional Brocade Craft Technology", which has broadened the research on intangible cultural heritage through the cross-disciplinary approach.

7.2 Academic Monographs

Monographs on Tujia brocade or Silankapu can be divided into four major categories: the collection of Tujia brocade patterns and motifs, such as Zuo Hanzhong's *The Complete Collection of Hunan Folk Art (Folk Brocade)*, whose work is mainly to organize and collect the patterns and motifs of the brocade, which lays the foundation for the later research; the research on the Tujia brocade process, such as Tian Ming's *Tujia Brocade Technique of Guangxi*, which not only records the Tujia brocade in detail, but also adds a detailed description of the Tujia brocade process, but also increased the consideration of the modernity of Tujia brocade; comprehensive research on Tujia brocade, such as Wang Weiyi, Tian Shunxin, Tian Dainian's *"Hunan Brocade"*, Tian Ming's *"Tujia Brocade"*, all of them are comprehensive research on Tujia brocade culture, respectively, from the perspective of the history of Tujia brocade, the process, the pattern, and the inheritor of the Tujia brocade to systematically conduct a research on the Tujia brocade; research on the oral scientific and technological history of the Tujia brocade, such as Wang Wenzhang, Jin Xuan's *"The Passenger of Silankappu (oral history of Tujia brocade masters and inheritors)"*, using oral history of science and technology research methods, systematically reflecting the inheritors, research scholars, process materials, history and culture, pattern connotation, etc., which can be described as an encyclopedia of Tujia brocade. In conclusion, with the protection of intangible cultural heritage and the return of traditional culture, the research of Tujia brocade culture has been enriched and matured. The research focusing on the art and aesthetics of Tujia brocade, the culture and connotation of Tujia brocade, the protection and inheritance of Tujia brocade is relatively mature; while the research focusing on the design and development of Tujia brocade and the development of Tujia brocade

cultural industry has attracted wide attention, but its depth cannot meet the actual needs of the society at present. As Prof. Huang Nengfu pointed out, "In general, most of the research on national crafts stays between theory, art and crafts, and often avoids the thorny issues of development trend and industrialization direction." Now, the main problem facing the Tujia brocade culture is exactly how to better inheritance and protection, and the development of the times and the extension of the culture to adapt to the development of the cultural industry, which will be the main research trend in the future.

7.3 Material Culture

The book *Material Culture* by Jones Andrews (2007) Material culture is related to social memory. Material culture refers to the tools of labor and all the wealth created by people to meet the needs of life.⁸ Matter itself is a kind of culture lodged among the matter, the matter in the Tujia culture and the culture in the Tujia matter in this study, and here the concept of material culture can be used to view the connection between the Tujia brocades and the Tujia social culture. Tujia brocade has a unique personality. In addition, this special weaving is not an ordinary object, but a kind of "material culture", which has been closely related to their daily life and rituals. Tujia brocade embodies the cultural tradition and cultural origin of the Tujia people in northwest Hunan, and is an important cultural representative of the Tujia people, fully reflecting the aesthetic sentiment and national consciousness of the Tujia people, honoring the ancestors and heroes, worshipping the heaven and earth and nature, and revealing the material cultural attributes of the Tujia people in a unique way. The Tujia brocade culture, which is related to the life and society of the Tujia people, also shows the self-identification of the Tujia people.

7.4 Invention of Tradition

The British anthropologist Hobsbawm's 1983 monograph, *The Invention of Tradition*, is an analysis of the various "traditions of production" that took place in Europe (mainly in the British Empire and its colonies) during the rational political transition from the "divine right of kings" to the "nation-state" from the end of the eighteenth century to the beginning of the twentieth century. The author examines the production of traditions in Europe (mainly in the British Empire and its colonies) during the transition from "divine kingship" to the rational politics of the "nation-state" in the late twentieth century and early twentieth century, and describes how various peoples "invented traditions" during the period of the formation of nationalism in Europe. The author reveals to us with informative materials and vivid narratives. "Tradition is not an unchanging relic handed down from antiquity, but a living creation of the present generation; the apparently ancient traditions that affect our daily lives have only a short history; we have always been in a state of inventing traditions and have to be in a state of inventing traditions, except that in modern times this invention has become even more rapid" . (Hobsbawm, 1983) In fact, no traditional culture is not a product of re-invention or invention in line with the requirements of the times. It is only in the two levels of inheritance and innovation of

⁸ Lin Yaohua, edited by Lin Yaohua, *General Theory of Ethnology (Revised)*, Central University for Nationalities Press, 2003 edition, p. 406

tradition that Hobsbawm emphasizes the importance and necessity of "invention" rather than overemphasizing the importance of tradition and thus losing the impetus for innovation. The concept of traditional invention is a new research concept for Chinese scholars in recent years. Since 2007, most of the relevant official publications have been related to sociology, ethnology and folklore, focusing on the content of festivals, celebrations and rituals in ethnic minority areas.

7.5 Sustainable Development for Ethnic Minorities

The United Nations Sustainable Development Goals (SDGs), abbreviated SDGs, are 17 global development goals set by the United Nations to continue guiding global development efforts from 2015-2030 after the expiration of the Millennium Development Goals (MDGs) in 2000-2015. On September 25, 2015, the United Nations Sustainable Development Summit was held at its headquarters in New York, where the 193 member states of the United Nations formally adopted 17 Sustainable Development Goals (SDGs). The SDGs aim to shift to a sustainable development path by thoroughly addressing the three dimensions of development - social, economic and environmental - in an integrated manner between 2015 and 2030.

This study applies the theory of sustainable development, combines the research text and the SDG goals to explore how to promote the economic development of tourism in ethnic areas while protecting and inheriting the traditional ethnic culture, so that the culture, ecology and tourism in ethnic areas can be developed in a comprehensive, coordinated and sustainable manner. In recent years, the traditional ethnic culture, natural heritage, environmental protection and other issues have attracted much attention, and this kind of protection is conducive to the inheritance of the heritage of the characteristic cultural Tujia brocade, the integrity of the regional ecology, and more conducive to the sustainable development of Tujia brocade culture and tourism. In his treatise "Theory of Sustainable Development of Ethnic Areas", Malin starts from the basic theory of sustainable development, guided by the scientific concept of development, combines with the actual situation of ethnic areas, utilizes the principle of system theory, elaborates the theoretical system, model, evaluation index system of sustainable development of ethnic areas as well as the dynamic equilibrium relationship between the population, resources, environment and economic development of ethnic areas, and explores the strategies and countermeasures for the sustainable development of ethnic areas.

To sum up: under the background of economic globalization, scientific and technological integration and media massification, the transformation of rural lifestyle, the acceleration of urbanization and the change of people's ideological concepts have prompted the Tujia brocade heritage, which is the cultural soil on which the materialized national art depends on, to face the crisis of extinction, the break in the generation of the inheritors, the inability of the Tujia brocade products to adapt to the current market demand, and the slump in tourism, which has put forward a new strategy for the inheritance and protection of the Tujia brocade heritage. This has put forward a new thinking on the way of inheritance and protection of Tujia brocade heritage. Xiangxi, as the western region of China, has been developed rapidly in recent years in the western development and rural revitalization policy of the

Chinese government. From the perspective of sustainable development of the nation, Tujia brocade is also extremely important to the culture of the Tujia ethnic group, but we can find that in today's Xiangxi and the villages in the original region of the Tujia brocade, the content and form of the Tujia brocade have already been changed. Therefore, in the process of historical development of the Tujia people, Tujia brocade as the carrier of Tujia culture, its inheritance and protection should be compatible with the modern society, in the preservation of its original national nature, at the same time, in the context of globalization and modernization, in line with the trend of development of the times, to maintain the continuation of civilization, the development of Tujia brocade advancing with the times, how to integrate into the current social customs and tourists' needs, it is worth our attention.

8. Concepts, theories and conceptual frameworks

8.1 Research Concepts: Conceptual Tools "Material Culture" and "Invention of Tradition"

(1) The concept of this study comes from the British anthropologist A.R. Radcliffe-Brown, who considered culture as the way of thinking, feeling and activity that a certain social group or social class acquires in contact with others. Material culture, is the process by which people acquire knowledge, skills, experiences, ideas, beliefs, and sentiments through their interactions with each other. In *The Meaning of Things*, the British archaeologist Earnhardt proposes to examine the meaning of "things" from three perspectives: "situation", "structure", and "actor-activity". Actor-activity". American cultural anthropologists A. L. Kroeber and K. Colakhorn defined culture in their 1952 book *Culture: An Examination of a Conceptual Definition*: "Culture exists in a variety of implicit and explicit patterns, learned and transmitted through the use of symbols, and constitutes the special achievements of groups of human beings, which include a variety of specific patterns of the objects that they make. The basic elements of culture are traditional ideas and values, of which values are the most important". It is expressed internally in the national cultural identity of the native Tujia people and externally in the symbolic expression of motifs and symbols.

Matter itself is a kind of culture lodged in the matter, the matter in the Tujia culture and the culture in the Tujia matter in this study, here the concept of material culture can be used to view the connection between Tujia brocade and Tujia social culture. Tujia brocade embodies the cultural tradition and cultural origin of the Tujia people in western Hunan, and is an important cultural representative of the Tujia people, fully reflecting the aesthetic sentiment and national consciousness of the Tujia people, honoring the ancestors and heroes, worshipping heaven and earth and nature, and revealing the material cultural attributes of the Tujia people in a unique way.

(2) This research idea comes from [British] Eric Hobsbawm, who argues in *The Invention of Traditions* that "those 'traditions' that appear or claim to be ancient often have their origins fairly recently, and are sometimes invented. Often they are invented traditions that use old materials to construct a new form of invented tradition for fairly recent purposes. "1 From the definition of the research concept "Traditions that appear or claim to be ancient are often relatively recent in origin and are sometimes invented. The term invented tradition is used broadly, but not unambiguously. It encompasses both traditions that are actually invented, constructed,

and formalized, and traditions that emerge in an unrecognizable and rapidly established manner over a brief, definable period of time, perhaps only a few years." In proposing the concept of "reinventing traditions," the first thing to consider is how traditions are invented and created when they are supposed to be accumulated slowly over an endless period of time. Or whether it is possible to "reinvent tradition". In a preliminary search for relevant information, it was found that "tradition" can be "invented", but the form and purpose of the "invention" are different. Referring to E. Hobsbawm and T. Ranger's book "The Invention of Tradition", in this book, the main discussion focuses on the situation in Britain and its colonial inventions from the end of the 18th century to the 20th century, including various cultural and art forms such as costumes, rituals and performances. (E. Hobsbam, T. Langer. 2004...) found that "many so-called traditions were actually constructed in response to social and political changes that appeared to be ancient but were in fact recent inventions".

In this study, the invention of tradition is mainly applied to three aspects of Tujia brocade.1. Traditional Tujia brocade is a product of art, and the social function of Tujia brocade is transformed from a material living object to a work of art, which increases the economic value and aesthetic value.2. In the process of production and productization of traditional Tujia brocade, the material process and the formal content of the motifs have changed, and the mode of inheritance and preservation has been changed, which has broken the cultural limitations and diversified development. The cultural demand of brocade weaving is to meet the demand of other foreign tourists for tourism consumption and cultural experience.3. From the perspective of cultural symbols, it is the change of usage usage in daily life, festival customs, wedding ceremonies and other occasions that appear, and it is always linked with economy and society in the process of social development of Tujia people.

8.2. Conceptual Framework

The framework of this study is based on the study of Tujia brocade.(Fig.1)

The invention of material culture and tradition is used as the concept of the study, and its contextual study is the process of sustainable development of ethnic minorities in China. Through the study, it helps Chinese minority villages to realize prosperity and the expanding culture of Tujia brocade.



Figure 1 Research conceptual framework
Source: Zhaohua Chai made

9. Research Program

Chapter I. Introduction.

Introduce the research background, scope and value of the dissertation, including Tujia people, Tujia brocade and Tujia brocade culture.

Chapter II. Research on Tujia brocade and Tujia social and cultural development

The research in this chapter includes the following aspects: 1) the development of Tujia brocade in the stage before the founding of New China; 2) the development of Tujia brocade from the founding of New China to up to 2006; and 3) the stage of development of Tujia brocade from 2006 to the present day after it has been recognized as a national intangible cultural heritage.

Chapter III. Research on Tujia Brocade in Material Culture Dimension

This chapter will analyze the following three dimensions: 1) What is the connection between the Tujia brocade itself and the Tujia people and society? 2) What is the role of the Tujia brocade in the society of the Tujia people in western Hunan? 3) What are the functions of the Tujia brocade?

Chapter IV. Traditional reinvention of the production process of Tujia brocade. This chapter examines the developmental changes and traditional innovations of Tujia brocade in terms of its craftsmanship, patterns, materials, and production:

Chapter V. Traditional innovations in the process of sustainable development of ethnic minorities, using the Sheba Festival as a unit of analysis; the manifestation of traditional innovations in Tujia brocade in festivals; changes in the function of traditional Tujia brocade and the formation of modern brocades, as well as shifts in the cultural orientation of Tujia brocade in the new period. Importance for the sustainable development of China's ethnic minorities.

Chapter VI. Conclusions and Recommendations of the Study

10. Benefits of the study

10.1 For academic and artistic expectations

This study will systematically analyze Tujia brocade from two concepts: material culture and traditional invention. One, to clarify the connection between Tujia brocade art form and Tujia history, culture and social living environment, and to sort out the important position and unique value of Tujia brocade in China's national craft culture; two, how Tujia artists, in the process of national development, faced with the context of globalization, modernization, and cultural industrialization, which spawned the development of Tujia brocade to keep abreast with the times, and how the Tujia brocade products can be integrated into the current social fashion and the tourists' needs. This will make up for the vacancies in the theoretical research field of Tujia brocade, further expand the research field, add the connotation of the concepts related to new material culture, and provide a reference model for the theoretical research of Tujia brocade which provides learning;

10.2 Benefits to society and community practitioners

The research can be applied to the development of Tujia brocade villages, the economic development of Tujia regions, the industrialization of culture in ethnic minority regions and the promotion of cultural tourism;

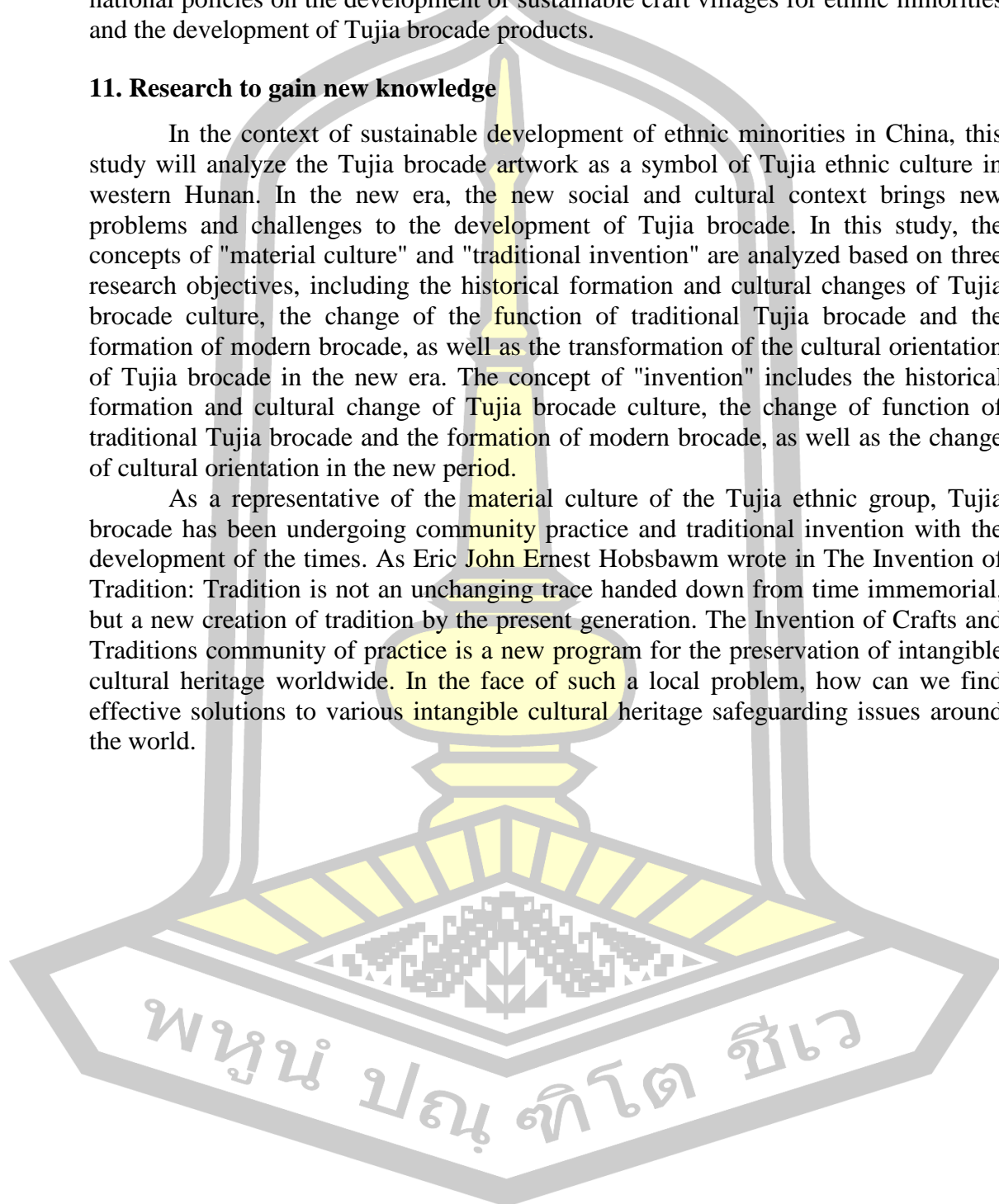
10.3 Benefits to national or local government policies

The information in the study can support the development of related businesses by providing theoretical references, and also help to supplement and adjust national policies on the development of sustainable craft villages for ethnic minorities and the development of Tujia brocade products.

11. Research to gain new knowledge

In the context of sustainable development of ethnic minorities in China, this study will analyze the Tujia brocade artwork as a symbol of Tujia ethnic culture in western Hunan. In the new era, the new social and cultural context brings new problems and challenges to the development of Tujia brocade. In this study, the concepts of "material culture" and "traditional invention" are analyzed based on three research objectives, including the historical formation and cultural changes of Tujia brocade culture, the change of the function of traditional Tujia brocade and the formation of modern brocade, as well as the transformation of the cultural orientation of Tujia brocade in the new era. The concept of "invention" includes the historical formation and cultural change of Tujia brocade culture, the change of function of traditional Tujia brocade and the formation of modern brocade, as well as the change of cultural orientation in the new period.

As a representative of the material culture of the Tujia ethnic group, Tujia brocade has been undergoing community practice and traditional invention with the development of the times. As Eric John Ernest Hobsbawm wrote in *The Invention of Tradition*: Tradition is not an unchanging trace handed down from time immemorial, but a new creation of tradition by the present generation. The *Invention of Crafts and Traditions* community of practice is a new program for the preservation of intangible cultural heritage worldwide. In the face of such a local problem, how can we find effective solutions to various intangible cultural heritage safeguarding issues around the world.



Chapter II.

Historical Origins and Developmental Changes of Tujia Brocade

In this chapter, the researcher will focus on the historical evolution of the generation and development of Tujia brocade. To study the history of the formation and development of the Tujia brocade culture, it is necessary to study the historical development of the Tujia, the natural environment of the Tujia, the ecological environment, and the background of the social and cultural development of the Tujia. The content of this chapter answers the first research objective. Therefore, this chapter is divided into four parts: the first part mainly describes the ethnic integration and historical development of the Tujia in western Hunan; the second part mainly investigates and analyzes the origin of Tujia brocade and the formation of its culture; the third part mainly describes the current situation of the development of Tujia brocade; and the fourth part mainly introduces the traditional Tujia brocade production area in western Hunan--Laoche River Brocade Village.

1. Socio-historical and cultural development of the Tujia people

1.1 Social-historical development of the Tujia

The Tujia is one of China's ethnic minorities, and it has a very long history. There is no definite archaeological evidence for the origin of the Tujia, and some scholars believe that they may be the descendants of the ancient Ba people, and the migratory history of the Tujia is as complicated as that of other Chinese minorities. 2,000 years ago, they settled in the area of today's western Hunan and western Hubei, and, together with other ethnic minorities, they were known as "Wuling barbarians" or "Wuxi barbarians". "Wuxi Barbarians". After the Song Dynasty, the Tujia were called "Tuding" and "Tumin". After the founding of New China, the Chinese government was extremely concerned about the Tujia people, and specially sent historians and ethnologists to investigate and identify this ethnic group, which was almost annihilated by history, and in November 1956, it officially recognized the Tujia as a single ethnic minority, and took "Tujia" as the name of the ethnic group. From then on, the Tujia officially became a member of the motherland's ethnic family, and the Tujia have been reborn ever since.

1.1.1 The Tujia and the Tujia region

The Tujia language group is called "Bizka". The origin of the Tujia is still not conclusive. There are mainly the following: one says that they originated from the Ba people who settled in Hunan, Hubei, Chongqing and Guizhou after Qin's destruction of Ba. From the records of *Shidao Zhi* and other books, and the poems of Liu Changqing and Liu Yuxi reflecting Hunan's customs in the Tang Dynasty, it is true that the Ba people have widely entered the northeast of Hunan, the western part of Hunan, and the Yuan and Hunan valleys; the Tujia of the western part of the country call themselves "Bizka" nowadays. "The names of some places in the area where the Ba people lived and operated historically are similar to the pronunciation of "Bizi"; the names of the Ba people and their ethnic groups are also similar to the pronunciation of "Bizi". The Ba people and the Tujia people both have stories and

myths about tigers; the Ba people worship the White Tiger God in the same way as the Tujia people; and the Ba people and the Tujia people share some of the same family names (Pan Guangdan, 1995). (Pan Guangdan, 1995, PP:16) It strongly proves that the Tujia are the descendants of the Ba people in those years. The second theory is that the Tujia are part of the "Wu Barbarians" who moved into western Hunan from Guizhou in ancient times. According to the "Record of Copper Pillars in Xizhou", the Tujia said, "The place name of the place name is Sheep, and the name of the place name is Pan Gou, because the six sons of the place name are separated, and the five streams of the place name are gathered together. It is believed that the Tujia came from Guizhou. Thirdly, they are said to be the descendants of the Hundred Arts artisans who moved to western Hunan from Jiangxi, led by Peng Congwei, in the late Tang Dynasty to the early years of the Five Dynasties (around 910). Some of them settled down in Yuanling, and then in the second year of the Ming Dynasty (1369), they moved to the mountains of western Hunan and Ezhou from Lianhuachi in Yuanling, cutting through the thorns and opening up the mountains to reproduce and live. The fourth theory is formed by the indigenous ancestors who have settled in the border of Hunan, Hubei, Chongqing and Guizhou since ancient times, integrating the ancestors of some other tribes, especially the ancient indigenous inhabitants of western Hunan who constitute the main body of the Tujia in western Hunan. The main evidences are: firstly, from the viewpoint of the cultural sites excavated in western Hunan, there were human beings living in western Hunan as early as 4000 years ago; secondly, the Tujia people call themselves "Bizka", that is, the meaning of "natives", and the Miao people call themselves "Baika". Secondly, the Tujia people call themselves "Bizka", meaning "local people", the Miao people "Baika", meaning "neighboring people", and the Han people "Paka", meaning "foreign people". This linguistic phenomenon shows that the Tujia and Miao are the ancient inhabitants of western Hunan; thirdly, from the Tujia shaman "Tulaosi" ancestor singing and swinging hand dance lyrics, the legendary Tujia ancestors migrated in the Youshui Basin, and did not cross the rivers and long-distance trekking.

In recent years, some studies believe that after the Qin Dynasty, the Ba people have been integrated into the ancestors of the "Ba County barbarians", "Wuling barbarians", "Wuxi barbarians". A branch of the Ba people, "Panzhuan barbarians", shot the white tiger's distinctive features are quite similar to the legacy of the Tujia people in western Hunan who drive away the white tiger, and thus it is further believed that the Tujia ancestors originated from "Panzhuan barbarians". At present, although the understanding of the origin of the Tujia is not completely consistent, but one point is basically unified, that is, the Tujia developed to the end of the Tang Dynasty, has formed a stable community of people with a common language, a common territory, a common economic life and a common cultural and psychological qualities. Tujia is an ancient nation in the Chinese family, with a long history and splendid culture. In the long river of historical development, the ancient history of the Tujia is closely related to the ancient history of China. In ancient times, the Tujia region developed its own farming culture, social organization and tradition of struggle against foreign invasion. The Tujia and their ancestors not only painstakingly developed the historical process of their own people, but also made their own due contribution to the creation of the Chinese national culture.

From the point of view of today's geographical distribution, the Tujia people still live in the inland mountainous areas bordering Hunan, Hubei, Chongqing and Guizhou, and they are mainly located in the Wuling Mountains and the high mountainous areas of the Dalou Mountains and the Daba Mountains. (Figure 3) They live in 27 counties and cities, including Longshan, Yongshun, Baojing, Sangzhi, Dayong, Luxi, Fenghuang, Guzhang, Huatan, Jishou, Laifeng, Hefeng, Xianfeng, Xuan'en, Lichuan, Enshi, Jianshi, Badong, Wufeng, Changyang, Xiushan, Xiyang, Qianjiang, Pangshui, Shizhu, Yanhe, and Yinjiang, as well as in parts of the counties and cities of Shimen-Songzhi, Zhicheng, and Wushan. In addition, due to the migratory flow of ethnic groups, there are also individual Tujia settlements in other counties and cities in the ethnic dispersal areas. The Wuling Mountains, where the Tujia live, include the Tongren area of Guizhou Province, the Qianjiang Development Zone of Chongqing Municipality, the Enshi Tujia and Miao Autonomous Prefecture of Hubei Province, and the Xiangxi Tujia and Miao Autonomous Prefecture of Hunan Province.



Figure 3 Schematic Map of the Regional Distribution of the Tujia People.
Source Folk Art of the Tujia

The Tujia people live in the latitude of 28° - 30° north, the latitude line called "Mysterious 30° north latitude", crossing the Tujia area. The climate is subtropical and mountainous, mild, with an average annual temperature of about 15° C, and abundant precipitation, with an annual rainfall of 1200-1600 millimeters, which is particularly suitable for the propagation and growth of plants and animals, and is therefore very rich in plant and animal resources. The Wuling Mountains, where the Tujia live, have a total area of about 100,000 square kilometers, including 18,000 square kilometers in Tongren, 16,900 square kilometers in Qianjiang, 24,000 square

kilometers in Enshi, and 15,500 square kilometers in Xiangxi. The total population is 3,448,200 in Tongren, 2,800,000 in Qianjiang, 3,746,000 in Enshi and 2,513,000 in Xiangxi.

The Wuling Mountain Region is located in the center-west part of China and the intersection of north and south, so its strategic position is very important. Surrounded by mountains, there are Youshui, Yujiang, Yuanshui, Lishui and Qingjiang River flowing through the area, which is surrounded by mountains and water, thus becoming a hilly and mountainous area connected with streams and caves. The terrain is relatively high, with mountains towering over the area, high and steep slopes, streams and canyons, and the elevation is mostly between 500-2000 meters, with the highest point reaching more than 3,000 meters and the lowest point only a few tens of meters, and the relative difference in elevation reaches 3,000 meters. The relative height difference is more than 3000 meters. The Wuling Mountain Range runs from southwest to northeast through Guzhang, Baojing, Yongshun, Dayong and other places in Hunan, and its tributaries stretch across the whole territory of northwestern Hunan, with marvelous peaks and magnificent scenery. The eight-face mountain which is more than 100 miles longitudinally between Hunan and Chongqing and the Qiyue Mountain which is towering between Chongqing and Hubei, the peaks are facing each other, steep and upright, there are mountains outside the mountains and mountains in the mountains, the mountains overlap each other and the scenery is spectacular.

1.2 Historical Staging of the Tujia

1.2.1 The Primitive Age of the Tujia

The primitive era of the Tujia is roughly equivalent to the legendary "Jijun era". (Pan Guangdan, 1995) has made an inference. According to the Chinese literature, it seems that we can deduce that the Jijun Era was at the latest the beginning of the Xia Dynasty, i.e., about 4,200 years ago, and that in the 22nd and 3rd centuries B.C., the Ba people already had dealings with the Central Plains, and already had political connections. Liu Xiang, in his book "Shiben", probably based on the Ba people's historical recounting of their ancestors, recorded the legend of the GGG in more detail: "The GGG's ancestor, therefore, came out of the Wuchu. The barbarians in the south county of Ba County had five surnames: Ba Clan, Fan Clan, Hui Clan, Xiang Clan and Zheng Clan, all of which originated from the Wulu Zhongli Mountain. The mountain has two caves, the red and the black. The son of the Ba Clan was born in the Red Hole, and the sons of the four clans were born in the Black Hole. The sons of the four families were all born in the black cave. Before they had a king, they were all engaged in the service of ghosts and gods, so they all threw their swords at the stone, and the one who could hit the stone was offered to be the king. The Ba's son of the business sector was the only one who hit, and everyone sighed in admiration. They also told each of them to take an earthen boat, and asked the one who could float to be the king. The rest of the clan sank, but Moushang floated alone, so they established him as the ruler. They traveled from Yishui to Yanyang in an earthen boat. There was a goddess in the salt water, who said to the GGJ, "This place is vast, and fish and salt come out of it, so I would like to stay here". The government-general did not allow her to stay. The Salt God came to take shelter in the evening,

and turned into bugs in the morning, and flew with all the bugs in a group, hiding the sunlight, and making the sky and the earth dark and gloomy. After more than ten days of waiting for the god to come, he shot and killed them, and the sky opened up." "So the Grange King was the ruler of the city of Yi, and all the four families were subject to him." When he died, his spirit became a white tiger, and the Ba clan took the tiger to drink human blood, so they made a human shrine for him." (Qing Dynasty, Zhang Shu, "Shiben", Volume 3)

This simple and with some mythological coloring of the legend, a more realistic reflection of the origin of the Ba people, migration and its experience of the long history of the primitive clan communes. In the long river of historical development, the Tujia people and their ancestors have painstakingly pioneered the historical process of their own nation. From the above records, we can see that the ancestor of the Tujia people, Gogun, was a "wise ruler" who constantly strived for the revitalization of his own people, and was the earliest leader of the Ba people in ancient times. He lived in the Wulu Zhongli Mountain with the red and black two cave five clan, through the sword than the stone alone in the earth boat alone floating and defeated the other four clan leaders, was elected as the five clan alliance chiefs, known as "government granary". He led the five clans to Cheonggang, a land rich in fish and salt. After defeating Salt God, a female chief of the clan, who was active in the Qingjiang River, he traveled up the river into the eastern part of the Sichuan River and settled his clan in a place rich in fish and salt. It should be said that the Ba people in this era were still in the stage of clan alliance or tribal alliance in primitive society. The "king" and "minister" reflect the relationship between the clan alliance or tribal alliance, "king" refers to the clan alliance or tribal alliance leader; "minister" refers to the clan alliance or tribal alliance leader; "minister" refers to the clan alliance or tribal alliance leader. The term "ruler" refers to the head of a clan or confederation of clans; the term "minister" refers to the chief of a clan. The struggle between the king and the goddess of salt water, though with mythological coloring, reflects in a twisted way the struggle of the Ba people to overcome and replace the matriarchal clan by the patrilineal clan in their long historical development.

Ba was also part of the Xia-Yu alliance. "When Yu met the lords at Huiji, he was accompanied by 10,000 countries, including Ba Shu" (see "Huayang Guozhi Ba Zhi"). Emperor Qi eight years, had sent "make Meng Tu such as Ba" (see "Bamboo Book Chronicle" volume on), indicating that the central dynasty of the Xia Dynasty on the Ba has been valued. Shang Dynasty, Ba's power is getting stronger, may be a certain threat to the central dynasty, so the oracle bone on the record of the Shang felled Ba Fang, "Xin Wei down, the fight, the chaste woman good from the letting turn to falled Ba Fang" (see the "Yin ruins of the text of the C"). In the process of the establishment of the Zhou, Ba made great achievements. "King Wu invaded the Zhou Dynasty, really got the division of Ba Shu", "Ba division is brave and sharp, singing and dancing to Ling Yin people, the former migration backwards" (see "Huayang Guo Zhi Ba Zhi"). After the destruction of Yin, Zhou that "to its Zongji sealed in Ba, the title of the son" (see "Huayang Guozhi Ba Zhi"), can be seen, Ba in Yin in the war with its "courage" in the history of the war.

1.2.2 The slavery era of the Tujia

The slave society of the Tujia should probably be counted from the Zhou to the destruction of Ba by the Qin. After the destruction of Yin by the Zhou, Ba's achievements in the battle against Yin attracted the attention of the Zhou, and Ba was thus able to establish a state. During the Spring and Autumn Period and the Warring States Period, the people of Ba defeated Deng and Yong in succession, and thus established a slave regime called Ba, which dominated the southwestern part of the country, with a territory extending "from Yufu in the east to Bo Dao in the west, Hanzhong in the north, and Qianfu in the south", and "when the seven kingdoms claimed to be kings, Ba also claimed to be the king" (See (Huayang Guozhi: Ba Zhi)). At one time, Ba had to fight against Chu, "Ba and Chu attacked each other several times" (see "Huayang Guo Zhi: Ba Zhi"), Ba had attacked Chu's Zifang (today's Hubei Songzhi), Chu was forced to build a defense pass in the very old mountain to fight against Ba. There is a view that "especially in the early tenth century, Jiangxi Peng's people in the western Hunan Tujia region, accelerating the disintegration of the western Hunan Tujia primitive society and the formation of feudal society. It bypassed the stage of slavery development and completed the transition to feudal lordship directly from the primitive rural commune. About the middle of the eleventh century, this transition was finally completed" (p:394 of the Proceedings of the Symposium on the History of the Tujia People, Xiangxi Tujia and Miao Autonomous Prefecture). In our opinion, this viewpoint that the Tujia were directly transitioned from the primitive rural commune to the feudal society, skipping the slavery era in the middle, is biased, and it is not in line with the objective reality of the Tujia's historical development.

We know that it is an objective fact that, according to the records of Huayang Guozhi Ba Zhi and other canonical books, the Tujia people had established a country called "Ba Guo" in the southwest of the motherland in the Zhou Dynasty. (It is an objective fact that the state of Ba existed for hundreds of years until it was destroyed by the Qin Dynasty. According to Marxism, the state arose with the emergence of classes. In primitive society, the forms of organization in which people engaged in social production and social life were clans, tribes and tribal alliances. At that time, there was no state at all. It was only after the disintegration of primitive society and the division of society into two antagonistic classes, the slave-owners and the slaves, that a regular ruling body, the state, was established. That is why Lenin said: "The state is the product and manifestation of irreconcilable class contradictions. The state arises where, when and to the extent that class contradictions are objectively irreconcilable". Therefore, if we turn a blind eye to the objective fact of "Ba Guo" and still regard it as a "primitive age", this is fundamentally contrary to the Marxist viewpoint on the origin of the state; if we regard "Ba Guo" as a feudal age, this is a fundamental violation of Marxism. If we regard the "State of Ba" as a feudal age, this is also a fundamental violation of the historical reality of China, because when Ba was able to establish a state after the Zhou destroyed Yin, the whole Chinese nation was in the age of slavery, so how could Ba build up a feudal state. Therefore, the state of Ba belongs to the slavery state power, this is an inevitable logical conclusion.

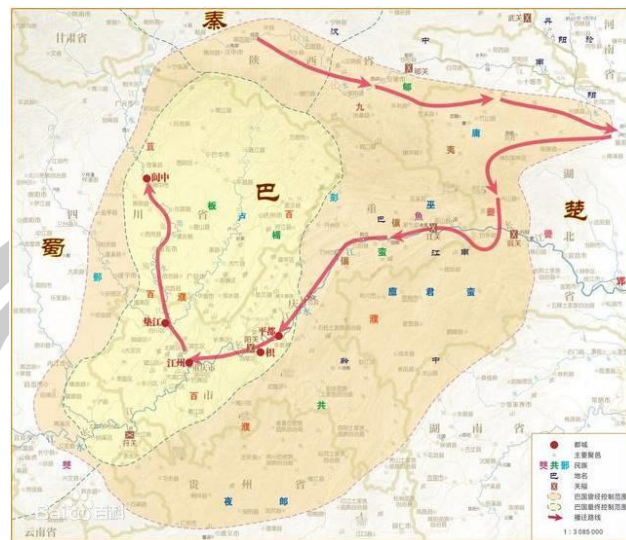


Figure 4 Illustration of the Origin and Development of Ancient
 Accessed time: May 13, 2023

Of course, although "the seven kingdoms claimed to be kings, Ba also claimed to be a king", the fact that the "State of Ba" did not reach the point of being equal to the seven warring states may be a bit of "night-lang arrogance". In fact, the state of Ba only became a "state" because it was cared for by the Zhou for its achievements in the war of the Zhou's destruction of Yin. Plus Bashu, Bachu's constant warfare, also caused a lot of labor and financial losses to Ba, so when the rise of Qin, Ba to the inability to take care of the outside, and then declining.

1.2.3 Tujia feudal era

In 316 BC, a war broke out between Ba and Shu. When Shu sent troops to attack Tho Hou, Tho Hou fled to Ba and begged Ba for shelter. Tho Hou, the king of Ba told King Hui of Qin, who sent Zhang Yi and Sima Er to lead the army to march from Ziwu Road, and in October of the same year, the Qin army destroyed Shu. But King Hui of Qin has long coveted the rich land of Sichuan and Ba, following the take Shu, hand in hand and then destroyed the country of Ba, and was converted into "Ba County". Therefore, the feudal era of the Tujia people, should be from the Qin after the destruction of Ba, Ba people area became a part of the Qin dynasty territory, until the establishment of new China. Looking at the whole feudal era of Tujia, we think that it can be roughly divided into three important historical stages.

Setting up stage. This stage is from the reorganization of Ba County after Qin's destruction of Ba, to the establishment of Tusi system at the end of Song Dynasty. After the Qin unified the whole country, Ba County, Nan County and Qianzhong County were set up in the present Tujia area. The indigenous tribes that had been "self-governing" were successively incorporated into the unified administrative region of the country. However, since the tribal leaders were appointed by the central dynasty, they were hereditary for many generations, and thus formed the strong local family names. For the "barbarians", the central dynasties below Qin mainly adopted the "appeasement" means to govern them, that is, the so-called "tie-up policy". The so-called "tie-up policy". The tie-up policy was mainly used to control the barbarians.

The tie-up policy is mainly to enlist the barbarian chiefs, and on the basis of recognizing their original sphere of influence and status, to confer titles on them, so that they can lead their land for generations, and "grow up their people", so as to achieve the fundamental purpose of "ruling the barbarians with barbarians". Of course, with the consolidation of the feudal dynasty in the Tujia area, the dynasty's power is expanding, political control is strengthening, and the exploitation and plundering of the Tujia area is also intensifying day by day. The strengthening of political control and the intensification of economic plundering inevitably aroused the resistance and struggle of the Tujia people against the feudal dynasty, and most of these resistance and struggle were led by the strong clans and big names.

The stage of the Tujia. From the end of the Song Dynasty, the establishment of the Tujia system to the Qing Dynasty in the Yongzheng period of the "return of land to the stream" until. At the end of the Song Dynasty, the Tujia region gradually established the Tusi system, to the Yuan Dynasty, the Tusi official system, hierarchy and the relationship with the central dynasty, etc., made further additions and modifications, thus perfecting the Tusi system.¹ The Ming Dynasty is the Tujia Tusi the most powerful period. In the Ming Dynasty, the Tujia Tusi system was the strongest. In the Qing Dynasty, the Tusi system came to an end with the reorganization of the Tusi into a stream. The geographical distribution of the Tujia Tusi can be roughly divided into four major regions: western Hunan, western Hubei, eastern Sichuan and northeastern Guizhou, with a total of eight xuanwu divisions, four xuanfusi divisions, twelve anfusi divisions, and forty-three prefect divisions.

Tusi is each based on one side of the "since the king of its land" of the emperor, they are in the relationship with the central dynasty, often manifested as the unity of the contradictions with the fragmentation, which in fact always exists in the control and counter-control of the contradictions and struggles. Whenever the central dynasty changes the old and the new, and is unable to control, the Toji often take the opportunity to rise up, trying to get rid of the control, expanding their own scope; but when the central dynasty control is too strict, violating the rights of the Toji too much, the Toji will also rise up to fight against the control of the central dynasty. Of course, in these struggles, both the struggle against the control of the central dynasty of the Tusi, but also the majority of the Tujia people against feudal exploitation and national oppression of the struggle, and these two different nature of the struggle, and often intertwined with each other.

After the reorganization. That is, from the qing dynasty kangxi, yongzheng years of implementation of the "land reclassification" to the establishment of the People's Republic of China until. Kangxi of the Qing dynasty, the Yongzheng years, in order to consolidate feudal rule, strengthen the centralization of power, the Qing dynasty on the establishment of the minority regions of the Tusi system to implement the "return of land to the stream", that is, by the Qing government directly appointed by the stream instead of hereditary Tusi, disbanding the Shishi as well as Tusi local armed forces, the establishment of the government and all over the country - consistent with the government, the county of the local government institutions. After the "reorganization", the Tujia area along the border of Hunan, Hubei, Chongqing and Guizhou gradually developed into a stage of feudal landlord economy.

In the early years of the Qing Dynasty, the country was unstable, so the Qing Dynasty continued to adopt the policy of "using the barbarians to control the

barbarians" for the Tujia priests, who were still granted their original positions as long as they expressed their "submission". But after the shunzhi, kangxi yongzheng three dynasty's vigorous management, the country can be unified, the regime tends to stabilize, the national strength is increasing. It is in this context, the Qing dynasty began in the southwestern interior minority areas of the large-scale abolition of the cut off side of the Tusi, appointed by the exiled officials, the establishment of the Qing dynasty's direct rule. However, the reason why the Qing Dynasty carried out the "reorganization of the land and return to the flow", in addition to the background of the feudal dynasty, in fact, there are extremely profound political and economic reasons. First of all, the cruel political rule and super-economic exploitation of the people by the Tusi, which provoked the increasing dissatisfaction of the Tujia people, and it was the heart of the Tusi people to return to the country; secondly, the contradiction between the Tusi system and the central dynasty became more and more acute, and the Tusi system had a strong localization, which prevented the central dynasty from ruling the ethnic minorities, which may be the most direct reason leading to the return to the country; thirdly, due to the development of the landlord's economy, the Qing dynasty had to carry out the "land restitution", except for its feudal background, in fact, there were extremely profound political and economic reasons. Once again, it was the development of the landlord economy that provided the conditions for the reclassification.



Figure 5 Map of the Qin Dynasty
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"Reorganization" is a major political system change in the history of the Tujia people, and it has had an extremely important impact on the political, economic and cultural development of the Tujia people, as well as on the unification and development of the multi-ethnic State. The Qing dynasty established a unified national political organization through the "land reorganization"; it gave a strong impetus to the rapid development of the local economy; and promoted the development of the productive forces of the society as a whole. However, after all, land reform was a kind of top-down reform implemented by the rulers of the Qing Dynasty, which aimed at strengthening the rule and exploitation of the minority areas,

in order to "get rid of the barbarians, to check the fields and land, to increase the taxes and to pacify the localities" (see Ertai's "Reform of the land and return to the flow of the rustic officials", and the "Emperor's Classic Texts", Volume 86). Therefore, to replace the land officials with the exiled officials, it is impossible to solve the increasingly sharp class conflicts, and the working people are still in the position of oppression and slavery. At the same time, because the restitution of land to the stream does not respect the national characteristics and customs formed in history, and adopts high-pressure administrative orders, resulting in the disappearance of a number of national customs, these practices seriously hurt the national psyche, and, therefore, will inevitably cause dissatisfaction of the people of the Tujia ethnic group. Therefore, in spite of the reorganization, the Tujia people still keep on struggling against feudal exploitation and oppression.

Of course, after the Opium War in 1840, the Tujia region and its people, too, entered a semi-colonial and semi-feudal society. The Tujia people made their due contribution to the struggle against imperialism and feudalism. At the beginning of the 20th century, social movements such as peasant uprisings and anti-Japanese struggles began to emerge in the Tujia region, and after the founding of the People's Republic of China in 1949, the Tujia region gradually realized political, economic and cultural development. The Chinese government implemented a series of policies to promote the development and stability of ethnic minority regions, including the Tujia region. The socio-economic situation of the Tujia has improved, and some progress has been made in the areas of education, health care and infrastructure development.

1.2.4. The Socialist Era of the Tujia People

With the establishment of the People's Republic of China, the Tujia people, together with all ethnic groups in the country, entered the new democratic society with their heads held high. In 1956, with the completion of the "Three Great Reforms" of socialism, the new democratic China entered the socialist society. It was in such a new era that the Chinese government, in accordance with the wishes and demands of the Tujia people, carried out a number of surveys and identification of the Tujia people, and in November 1956 officially approved the Tujia people as a single ethnic group in China. From then on, the Tujia people became an honorable member of the Chinese national family and gained a new life. After the implementation of China's reform and opening-up policy, the Tujia region also actively participated in economic reform and modernization. The rural economy was gradually transformed, industry and services developed rapidly, and people's living standards improved. At the same time, the traditional culture of the Tujia ethnic group has been protected and inherited, and national characteristic festivals, folklore and folk art have been developed and displayed.

Overall, the social and historical development of the Tujia people has gone through ancient history, the Ming and Qing Dynasties, modern history and social changes. During this process, the Tujia have gradually integrated into China's political, economic and cultural system, while maintaining their own national characteristics and traditional culture. With China's reform, opening up and modernization, the Tujia region has made remarkable development and progress.

1.3 Natural ecological environment and cultural ecological environment of the Tujia people

1.3.1 Natural ecological environment

The Tujia mainly live in the border area of Hunan, Hubei, Chongqing and Guizhou, and this large area is located between the northern edge of the Yunnan-Guizhou Plateau and the Jiangnan Plain, with the Wuling Mountains and the Daba Mountains, and the Wuling Mountains have the largest distribution area. Tujia distribution in the Wuling Mountains mainly, the Tujia also have "Wuling Tujia" of the name. Wuling area within the rivers, gullies and ravines, the main rivers are Youshui, Qingjiang River, Mangdong River, Yuanshui, Cinnabar, river, Tangya River, etc., and this paper focuses on the description of the modern Tujia brocade art of the change is mainly centered around the Youshui Basin to start. The Youshui River flows from north to east through Longshan, Yongshun, Baojing and Guzhang counties and is injected into the Yuan River, which is known as the "Mother River of the Tujia" together with the Qingjiang River in the western part of Hubei Province.

Wuling region is a subtropical monsoon mountainous humid climate, warm and humid, four distinct seasons, rain and heat in the same season, foggy and wet, long frost-free period, due to the complexity of the terrain, the altitude difference, the climate of three-dimensional characteristics. The complex and varied geographical conditions in the region are suitable for the survival of many kinds of living organisms, which have various characteristics such as antiquity and diversity. High-quality plant fibers such as kudzu and ramie can be found everywhere in the mountainous jungles, which provided the necessary prerequisites for the early weaving activities, and the extensive cultivation of ramie, mulberry, and cotton laid down a certain material foundation for home weaving and the weaving of Tujia brocade. The Tujia people of western Hunan are a group of people who have been living in the country for many years (Tian, 2008, p.28).

The Tujia of western Hunan is a mountainous ethnic group, and there are Youshui, Lishui, Qingjiang and Wujiang rivers running through it. Numerous river systems have brought direct impact on the economic life of the Tujia region. Mountains and water are the basic conditions of survival for the Tujia people, and the lofty mountains have led to the closure of the Tujia people's life, while the water happens to provide the convenience of life and transportation. On the one hand, most of the water system can be navigable, which has become a natural channel for the Tujia people living in the mountains to communicate with the outside world; on the other hand, the high mountains and rapids also bring certain pressure to the survival of the Tujia people; the Tujia people, in order to survive, have to work hard and live a life of "relying on the sky and the ground to eat", and their production is difficult to guarantee, so the development of productivity is relatively slow. The Tujia people must work hard to survive and live a life of "living off the land", and it is difficult to ensure their productivity. The traditional farming lifestyle of the Tujia people has also nurtured the labor spirit of the Tujia people, who are thrifty and practical, and whose agricultural production basically relies on changes in the natural environment. Therefore, the development of Tujia culture is closely related to the natural environment. For the traditional Tujia weaving in western Hunan, the natural

environment plays a key role, and the natural environment directly affects the appearance of Tujia brocade, color, shape and many other aspects.

1.3.2.Cultural ecology

Cultural ecology is the sum of geographic and cultural environments in which culture occurs and grows, i.e., the environment in which culture survives. Cultural anthropology believes that the natural geographic environment of different regions is an important condition for the formation of different regional cultural characteristics, and that the cultures of various ethnic groups are generated and developed under specific spatial and temporal conditions.

The topography of China can be roughly divided into three terraces from west to east and from high to low. The area where the upper reaches of the Yangtze River meet the middle reaches of the Yangtze River is located at the eastern edge of the middle part of the second ladder and the western edge of the middle part of the third ladder. The area is characterized by mountain ranges and dangerous gorges and rapids, remote and poor, easy to defend and difficult to attack, and the rhythm of history is more soothing than that of the peripheral areas. Starting from the Daba Mountains in the north, passing through the Wushan Mountains in the center, crossing the Wuling Mountains in the south and ending at the Nanling Mountains, it is a belt of cultural deposition. Many cultural events in ancient times have been extinct or on the verge of extinction in other places, but in this place there are still traces to be found. Such a long and wide cultural deposition belt is unique in China. The Tujia people are located in the middle of this cultural deposition belt, and the ancient cultural information preserved is particularly rich, which is quite favored by people in the cultural circles and academics.

From the point of view of geography, the Tujia and their culture are unquestionably closed due to the heavy mountains and water; from the point of view of historical tradition, the Tujia and their culture are open due to the fact that they have always shared the honor and disgrace with the country. This kind of closure and this kind of openness are intertwined and intertwined, so that the Tujia culture presents a marvelous landscape. Tujia people belonging to different watersheds have individualized dialects and customs; Tujia people and Han Chinese belonging to the same watershed are not lacking in their dialects and customs. In a nation, there is a plurality of regions, which contributes to the diversity of cultures; among many nations, there is a unity of nations, which contributes to the unification of cultures. No matter from the viewpoint of cultural diversity in the "nation" and cultural consistency among the "nations", the Tujia and their culture are very representative. Therefore, the study of the Tujia and their culture has both special and general significance.

The impact of the ecological environment on the culture can not be ignored. Tujia brocade cultural change also has a close relationship with the ecological environment of the Tujia region. The environmental changes also affect the cultural change of Tujia brocade. Today, in the hearts of those who adhere to the tradition, "Tujia brocade" still exists as a kind of "old tradition" wedding customs. In the tourism market, a wide variety of brocade products have become cultural treasures and a new attitude to meet the aesthetic needs of contemporary people. At present, the villagers' mode of production is still based on manual labor, but the economic life has a greater self-sufficiency and increasingly close economic ties with the outside world.

For example, the increase in the number of foreign workers and part-timers has had an impact on the village life style. At the same time, mass media such as television and cell phones have made it easier for villagers to contact the outside world. The interweaving of these external factors and the internal factors such as the fact that Tujia brocade weaving is all handmade, the production speed is slow, the cost is high, and the brocade weavers are not well educated has affected the inheritance and development of Tujia brocade. From the Tujia brocade production level to see the history of the "village market four times the sound of spinning", "to spinning cotton brocade for the constant industry" records but the past prosperity has gone.

2.The origin and historical development of Tujia brocade

Tujia brocade embodies all aspects of Tujia people's life, and its origin and change, artistic characteristics and traditional culture of the relationship between the issue has always been the focus and key to the study of Tujia brocade culture. Tujia brocade is a kind of primitive textile crafts that the Tujia people have preserved most completely, and it has a very long history. The late Paleolithic sites in Hunan found bone cones and other textile tools, unearthed almost all over the three Xiangshui, Li County Chengtoushan site unearthed a large number of ceramic spinning wheels, spinning specializing in the Daxi culture period, indicating that Hunan textile technology has been a certain degree of development at that time.

2.1 Origin of Tujia Brocade

The origin of Tujia brocade, first of all, must understand the survival of the Tujia brocade environment, because in the human production activities in the primary position of the clothes, must be linked with the survival of the Tujia people's environment, reflecting the origin of the Tujia brocade of the background factors; secondly, must also be explored from the point of view of the process of Tujia brocade origin, reflecting the origin of the Tujia brocade of the core factors.

2.1.1The living environment of Tujia brocade

The survival environment of Tujia brocade is the survival environment of the Tujia ethnic group. Tujia ethnic origin issues generally include a nation's ancestors and the formation of two aspects of the time within the valley. First of all, from the point of view of the Tujia ethnic origin, there are numerous views in the academic community. Huang Boquan (Huang, 1999, p.83-93) .On the basis of analyzing the origin and flow of the Tujia ethnic group, language, culture, etc., he puts forward the viewpoint that the ancestors of the Tujia ethnic group are the Ba people and the Pu people. Qian Anjing, etc (Qian, 1996, p.63-70) . discusses the ancestors of the Tujia by region, and he thinks that the Tujia in western Hubei are dominated by the Ba people, the Tujia in western Hunan are formed by the integration of the local residents with the foreign population, the Tujia in Chongqing are the fusion of many

ethnic groups, such as the Pu people, the Gong people, the Nu people, and the Beomeo people, etc., and the Tujia in southwestern Qiandong are formed by the ethnic groups of Qiang and Qiang systems. Dai Chuzhou (Dai, 1996, p.375-378) .Believes that the Wulingyuan District Tujia were formed by the Wulingyuan.

The ancient inhabitants of the district and the Ba and Chu people who flowed into Qianzhong were fused together. Zhao Pingliu (Zhao,2003,P.1-6) thought that Guizhou Tujia should be originated from the local inhabitants, i.e., Wuling barbarians in the Han Dynasty. Summarizing the views of the above scholars, the author believes that the ancestors of the Tujia in western Hunan are the Ba people and Pu people, who integrated many primitive tribes that have disappeared, and eventually formed a new ethnic group with unified beliefs and cultures - the Tujia. Any one of the history in the continuous migration and expansion of the nation, in the process of the continuous change of the activity area is bound to integrate the disadvantaged tribes, when the activity area is basically stabilized, it will be a new form of the nation in the eyes of the world.

Secondly, the academic community in the formation of the Tujia time is not unified, there are spring and autumn and warring states said(Yang, 1999, p.71-74).Han Dynasty, the end of the Tang Dynasty, the Five Dynasties, Song Dynasty (Huang , 2002, p.20-25.) . The author is more inclined to Peng Yingming's point of view-that the formation process of the Tujia is a gradual process. As an ethnic community, the Tujia originated in the Qin, Han, Wei and Jin dynasties, took shape in the Tang and Song dynasties, stabilized in the Yuan, Ming and early Qing dynasties, and entered a period of assimilation and development after the "reorganization of the Tujia"⁹. After that, it entered the period of assimilation and development, and its formation factors were mainly political and natural factors (Peng,2004,P.124-133) . According to the evidence, Enshi Tujia settlement (eight counties and cities in Enshi Autonomous Prefecture and Changyang and Wufeng Autonomous Counties) in the Qing Dynasty, before and after the implementation of the "land reclassification" policy in the Yongzheng period (1723-1735), the handmade textile industry was more developed, and the "men plowing and weaving" and the "men planting and weaving" were the most common practices of the Tujia. "Male farming and female weaving" was the main industry of the family economy at that time. Many Tujia people grow their own cotton, spinning, weaving, from cotton to cotton, from planting to weaving, and even to dyeing, a family can be completed. Some villages also grow mulberry and raise silkworms, pumping their own silk and weaving silk cloth. "The women of peasant families feed silkworms, treat kapok, and weave diligently. Out of the basket on their backs, to help the mountain to pick up the salary, hand needle and thread non-stop" (Qianlong "Chenzhou Prefecture Records - Customs"). "Tumiao women are good at weaving brocade skirts, quilt, or warp silk, or between the weft to cotton, the pattern Lu Li has ancient style. Their silk is produced by their families, and they have skills in feeding silkworms with mulberry trees. And weaving soil cloth, soil silk, are detailed and impressive, machine tool low small, cloth and silk width is not more than feet "(Guangxu" Longshan County Zhi-Customs "). Laifeng County, western Hubei

⁹ which refers to the abolition of Tujia chiefs who had ruled over the ethnic minorities in the southwestern region and their replacement by the central government's assignment of officials as exiles...

and Longshan County, western Hunan, separated only by the Youshui, 7.5km apart, from the middle of the Qing Dynasty, this is the main cotton and hemp, silk and its products, "flowers and yarn" distribution center, especially the earth brocade (Xilan Kapu) along the street on the market, or the shoulder cape, hand-carrying, basket loaded, walking the streets and lanes selling many people. In the Tujia people's settlement, especially Longshan County's Miao Ertan, wash the car river, Laifeng County's Baifeng Division (now Baifuji Town), Yongshun County's on the mountain, peace, Xiqi, Baojing County, such as pulling the Mao of the Tujia brocade most prosperous, not only more varieties, but also the color of the quality is good. In addition to the Youshui Basin outside the vast Tujia inhabited areas of western Hubei does not produce Tujia brocade, only cotton and linen. At present, although there are some Tujia brocade workshops or sales stores in the borders of Hunan, Hubei, Chongqing and Guizhou, Longshan, Yongshun, Laifeng and other counties in Youshui Basin are the original production and marketing bases of Tujia brocade, and they are the only regions in the country where the Tujia ethnic group has preserved the folk custom of spontaneous brocade weaving for many generations.

Longshan and Laifeng counties in the Youshui basin have become the hometowns of Tujia brocade in China, in addition to the geographical advantage of "drinking water from the same river and burning firewood from the same mountain".

In addition to the regional environment of "drinking water from the same river and burning firewood from the same mountain", there is also the saying "Auntie's daughter, reach out and marry, uncle's family wants, call across the river. Lang surnamed Tian, sister surnamed Tian, fat water do not fall into the field of outsiders," the most important common ethnic psychological quality so that the two sides of the Tujia people not only breathe the same fate, but also "deep-rooted".

The most important common national psychological quality makes the Tujia people on both sides of the Taiwan Strait not only share the same destiny, but also "deep-rooted". Tujia festivals, folklore, Youshui scenery, cottage sceneryall by the dexterous Tujia sister weaved into the Tujia brocade accompanying the dowry. Tujia people's childhood is almost in the Tujia brocade in the company of growing up, head wear is Tujia brocade, body wear is also Tujia brocade, bed cover or Tujia brocade, it can be said that the Tujia brocade weaving Tujia people's childhood memories.

To sum up, Xiangxi Tujia brocade living environment is by the Ba people¹⁰. The Pu people¹¹ As well as the local residents of western Hunan gradually integrated, symbiosis formed by the cultural, political, economic and other factors. Therefore, the main body of the weaving of Tujia brocade in western Hunan is the descendant of the fusion of many groups, and its weaving technology in the process of formation and the Han Chinese in the possibility of exchanges in the weaving technology.

2.1.2 Origin of Tujia Brocade Craftsmanship

Tujia brocade has a long history and is a representative traditional culture of the Tujia people who are widely spread in the Xishui basin (located at the junction of Hunan, Hubei and Chongqing). The formation of Tujia textile can be traced back to

¹⁰ Ba people in the Shang and Zhou period has been active in today's Sichuan, Chongqing and other areas, and at the same time the establishment of the Ba State, the capital of the state in Jiangzhou (now the Jiangbei District of Chongqing), the scope of the southwestern part of Chongqing and some areas of the eastern part of Sichuan, and neighboring with Shu

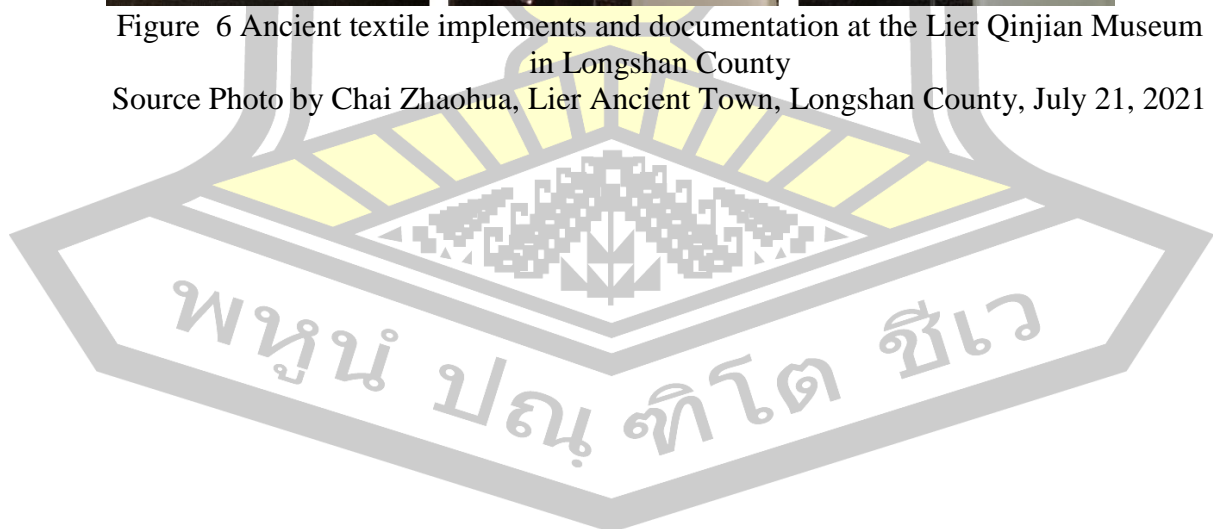
¹¹ The Pu state was originally located in the area of Jiang and Han, and was neighboring with the Chu state, which was of the same Pu ethnic group, and was later annexed by the Chu state...

the ancient Ba people at the end of the primitive society, even including the Cuban textile remains before the establishment of the Ba State. According to historical records, it originated in the Shang and Zhou Dynasties, took shape in the Qin and Han Dynasties, basically took shape in the two Jin Dynasties, matured in the Tang and Song Dynasties, and was perfected in the Ming and Qing Dynasties.(Figure6) During the Qin and Han Dynasties, the textile industry in the Tujia region was developed, and the Tujia forefathers used the cloth for tax purposes, and the brocade weaving was called "Tribute Cloth". During the Tang and Song dynasties, with the gradual increase of economic exchanges between the Tujia and Han Chinese, the textile industry in the Tujia region developed further, and it was common to see "women weaving diligently, and households with many machines". At that time, the Tujia's "cloth" was mainly known as "Xibu", "Dongjin", "Dongtong Cloth" and "Xidong Cloth". "Xidong Cloth". Ming and Qing dynasties, Hunan, Hubei Tujia ancestors used silk, cotton to weave "spot cloth", "earth brocade", for the court tribute, rich in patterns, a wide range of categories. From the vertical time to see the development of the Tujia brocade in the trend of successive generations, can be glimpsed from the documentary records. As shown in (Figure7), in different dynasties and different periods of literature on the Tujia brocade given different names.



Figure 6 Ancient textile implements and documentation at the Lier Qinjian Museum in Longshan County

Source Photo by Chai Zhaohua, Lier Ancient Town, Longshan County, July 21, 2021



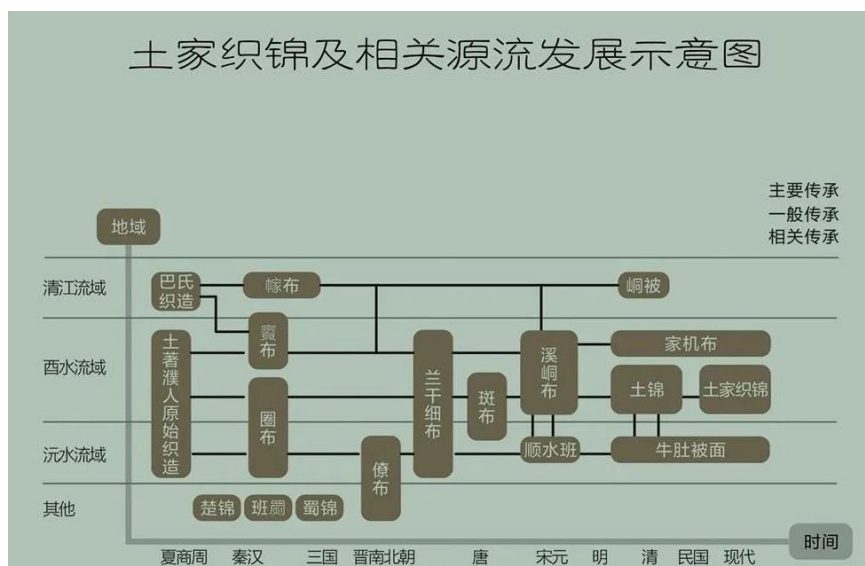


Figure 7 Schematic diagram of the development of Tujia brocade and related sources
Source Tian Ming: Tujia Brocade, P25

After the reclassification, a large number of Han Chinese entered the Tujia area, bringing advanced production tools, production technology and excellent weaving materials. Tujia brocade weaving techniques were further popularized, and the brocade weaving procedures were gradually formed, which not only retained the original traditional patterns of the Tujia, but also absorbed many elements of the Han culture, creating such patterns as "Fortune, Longevity, and Happiness", "Phoenix through Peony" and other patterns that were very characteristic of the Han culture. In the later time, Tujia brocade has a popular name: "Xilan Kapu", in Tujia language, "Xilan" means "cover", "Kapu" means "flower", "Xilan Kapu" means "flower", "Xilan Kapu" means "flower", "Xilan Kapu" means "flower", and "Xilan Kapu" means "flower". In the Tujia language, "Xilan" means "cover" and "Kapu" means "flower", and "Xilan Kapu" is the flower-playing cover of the Tujia people. Now there is also a folk legend about the origin of Xilan Kapu: there is a Tujia girl called Xilan, dexterous, good at weaving brocade flowers, she weaved their own brocade called "Kapu". In order to weave beautiful and rare white fruit flowers, she often sat under the tree late at night to observe the flowering of white fruit. Her sister-in-law told Silan's brother that Silan had gone out in the middle of the night to meet someone. The brother, who did not know the truth, killed Xilan in anger, and Xilan's soul turned into a bird and flew away. In order to commemorate the Xilan girl, the Tujia people called the Tujia brocade Xilan Kapu from then on.

Xilan Kapu is the best brocade in "Xibu", which is woven with many colors of colored threads on the basis of "cloth", forming various patterns and designs, and rising from the original "cloth" to "brocade". "brocade", up to more than two hundred kinds of patterns, the main raw materials of the Tujia brocade is cotton and silk, there are a few with linen, modern new textured yarn, wool, etc., the colors used to red, blue, green (black) color line for the warp, the Tujia people called "forehead drag ink" (long line), free choice of colors, color line, color line, color line, color line, and so on, and so on. The colors used are red, blue and blue (black) threads for the warp, which the Tujia people call "E-Tou-Mo" (long thread), and various colored threads of

free choice for the weft, which the Tujia people call "Total-Tou-Mo" (short thread). It is woven by hand with a wooden loom and a picking knife (made of bamboo or cow bone) using the method of "weaving through the warp, breaking the weft, and picking the weave on the opposite side" (Figure 8).

It means that the warp threads running through the Tujia brocade are connected, while the weft threads can be disconnected countless times according to the demand, because of this unique craftsmanship, which makes the Tujia brocade performance space features a large and different styles, and there are countless kinds of color changes.

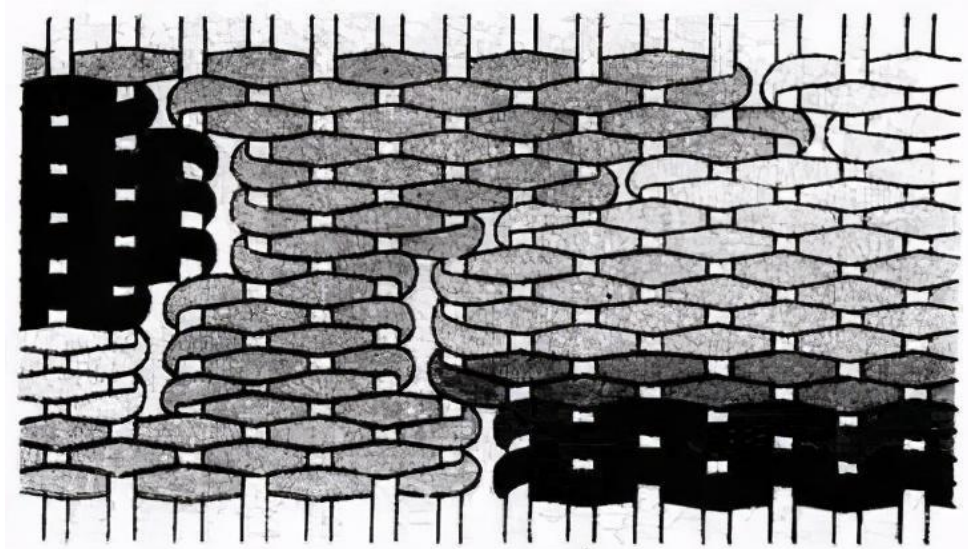


Figure 8 Tujia brocade weaving technique, through the warp and break the weft
source Sourced from the web

2.2 Historical Development of Tujia Brocade

The cultural and artistic characteristics of a nation are a social phenomenon reflecting the economy, politics and culture of a nation, an important window for recognizing a nation, and one of the important symbols distinguishing this nation from other nations. However, although the cultural and artistic characteristics of a nation are influenced by history, economy, politics and culture, and have gone through the historical baptism of rise and fall, it is only a quantitative change. China's Tujia is a nation with a long history, and as one of the important symbols of the Tujia, Tujia brocade--Silankapu, its historical change is with the social change, historical development, the progress of the productive forces and the improvement of the economic conditions and the mutation and development. Through the historical examination and investigation of Tujia brocade, we believe that its change has gone through the following four important periods.

2.2.1 Formation of Tujia Brocade

Youshui basin is the birthplace and main production area of Tujia brocade in China, which is an ancient and mysterious land, and there are traces of human life in the Neolithic Age more than five thousand years ago. During the Qin and Han Dynasties, the Tujia ancestors living here began to weave "honey cloth" (Tujia brocade cloth). The Book of the Later Han Dynasty - South Barbarians and Southwestern Barbarians" reads: "The yearly order for the adults to lose a piece of cloth, with a small opening of two zhang. It is called honey cloth. At that time, the Xixi (now Xishui) basin of the "Rongbu", "Xibu" and other epithets, is the earliest call of the Tujia brocade. It means that from the beginning of the Qin and Han Dynasties, "Bizka" (Tujia) ancestors began to use the Tujia language called "cotton drag wheat" (cotton thread), "Ze bitter drag wheat" (hemp thread), hand-woven brocade became to the imperial court The hand-woven brocade became the treasures of the imperial court. After the great migration and integration of peoples in the period of Wei, Jin, North and South Dynasties, the Tujia ancestors gradually gathered in the Sui and Tang dynasties.

Hunan, Hubei, Sichuan, Guizhou four provinces border area, that is, the distribution pattern centered on the Wuling Mountain region, "its remote in the valley, the language, hobbies and habitats are different, quite with the Ba, Yu and the same customs. The barbarians this out of their own, after bearing the dish gourd, so clothing chapter more to Banbu for decoration." ("Sui book - geography" volume cited) from this can be seen in the Wuling Mountain region of the Tujia ancestors, the earliest Tujia brocade (Bambu) used in clothing. In the Song Dynasty, the Tujia ancestors in the Youxi Valley paid tribute to the imperial court with "Xidong Cloth", "Dongjin" or "Zanbub", which still maintains the traditional characteristics of "Honey Cloth". The traditional characteristics of "honey cloth" are still maintained. From the recent years in the Youshui basin of ancient tombs, ancient cities, ancient wells of unearthed artifacts can be seen, this period of the Tujia brocade has been molded and framed as a national treasure. It can be shown that as early as two thousand years ago, Tujia brocade has been shaped, Tujia ancestors know how to use hemp and other raw materials to weave Tujia brocade.

2.2.2 The heyday of Tujia brocade development

Ming Dynasty, Zhu Yuanzhang in the Yuan Dynasty Tusi system¹². On the basis of the establishment, official position, inheritance, elevation, tribute, conscription and so on, specific provisions were made, so that the system of Tusi tends to be complete. In order to control the Tujia in the Wuling Mountains more effectively, Zhu Yuanzhang, the first emperor of the Ming Dynasty (1368-1398), also set up guardhouses in the fringe areas of the Tujia settlements [The guardhouse

¹² Tusi system is a feudal local political system, formed in the Yuan, perfected in the Ming, and declined in the Qing Dynasty. It is a kind of special ruling system practiced by the Chinese feudal dynasty in the frontier ethnic settlements and miscellaneous zones, and it is also one of the most important systems in the history of China's ethnic policy. The so-called "tusi" refers to the hereditary official position of minority leaders in the minority areas of China since the beginning of the Yuan Dynasty. The Yuan Dynasty's tusi system was the inheritance and development of the Chinese feudal dynasties' ethnic policy of "ruling the barbarians with barbarians". After the unification of the south of the Ming Dynasty, Zhu Yuanzhang, according to the policy of "virtue and mercy" and "virtue and hospitality", set up a wide range of tributaries in various ethnic minority areas, and vigorously implemented the policy of "rule by custom". At the beginning of the Qing Dynasty, the establishment of the Tusi was basically inherited from the Ming Dynasty until the implementation of the policy of "reorganizing the land and returning it to the streams"

system of the Ming Dynasty, which drew on the experience of the ancient history of cantonment, was a kind of military system combining the military in the agricultural sector and the guarding of the cantonments], and was guarded by the cantonment army. In the Ming Dynasty, the guards were stationed by the troops in order to control the barbarians and keep the barbarians at bay. Until the beginning of the Qing Dynasty, under the premise of obeying the centralized rule, the Tusi were legitimized by their traditional power and had more power to implement various political and economic systems according to their own traditions and needs, and the central government generally did not intervene. In such an environment, the Tujia area to Tujia brocade-based textile industry has been further consolidated and development, especially for the main raw materials for Tujia brocade, such as cotton yarn, silk is widely promoted and applied, and in the town formed a certain exchange market. The Qing dynasty Yongzheng four to thirteen years (1726-1735) the implementation of the "land to the flow" policy, the Tujia region is a huge political change, although the impact on the traditional culture of the Tujia people, but the benefits outweigh the disadvantages, in favor of the Tujia and the Han people's free movement and economic and cultural exchanges. After the "land reorganization", a large number of Han Chinese entered the Tujia area, brought advanced production tools, production technology and good varieties. This period of Tujia brocade raw materials used in cotton, hemp, silk-based, not only retained the original traditional patterns of the Tujia, but also absorbed the elements of Han culture to create the "dragon and phoenix" "carp jumped over the Dragon Gate" "Fuk Luk Shou", "a phase", "a new life", "a new life", "a new life", "a new life", "a new life", "a new life", and so on. The Tujia brocade with the characteristics of Han culture such as "Dragon and Phoenix", "Carp Jumping Dragon Gate", "Fortune and Longevity", "A Pin Dangchao" and so on are created by absorbing elements of Han culture. "Mine brocade, mine quilts, and mine scarves are made in the shape of cranes, phoenixes, flowers, and birds." (Qianlong "Yongshunfu Zhi-Products Zhi" "Dong quilt such as brocade, woven by the soil silk, the expensive and satin the same price, dragons and phoenixes gold and blue, can be bedding." (Kangxi Rongmei Jiyu) Qing Daoguang ten years (1830), Laifeng County Ding Zhou had out of the bulletin, calling on the people to plant mulberry silkworms, "Silk, but also tough, but few sericulturists. During the Daoguang period, Mr. Ding, the Husband of Eup, had published his method to teach the people to raise silkworms" (Laifeng County Records, Tongzhi). Along with the cultivation of silkworms, the Tujia cottage appeared Tujia brocade silk fabrics. "Women do a lot of spinning for clothes". "Flower cloth, dyed with various colors of cotton yarn for warp and weft, spotted with loveliness." (Tongzhi "Laifeng County Records") painted in the Qing dynasty in the Qianlong period of the "job tribute map", in addition to painting the image of the indigenous people with brocade work, there is also the text: the indigenous people "women are diligent in spinning performance of the soil damask, soil cloth, the folk are also much of the capital" (this map is now hidden in the National Palace Museum in Taipei). It can be said, "land reclassification" before and after the Tujia people's Tujia brocade development to its heyday, especially in the mid to late Qing Dynasty, most of the villages in the Youshui Basin processing and production of Tujia brocade patterns up to hundreds of varieties.

2.2.3 Decline in the development of Tujia Brocade

The 1950s to 1970s coincided with the "Cultural Revolution", the destruction of productive forces, which was regarded as "feudal culture, poisonous weeds", "the four old things" of the Tujia brocade. Suffered a "catastrophe", brocade weavers have changed professions, many wooden looms were burned as firewood. A small number of Tujia cottage only allowed production team collective weaving brocade cloth as a sideline production. In such a social context, the historical fate of the Tujia brocade weaving towards the decline.

2.2.4 Tujia brocade weaving skills recovery

After the Third Plenary Session of the Eleventh Central Committee in 1978, the spring breeze of reform and opening up blew the Tujia cottage. Tujia brocade on the verge of extinction to get a new life, living in the Youshui basin of the Tujia women to return to their old profession. Tujia brocade new products are pushed into the market, weaving flowers to become a means of livelihood for the Tujia women, Tujia brocade production area has also been expanded to a certain extent, this belongs to the Miao region of Huayuan, Jishou, Phoenix and other places are also weaving the phenomenon of Tujia brocade. At this stage, wash the car river basin has become the core area of the modern development of Tujia brocade, Xiangxi Longshan County and other successive run up nearly ten Tujia brocade factory. Later, although part of the brocade factory due to the planned economic constraints and backward management and out of business, but cultivated a large number of brocade new force, making it the backbone of today's Tujia brocade production. Longshan, Laifeng, Yongshun, Baojing, Guzhang and other counties conducted a systematic survey, brocade weaving artisans have about a thousand people.

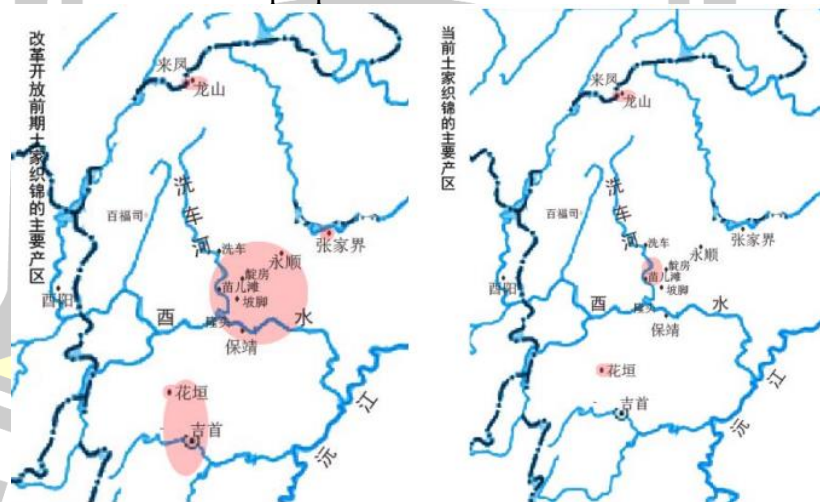


Figure 9 The main production areas of Tujia brocade in the pre-reform and opening-up period, Currently the main production area of Tujia brocade

Source Zhaohua Chai made, May 2023

3 . Current situation of the conservation and development of Tujia brocade in western Hunan province

As the Chinese government attaches great importance to the protection of minority cultures and intangible cultural heritage, through the introduction of intangible cultural heritage protection policies and regulations, the establishment of a specialized protection unit to carry out the inheritance and protection of intangible cultural heritage, the Tujia Brocade is rapidly developing in the direction of prosperity, and has begun the development of the road to the protection of productive.

3.1 Xiangxi Tujia brocade protection status quo

Early protection of Tujia Brocade from the publicity, display, as early as the beginning of the founding of New China, Tujia Brocade has been the attention of the central government. 1953 in Beijing, organized by the "National Folk Art Crafts Exhibition," on the "forty-eight Xiangxi brocade hooks," and other works of Tujia Brocade for the first time. In 1957, Ye Yucui and Hunan craftsman Li Chang'e collaborated on the Tujia brocade wall hanging "Developing Mountainous Areas" and other five blessings brocades, which were selected by the state to be exhibited at the London International Fair (Liu, 2018), gaining attention from all sectors of society. There were still many Tujia brocade artists engaged in weaving during this period, and showing the memory of Tujia brocade and local culture was the most direct way of preservation at that time. At the same time, researchers concerned about Tujia brocade began to go deep into the Tujia area, and made early investigation records of Tujia brocade, which provided a large amount of highly referential information for later researchers.

With the deepening of reform and opening up, Tujia brocade as a kind of regional folk traditional handicraft is also facing a reform crisis. Many experts, scholars and inheritors of Tujia brocade study on the one hand, efforts to promote the most Tujia brocade characteristics of brocade art, on the other hand, also began to consider the Tujia brocade to adapt to the new society of innovation and development issues. Masters of arts and crafts and Tujia brocade artists together to design and produce a new modern decorative style patterns, technology to more simple plain weaving method to let the public refreshing, so that the Tujia brocade colorful, flexible and versatile new style products, rich in the variety of Tujia brocade patterns, but also to diversify the function of the Tujia brocade. Such as Changsha Train Station waiting hall hanging "Wuling Shengjing" (Figure 10) , Hunan Hall of the Great Hall of the People giant Tujia brocade wall hangings "Yueyang Tower" (Figure 11) and other works are now Xiangxi and Tujia brocade business card, is the outside world to understand the beautiful scenery and Tujia culture of the window of the Xiangxi.



Figure 10 Team members of the design and weaving team of the innovative Tujia brocade wall hanging "Wuling Shengjing"
Source from the web

In recent years, in the Tujia area developed Enshi Tujia cottage brocade craft limited company, Laifeng County Tujia brocade village, Laifeng full sister Tujia folk traditional handicrafts trading limited company, in the Tujia brocade industry is more influential, for the protection and inheritance of Tujia brocade plays an important role.

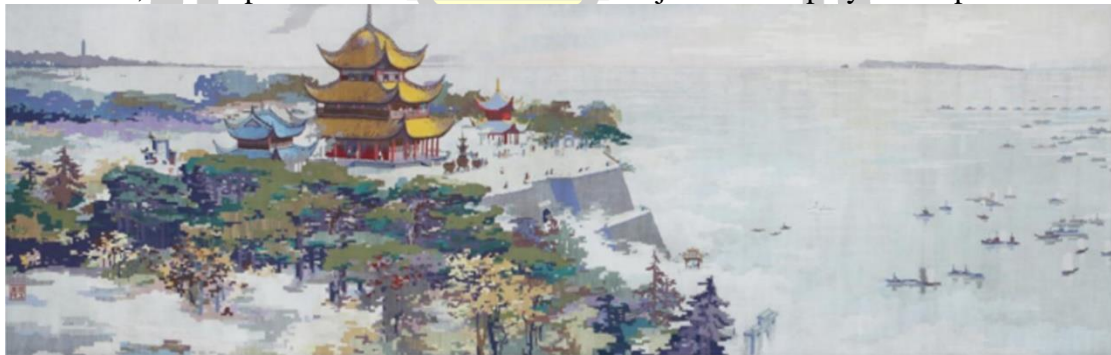


Figure 11 Innovative Tujia Brocade Mural "Yueyang Tower"
Source Jingtian Art, Issue 75

After entering the 21st century, China began to pay attention to the protection and research of intangible cultural heritage, and in 2004, China formally joined the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. In November 2005, Xiangxi Tujia brocade was listed as one of the first batch of national intangible cultural heritage. In July 2007, Longshan County was awarded the honorary title of "Hometown of Tujia Brocade in China" (Lin, 2014). The awareness of protection began to spread from top to bottom in the direction of the government, associations, scholars, inheritors, and the people. The government, associations and scholars took the lead, driving local inheritors and the people to start digging deeper into the culture of Tujia brocade, and more and more ways and methods were used for the protection and inheritance of the Tujia brocade, with the protection of the

inheritors, the promotion of the way of practicing, the productive protection, and the protection of the cultural space as the main protection modes. Among them, productive conservation is the most controversial. The Guidelines of the Ministry of Culture on Strengthening the Productive Safeguarding of Intangible Cultural Heritage point out that productive safeguarding is the safeguarding of intangible cultural heritage and its resources into cultural products by means of production, circulation and sale in the course of production, with the maintenance of authenticity, wholeness and inheritance of intangible cultural heritage as the core, and with the effective transmission of intangible cultural heritage techniques as the premise. Safeguarding method. At present, this safeguarding method is mainly implemented in the fields of traditional skills, traditional fine arts and traditional medicine and drug concoctions of intangible cultural heritage¹. In order to enhance the vitality of intangible cultural heritage (ICH) and promote its protection to be more closely integrated into people's production and life, "ensuring the vitality of ICH" is the key. However, different people have different understandings of "vitality of ICH". Some people believe that the core of ICH is integrated with its cultural context, and that production should not be divorced from the traditional production environment, so they oppose excessive commercialization and industrialization, and are worried that the market will make the heritage become secular and inferior; others emphasize the importance of "changeability" and "changeability". On the other hand, some people emphasize "changeability" and "liveability", and believe that the best way to pass on handmade skills is to develop and innovate them under the premise of continuing the core skills of NH items and actively integrating them into the life of the time, so they support the industrialization of heritage. Both views on development are reasonable, and this is indeed a difficult question of which is right and which is wrong, so how to grasp the degree of living heritage should be the key.

Nowadays, productive protection has been implemented for many years, and traditional handicrafts have been integrated into the modern market in the process of production practice of core technology, and non-heritage products have entered people's daily life. In November 2011, the Tujia brocade weaving skill transfer center in Lao Chehe Village, Miao'er Tan Town, Longshan County, was listed in the first batch of national demonstration bases for productive protection of intangible cultural heritage. With the support of the government, the inheritors of the Tujia brocade technique have opened workshops, workshops and companies for the teaching of Tujia brocade inheritance, expanding the demand for the inheritance of Tujia brocade on the basis of continuing to protect the traditional Tujia brocade, such as the Tujia brocade technique workshop in Lao Chehe Village, the Lai Chengfeng Tujia brocade workshop, the Three Sisters Tujia Brocade Company of Liu Dai'e, and the Ye's Tujia Brocade Company. At the same time, private capital through investment in cultural industries into the Tujia brocade industry, operating the circulation of Tujia brocade market, such as Enshi Tujia cottage brocade craft limited company, Zhangjiajie good youngest sister Tujia brocade development limited company, etc., Tujia brocade reproduction and market-oriented mode of operation is gradually expanding the scale of operation.

Zhangjiajie Missy Tujia Brocade Development Co., Ltd. as an example, strongly support the development of Tujia brocade products to scale, relying on Zhangjiajie's unique tourism resource advantages, the integration of cultural and tourism resources, so that the Tujia brocade has become an important project for the development of local tourism, farmers to increase income and wealth. With the new development idea of "driving industry by culture and poverty alleviation by industry" in the new era, through the mode of "company + base + farmers + market" (Wang, 2018,p:006), the company signs a cooperation agreement with local farmers, and for those who can work in the base to work uniformly, centralized training is implemented (Figure 12); for weavers who choose to stay at home, the company sends technical backbones to visit their homes to guide them and recycle their products on a regular basis. Brocade goods flow to domestic and overseas markets through different platforms, bringing good returns. According to statistics, over the three years from 2020-2023, a total of more than 2,000 rural laborers in Wulingyuan District have participated in brocade weaving craft training, and through industrial poverty alleviation, corporatized operation, and farmers' participation in the form of dividends, farmers in 12 villages (neighborhoods) have been driven to increase their income and become rich (Figure 13).



Figure 12 Training of brocade weavers at Missy's Tujia Brocade Production Base
 Figure 13 Rural women increase their economic income through brocade weaving
 Source: Photo taken in Zhangjiajie,Zhaohua Chai,May,2023

3.2 The Development Status of Tujia Brocade

Tujia and other brother ethnic groups in the development of the Wuling Mountain area for generations, created a culture with local and national characteristics, Wuling area is also known as China's rare on the ground "cultural deposition belt", historical and cultural "reservoir", is a cultural pot of gold. A cultural treasure bowl. In order to excavate and protect this precious national cultural heritage of the Tujia people, many departments, organizations and some knowledgeable people have made positive contributions to this, so that the ancient art of Tujia brocade can shine a new light, out of the cottage, out of the country, rushed to the world.

With the rapid development of modern life, most people are busy changing their lives to adapt to the changes in society, and the national folk skills handed down by the previous generation are gradually being forgotten. However, Tujia brocade is lucky, not only has been protected, but also increasingly by more and more people at home and abroad to pay attention to and love. However, like other folk arts, Tujia brocade also faces the problem of how to continue to develop and improve, which is not only a social environment, but also from some of its own limitations.

3.2.1 labor-intensive and time-consuming. Today's Tujia brocade has long been not a self-sufficient commodities, but can be consumed goods. Because all by hand weaving, a brocade weaving a piece of 50 cm wide, 1 meter long, since it is a commodity, we must win inevitably lead to an increase in the cost and can not yield.

3.2.2 successor no one benefit, because the production does not go, the profit is thin. Now the Tujia cottage has no one weaving brocade, some of the production of tourism products, small factories are often encountered "run" phenomenon, on the one hand, the intrinsic value of folk art is not enough to recognize, on the other hand, is driven by economic interests.

3.2.3 The limitations of the process. Tujia brocade belongs to the warp and weft process, and through the warp and weft of the cloud brocade, Dai brocade and other crafts, the biggest advantage is not subject to the limitations of the color and type of pattern how many colors need to be able to use how many color lines. But with the growing consumer demand, this advantage is facing a challenge, because there is no machine can imitate this process. Of course, the reference here is not to substitution but to complementarity. Just like Yunjin and Daijin, there are both handmade masterpieces and machine-made assembly line products to meet the needs of consumers at different levels.

4. Traditional Tujia Brocade Production Area in Western Hunan--Laoche River

Brocade Village

4.1 Western Hunan Tujia brocade production area

Tujia is an ethnic group with a long history and a wide distribution, with a fixed area of hybridization and settlement. The scope of the mixed settlement area is relatively wide, including the border areas of Hunan, Hubei, Sichuan and Guizhou provinces. The Tujia settlement area is especially dominated by parts of Hunan and Hubei, such as Longshan, Yongshun, Baojing, Guzhang, Sangzhi, Laifeng and other counties. And the so-called Xiangxi Tujia brocade area is the inheritance and protection area of Xiangxi Tujia brocade. The Tujia settlement in the Youshui basin of Xiangxi Tujia and Miao Autonomous Prefecture is the main area, which is also represented by the Washche River basin in Longshan County.

This thesis examines the location of Xiangxi Tujia inhabited area of Hunan Province, Washche River Basin and Zhangjiajie City brocade weaving enterprise as the main sites. Yejiashai in Washche River Town, Longshan County, Xiangxi Province and Laoche River Village in Miao'er Tan Town are the most concentrated areas of Tujia brocade weaving skills, where Tujia brocade is abundantly produced, and this is the center of brocade weaving production in the neighboring areas. The

Lacha River Basin is currently the most developed area of Xiangxi Tujia folk brocade weaving, and it is also the only area that

It is also the only area where the folk produce Tujia brocade spontaneously. Ye Yucui, a master of Chinese arts and crafts and a master of brocade weaving, was born in Yejiashai, Washche River Town, and nurtured countless excellent Tujia brocade weavers for brocade production. Nowadays, the local Tujia brocade weavers are mainly distributed in Longshan County, Miaoer Beach Town, Lier Ancient City, etc. Representative inheritors of Tujia brocade weaving, such as Liu Dai'e, Ye Ying, Lai Chengfeng, etc., are still residing in Miaoer Beach Town to carry out brocade weaving inheritance and production work. Zhangjiajie rich geographic resources for the local brought a lot of tourism income, Wulingyuan Ding Shiju will Tujia brocade inheritance work and Zhangjiajie tourism linked to the development of Tujia brocade into tourism commodities, into the market, after a few years of development, now Ding Shiju founded the travel code culture company has been in the wulingyuan district, yongding district, sangzhi county, longshan county, and other places to set up production bases, to become the biggest China's Tujia Brocade R & D production enterprises, brocade enterprises is the best and most intuitive exploration of Tujia brocade into the market entrance.

4.2.Overview of Longshan County Miao'er Tan Liao Che River Village

Longshan County Miao Ertan Town is a town with a long and splendid history, located in the south of Longshan County, 82 kilometers away from the county, under the jurisdiction of 16 administrative villages, 2 communities, with a total population of more than 29,000 people, covering a total area of 203 square kilometers. Territory is subtropical continental humid monsoon climate zone, the average altitude of about 420 meters, four distinct seasons, pleasant climate, abundant rainfall. Miao Ertan town is a Tujia population agglomeration, Tujia population accounted for more than 92%, rich ethnic minority flavor, the main production of traditional Tujia brocade to Miao Ertan as the core, as the birthplace of Tujia brocade, as early as the Ming Dynasty, Miao Ertan Liao car on both sides of the river on both sides of the emergence of "men plowing and women weaving, household more than the sound of the machine" of the prosperity of the scene. In more than eight hundred years of the reign of the Tusi period, Miaoer Beach Town produced Tujia brocade has become one of China's "four great brocades", renowned at home and abroad.

Miaoer beach town territory is rich in ecotourism resources, especially known as the Jabala scenic area. The core village of the scenic area, Laoche Village, has been honored as "the first batch of national intangible cultural heritage productive protection demonstration bases", "China's traditional villages", "China's famous historical and cultural villages" because of its beautiful landscape and idyllic scenery, as well as its rich history and culture. Famous Historical and Cultural Village of China". This area is the "original ecological depository" of Tujia brocade, and it is also the village that still inherits the Tujia brocade technique spontaneously, and you can still see the existence of folk craft workshops, which is the most concentrated area of the Tujia brocade technique, which is rich in Tujia brocade, and this is the center of the brocade production, which drives the surrounding areas together. There is a rich ethnic folk culture here, which creates a good cultural ecological environment for the development of Tujia brocade. The Tujia ethnic group accounts for 95% of the

inhabitants here, which is an ancient village of Tujia ethnic group with a long history, rich cultural deposits and beautiful scenery. (Figure14)



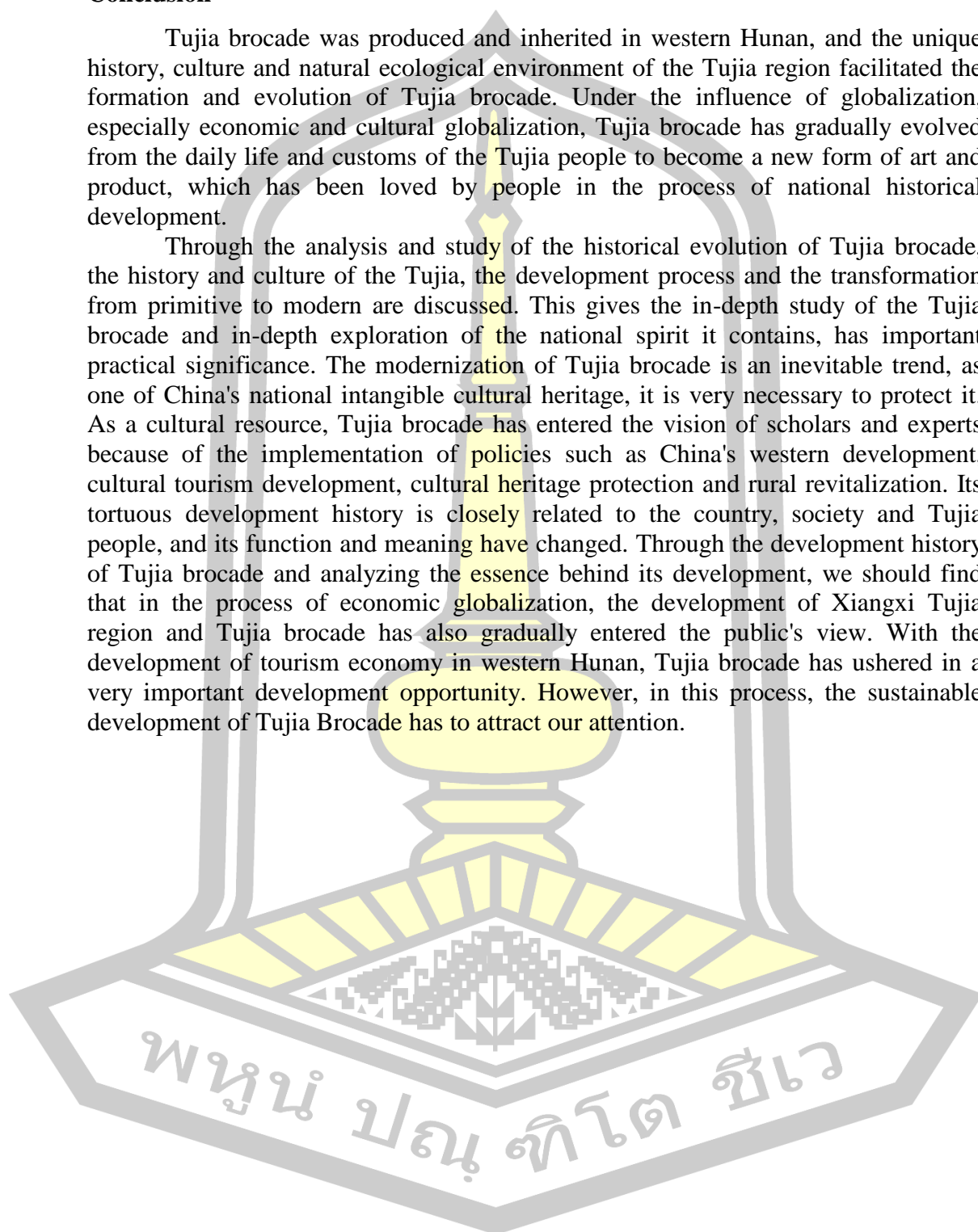
Figure 14 Full view of Laochehe Village, Miao'ertan Town, Longshan County, Xiangxi Prefecture
Source:photo by Chai Zhaohua, July 22, 2021

Here are now preserved 5 buildings in the Ming Dynasty, 58 buildings in the Qing Dynasty, 34 buildings in the Republican Period, and the Cupola Building, the ancient oil house, swinging hand hall, etc., and Jabara Tujia Pavilion Bridge was built in Guangxu New Year (1875), due to the destruction of the flooding, and has been rebuilt in recent years. Tujia Pavilion Bridge into a "Y" shape connecting three natural villages, a total length of 288.8 meters, for the stone and wood structure, the bridge height of five floors, for the corner of the building order, flying eaves and corners, magnificent. Built in the Qing Dynasty during the Qianlong period of the Tujia Chongtian building, with its unique shape, superb craftsmanship, has become a model of Tujia architecture and "living fossil". Constituting a huge ancient architectural complex, the village of LiaoCheHe is often characterized by ethnic flavor and a strong ethnic cultural heritage. According to history, Tujia brocade is the traditional weaving process of the Tujia people. Here there was a prosperous scene of "female hard beginning to weave, household more machine sound". Nowadays, there are 592 people in the village who can weave brocade, and there are 436 looms. In January, 2011, the village of LiaoCheHe was named "China's ethnic culture and art - the hometown of Tujia brocade" by the Ministry of Culture, and at the same time, it was included in the "National Intangible Cultural Heritage Project of Tujia Brocade". At the same time, it was included in the "National Intangible Cultural Heritage Project Tujia Brocade Productivity Protection Demonstration Base". The village has been awarded as Famous Historical and Cultural Village of China, Famous Village of National Characteristic Landscape Tourism, Traditional Village of China, Hometown of Tujia Brocade of China, Demonstration Base for Productive Protection of Tujia Brocade of National Intangible Cultural Heritage, Top Ten Characteristic Villages of Hunan Province, and Demonstration Village of Beautiful Rural Areas.

Conclusion

Tujia brocade was produced and inherited in western Hunan, and the unique history, culture and natural ecological environment of the Tujia region facilitated the formation and evolution of Tujia brocade. Under the influence of globalization, especially economic and cultural globalization, Tujia brocade has gradually evolved from the daily life and customs of the Tujia people to become a new form of art and product, which has been loved by people in the process of national historical development.

Through the analysis and study of the historical evolution of Tujia brocade, the history and culture of the Tujia, the development process and the transformation from primitive to modern are discussed. This gives the in-depth study of the Tujia brocade and in-depth exploration of the national spirit it contains, has important practical significance. The modernization of Tujia brocade is an inevitable trend, as one of China's national intangible cultural heritage, it is very necessary to protect it. As a cultural resource, Tujia brocade has entered the vision of scholars and experts because of the implementation of policies such as China's western development, cultural tourism development, cultural heritage protection and rural revitalization. Its tortuous development history is closely related to the country, society and Tujia people, and its function and meaning have changed. Through the development history of Tujia brocade and analyzing the essence behind its development, we should find that in the process of economic globalization, the development of Xiangxi Tujia region and Tujia brocade has also gradually entered the public's view. With the development of tourism economy in western Hunan, Tujia brocade has ushered in a very important development opportunity. However, in this process, the sustainable development of Tujia Brocade has to attract our attention.



Chapter III

Tujia brocade material culture

As a kind of materialized cultural heritage, Tujia brocade directly reflects the cultural heritage and aesthetic interests of the Tujia people, and is an organic part of the brilliant Chinese brocade culture, as well as a living fossil of the Tujia ethnic culture and brocade culture. Under the background of globalization, every nation is facing a profound change, and the ancient traditional national culture is constantly impacted by the new contemporary culture. In the past, Tujia people used traditional Tujia brocade to immerse themselves in culture, identify themselves with the Tujia ethnic identity, and continue the Tujia cultural lineage, so that individuals continue to internalize their identity. Now, the Tujia people exhibit cultural tourism, and the traditional brocade has become a cultural commodity, expanding the meaning of brocade, and the culture and function have changed. Therefore, the research in this chapter is divided into five main parts: part I. Introducing Tujia brocade and the traditional life of Tujia people; Part II. Artistic characteristics of Tujia brocade; Part III. Analyzing the weaving process and value of Tujia brocade; Part IV. Studying the national cultural symbols and identity of Tujia people.

1. Tujia Brocade and Traditional Life of Tujia People

The relationship between Tujia brocade weaving and traditional life is that of expression and being expressed. From the view of brocade weaving technique, Tujia brocade inherits a kind of life concept; from the view of brocade type, it embodies a practical function; from the view of aesthetic interest, Tujia brocade also embodies a kind of display function; from the view of Tujia brocade concern, it can embody a certain economic function.

1.1 Inheritance function of Tujia brocade

"Clothing as an indispensable material condition for human survival, is the living environment of people and things the most close factors; clothing and as a special symbol of national culture, and the cultural psychology of a nation has a close connection." (Tian, 2002, p:66-72) For thousands of years, the unique ecological environment and way of life of the Tujia people have contributed to the emergence and evolution of Tujia culture, and all these cultures are manifested in the Tujia costumes. For example, the Tujia inhabited areas are mainly mountainous, with more rivers, so people often wear grass shoes to facilitate the wave of water; also, for example, the mountains are out of the children's pasture, and the thorns are overgrown, so people often wear leggings. These characteristics have slowly become the symbol of the Tujia clothing.

Tujia brocade, as an important part of Tujia costume, is one of the irreplaceable costumes for Tujia rituals, and plays an important role in Tujia men's and women's

costumes (Fig. 15). It is the carrier and symbol of Tujia costume culture, and carries the inheritance function of Tujia costume culture. The Tujia people do not have words, but the Tujia brocade contains the cultural psychology of the Tujia people in its own unique way, revealing the cultural deposits of different times. Tujia brocade not only reflects the production and life style of local people in form, but also reflects the wisdom of Tujia people in art form. Tujia brocade weaves beautiful patterns of flowers, birds, fish and insects through the weaving of long "warp threads" and short "weft threads", in which the exaggerated expression often gives the viewer more space for imagination.

The inheritance of Tujia brocade is a matrilineal inheritance based on family blood relationship. In the Tujia brocade, the form of inheritance from generation to generation actually embodies the psychological inheritance of a culture. Tujia brocade is deeply penetrated into people's hearts through various activities in the life of Tujia people, "In the hearts of Tujia people, brocade is not only an ordinary handicraft, but also contains some special concepts which are closely related to the local conditions and customs of Tujia people. The inheritance of skills is the basis for the existence of brocade, while the psychological inheritance expressed in the deep psychological structure of the Tujia people through various customs, festivals, rituals and other major activities is the core element of the stable inheritance of brocade" (Wang, 2008, p:12) .



Figure 15 Tujia Women's Costumes and Tujia Men's Costumes

Source:Ye Hongguang, Pick and Weave into a Flower--Research on Tujia Brocade Culture in Western Hunan and Hubei.p.39

Tujia brocade has become an important symbol of the Tujia culture as it has become more and more closely connected with the life of the Tujia people in the continuous inheritance. For example, Tujia people will definitely give gifts with Tujia brocade, and brocade is also an indispensable decorative item in traditional festivals and celebrations. Through these customs, Tujia brocade has gradually become the trust of Tujia culture.

1.2 Practical Function of Tujia Brocade

The practical functions of Tujia brocade show a diversified trend, such as daily decoration, covering, sacrificial ceremony, religious symbolism and so on. Among

them, the most important and basic function of Tujia brocade is to be used as daily covering face. The core of Tujia brocade is daily covering, and its extension involves all aspects of Tujia people's life.

1.2.1 Daily Covering

As the most core practical function of the Tujia brocade in the Tujia families are used in the Tujia brocade made of coverings, the area is generally larger, thick and sturdy texture. Coupled with the Tujia people live in the house light is relatively dark, fine pattern can not see clearly, so the Tujia brocade pattern rough, strong colors. The production process is also separated from the ordinary fabrics, thick rather than thin, thick rather than thin, a bed of Tujia brocade cover can be used for several generations. Secondly, the children's cover skirt is one of the more special Tujia costumes, which is a meter square of black cloth or flannel, three sides with the same width of the Tujia brocade strips decorated and become. The cover skirt is generally used as a clothing supplement for Tujia children, and it is a gift that must be given to the little grandchildren when their grandmothers look at the moon. It is not only beautiful but also practical. Usually at home, it is wrapped baby's swaddling clothes, or covered in the baby's nest back cage, never leave the body; go out to play it can be used as a close to the back of the soft back pockets, used to keep warm, shade. Therefore, the cover skirt has become a must-have item in the children's clothing of the Tujia people for thousands of years. The pattern in the cover skirt is woven by a special pattern called "Taitaihua", which consists of three basic patterns: the first part is "Patch Bihuo", which translates to "Boat Small", meaning "boat small", and the second part is "Patch Bihuo", which translates to "boat small", meaning "boat small". "The second part is a set of geometric figures in a cunning frame; the third part is the border pattern "Ze Oh Li", which is called water wave in Chinese and is a set of continuous zigzag line.(Tian, 1998, p:87-92)This pattern used for the children's cover skirt implies that Nuo Nuo mother of two ancestors of its blessing, but also sends the mother hopes that the child's good wishes for healthy growth.

1.2.2 Marriage dress

In the Tujia wedding customs, many links are involved in Tujia brocade. The marriage procedure of the Tujia people mainly includes marriage proposal, engagement and marriage, which mainly includes marriage proposal, sending the day, busy marriage, passing the rite, crying marriage, wearing flower wine, receiving the bride, paying respect to the bride, making trouble in the new house, honoring the tea, and returning to the door, etc. Among them, after the process of marriage proposal, the marriage ceremony is held in the new house. Among them, after the recognition of the engagement of the male will receive the female gift of the Tujia flower belt, Tujia flower belt usually by the girl's hand weaving, one is to show their talent, two is to express their feelings, extraordinary. So, engaged to marry the young man, often in daily life, especially in crowded gatherings, intentionally tied in the pants of the brocade flower belt to show a section out, as a display of joy. In addition, marriage is an important part of the marriage of the Tujia people, first of all, the male side should prepare to receive the marriage and gifts, and the female side should prepare the "trousseau". In the late Qing Dynasty, there are records in the local records, such as the Qing Jiaqing "Yongshun Fu Zhi" recorded "native wedding ceremony, over the

gift, the woman asked for employment, trousseau also abundant, brocade quilt more than 20 store". Visible at that time with the Tujia pavement as dowry custom Pisheng. When a daughter gets married, no matter rich or poor, she has to prepare a few beds of "Xilan Kapu" soil flower coverings, as well as complete sets of rags and utensils. As a dowry, the Tujia people attach great importance to the "Xilankapu" soil flower cover, which not only shows the economic strength of the female party, but also shows the window of the girl's dexterity, and people tend to weave patterns based on the girl's pattern of how many colors, the smoothness of the fabric, the degree of sophistication of the matching colors to judge their character and talent. Therefore, many Tujia girls from the age of ten to learn Tujia brocade, in addition to their own weaving Tujia brocade dowry, parents should also try to prepare for their daughters a few beds of Tuhua pavement as a dowry, and marrying the in-laws to accompany the dowry Tuhua pavement of how much and the degree of sophistication of the new daughter-in-law in the family's position in the lineup. Therefore, the earth flower cover has become a special and indispensable item in the wedding customs of the Tujia people.

1.2.3 Rituals

In the long precipitation of folk culture, Tujia brocade is permeated with the unique and pure cultural essence of the Tujia people and contains rich folk meaning. Sacrificial celebrations are mainly a manifestation of mankind's respect, reverence and fear for the supernatural forces that dominate their destiny and the various phenomena in nature. Tujia rituals are obviously not detached from this law. Such as the Sheba, catch the year, adjust the year, as well as the custom of sacrificing to the king of the soil, is that they worship their ancestors, faith in the gods of the season, and swinging the hands of the hall is to adjust the year will be the most lively place. Pendulum halls are very common in the Tujia area and must be found in every village. Pendulum halls come in all sizes, and beside them there are Tujia temples dedicated to the Tujia King or Tujia ancestors, the Eight Great Kings. Its main deities are the family God (ancestor God, God of the earth king, the Department of God), production and life God (God of the mountains, hunting God, God of the land), God of disease (Nuo God, God of the White Tiger) and so on. This type of religious belief has a primitive form characteristics.

Formal ceremonial activities must be enshrined in the ancestors of the Turkish people, "eight great kings" and "earth king" god can be held in the pendulum, but also by the gods and men of the old priests, "Tima" presided over. But the simple ritual activities can be carried out in a village, or even in a family, the venue is arbitrary, the program is relatively simple. Therefore, in the western watershed around the many villages of the Tujia, but also in their own house shrine "ancestral shrine" placed in front of a table and chairs, and then set up a piece of Tujia brocade on the table and chairs, swinging hand in front of the Tujia brocade, or around the Tujia brocade to unfold. This piece of Tujia brocade is the most classic "forty-eight hook pattern", at this time it is no longer ordinary brocade quilt surface, but "play" Tujia ancestor "God" or national "Totem" role. Folklore "forty-eight hooks" originated in the Tujia ancestors "Maugus" goddess of sacrifice "grass ancestor", with thatched grass hit the "and" shape of the grass mark. The grass mark in the shape of the word "and", this grass mark is a symbol of the goddess, and later the pattern of the grass mark is

woven into the brocade, evolved into the "forty-eight hooks", becoming a symbolic pattern of the protection of God.

The so-called forty-eight hooks brocade, its pattern from the center of the main body of the four corners or the periphery of the extension of the eight hooks composed of, and then from the center of this rhombus to the four sides of the gradual diffusion, and the formation of radiating layer by layer radiated diffusion, as if the sun's rays, and even dazzle, with a strong momentum. This layer of hook-like pattern diffusion in front of the eyes flashing, people will feel as if it is difficult to control their own balance, and will be followed by dizziness and generosity. The symbolism of this unpredictable pattern has many interpretations among the Tujia, of which "the sun" is the most representative. Because forty-eight hook pattern is the image of the sun, the image of fire, symbolizing the national ancestors, the will of the gods, it is prosperous race, pray for the son to seek prosperity, to drive away filth and evil spirits, disaster Naji, is the ancient totem worship of the Tujia people. Some places even in front of the swinging hand hall jumping swinging hand, but also in front of the altar enshrined in the forty-eight hooks as a god. Tujia brocade forty-eight hooks pattern expressed in this national spirit, is the product of the combination of material culture and spiritual culture of the Tujia people. The image of the sun, whether it is "reproductive faith" or "ancestor worship", has had a profound impact on national reproduction, social progress and cultural development. The development of history makes some cultural connotations hidden in some materialized forms. In the Tujia social environment, which is mainly based on the agricultural economy, the 48 hooks "realize the transcendence of the primitive culture and the self-representation of human beings in the aesthetic creation".

In the folk rituals, the Tujia people also wear brocade, wear five flowers, this "brocade" and "five flowers" is naturally the ancient Tujia brocade. Tujia brocade has become an important link between people and gods, and they often achieve interpenetration between people and gods through totem worship and sacrificial rituals, and let themselves belong to a strong image through totems, thus becoming part of the totem and gaining super confidence and the power of the gods. In a sense, Tujia brocade and its decorations make people become "witches" and get a kind of strong divine power. The contents and decorations of these brocades depict the hard work of the Tujia forefathers, and most of them are related to the legends and totem beliefs of the Tujia people, which can achieve the effect of driving away evils and avoiding disasters, suppressing evils and good luck, and removing the yin and protecting the yang, which is one of the reasons for the unceasing development of the culture of Tujia brocades(Li,2007,p:75-78).

พหุ ม ประทีป ชีวะ

1.3 Display function of Tujia brocade

The display of Tujia brocade is the result of the interconnection and intersection between the two disciplines of Tujia brocade pattern and display design, then the display function of Tujia brocade refers to the final display effect in addition to the production process of the Tujia brocade itself, including the framing and display form after the completion of the work.

In the Tujia brocade continues to be inherited to protect and develop today, in the scale, the demand for today, brocade artists and masters of arts and crafts are often only from the performance of the Tujia brocade content, performance of connotation and performance of the material and other relatively isolated point of view to consider the creation of the Tujia brocade. Tujia brocade display function as the Tujia brocade "clothing", a Tujia brocade works in the cultural connotation and superior skills at the same time, its content and form, the work of framing, combination, and even the final placement of the work, etc., have an impact on the final aesthetic effect of the Tujia brocade and social effects. It can be seen that the display function of Tujia brocade will influence the Tujia brocade all the time.

The display effect of Tujia brocade benefits from the skill of picking weaving on the reverse side of Tujia brocade and is limited by the weaving technique of its loom. For example, the picture of Tujia brocade is almost always square, combined with the abstract pattern layout, the whole picture forms a colorful effect. Tujia brocade development to the present, its aesthetic development direction with the change of folklore and change, pay more attention to the picture of the

Modern fashion sense and humanistic flavor, but Tujia brocade still has an irresistible artistic charm. The display function of Tujia brocade is not only reflected in the organic combination of color and pattern, but also together with the pattern, and the width and use of the brocade. For example, the Taitai flower, which is specially used as a cover in the baby's cradle, adopts complicated small block patterns and delicate color palette, precisely to adapt to the proportion of its width covering a large area of the cradle and the age characteristics of the baby. On the contrary, the pattern is very majestic, very strong color twenty-four hooks, forty-eight hooks, etc., giving a heavy feeling, this pattern is used in the winter covered quilt top. In the pattern design, the designers of the National Crafts Factory highlight the rough lines of the Tujia brocade, the image of the characteristics of the God, around the theme, a variety of patterns or shapes organically combined together, so that the whole pattern is interesting.

The display function of Tujia brocade varies according to the way of display of different works, and the social function produced also varies. Some Tujia brocade works tend to realize the cognitive function of Tujia brocade and improve the public's cognition of Tujia brocade, for example, in Longshan County Jabala tourist attractions, there are Tujia brocade made into small hanging bags and figurative wall hangings. In addition, there are some Tujia brocade display tends to Tujia's humanistic connotation and artistic attainments, which also reflects the aesthetic function of Tujia brocade to a certain extent, through the Tujia brocade picture display, so that the Tujia brocade display function tends to Tujia brocade visual aesthetics and psychological aesthetics to improve the audience's aesthetic interest.

1.4 Economic function of Tujia Brocade

The economic function of Tujia brocade is dependent on the specific geographical scope of Tujia people's life, which is difficult to transfer and copy. In a certain sense, Tujia brocade culture is a kind of spatial cultural tradition, because it is in a relatively stable spatial range, in the natural environment and humanities and social factors and other elements of the role, in a fairly long historical period of gradual breeding and formation. The formation of the elements and mechanisms of the specificity, not only determines the relative stability of the Tujia brocade, but also determines the economic function of the play is difficult to get out of the limits of its territory. That is to say, it is difficult for the Tujia brocade culture in a certain region to play its economic function widely across the space and region like other cultures. As we all know, modern science and technology culture can spread and produce great economic effects in the world. Any new technological product can, in principle, be marketed in any other place without its origin and generate economic benefits. In the field of media, when a cultural product becomes popular through dissemination, this cultural product will also spread rapidly to various places and bring about a wide range of imitation or manufacture of similar cultural products in other places. However, it is difficult for traditional folk culture like Tujia brocade to play its economic function widely across space and region like other cultures. Usually only in its specific geographical environment can produce the most effective absorption effect and economic impact, and once they leave their dependence on the hometown, its economic function effect will quickly weaken or even disappear.

Secondly, the economic function of Tujia brocade in the market depends on the cultural and traditional elements of Tujia brocade endowment, and modern science and technology. It has nothing to do with modern science and technology. Tujia brocade in the process of realizing its economic function, the transformation of the product depends on the unique Tujia brocade itself can not be reproduced "innate" element endowment. It is also because of its "innate" uniqueness and unrepeatable, Tujia brocade

The long history of the Tujia brocade, skillful. This uniqueness makes the Tujia brocade become the most successful local traditional cultural development in the first product. The economic function of Tujia brocade is the most successful product in the development of local traditional culture. The effective realization of the economic function of Tujia brocade, in addition to the market dissemination process may need to use modern technology, the art itself can not be obtained through the help of science and technology market competitiveness.

The traditional economic function of Tujia brocade is realized in a variety of tangible and visible ways. Mainly include.

(1) Externalized into Tujia brocade-related products. Tujia brocade culture intangible aesthetic concepts, ideological concepts and other spiritual form of resources, through a specific material carrier, the formation of physical products that can be used for exchange. In the market exchange activities, people buy Tujia brocade products in addition to its direct use value, but also from the cultural resources contained in the intangible spiritual pleasure and sublimation. Obviously, the market price of Tujia brocade products only reflects the value of its material carrier, or partially reflects the value of the spiritual resources. And as the potential ideological

and artistic value of such artistic products as Tujia brocade, it is difficult to measure with the product price.

(2) Externalized as part of the components of production activities. In the Youshui Basin, the production activities of the Tujia people, in addition to the constraints of the natural environment, is also subject to the constraints of the traditional culture of Tujia brocade, and Tujia brocade as part of the production activities of the Tujia people, the constraints on the performance of a more significant.

(3) Externalization into the cultural and economic activities of the Tujia people. Tujia villagers and government use traditional festivals, temple fairs, local attractions, etc., to organize Tujia cultural and art festivals with strong national colors, in the set of Tujia brocade cultural activities of the great success, and actively cooperate with the development of economic exchanges and investment and other activities, and greatly promote the prosperity of the local economy of the Tujia people. In addition, by the rural cultural institutions and brocade artists and other joint economic entities, for example, Longshan County, Hunan Province, Longshan County, Miao Ertan Town, Rao Chehe Village of the Tujia brocade training center, founded by the Tujia brocade master craftsmen Liu Dai'e, through the training of the local girls to learn Tujia brocade skills, so that more Rao Chehe villagers through the Tujia brocade to the road to prosperity.

(4) The spirit and power of production and labor of the Tujia people are internalized. In the traditional culture of the Tujia people, the potential internalization of the symbolism of the patterns of Tujia brocade and its cultural connotation in the minds of the Tujia people is the special spirit and power that influences the productive labor of the Tujia people. The culture of the Tujia people contains strong and intense national and religious concepts, and the spirit of mutual assistance and group spirit formed by such concepts has always played an important role in the production and life of the Tujia people.

2. Artistic Characteristics of Tujia Brocade

Tujia brocade has a very high value of national folklore, which crosses the long river of history and fixes the Tujia culture in the visual image of plane and intuition. There are not only many varieties, forms of expression and styles of expression, but also a wealth of patterns and motifs, the content of which involves almost every aspect of the life of the Tujia people, showing the Tujia people's philosophy of revering nature and pursuing a harmonious life. The patterns include natural, geometric, text, etc., and most of them are abstract and semi-abstract imagery. The most important feature of Tujia brocade color is that it is used at will, emphasizing personal color comprehension. Tujia people prefer the most obvious complementary colors to be placed in the same picture, so that each piece of brocade is full of a variety of color contrasts, and these color combinations are the natural reflections of the life of the body.

These color combinations are all natural reflections of their own lives. As a whole, the Tujia brocade does not adhere to the theoretical limitations of the color configuration of the surface of the unique and simple thinking hidden under the construction, in the seemingly careless hand "smear", everywhere you can see the color is sensible and reasonable use of color.

2.1 Color of Tujia Brocade

The most important feature of the use of color in Tujia brocade is that the most obvious complementary colors are placed in the same picture. Since the colors used are in a state of no harmony, their intrinsic colors will show the greatest characteristics. Of course, the greater the contrast between the purity of the colors, the more difficult it is to harmoniously coexist.

The greater the contrast in color purity, the more difficult it is to coexist harmoniously. But the Tujia women are very smart in this point, each piece of brocade is full of multiple color. Each piece of brocade is full of multiple color contrasts, and the color combinations seem to be contradictory but are arranged in a reasonable scale, which has to be praised. In the random matching of thick colors reveals the simple emotion, this simple emotion is expressed by the common characteristics of the Tujia and even the whole folk art. The common characteristics of the Tujia folk art and the whole folk art are expressed in this kind of simple emotion.

(1) Application of contrasting colors

In the rich patterns of Tujia brocade, the use of contrasting colors is very clever. The Tujia women skillfully use the contrast of primary colors to put a pair of independent but bright primary colors together to form an overall effect through the contrast of colors, the area of colors, the composition and other specific spatial factors. "Snake Flower" (Figure 16), "Chair Flower" (Figure 17), "Big Thorn Flower" (Figure 18), etc. all use higher brightness, contrasting color blocks against each other. Red and green, yellow and purple, orange and blue these contrasting colors, inlaid in black, crimson and other heavy colors, while the contrasting colors of the edge or around the grey or white in the form of lines and surfaces interspersed with the formation of lines wrapped in surfaces, surfaces sandwiched between lines of the interspersed, so that the pattern is not only extremely bright, but also more delicate and exquisite. In the color configuration is good at contrasting color phase hundreds of interspersed to form a continuous contrast effect, line wrapped surface, surface clip line, line surface combination makes the pattern add details, appear more delicate (Chen, 2013, p:21-33). At the same time, some, orange, brown pith compound color as a living when the complement, greatly enriching the picture of the expressive power, and make each picture in the premise of a tone, a main color, not only bright and pleasing to the eye, but also unified and coordinated.





Figure 16 Snake Flower

Figure 17 Chair Flower

Figure 18 Big Thorn Flower

Source: Photo by Chai Zhaohua, July 21, 2021, Laochehe Tujia Brocade Exhibition Hall

In addition, in the natural landscape, due to the farther away from the scene by the influence of the light of the sky and presents a cold tone, compared to the closer scene presents a warm color tendency of the visual effect, so the contrast between warm and cold can bring people near and far staggered spatial visual feeling. It can be seen, warm colors have a sense of forward, called into the color; cold tones have the meaning of backward, called back color. This important means of expression of modeling and perspective effect can be reasonably used in many Tujia brocades, which makes the picture of brocades show a clear three-dimensional visual effect, and also reflects the tendency of Tujia people's preference for strong colors even more.

(2) Application of complementary colors

Red and green, blue and orange, yellow and purple, these three pairs of complementary colors often appear in the pattern of Tujia brocade, the biggest color conflict. Complementary colors are also called "clashing colors", from the name you can feel the visual impact of high purity colors, but the Tujia women can skillfully and reasonably use "clashing colors" to achieve color harmony by using contradictions. The combination of two complementary colors will certainly produce a strange contrasting effect, they are both opposing each other, but also need each other. When they are close to each other, they can contribute to each other's maximum distinctiveness, the reason why the ten family brocade is known as the "spot cloth", the reasonable use of complementary colors should be credited. The same as other ruler folk crafts creators, Tujia women have the same preference for complementary color combinations, especially red and green with. Because of the brightness of red and green is similar, in all the color is the largest pair of contrasting purity color, its

match in the three complementary colors in the color matching is the most difficult, but the Tujia women can do the same very colorful.

(3) Polar colors as intervals

Black and white as the polar colors, belong to the colorless system, showing an extreme brightness contrast state. As most of the colors in Tujia brocade present complementary color contrast, strong colors can be seen everywhere in a brocade work at the same time. The spacing of black and white makes these high-purity colors not only retain the inherent characteristics of complementary colors, but also be able to coexist harmoniously. Although the Tujia people "avoid white", a small number of white lines can still be seen in many brocades shuttling between red and green, not only in the noisy colors have the role of separating blocks, but also to brighten the visual effect of the picture. In the brocade with modern motifs as the theme, there are also a number of brocades began to use a large area of white, and even white as the background. This shows that the native art of the Tujia people is gradually merging with modern culture and art.

(4) Dark color as the background

The colors commonly used in Tujia brocade patterns are pairs of complementary colors that are independent of each other but need each other. This use of the strongest contrast. The way of color matching shows the color harmony of both conflict and mutual support, which is harmonized by the large area of dark colors to make the strong contrasting colors. Because black and other dark colors give people a calm visual psychological feeling, not only can suppress the bright colors juxtaposed with its sense of jumping, play a role in stabilizing the vision, but also set off the purity and brightness of other colors, so the Tujia brocade is often big red, dark blue, black as the background color, especially the black majority. (Figure 19)

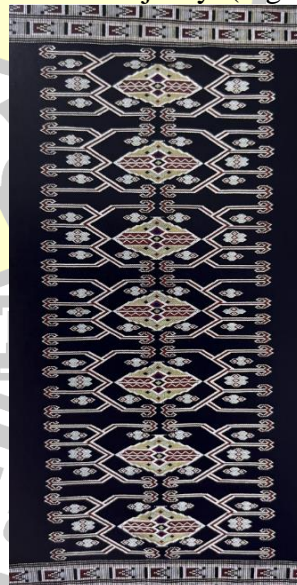


Figure 19 Tujia brocade with dark background

Source: Photo by Chai Zhaohua, July 21, 2021, Laochehe Tujia Brocade Exhibition Hall

(5) Still black avoid white

From the current see six full no white or light brocade traditional color as the bottom of the pattern, also did not appear in the pattern into a block of white, even if it is the early "number of yarn flowers" plain brocade also rarely use white as the background color, mostly red, blue, black and other deep background color. Part of the reason is that white in the western watershed Tujia people's customs in the "inauspicious" meaning, in daily life, but also more "taboo and in the eyes of the western Xiangxi Tujia people, black is a symbol of integrity, authority. The Tujia is a nature worship-oriented ethnic group.

Tujia is a nature worship-oriented ethnic groups, the black as the most favorite and respect for the color, the most characteristic "Taitai flower" cover skirt (Figure20) on the black and other colors of the area ratio is almost 10:1. at the same time in the twill color brocade, basically to black (green) and other dark colors as a base, despite the main body of the color is rich in bright colors, but also can be harmonized and unity. But black is generally rarely used in the theme of the pattern, more as the background color and border, that is, the use of black is only embellishment, in order to echo the integrity of the primary and secondary clear and orderly.



Figure 20 Tujia Brocade "Taitaihua" Cover Skirt

Source: Photo by Chai Zhaohua, July 20, 2021, Laochehe Tujia Brocade Exhibition Hall

2.2 Patterns and Aesthetic Principles of Tujia Brocade

The patterns of Tujia brocade not only have many varieties, forms and styles of expression, but also have a wide range of patterns, involving almost every aspect of the life of the Tujia people, reflecting the concept of the Tujia people's reverence for nature and the pursuit of a harmonious life in an all-round way. Through the field study of Xiangxi Tujia Brocade Reserve, the author believes that the Tujia Brocade patterns can be roughly divided into animal, plant, production and household items,

heavenly phenomenon of the genus, text class, geometric hooks class, the synthesis of these seven categories:

Table 1 Tujia brocade pattern classification list

subject matter	Number of types	Specific Classes of Patterns
Animal motifs	41 species	Yangque Flower, Ma Bi Flower, Shi Bi Flower, Phoenix Flower, Dragon Phoenix Flower, Big Servant Bi, Little Servant Bi, Big Wo Bi, Little Wo Bi, Snake Skin Flower, Tiger Foot Trace, Monkey Head Flower, Swan Flower, Tai Tai Flower, Fish Spike Flower, Cat Foot Trace, Dog Foot Trace, Big Dog Tooth, Little Dog Tooth, Dragon Tooth, Cow Tooth, Swallow Tail, Swallow Flower, Fish Tail Flower, Cricket Flower, Butterfly Flower, Brocade Chickadee Flower, Pheasant Flower, Rice Cockerel Flower, Pheasant Tail Flower, Cockerel Box Flower, Crab Flower, Lion Flower, Bull's Eye Flower, Rabbit Flower, Duck Floating in the Water, Cockatoo Flower, Spider Flower, Tigris Flower, Tiger Head Flower, Monkey Hands
Botanical	67 species	Solo flower, Solo tree flower, Solo flower, four plums, five plums, nine plums, digging flower, Kajie plum, big white plum, small white plum, big rotten bitter plum, small rotten bitter plum, six buckwheat flower, Tengteng flower, gourd flower, Iwateng flower, pair of pair of flowers, Begonia flower, Silk mountain flower, Cambodia irrational flower, big lotus flower, small lotus flower, lotus flower, golden gourd flower, Golden Hook Lotus, lotus leaf flower, pumpkin rake flower, peony flower, stinky peony flower, rose flower, month to month flower, violet flower, zinnia flower, pear flower, pomegranate flower, big thorn flower, small thorn flower, big anise flower, middle anise flower, small anise flower, lantern anise flower, chrysanthemum flower, sun chrysanthemum flower, dragon's claw flower, cochineal flower, hydrangea flower, big chive flower, small chive flower, big yuzang flower, katydid fan, mayang flower, mayang leaf, orange flower, root and branch flower, loofah flower, big octopalm flower, small octopalm flower, cotton flower, cotton flower, tree sapling flower, corn flower Honeysuckle Flower, Chandelier Flower, Dog Bone Flower, Dragon Boat Flower, Big Rock Wall Flower, Small Rock Wall Flower
Production and household goods category	31 species	Bucket cover, Bucket flower, Big scale hook flower, Small scale hook flower, Poop flower, Chessboard flower flower, tofu rack flower, big sawtooth flower,

		small sawtooth flower, chair flower, table flower, shuttle flower, back cage, grinding wheel flower, shrine flower, shrine table, big jade seal cover, small jade seal cover, pan pan flower, pestle and mortar flower, ring give flower, one seal of the king of the soil, five seals of the king of the soil, copper money flower, soppi, big windowpane flower, small windowpane flower, tributary cloth flower, the Lao Si clothes, the scholar's flower
Categories of celestial phenomena and terrestrial genera	8 species	Sunflower, Moonflower, Full of Stars, Cloudhook Flower, Dark Cloud Flower, Zeroli, Chikudan, Gazebo flower
Textual category	14 species	Tian Zi Hua, Wen Zi Hua, Yi Pin Dang Dao, Wan Zi Liu Shui, Shou Zi Hua, Chun Zi Hua, Hei Zi Hua, Wang Zi Hua, Ding Zi Hua, Cross Zi Hua, Gong Zi Hua, Fu Zi Hua, Fu Lu Shou Xie, Wan Zi Hua Zigzag
Geometric outline	13 species	Double hooked flower, four hooked flower, eight hooked flower, single twelve hooks, double eight hooks, double twelve hooks, twenty-four hooks, forty-eight hooks, golden lotus eight hooks, vase eight hooks, pan pan eight hooks, ten thousand characters eight hooks, Box eight hooks
Comprehensive category	30 species	Phoenix in Peony, Two Phoenixes in the Sunrise, Dragon and Phoenix, Two Dragons Robbing Treasure, Four Phoenixes Carrying the Seal, Bee Peony, Auspicious Dragon, Butterfly Peony, Bee Peony, Heron Picking Lotus, Lion Rolling Embroidery Ball, Wild Deer Containing Flowers, Magpie Haunting Plum, Eight Phoenixes Wishing for Longevity, Immortals Crossing the Sea, Twelve Chinese Zodiac Signs, Butterfly Pouncing on Chrysanthemums, Frog Pouncing on Peonies, County Officials Crossing the Bridge, Lotus Flower in a Small Boat, Mouse Marrying a Daughter, Tujia Welcoming the Family, Carp Jumping Dragon Door Gate, Unicorn Delivering a Son, Fish and Birds Enjoying the Same Time, Yuanyang Duck Playing with Lotus, Eight Lions Rolling a Ball, Butterfly Pouncing on Honeysuckle Flower, Four Seal and Octagonal Fragrance, and Precious Animals

2.2.1 Animal Patterns

In the era of the Tujia ancestors, hunting used to be the main body of their lives, coupled with totem worship (such as white tiger worship) and other factors, so they pay close attention to the animals, and reflected in the brocade, they produce a very decorative aesthetic of various animal patterns. According to the characteristics of animal patterns, can be divided into three categories: insects and fish, birds and beasts.

(1) Bugs and fishes, the Tujia brocade made of bugs and fishes include cricket flower, butterfly and snake flower. Cricket flower (Fig.21) pattern to the center of the layout, the upper and lower two dots pattern for decoration. The main body of the cricket is composed of simple straight lines, surrounded by hexagons, moving in parallel, and alternating up and down, red, green and blue colors are interspersed with echoes, and the auxiliary red and yellow snowflake-like patterns to surround, rich in the flavor of life, expresses the Tujia people's love of life. The head is juxtaposed with two rows of horizontal monkey hand patterns. The pair of butterflies (Fig.22) expresses the richness of change and harmony and unity. The butterfly pattern is surrounded by the flowers of the blooming work area, forming a suitable pattern with vivid gestures and a sense of life. The butterfly also expresses people's yearning and pursuit of freedom and love.

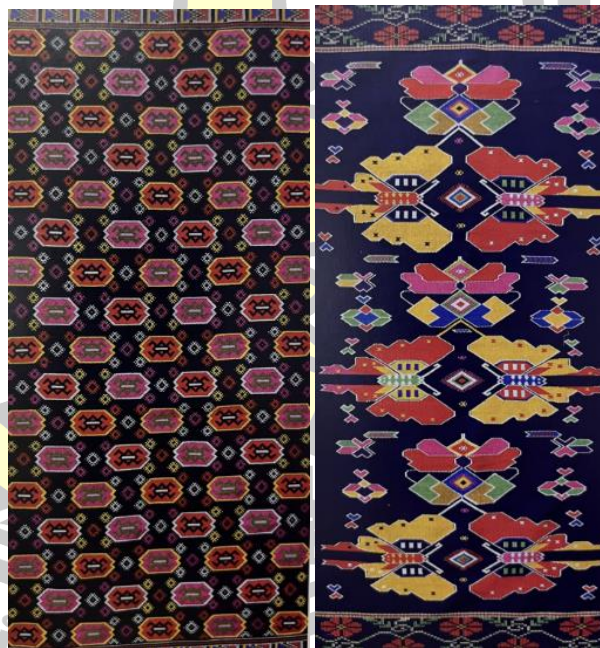


Figure 21 Cricket flower

Figure 22 butterfly flowers

Source Photo by Chai Zhaohua, July 20, 2021, Laochehe Tujia Brocade Exhibition Hall

The Tujia language called the big snake flower (Figure 23) for the "Wo this Ba", the main pattern is composed of regular rows of small triangles, rhombus blocks, very similar to the snake body pattern. Its main pattern is composed of regular rows of small triangular and rhombic blocks, very similar to the snake's body pattern, when the head of the auxiliary pattern is generally for the life pattern flat weave, from top to bottom to form a very regular curl. The name Snake Flower may be due to this unending momentum, the main pattern of the long snake and flowers attached to the life pattern combined together, meaning good luck.

(2) Birds and fowls, birds and fowls are common animals in the daily life of the Tujia people, and their images are bound to appear on the Tujia brocade. Swallow lively and cheerful, handsome appearance, flying light, as an auspicious bird, in the minds of the Tujia people is also a symbol of good luck, in many brocade patterns are reflected. Swallow flower (Figure 24) pattern is with two pieces of reverse symmetry of the triangle to people metaphorical bird flying joy. Although the pattern is single, changing the color arrangement of the color blocks of the lozenges during weaving produces a visual change of color on the brocade surface, presenting a rich artistic effect. Arranged in a suitable way, it makes people seem to see flocks of swallows flying.



Figure 23 big snake flower,
Figure 24 Swallow flower

Source: Photo by Chai Zhaohua, July 20, 2021, Laochehe Tujia Brocade Exhibition Hall

Yangquanhua is one of the most representative patterns in Tujia brocade. It looks childish, refreshing, colorful and fresh, and the pattern is exceptionally bright and pleasant, with a feeling of spring. The Yangquanhua (Figure 25) is made with "pair of diagonal flowers" at both ends of the lace, and the lace is made with "crab's feet" as a continuous pattern in two directions, which is very exaggerated and concise. In the middle of the entire Yangquanhua shape is composed of a number of divided geometric shapes, the bird's head and eyes are woven into a diamond shape, the bird's wings into four equidistant arrangement of composite geometric shapes, the bird's feet into a variety of colors arranged in the formation of the ">" shape, the entire image of the pattern is not only lively, but also has the characteristics of the image of the bird. The Tujia ancestors were in a state of low productivity and poor living conditions for a long time. Thus, they will pray for a better life is also entrusted to the natural world in the personification or God in the animal, and these folk concepts into the Tujia brocade, so we can see the Tujia's Rui Beasts. Tujia people in the mind of the beast both closely related to their own lives, such as horses, dogs, cats, deer, etc., but also to produce fear of animals, such as lions, tigers and so on. In addition, there are imaginary beasts, such as dragons and unicorns.

Large lion flower (Figure 26) pattern body is composed of a pair of majestic lions, the center of a circular pattern as a decoration, folk known as "lion play ball". The body of the lion in the pattern uses the repetition of "lines" to express the surface, forming a simple rhythm through the repetition of a group of simple objects. In addition to the rhythm formed by the repetition and echo of forms, the repetition and echo of colors also make the vision interspersed between similar shapes and similar colors, giving people an unusual sense of rhythm and rhyme.

Rare beasts (Figure 27) is one of the typical traditional patterns of Tujia brocade, in the minds of the Tujia people, the mountains, rocks and forests between heaven and earth, wild animals and birds, are alive, is the crystallization of the "unity of heaven and man". Rare birds and animals in nature painted in a brocade, above the two facing each other in the eyes of the unicorn dancing with both claws, vivid and pleasing, meaning good luck. Below the two deer, which symbolize longevity, are staring back at each other, their necks twisting and their limbs rising as if they are celebrating the beautiful life of the Tujia people. At the same time, two birds shuttle between these symbols of good animals, representing the Tujia people's noble, freedom-loving personality. These rare birds and animals appear in pairs, and also embellished with those exotic flowers and plants blooming on the red background, and the two dangdang head with the longevity pattern, all show that the Tujia people love life, love nature, cherish life, and aspire to the good qualities of happiness.



Figure 25 Yangquanhua;
Figure 26 Large lion flowe
;Figure 27 Rare beasts

Source:Photo by Chai Zhaohua, July 20, 2021, Laochehe Tujia Brocade Exhibition Hall

2.2.2 Plant pattern

The ancestors of the Tujia people, the Ba people, lived in the mountains for a long time, and plants appeared in all corners of the Tujia people's lives. Tujia brocade pattern subjects in plants is also the most common pattern content. Among them, there are nine plums, lotus flowers, peony flowers, chives, vine flowers, hemp leaf flowers, etc., these plants and flowers are observed from life, retaining the vivid and natural appearance of various flowers, and the modeling is extremely lovely and vivid. For example, the plum blossoms in Nine Plums (Figure 28) are Through the abstraction of deformation, and then refined into two stacked small rhombus, in the center of an "X" shape around each with a small cube At first glance, it appears to be the center of a plum blossom. In the composition, the diamond-shaped structure is used as a unit to repeat the successive patterns. Color using contrasting colors to cover the entire picture. Another example is the leek flower (Figure 29) pattern is to leek as a plant image, including its flowers, stems and flowers. Including its flowers, stems, leaves part, they will be flat and the edge of the continued arrangement, fully displaying the leek's exuberant vitality. Flowers and stems flowers and stems are linked to each other, which enhances the overall beauty of the picture.



Figure 28 Nine Plums

Figure 29 Chives

Source: Photo by Chai Zhaohua, July 20, 2021, Laochehe Tujia Brocade Exhibition Hall

2.2.3 Patterns of production and daily necessities

Love of life and good at life of the Tujia people, not only will the natural world of all kinds of objects woven into the Tujia brocade, but also with its companion of all kinds of production, living utensils as the object of aesthetic expression in the Tujia brocade, it is refreshing. Tofu rack flower (Figure 30) in the tofu is a favorite dish of the Tujia people, the stone mill used for making tofu is a household utensil of the Tujia people, and it is skillfully moved into the Tujia brocade as an aesthetic object.

The stone mill used to make tofu is a household utensil of the Tujia people, and its skillful transfer to the brocade reflects the Tujia people's love of life. On the pot-shaped base, the core of the mill and the upper and lower grinding wheels are woven with colored threads, and the small flowers around the grinding wheels are clearly the splashes of beanflower when grinding tofu.

The bobbin flowers (Fig. 31) are decorative patterns within a bobbin-shaped frame, which are arranged in a continuous vertical mismatch to form a brocade surface. The hexagonal shape resembling a shuttle is reflected in the folk brocades of many ethnic groups, and the brocade surface alternates vertically between two contrasting colors, yellow and blue, using very bold colors. The surrounding area is decorated with a rich pattern of ten-thousand characters and dog's teeth in contrasting colors.

Table flowers (Figure 32) to repeated successive arrangements, each "table" are oriented to a total of eight directions. According to Tujia custom, folk feast for each table eight people, eight people sitting around the table, more like a festive scene of the feast. Tujia people will be daily life of the barrel lid is also woven into patterns, barrel barrel flowers (Figure 33), also known as "barrel lid flowers", the Tujia language known as "Tong eight unique cover", because of the shape of the folk with the flat wooden barrel lid and the name. This pattern longitudinal four barrel lid pattern up and down continuous, due to different color configurations, can produce different effects. Between the four diamond-shaped flower field pattern for neutral color treatment, presenting a visual sense of convexity and concavity. The main pattern is intended to show the special flat bucket lid used by the Tujia, which is richly decorated with various geometric motifs. The diagonal color interlacing changes make the whole brocade colorful, neutral in tone, elegant and simple.



Figure 30 Tofu Rack Flower;
 Figure 31 Stud Flower;
 Figure 32 Table Flower ;
 Figure 33 Bucket Bucket Flower

Source Photo by Chai Zhaohua, July 20, 2021, Laochehe Tujia Brocade Exhibition Hall

2.2.4 Tianxiang and geo-generic patterns

Tianxiang earth category pattern pattern is mostly taken from the production and life of the Tujia people closely related to the sky, etc., after the Tujia people's refinement, take, exaggeration, deformation, continuous development and improvement, through the evolution of them into the Tujia brocade of traditional patterns, there are

Sun flower, full of stars, moon flower, cloud hook flower, a thousand fields, water waves, mountain peaks flower, etc.". The sun is the ancestor of the positive gods, symbolizing light, righteousness and good fortune. Fire can drive away evil spirits and protect the earth from evil spirits. Therefore, the "ten" pattern, which symbolizes the sun and fire, is generally valued in the folklore of the Tujia people, and is also a cultural symbol that can be seen everywhere. The sun flower in Tujia

brocade works (Fig. 34) is the derivation of the sun god worship in Wanzhi pattern, and the brocade surface composed of grid composition style is filled with a glowing sun. The brocade surface is composed of a grid pattern filled with a glowing sun. It is not a regular circular pattern due to the limitations of the technique, but the circles of light emanating from the center are very specific and can even be seen. The main colors are red and yellow, and the heat of the sun can be felt. The main colors are red and yellow, also symbolizing light, righteousness and good fortune. and auspiciousness.

2.2.5 Text Patterns

The Tujia did not have words, but with the exchanges with the Han Chinese, especially the Qing Dynasty Yongzheng thirteen years (1735) to complete the policy of "reorganization of land and return to the stream", so that the Wuling Mountain area canceled the "barbarians do not go out of the country, the Han do not mine" ban, with the large amount of Han culture into the country, some of the common auspicious patterns. With the large amount of Han culture imported, some common auspicious phrases and words appeared in the Tujia brocade. For example, the Shouzhi flower (Figure 35) is a traditional Chinese character for "longevity". "Shou" as the main character, accompanied by the use of "Wang" and "Shou", the main pattern of horizontal stripes and staggered lower rows, the composition is simple but not monotonous, and the colors are mostly red and yellow, symbolizing longevity and good fortune. At the same time, the overall coloring has changed from the heavy atmosphere of most of the twill brocade, looking fresh and elegant, calm and beautiful.

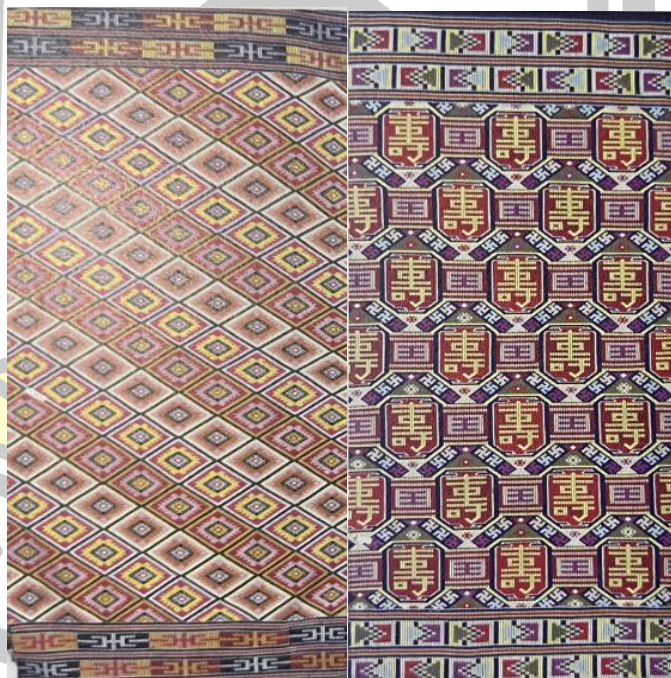


Figure 34 Gerbera;

Figure 35 Longevity Flower

Source: Photo by Chai Zhaohua, July 20, 2021, Laochehe Tujia Brocade Exhibition Hall

2.2.6 Geometric Crochet Category

In the Tujia brocade can also often be seen in the hook pattern and word flower. Hook pattern in the Tujia brocade is a relatively common pattern, there are four hook flower, single eight hook, double eight hook, twenty-four hook, as well as the magnificent forty-eight hook. Forty-eight hook pattern is complex, pattern layers tightly interlocked sets, as the sun shines brightly, for the brocade in the famous pattern, so there is "forty-eight hook Hall of Fame" said. Tujia brocade also has the word flower, the word flower, the word flower, the word flower, the cross flower, the word flower and other patterns. From the rich patterns of Tujia brocade, we can feel the love of life, nostalgia for the history of the hard-working and intelligent Tujia people, as well as the deep affection for the natural environment in which they live. Twelve hooks (Figure 36) from the brocade surface can easily be seen, each hook pattern is extended from the four corners of the middle lozenge, subtle is the upper and lower corners of the two groups of hook pattern is extended by a small hooks composed of a large and small two hooks, so produced a unique twelve hooks, the color scheme is also more bold, red, green, two high-contrast colors composed of two trapezoidal pattern, and between each of the main pattern but then to the dark dog's teeth pattern as a Decoration. The colorful monkey hand patterns on the two dangtong bring a more lively atmosphere to the entire slanted brocade surface, and the Tujia people have once again infected us with their exquisite skills and amazing creativity. Twenty-four hooks (Fig. 37) is mainly a single eight hooks, set with a continuous pattern of sixteen hooks, forming a complete twenty-four hooks diamond pattern. From top to bottom, five groups of main motifs are closely connected, while the richly contrasting colors of Wanji running water motifs and dog's teeth motifs on both sides of the main motifs link the entire brocade surface, making the theme prominent and harmonious in tone. Interestingly, in the brocade surface on both sides of the blank also added a separate eight hook pattern as an echo, cleverly with the center of the main pattern of eight hooks in contrast, but also very harmonious. The continuous and uniform weighing hook motifs on both sides of the head also have the meaning of continuity. Forty-eight hooks (Figure 38) is a representative work of the Tujia brocade hook series pattern. Its center diffusion technique is similar to the twenty-four hooks, in the center of the prototype of the eight hooks, set with two layers of twenty hooks of continuous pattern. The style of connecting layers of side hooks and changing colors is even more gorgeous than that of the twenty-four hooks. Although the structure of the five groups of forty-eight hooks from top to bottom is exactly the same, the subtle color changes bring about the changing visual experience, giving people a strong sense of inner strength and rhythmic beauty, which is also the most attractive part of the forty-eight hooks.



Figure 36 Twelve Hooks,
Figure 37 Twenty-Four Hooks
Figure 38 Forty-Eight Hooks

Source:Photo by Chai Zhaohua, July 20, 2021, Laochehe Tujia Brocade Exhibition Hall

Geometric pattern compared to the natural pattern of free and unrestrained, mainly for the strict, regular, proportional, rhythmic.Rational beauty. Fancy and colorful geometric patterns are widely used in modern fashion, bright yellow, blue, red and other combinations of irregular geometric patterns make the fashion with a three-dimensional sense of fashion.The combination of bright yellow, blue, red and other irregular geometric patterns makes the fashion full of three-dimensional fashion sense. In modern fashion design, the use of geometric patterns has reached a certain realm, and is becoming more and more popular.

In modern fashion design, the use of geometric patterns has reached a certain realm, and is more and more regarded as a way to express individuality. Simple geometric patterns in the appropriate space is properly handled, different sizes of graphics and tension arc interaction, creating a lively, relaxed and happy tone, which is in line with the concept of easy life; modern geometric patterns of color, basically, is also based on neutral colors, rarely bright colors. The development of modern geometric patterns and Tujia brocade patterns have a common feature, that is, the abstract creation of geometric patterns, no longer adhere to the figurative form, which can be said to be the same.

2.2.7 Comprehensive patterns

Tujia brocade comprehensive pattern refers to two or more types of patterns combined together to form the pattern. For example, the double phoenix peony (Figure 39) is a combination of animal and plant motifs. The overall composition of the pattern is based on the double phoenix and peony motifs arranged vertically in a bipartite and continuous form. The overall composition of the pattern is a bipartite and

continuous arrangement of the two phoenixes and peonies, with a full and full picture. The phoenix and peony motifs are woven in an extremely abstract manner and are a variant of the traditional motif of two phoenixes playing with peonies. The phoenix shape is limited by the craftsmanship, but still lively and elegant, and the blank space is decorated with the character "Wan," symbolizing good luck and fortune. The head of the border is decorated with the word "Wan", symbolizing good fortune and luck, while the head of the border is decorated with the symbol of continuity and continuity. Another example is the long life and wealth (Figure 40) is a combination of text patterns and animal and plant patterns. The combination of "long life and wealth" as the theme, the composition is neat and full, by a long life written with the text "long life and wealth" long life lock as the theme pattern, the following The composition is neat and full, consisting of a lock with the words "Long Life and Prosperity" written on it as the theme pattern, a golden gourd butterfly woven underneath, and three groups of single patterns arranged vertically and symmetrically on the left and right, supplemented by a lotus and a pair of fish. The three groups of single motifs are arranged in a vertical symmetrical pattern.



Figure 39 Peony Blossom.

Figure 40 Long life and prosperity

Source: Photo by Chai Zhaohua, July 20, 2021, Laochehe Tujia Brocade Exhibition Hall

2.2.8 The aesthetic principle of the pattern of Tujia brocade

Patterns are soft and simple, and they convey the rhythmic movement of sparkling light spots in a stable and quiet way, and there are almost no curves in the structure of the patterns. Folk artisans use the plane design principle of turning a circle into a square according to the materials, so that the animal and plant images in the pattern are unified in the artistic treatment, forming the effect of sparse and dense, changing and unified pattern.

First of all, from the overall composition of the pattern, the Tujia brocade undoubtedly belongs to the typical plane composition, the local structure of its unit pattern. The composition of the local structure of the unit pattern, such as rhombus, triangle, "Pin" shape leaves, etc. is similar to the petals, leaves or feathers of the deformation. When we see those patterns with extremely simplified characteristics in Tujia brocade, we find the structural characteristics of the objects under the artistic expression of the Tujia people's refinement, generalization and exaggeration. Since the coordinate vertical and horizontal orientation of the Tujia brocade weaving process determines that it can only be developed in a straight line, the pattern forms of the brocade are not so much abstract deformations as deformations of imagery. This kind of deformation makes the concrete objects rise from the natural reality to the artistic reality. For example, whether it is the "bird" or "nine plums" modeling, through the Tujia artists exaggerated and simplified artistic treatment, so that the image is very concise and prominent. Another example is the deformation treatment of Solanum, which is to simplify the flat form of the flower into a regular polygonal shape, the branches and trunks become straight lines with even turning angles, and the leaves are composed of blocks with symmetrical edges and corners, so as to achieve the abstract decorative beauty effect. The application of points, lines and surfaces are arranged in a very regular and skillful way so that the whole pattern is composed of straight lines and geometric blocks.

Secondly, from the pattern skeleton modeling, Tujia brocade to rhombus, chevron, composite polygon as the basic skeleton, in the division of the unit space filled with suitable animal or plant patterns, filled with patterns are generally symmetrical combination of arrangements. Tujia Weaving Brocade artists have adopted the principle of modern plane composition in the composition of the composition of the break-up, the abstract deformation of the leaf or feather continuous symmetrical organization to the pattern, becoming a new complete pattern.

Again, from the symmetry of Tujia brocade pattern, no matter up and down, left and right, all have strict balance and symmetry characteristics. The upper and lower borders are composed of more than two layers of bipartite continuous form, which both set off the main body, but also echo each other and reflect each other's interest. The main pattern in the middle of the typical quadrilateral continuous form, the role of the secondary pattern is to fill or continue the main pattern of the gap between the pattern, to create a complexity and simplicity, sparse and dense, the effect of unity of change, but also auspicious, the meaning of continuity. In the intertwined straight lines composed of rhombus, intersecting angular bipartite or quadripartite continuity, bring our vision to the thick, gentle enjoyment. At first sight, there is only strict symmetry, but on closer inspection, it is full of changes, and this kind of

disharmonious composition and rich rhythmic changes show the bold nature of the Tujia people who have lived in the mountains and forests for a long time, and who have merged the spirit of the universe and the spirit of the earth into a single entity. This unique decorative treatment, it is the Tujia brocade different from the Miao brocade, Dai brocade, Zhuang brocade important features of the last, from the Tujia brocade pattern color, the Tujia brocade pattern bright and warm colors, there is a strong visual effect "black with white, where to get; red with green, can not be selected". In the color scheme is quite elaborate, there is a three-word song sung in black and white against the hook, as "Chinese folk colors blue with yellow, let the light shine." Indicates that the Tujia brocade favorite contrasting colors to achieve the purpose of striking", so the Tujia more polar colors, black and white, red and green, the more pure the more pleasing to the eye, brocade commonly used in lake blue, yellow, orange, peach and other colors as a pattern pattern to red, blue, black as the base color. Various kinds of color blocks compete with each other, there is a relative sense of movement, while the unified base color presents a relatively static feeling. Dynamic but not restless, static but not boring, the unity of opposites, forming both brilliant and colorful, but also stable and coordinated aesthetics. Due to the Tujia brocade can not be like oil painting, Chinese painting that the contrast between the hue and coordination, there is no purity of the variations to deploy a variety of intensity or purity of different colors, and thus the. Usually, in the use of high brightness, strong contrast of red and green, yellow and purple, orange and blue color block contrast, easy to produce strong color contrast and the formation of hard, harsh feeling. However, the clever Tujia artists in these contrasting color block edge with white or black, which can make the main pattern due to the black and white set off and appear clear boundaries, but also weakened the intensity of the color contrast and reconcile these color blocks, play a striking, pleasing to the eye, but not dazzling effect.

The Tujia people turn images from nature into patterns, and the content involves almost every aspect of Tujia life. The natural attributes of the objects. The natural attributes of the object slowly transformed into artificial forms of graphic representation, the evolution and deepening of a single geometric form as the mother, geometric monolith as the main body of the inside and outside of the fill and embellishments, so that a variety of derivatives between the pattern and the pattern changes, greatly enriched the tapestry material library. Taking the straight and folded line as the modeling basis, and taking the separate pattern, bipartite continuity and quadripartite continuity as the main composition method, the space and distance between the elements can be integrated in an orderly way; using black, blue and red as the base with different emotional color expressions, and alternating and interchanging colors to form a witty relationship between the bottom and the bottom of the chart, so that the unique personality of the brocade can be manifested, and make the traditional Tujia brocade pattern have a very high appreciability, artistic and aesthetic value, as well as profound cultural connotations, which is the real Tujia brocade. The traditional Tujia brocade pattern has high appreciation, artistic and aesthetic value and profound cultural connotation, which is the precipitation of the real Tujia culture and has the attributes of the original Tujia culture.

The traditional Tujia brocade pattern is mainly characterized by its abstract expression, which has high appreciation value, artistic aesthetic value and profound

cultural connotation, and is the precipitation of the real Tujia culture, with the attributes of the original ecology of Tujia culture. This kind of pattern is the main choice of products for foreign cultural exchanges, and it is also the kind of brocade that the majority of Tujia culture researchers prefer. In the face of the market state of the development of modern brocade patterns, more about the Tujia life scene of the landscape figure class patterns and performance of the Tujia living area customs of the customs class patterns, these patterns have regional characteristics and a certain degree of modernity, intuitive and easy to understand, by the majority of the Tujia young people, but also by the tourists' favorite.

At the same time, the Tujia brocade is also good at using color gradient, layer by layer, so that the pattern is full of vitality, the transition is natural. Such as "chair flower" pattern, using yellow, green, red, white constitute an area of unequal, different shapes of color blocks, woven on a deep black background. Continuous arrangement of the chair surface of the large color blocks and interspersed with diamond-shaped small color blocks, between each color block with different thickness of the same color tracing, strong contrasting colors from cold to warm to form a harmonious change, so that the whole pattern to achieve the degree of perfection (Fang, 2007, p:200-201). Compared with most of today's graphic design works, the pattern design of traditional Tujia brocade not only meets the recognized aesthetic principles. There is also a strong and rich humanistic sentiment and national aesthetic interest, which is worthy of reference for contemporary design. This kind of fine brocade is the protagonist that once won the applause at home and abroad in foreign cultural exchanges. Because of its unique craftsmanship and artistry, it is less circulated in the market, and is now mostly stored in museums and collectors. From the development of patterns of text, painting and foreign themes, we can see that Tujia culture has incorporated more foreign cultures in modern times. In terms of deep-rooted cultural issues, this type of brocade is not a manifestation of Tujia culture, and in this type of theme brocade, it is more of a simple imitation, lacking in creativity and rigor.

2.3 Pattern Modeling of Xiangxi Tujia Brocade

2.3.1 The materials and artifacts of pattern elements

Tujia culture has a long history, and nature and daily life are the constant source of inspiration for Tujia culture. Most of the rich and varied themes in Tujia brocade come from imitating and reproducing the forms of nature, such as "rivers", "mountains", "sun and moon" and so on, become the initial elements of Tujia brocade, and flowers, birds, fish and insects become the spice, "The sun and the moon" and so on became the original elements of the Tujia brocade, flowers, birds, fishes and insects have become the "mother pattern" of the spice of life, but also from the life of what we see and hear, and the performance of folk customs and so on.

Tujia brocade patterns such as early patterns around the world from nature, but is not a simple description of nature and a direct reflection, but after repeated observation of man-made, typical of its best features, and then take its best features, and constantly "intentional craftsman" after the product, with a distinctive artificial artistry. As Riegel explained: "The outline invented by human beings on a two-dimensional plane marks the beginning of a truly creative activity, leaving the three-dimensional realism and moving towards two-dimensional illusion, which is a very important step. It freed the imagination from the constraints of strict adherence to

nature and gave more freedom to the combination of formal modifications" (Liu, 1999). Simplicity to abstraction can be said to be the common starting point of human art creation, as well as the starting point of deep primitive modeling ability and ancient cultural connotation. The ancestors of the Tujia ethnic group created and practiced continuously in cooperation with nature, the natural attributes of the object were no longer the most important, and its features were gradually transformed into artificial forms, which was a long and repeated process of continuous refinement and creation on the basis of simulation and realism, and gradually formed a kind of aesthetic conception of geometrical patterns.

At the same time of mastering the morphological structure, color and arrangement law of the object, combining with the unique Tujia brocade weaving technique of "pair slant" and "up and down slant", the geometric form of dots, lines and surfaces are implemented into the weaving surface, therefore, a kind of aesthetic form which is detached from the original image is formed slowly, and it becomes a kind of aesthetic form which is detached from the original image. The aesthetic form has become a kind of information with mathematical and rational relationship, which is stored in the mind of the weavers and constitutes a unique weaving language, providing them with a variety of ways to combine and a free space for creation. In the superb brocade picking and mathematical calculation skills, the Tujia brocade pattern even if it leaves the specific cultural connotations also shows a simple and strong sense of beauty of the form. When creating, they do not force to conform to the proportion of reality, and use the imagery deformation techniques of "refinement", "generalization" and "exaggeration" to create new images on the basis of memorized representations, which are dominated by creative imagination. The new image dominated by creative imagination is produced on the basis of memorized images. For example, "Mabihua" fully expresses the typical characteristics of horses, including their basic forms, simple and honest demeanor and the dynamics of running. Nature and life are the constant source of inspiration for Tujia brocade weaving, constituting an extremely large library of weaving materials: Mabi, Yangquiao flower, snake flower, swallow flower, monkey hand, cricket flower, etc. are taken from animals; vine transcription flower, lotus flower, chive flower, cotton flower, big white plum, Solo tree, etc. are taken from plants; table flower, chair flower, rake rack, tofu rack, boat boat flower, weighing hooks flower, etc. are taken from the production of living tools; sun flower, moon flower, starry sky, etc. are taken from the sun. The sun flower, the moon flower, the star in the sky, etc. are taken from heavenly phenomena; the longevity flower, the rice flower, the blessing of fortune and longevity, etc. are taken from words; under the influence of the Han culture, the phoenix wears the peony, the deer wears the flower, the mandarin ducks step on the lotus and other auspicious scenes have also become the common imagery of the Tujia brocades.

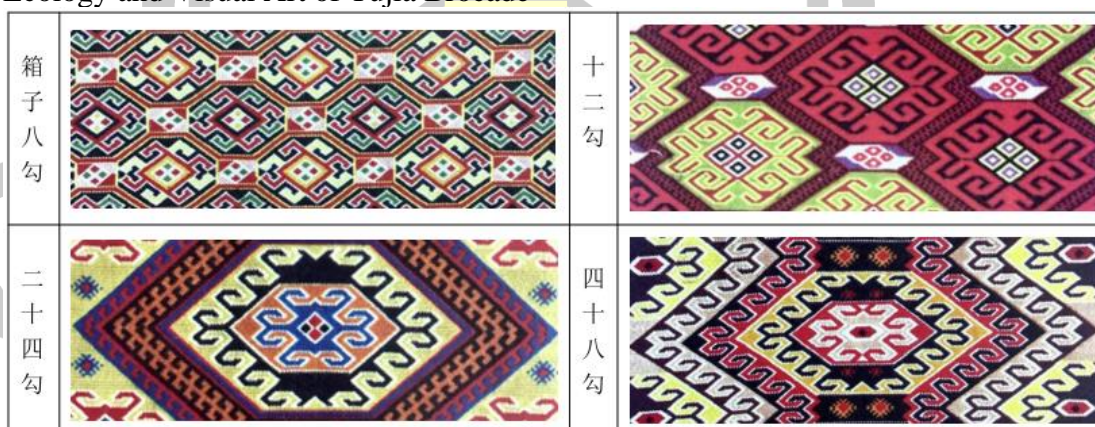
2.3.2 Variation and combination of pattern elements

Patterns made directly from nature and life are mostly typical of their specific images, but this typicality is not the only one that is unchanging. the only body that remains unchanged. After obtaining the basic pattern, by changing the degree of expansion and contraction of the shape, the amount of volume, and the color After obtaining the basic pattern of the artisan, it is possible to deform a larger number of pattern elements by changing the degree of expansion and contraction of the shape, the amount of volume, and the color. Forty-eight hooks is one of the most

representative abstract patterns in the Tujia brocade pattern, which is a common pattern in the dowry, "Forty-eight hooks for small nuns, the Tujia quilt cover skillful kung-fu, Lang if you see the new style, accompanied by the dowry trousseau in the intention of the not (Chen, 2015, p: 33)" According to the number of the hooks to be divided into, there are eight hooks, twelve hooks, twenty-four hooks, forty-eight hooks, sixty-four hooks, seventy-two hooks and so on. Comparing these hook patterns, it is not difficult to find that each hook pattern is based on the rhombus, with the most basic "single eight hooks" as the central prototype, constituting a pike-shaped framework, inside and outside of these frameworks continue to increase the amount of diffusion of layers to the surrounding area (Table 3). Twelve hooks in the rhombus at the top and bottom of the two corners of the extension of the two groups of hook pattern is composed of a large and a small two hooks, forming a unique twelve hooks. Twenty-four hooks with a single eight hooks, plus a set of sixteen hooks on the periphery. Forty-eight hooks are diffused in a similar way to twenty-four hooks, with sixteen hooks and a circle of twenty-four hooks set on top of the single eight hooks in the center. And when a hook shape, its gap and the formation of another relative hook shape, two hooks complement each other, each other for the bottom, both from a complete pattern unit, but also to assist in the formation of neighboring units of the outline, up and down, left and right hooks and buttons. Forty-eight hooks outside there are some auxiliary hook patterns, layers of hooks repeat, hooks a unified turning angle, forming a strong outward tension, like the sun's rays, there is a distinctive form of aesthetics, giving people a strong sense of inner strength and rhythmic beauty.

The self-variation of this kind of single pattern seems to be only the center diffusion on the basis of the basic hook pattern, but the hook pattern has endless ways to change, through the number, angle, position, color, yin and yang and other different and many times of continuous and repeated changes, presenting a complicated and diverse visual effect, greatly enriching the variety of basic patterns.

Table 2 Variations and contrasts between the hooked motifs Source: The Cultural Ecology and Visual Art of Tujia Brocade

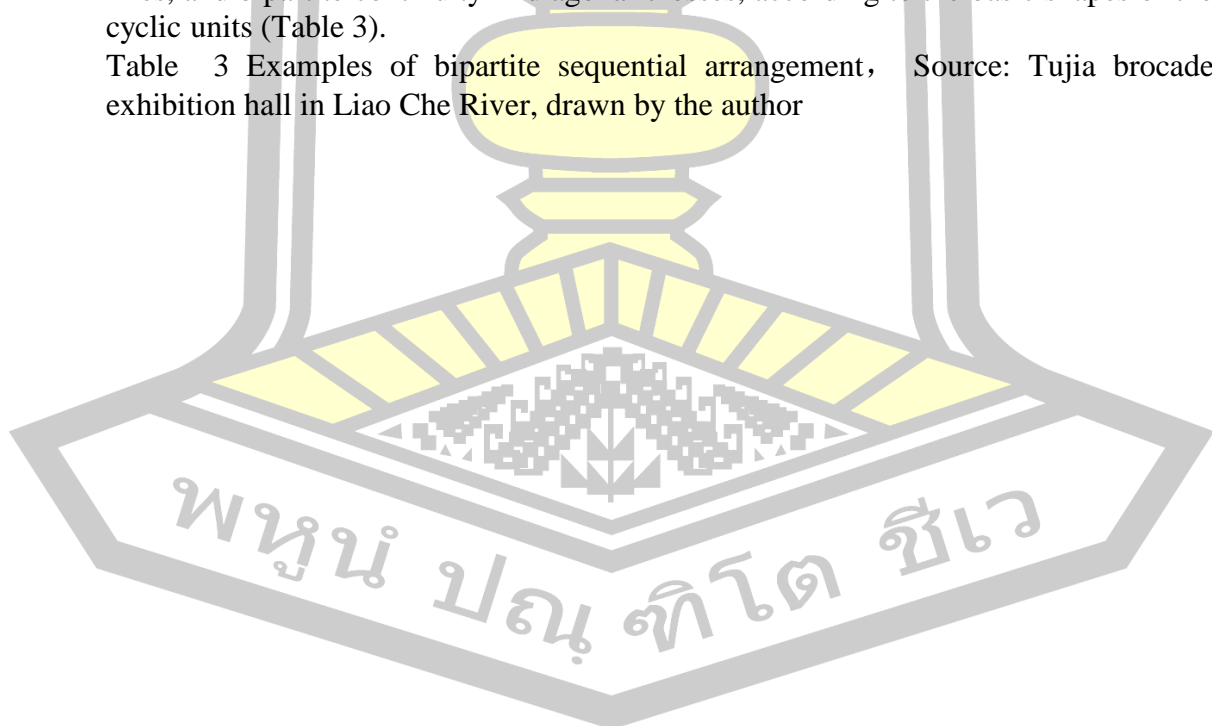


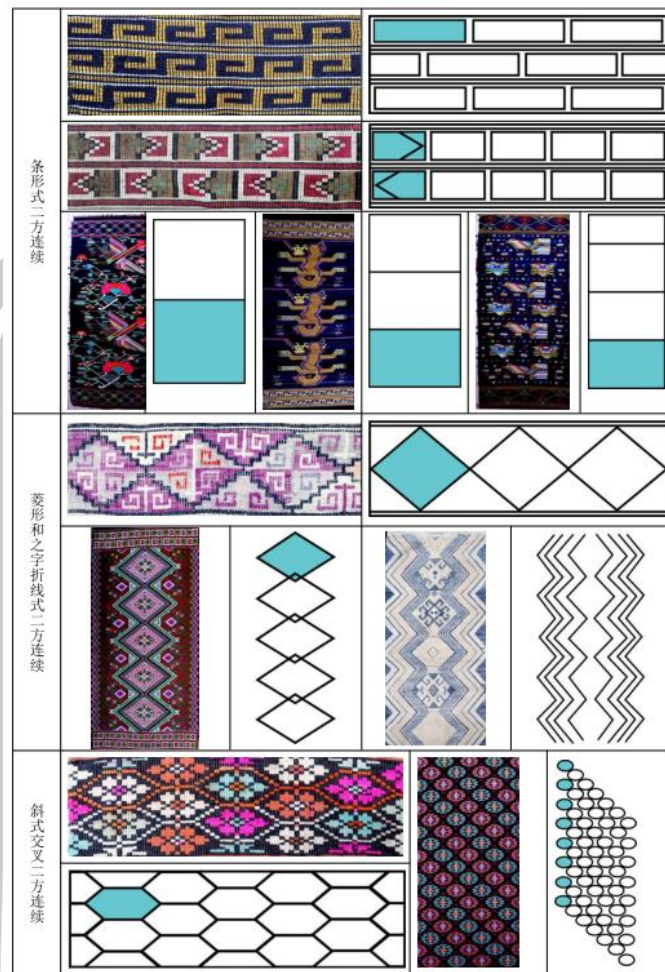
2.3.3 Organization and composition of brocade patterns

Individual pattern elements and combinations of pattern elements of various types of "dos", "plates", "platforms" constitute the vast and rich pattern material of Tujia brocade, and it is necessary to organize these scattered and separate materials into repetitive, orderly, symmetrical, sparse, uniform, varied and interesting two-dimensional graphic design according to certain methods and aesthetics. According to certain methods and aesthetics arranged into repetition, order, symmetry, sparseness, unity, change and interesting excellent two-dimensional graphic design. First of all, the skeleton needs to be unified and arranged, which can determine the distance and space of each basic constituent unit. Layout and combination of graphics is the way this section will be

The layout and combination of shapes is the focus of this section. In order to express the pattern completely, to facilitate the calculation of picking flowers and the cycle of flowers, continuous composition is a common way of composition of Tujia brocade pattern, which refers to the infinite expansion of the pattern in all directions, generally manifested as the repeated arrangement of the plane of one or several patterns. Among them, the pattern composed by arranging a unit pattern along its up and down, left and right, or diagonal directions in a continuous and repeated manner is called bipartite continuity. The skeletal structure of bipartite continuity in Tujia brocade can be categorized into bipartite continuity in the form of strips, bipartite continuity in the form of diamonds, bipartite continuity in the form of zigzag folding lines, and bipartite continuity in diagonal crosses, according to the basic shapes of the cyclic units (Table 3).

Table 3 Examples of bipartite sequential arrangement, Source: Tujia brocade exhibition hall in Liao Che River, drawn by the author





The strip form of bipartite continuity and diamond form of bipartite continuity has a clear direction, can be vertical, horizontal, upward, downward, but also can be vertical, horizontal, upward, downward, and also up and down alternately; "zigzag" folded bipartite continuity is arranged in the form of folded lines, with right-angled, acute and obtuse arrangements, and the overall effect is crisp and clear. The diagonal cross bipartite continuum is arranged at an incline, with juxtaposition, interspersed and other forms. Through the rigorous mathematical composition of the bipartite continuous skeletal framework, can be repeated, symmetry, similarity and other visual effects in the same plane of contrast presentation, thus creating a strong sense of order.

This produces a strong sense of order. Traditional Tujia brocade is closely integrated into the life of the Tujia people in the form of daily necessities. A complete brocade cover is generally made of three pieces of brocade side spliced into the main body of the quilt, each piece of brocade pattern by the upper and lower blocking the head pattern and the main body of the middle pattern composition. Single brocade on the lower horizontal head blocking pattern is generally horizontal two-sided continuous, acting as the role of the upper and lower borders, for the whole brocade to increase the stability and integrity. In general, about one meter long brocade in the middle, in addition to such as "horse Bi flower", "boar

flower" and a few other patterns are horizontal bipartite continuity, more longitudinal bipartite continuity. To volume smaller single figure or a combination of figures for the cycle unit, full of two-party continuity, there is a larger volume of combined patterns, do 2-7 up and down continuity, to obtain the main pattern is large and in the center of the single brocade. The main pattern of the middle section consists of three parts: the main flower, the guest flower and the side flower. The main flower is well known because it is often used for naming, such as boat flower, lotus flower, forty-eight hooks, etc., which is distinguished from the binghua by highlighting its main status through size, position, color and complexity, etc. The binghua and the border flower are in order from each other. The binghua and bianhua are subordinate to the main flower, and the binghua are usually animal and plant motifs or household utensils, which are combined with the main flower in the way of nesting, overlapping, sharing the same border or flat arrangement. The main flower, the guest flower is always arranged alternately, such as seventy-two hooks in a single brocade arrangement is roughly the side flower - guest flower - main flower - guest flower - side flower, with the main flower as the axis, the guest flower and the side of the symmetrical flowers. But the three are not completely established, the main flower pattern in the simplified or reduced size, and can act as a flower, side flowers can also be enlarged as the main flower appeared, different combinations add more possibilities.

Ssquare contnus refers to a unit pattern repeated in four directions: up, down, left and right, and can be expanded infinitely in all directions. Tujia Brocade Patterns Tujia brocade pattern of the four sides of the continuous form is not common, mainly for the rhombus connecting arrangement, to the rhombus as the basic graphic framework, the single or the basic graphic framework, a single or a combination of basic shapes filled in, through the infinite extension of the rhombus frame and connected to the four directions, forming. The diamond-shaped frame is infinitely extended and connected in all directions to form a diamond-shaped pattern. In addition, the modern pattern is also common in the pattern of the center of the symmetrical arrangement, there is no clear outline limitations, hegemonic surface, the pattern is generally placed in the center.

The pattern is usually placed in the center. Its skeletal structure is mainly scattered, brocade in the middle can be used as its scattered arrangement of space, there is no strict bone grid line, free arrangement, there is a very strong arbitrariness. This kind of individual pattern in Tujia brocade is mostly a folk story with auspicious symbolism and complete plot, which is used by the Tujia people to celebrate the good harvest in major folk festivals, and celebrates the diligence and bravery of the Tujia people since ancient times and their unlimited desire for a wonderful life.

3.The Tujia brocade weaving process and value

Tujia brocade looms are more primitive than the jacquard looms of the Han Chinese. Therefore, Tujia brocade is more simple in the process. Therefore, Tujia brocade is simpler in the process, and the pattern is inevitably dominated by abstract geometric modeling, which has a lot of space for imagination and reflects its romantic nature. At the same time, the process of Tujia brocade is relatively simple. At the same time, the simplicity of the Tujia brocade process is bound to show the creativity

and imagination of the brocade artists, in which the Tujia brocade coincides with the modern design concept and has a certain modernity.

3.1 Raw materials and loom structure of Tujia brocade

Tujia brocade is generally woven on the unique loom of the Tujia ethnic group, which can be divided into two parts: the preparation of materials and the weaving process. In order to better demonstrate the weaving process of Tujia brocade, the author intends to select the materials, loom characteristics and weaving process of Tujia brocade. In order to better demonstrate the weaving process of Tujia brocade, the author would like to discuss from the selection of Tujia brocade materials, the characteristics of looms and the weaving process.

(1) Selection of Tujia brocade materials

In the Qing Dynasty, before the implementation of the policy of "land reclassification", Tujia brocade raw materials are mainly hemp, silk. After the reorganization, with the After the change of land and return to the flow, with the extensive cultivation of cotton and Han textile raw materials and technology imported into the Tujia area, cotton and hemp, silk and linen blended products appeared one after another, and became the main raw material of Tujia brocade. In a long period of time, the Tujia sex and production have the advantage, the use of cotton threads strongly promote the Tujia weaving mainly rely on the traditional mulberry silkworms, planting cotton planting hemp, self-continuing weaving to solve the problem of textile raw materials (Figure 41) .18th century, after the mid-18th century, the Youshui as the trunk of the unprecedented development of inland river transportation, people can be traded through the goods from Hankou, Changde, Yuanling and other places to buy back brocade silk, cotton yarn, etc., the wire The source was expanded, further promoting the development of Tujia brocade.



Figure 41 Tujia women participate in Tujia brocade training courses to learn how to make hemp silk

Source: Photographed by Lai Shing Fung, July 20, 2018, Tujia women participate in training at the Lachahe Tujia brocade workshop

Most of the traditional fabric dyeing of the Tujia folk uses local minerals, plants and other natural dyes. The natural geography of the Tujia settlement, with its rich mineral and plant resources, provided the necessary preconditions for early dyeing. For example, indigo was used as the main raw material for dyeing blue color, black color was used as the main raw material for dyeing black color by using the leaves of the Mulberry tree and walnut shells, and red color was used for dyeing red color by using the earth red, amaranth, and safflower as the main raw material, and so on. The Tujia people planted the natural dye that grows in the mountains on a large scale and used it for silk and cotton thread dyeing. The traditional dyes and dyeing methods are primitive and natural, and the dyed colors are bright and vivid. After the reform and opening up, cultural exchanges became more and more frequent, and foreign synthetic fiber materials gradually entered the market of the Tujia area. Tujia women chose to use textured yarn, acrylic thread and cotton thread mixed together as the weft of Tujia brocade, and the blended threads are more economical than the traditional complicated dyed threads, and the colors are rich and do not fade.

With the development of the economy, the Tujia brocade raw materials have been greatly enriched, in the mid-20th century has been a large area of the use of cotton yarn and other raw materials, modern materials are mainly wool, synthetic fibers, polypropylene, there are also traditional silk thread, cotton thread, but the number is not much. There are two main sources of color in modern Tujia brocade, the first one is from plant dyeing, the second one is from chemical dyeing, the traditional plant dyeing process is no longer the mainstream way of modern material selection. A large number of modern dyeing raw materials can reduce the brocade art many links, so that the original seed cotton, raising incense, zi line, spinning, dyeing and other brocade technology links can be simplified or omitted. Dyeing is an important technique of Tujia brocade weaving, which is generally not transmitted to the outside world, and can only be learned in the traditional family inheritance. The tediousness and laboriousness of the brocade weaving technique makes the general brocade weavers no longer dye the threads themselves, but mainly use more convenient chemical materials. Due to the decline of the silk industry in the Tujia area, the weft threads used in "playing flowers" are mostly fiber wool threads, such as bulky yarns and acrylic threads. Traditional brocade is often made of deep red, indigo, black as the base color, with red, yellow, green, blue, purple, white and other colors, the color is simple, fresh and natural.

(2) Analysis of the structure of Tujia brocade looms

Tujia brocade used is an ancient pure wood oblique loom, evolved from the ancient horizontal sawtooth waist machine. Traditional Tujia brocade using rectangular wooden slats falcon riveted together into a small domestic oblique loom weaving waist. Inclined loom seat and the ground is generally 50-60 degrees (Figure 42). Weavers sitting in the low front end of the warp and weft interlacing work, efficient work, while watching the warp threads of the open mouth, warp and weft threads of the flatness and whether there is a broken line. The modern Tujia brocade loom (Fig. 43) has been improved, firstly, the area will not be limited, so that larger brocade works can be produced; secondly, the process of using a large number of plain weaving methods has been reduced.



Figure 42 Inclined waist loom ;

Figure 43 Large flat loom

Source: Photographed by Lai Shing Fung, July 20, 2018, Tujia women participate in training at the Lachahe Tujia brocade workshop

Tujia brocade loom structure (Figure 44) is relatively simple, there is no jacquard device, also do not need pattern, this loom and the records of the Han dynasty slant weaving loom in the structure is almost exactly the same, picking means is also almost the same. The entire slant weaving waist loom is about 1.5 meters long, 0.7 meters wide, about 1 meter high, mainly by the frame, rolling board, heald rod, treadle stick, bamboo box, shuttle, penny barrels, picks and other components. The loom is the most important brocade weaving tool in the whole process of brocade weaving, and the weaver will tie the bandage (the cloth belt on the roller bar) to the waist for operation. The Liu Dai'e Brocade Weaving Technique Training Center introduced the materials and functions of these brocade weaving tools during the training.

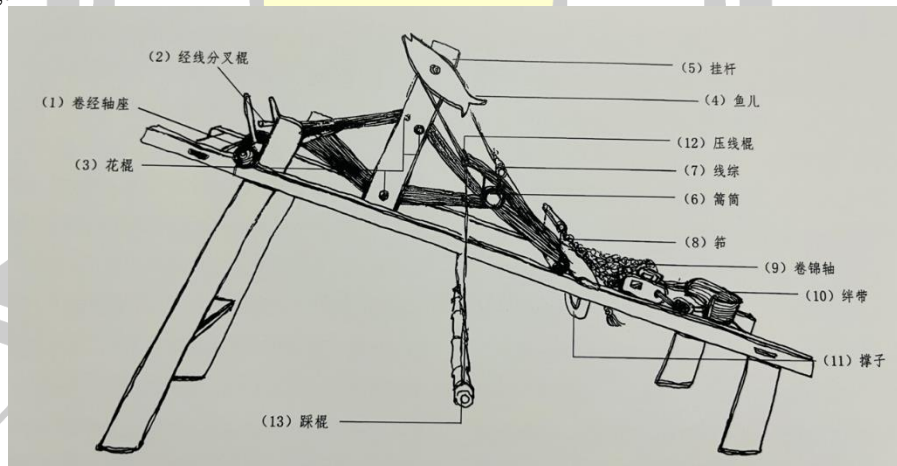


Figure 44 Tujia brocade loom structure

Source: Drawing by Chai Zhaohua, July 20, 2022

(1) Loom: Tujia brocade weaving used is an ancient pure wood oblique waist machine, oblique means the head of the warp surface and the horizontal seat to form a $50^{\circ} \sim 60^{\circ}$ inclination, brocade weavers will be scrupulous belt tied to the waist operation.

(2) Rolling board: a thick wooden board, the left and right ends are big, the center is small, the role is to draw a good warp thread winding on it, in the process of brocade weaving while putting. In fact, the rolling board is equivalent to the traditional Han loom in the roll of the warp beam, but the Han loom roll of the warp beam structure to be more complex.

(3) frame: can be divided into the head, the machine to make the whole tail and other components.

(4) Penny barrel: play the role of the warp beam, so that the warp thread opening clear.

(5) Fish: also known as the cloth pigeon, and the Penny, the pedal stick constitutes an integral part of the weaving of the warp thread lifting linkage device.

(6) Treading stick: The bamboo fur of the "fish" is connected to the heald rod, and is controlled by the feet to complete the lifting of the warp threads. The emergence of the treadle stick makes the operation of lifting the heald from the hands to the feet, freeing up the hands to be used exclusively for weaving.

(7) Heald rod: A bamboo fur, the rod wrapped around the thread set for lifting the heald, each thread set is threaded into the warp threads, and serves to lift the warp threads to form the opening.

(8) Bamboo fur: a tool to control the density of the warp threads and to tighten the warp surface after passing through the weft.

(9) flower tube: grouping and clean up the warp threads, used to weave plain and twill flower device, generally using two bamboo sticks.

(10) the shuttle: made of mixed wood, cross-section for the acute triangle, the back of the shuttle with deep grooves, the inner bamboo tube, the main role is used to wear the weft and reinforcement of the weft. In fact, the shuttle is a set of shuttle and beat the weft knife as one of the through the warp and beat the weft tool. This weaving tool is unique to the Tujia brocade, but also reflects the primitive nature of the Tujia brocade loom, the shuttle and the weft knife is not separated.

(11) Pick: Used to pick the weft threads into the warp threads to weave patterns, usually made of bamboo or copper and iron. Today's brocade weavers mostly use bamboo to make picks, that is, with a piece of bamboo, both ends sharpened, the length according to the width of the fabric. Tujia brocade is the continuation of this ancient handmade picking technique, it is not only simple and maneuverability and arbitrariness are very large, suitable for the Tujia people in pursuit of natural harmony of the concept of picking to the weaver to leave more freedom of creation.

(12) rolling stick: open with a fine groove, both ends made into a small square of wood, the role is to roll the semi-finished products and scrupulously tight brocade surface

(13) bandage: set in the rolling rod on the cloth belt, used to tighten the warp threads tied to the waist, in order to tighten the brocade surface, easy to pick weaving

3.2 Tujia brocade weaving process

Tujia brocade weaving process is divided into pre-machine preparation, loading and weaving three major stages. First of all, the preparation before loading is mainly the processing of the line, which provides the necessary raw materials for the weaving of Tujia brocade; secondly, loading is mainly the processing of the warp, which is divided into warp rectification and loading; finally, weaving is the process of characterizing the patterns and designs on the brocade that the weavers think of in their hearts.

3.2.1 Preparation process before loading

Tujia brocade weaving preparation process mainly includes spinning and twisting thread, dyeing.

(1) Spinning and twisting

Since the Tujia brocade weaving process has been exchanged with the Han Chinese many times in history, the original spinning and twisting process of the Tujia brocade has not been accurately verified. However, according to the change of textile raw materials used in Tujia brocade, i.e., the order from Ge - hemp - silk - cotton, the author believes that, because of the extremely simple spinning tools used by the Han people, the Tujia people in contact with the Han people will inevitably use the Han spinning tools for Tujia brocade.

(2) Dyeing

Tujia brocade belongs to the ripe color thread fabric, that is, after weaving does not need to dye, printing, weaving out can be used directly, so the folk themselves produce cotton and silk thread in the weaving before the need for refining and dyeing. Tujia folk traditional fabric dyes are used locally produced minerals and plants, dyed red available Tsubaki bark, dyed yellow available cedar bark. Dyeing before the spinning of cotton thread in a wooden barrel to wash, take out the wooden stick with a constant beat, and then into the water repeatedly rinsed until clean, dry (Figure 45) for dyeing. Dyeing red when the first tsubaki bark into the hot water for about 10 minutes, the amount of tsubaki bark can be determined according to the depth of the dye, the boiled soup poured into the tank, and then the drying of the cotton line slowly into the shed, turning back and forth several times, try to make the cotton line to eat enough water), and finally the dyed line wrung out and put it on the rack to dry (Figure 46) can be the same color is also the use of such a method. Not all dyeing plants can be used as dyes, toxic, harmful to the human body can not be used.



Figure 45 Drying Cotton Threads;

Figure 46 Drying Cotton Threads

Source: Photographed by Li Cheng Feng, July 20, 2018, Tujia women participate in training at the Lachahe Tujia brocade workshop

(3) Load

Tujia brocade weaving before the loading is the most time-consuming and energy-consuming, because the loading of good and bad directly affect the quality of the fabric.

In the process of loading if there is a warp thread error, the whole machine should be reloaded. The loading process includes inverting, drawing-in, rolling, turning Penny, picking up the synthesis and other steps.

1. Reversing

Inverted line is also known as inverted cylinder, it is the use of spinning wheel will be set into the cotton thread wire taut frame, one hand stirring spinning wheel, one hand lead, the line guide in the winding cylinder.

The thread is guided on the bobbin. The purpose of the rewind is to make the weft threads inside the bobbin (fig. 47). The bobbin is placed inside the bobbin and is used to make the weft during manufacture (Fig. 48).



Figure 47 Reverse thread;

Figure 48 Threaded bobbin into bobbin

Source: Photographed by Li Cheng Feng, July 20, 2018, Tujia women participate in training at the Lachahe Tujia brocade workshop

2. Warp-drawing

Drawing the warp is the most important step in the whole loading program, drawing the warp is commonly known as ground pile drawing the warp in Tujia brocade. The purpose of drawing the warp thread is to determine the length and width of the warp thread, and involves the opening of the warp and weft threads, generally 1 cm of the warp grommets need about 30 warp threads, the length of the warp thread is generally drawn to about 10 meters. Draw good warp threads in accordance with the order with a crochet hook into the bamboo sieve in turn, each buttonhole inside the 2 warp threads (Figure 49), that is, a "flower stubble" through a buttonhole, wear buckle must pay attention to can not miss the buckle, through the buckle, the order can not be wrong, because in the process of weaving the bamboo hoops play a role in controlling the density of the fabric warp threads, so that warp surface and color consistency, and to tighten the warp surface.



Figure 49 Place the bobbins on the warp beam

Source: Photographed by Li Cheng Feng, July 20, 2018, Tujia women participate in training at the Lachahe Tujia brocade workshop

3. Rolling threads

After putting on the bamboo box and erecting the warp surface, the warp threads are rolled up with the prepared rolling rod. Specifically, the following operations: first, 5 meters away from the loom, the warp threads have been boxed loose, and a set of tens of kilograms of stone rope connected to the dead knot. Then, the bamboo box containing the warp threads is slowly combed downwards, while the warp threads are wound evenly and flatly on the roller board. The process is described as simple, but it takes about 2 hours to slowly comb and roll the 10-meter-long machine thread. The combing and rolling requires even force, the tighter the warp threads are rolled, the flatter the pattern will be when "hitting the flower", and the pattern will be beautiful and flat. Therefore, careful operation is the guarantee of product quality.

4. Turning the Penny

During the rolling process, the "stubble" in front of the box is changed to the back of the box through the position of the heald rod, and the "stubble" is fixed to the roller plate in the head of the machine with two heald rods.

5. Picking up the heald

Select a bamboo fur similar to the heald rods, cut one end open and use a small bamboo strip to support the bamboo fur (Fig. 50), use the warp threads used in the small bamboo strip to support the bamboo rods in a figure-of-eight knot on the bamboo fur, and then wrap the heald rods and warp threads in a circular fashion, picking up the heald in accordance with the order of the warp threads when threading the foil, with the aim of forming upper and lower openings in the weaving machine to facilitate the weaving process (Fig. 51). After picking up the heald, another layer of warp surface is picked out every other warp thread on the original warp surface, thus forming three layers of warp surface. Finally, the warp threads are grouped together with warp separating rods, and then the linkage mechanism is tied up with a rope, the position of the heald lever and the lever and treadle are adjusted, and the balance is adjusted, and the loading of the machine is completed. After the loading is completed, the weaver has to weave a few shuttles of cloth edges to fix the control warp surface, and then select the pattern pattern.



Figure 50 Rolling line ;

Figure 51 Picking up healds

Source: Photographed by Li Cheng Feng, July 20, 2018, Tujia women participate in training at the Lachahe Tujia brocade workshop

(3) Weaving

"The heart should be spiritual, the hands should be skillful, the eyes should be fast, the feet should be alive, bending the waist without hunching, the whole body is coordinated, and the people and machines are one" is the experience summarized by Liu Dai'e, the inheritor of Tujia brocade weaving.

This is the brocade weaving experience summarized by Liu Dai'e, the inheritor of the brocade. The tripping belt will be put on the waist, pull the warp thread tightly, think silently about the pattern and pattern to be woven, match the color, pick up the warp thread to start the flower with the pick, put the color weft through, the human body slightly backward leaning on the warp division pole, one hand to carry the heald, the other hand to cast the shuttle inserting the shuttle, the shuttle through the opening to hit the weft and pass through the dark weft, to be a row of the need to show the flower of the part of the whole is completed, then step again to move the warp division pole to pick up the other layer of the warp thread to be shown, and so on repeatedly. After all the parts of a row to show flowers are completed, then step on the

warp division pole to pick up another layer to show flowers. Because the Tujia brocade has three layers of warp surface, so it is necessary to cycle three times to weave a unit of pattern.

The three-layer warp surface determines that Tujia brocade can be woven with two kinds of organizational structures: plain weave and twill weave. The plain weave is made in this way: the foot pedal is placed under the linkage rod or in the middle of the pole, and only the two layers in the middle and the bottom of the warp are used to pass the weft. When weaving twill, the foot treads on the stick, and the upper, middle and lower three layers of warp are used respectively. In the weaving process of Tujia brocade, plain weave is the foundation of twill, and the level of twill directly depends on the level of the weaver. (Fig. 52) At the time of weaving, the color weft are all completed in the back of the fabric, commonly known as the reverse weaving method, according to the "pick three pressure a" order of weaving into the back of the threads seem to be haphazard, in fact, all the pattern colors are printed in the weaver's heart, the need to change the line, take out a new line to connect on it, if the color weaving finished, you have to hide the threads. If the color is finished, the threads should be hidden inside the fabric and not exposed.



Figure 52 Examples of different weaving techniques
Source: Photographed by Zhaohua Chai, July 20, 2022.

This "through the dark weft" of the dug flower process, in fact, in the weaving process there is a hidden in the shuttle in the dark weft, this dark weft due to the relatively thin, hidden in the color under the weft, it is difficult to be detected, it is back and forth throughout the brocade, played a role in supporting and reinforcing the surface of the brocade, which is why the Tujia brocade will be so strong and durable! This is also the reason why Tujia brocade is so strong and durable.

3.3 The value of Tujia brocade

Brocade has a history of more than 3,000 years in China, and Tujia brocade, as an important part of China's brocade art, is also a typical representative of Tujia culture. It is a typical representative of Tujia culture. It shows the natural flavor and cultural and psychological qualities of the nation in its unique way. It has the reputation of "epic of material culture without words" and has high research value in art and culture, social history, ecology, economic development and social development. Tujia brocade is the outstanding representative of Tujia traditional culture, and it plays a major role in the whole national craft culture.

Tujia brocade is an outstanding representative of the traditional culture of the Tujia ethnic group, which occupies a major position in the whole national craft culture and has a unique value in witnessing the diversified culture of the Chinese nation.

(1) Cultural and artistic value

Tujia brocade is the crystallization of the Tujia people's hard work and wisdom, and it is the treasure of Chinese culture. Tujia brocade as a kind of folk culture, which has the cultural value in the human society and civilization of today's high development is still subject to people's special attention and attention.

In China, the literati culture as the mainstream culture of the historical stage, the folk culture as a kind of social subculture, and the literati culture parallel and antagonistic and complementary situation, and through the actual support of the survival of this ancient nation. With the change of time, the literati culture shows more and more the weakness of its inner temperament, while the folk culture shows more and more the strength of its underlying. Where the literati culture is difficult to reach, the folk culture is more constant and rich.

1. A large number of artistic design materials

The humanistic spirit of Tujia brocade is an important spiritual wealth. From the perspective of intangible culture, it is necessary to seek cultural survival in the protection, inheritance and development of minority brocade. Spiritual culture is the most significant feature of intangible culture, which embodies the national personality and contains the national spirit. Therefore, we should pay special attention to the protection and inheritance of the spiritual culture contained in the Tujia culture. As for the locals, Tujia brocade has maintained its own distinctive regional characteristics and national characteristics since the beginning, and is an oddball in the diversified culture of the Chinese nation, which not only fully demonstrates the creativity of the Chinese nation's culture, but also concentrates on profoundly embodying the basic characteristics and basic connotations of China's Tujia brocade craft system. It has more styles, more quantities and deeper foundation than many arts. In modern design, design elements are everywhere and everywhere, it comes from life, and at the same time, it also enriches the life. The use of Tujia brocade art elements, only a deep understanding of its spiritual culture, in order to get rid of the limitations of step-by-step in modern design, so that the contemporary designers of the work is more rich in cultural connotations and artistic value. Tujia brocade is a unique way to embellish people's ordinary life in a colorful way, which embodies the pursuit and aspiration of the Chinese people for truth, goodness and beauty.

2. Rich artistic design concept

Tujia brocade is the carrier of Tujia culture, for the continued development of art provides a source of creation. Tujia brocade is the product of long-term accumulation of Tujia culture, which concentrates on the modeling concept, aesthetic ideal and ideology of folk craft. In the process of its development, it has formed unique artistic characteristics. Tujia brocade embodies the artistic aesthetic value and cultural cognitive value of Tujia cultural creation activities. "The intangible cultural heritage has many genius artistic creations, unparalleled artistic skills, and unique artistic forms that can deeply move the human mind and touch human emotions. Through these works of art in the intangible cultural heritage of ethnic minorities, we can visualize the historical events of the time, the state of human existence and way of life, the living customs of different groups of people, as well as their thoughts and feelings, ways of artistic creation, artistic characteristics and artistic achievements." It is because Tujia brocade fully embodies and demonstrates various ways, characteristics and achievements in artistic creation activities, so its artistic aesthetic value and cultural awareness value is high. With the development and progress of the times, Tujia brocade has a broader stage. These characteristics for modern art designers in the art design and creation of reference, such as in the gift series design, clothing series design, home accessories design, tourism souvenirs series design and other aspects of its figure. At the same time, it also goes to the world and becomes the cultural wealth and artistic treasure of all mankind.

(2) Value of social history

The history and development of Xiangxi Tujia brocade weaving also epitomizes the social development course of northwest Hunan. From the primitive weaving of the indigenous forefathers to tributary cloth, Lankan fine cloth, and then to spot cloth. The journey of the Tujia from primitive to modern, multi-tribal fusion, aggregation and development into a single nation. It tells the historical process of the ancient civilization in the form of rich patterns, with "Wo Bi" (snake flower) and "Shi Bi" (small animal) patterns being the most representative, and the main "production" in the primitive fishing and hunting era was animals. The main "production" of the primitive fishing and hunting era is the object of the animal, this type of pattern due to the production of the earlier period, are well preserved the name of the Tujia language and the original specific image; "shrine flowers" and "six Qiao flowers" and so on is the traces of slash-and-burn agriculture; The "Tujia King's Seal" and "Lao Si Clothes" are witnesses to the rule of the Tujia; and the integration of the Tujia with the Han culture after the "reorganization of the Tujia people".

Throughout the pattern of Xiangxi Tujia brocade, as if flipping through a history book of the Tujia, each important historical period, always more or less, indirectly or directly left its traces, Xiangxi Tujia brocade shows the history and development of the Tujia people, known as "weaving" in the fabric of the history of the Tujia people. Tujia brocade, as a part of folk brocade art, provides the soil for the growth of artists. As a carrier of art, Tujia brocade art not only has many cultural connotations and artistic skills, but also has cultivated many artists. Now many literary artists are actively trying to dig out the most energetic things in it to supplement their own creative deficiencies.

(3) Ecological development value

The traditional dyeing and weaving processes of the Tujia people use purely natural materials, especially the dyeing and weaving methods, which are non-polluting to nature, and some of them have a purifying effect, which is an important link in maintaining ecological balance. Many of the plant dyes themselves are Chinese herbs, which can be used for food: "Indigo root is indigo root, its function, flavor and use, medicinal use. According to "The Materia Medica readily", indigo leaf is the same as indigo root, which can enter the liver, stomach and blood, but it can clear away heat, detoxify, expel epidemics and kill worms. But the leaf main dispersal, the root of the main drop, this is the same in the different ear." . And such as dyeing yellow with yellow gardenia, its pharmacological use is very wide, not only can as single flavor treatment or prevention some common diseases, also can widely and other Chinese herbs composition prescription medicine, treatment various diseases. Its pharmacological properties present as cold and bitter taste, containing jnidipine glycosides, gardenia glycosides, etc., with antibacterial, antiviral, anti-inflammatory, cholagogic, diarrhea fire in addition to dryness, clearing heat and diuretic, cooling the blood and detoxification, dissipation of stasis and other efficacies." At a time when chemical dyes are causing serious pollution to the living environment, the natural dyes used in Tujia brocade effectively protect the environment and purify the nature, and at the same time meet the needs of people's daily life. Therefore, Tujia brocade has ecological value from cultural propaganda.

(4) Economic development value

Cultural values influence people's economic behavior, determining how a society faces the challenges of modernization, whether it is in line with the modern free market, whether it adapts to the competition of globalization and so on. Tujia brocade has high cultural value, and people's demand for Tujia brocade constitutes the economic development value of Tujia brocade. Tujia brocade has development value in clothing, packaging, tourism products and specialty crafts. Under the premise of material life as a guarantee, people's pursuit of spiritual life and demand for more and more, more and more people have a collection of hobbies, as a very special quality of the Tujia brocade is a good collection, but also can be developed into clothing, packaging, tourism and other products. In the clothing can be re-combined with the elements of the Tujia brocade pattern, so that in the spirit of the traditional, national, in the form of modern, fashionable, through the refinement, deconstruction, exaggeration, deformation and other design techniques to create a modern style of clothing, to explore the unique charm of the Tujia brocade. In the field of modern packaging design, more and more attention is paid to seeking innovation from traditional elements, there are a lot of traditional elements used in our life to design product packaging, its design is remarkable. Like the Tujia brocade this simple, rich in traditional charm of the pattern elements, especially suitable for the performance of traditional Chinese themes of packaging, such as tea, liquor and so on. Innovative use in packaging design can retain the most primitive national style, but also endowed with brocade pattern in the packaging design of new life connotation.

Tujia brocade can also be used in tourism product development. In recent years, the rapid emergence of tourism has become an indispensable economic pillar of

our country, known as "forever sunrise industry", "the catalyst of the national economy". With the increase in publicity and promotion, because of the distinctive national characteristics, unique decorative pattern style, and favored by tourists, has become a lot of tourists to the Tujia region must buy one of the souvenirs. Extracting the artistic elements of Tujia brocade and applying them in tourism and cultural products such as backpacks, scarves, cushions, coasters, letter inserts, insoles, tapestries and so on can not only fill the local economy, but also carry on the inheritance and innovation of Tujia brocade. Therefore, as a new product launched, not only can continue the roots of national culture, but also has a wide range of dissemination and influence, but also can be transformed into productivity, creating economic income, cultural resources and economic resources closely integrated to help local people out of poverty and become rich.

(5) Social development value

Tujia culture is the cultural matrix for the survival and development of Tujia brocade. Tujia culture plays an important role in promoting national unity and development. In the process of the formation of Chinese culture, the historical and cultural contributions of ethnic minorities are very important. Historically, the Tujia people have gone through a long period of integration with the Ba people, Chu people and Hakka people who entered the Wuling Mountain area, resulting in a common cultural adaptation. A relatively stable ethnic complex was gradually formed in the centuries after the Tang and Song dynasties. It presents to us a diversified and unified large cultural ecosystem, which has made great contribution to the national unity. In short, the development of Tujia embodies the outstanding social development value.

At the same time, Tujia brocade has the value of cultural exchange and makes great contribution to social development. The Tujia brocade has become a worldwide tourist product and is exported to overseas. For example, in October 1984, Tujia brocade went to the world for the first time. Invited by China-Japan Friendship Association, "Xiangxi Folk Crafts Exhibition" was exhibited and sold in Osaka and Tokyo of Japan, and Tujia brocade artist Peng Chopping carried Tujia brocade with Xiangxi Autonomous Prefecture Delegation to Japan for exhibition and performance. 1988 September, Longshan County Tujia Brocade Crafts Factory Director Zhang Guangzhun carried Tujia brocade as Chinese Delegation to attend the 56th International Exposition held in Yugoslavia, and On behalf of China for the first time in the international fair won the only gold medal. on May 27, 2016, in Christchurch, New Zealand (Crest Exhibition with Tujia brocade on behalf of the Jingchu culture) held a "Chuhan Charm" Hubei intangible cultural heritage exhibition, Tujia brocade is moving to the world at a rapid pace. Through various activities and export sales can strengthen cultural exchanges and foreign trade, cultural stage, economic opera, can get very good social and economic benefits for the development of society to make great contributions.

In the process of human evolution, hands play a vital role, and handicrafts are the foundation of human civilization. In the rapid development of science and technology and the pursuit of personalization today, handmade crafts with its unique artistic charm, decorative and practical performance, can bring the pleasure of doing whatever you want, has been popular around us, and the market prospects, so the promotion of handmade crafts has a great practical significance.

4. Cultural Symbols and Identity of the Tujia

4.1. Tujia brocade carries cultural memories of Tujia people

Xiangxi Tujia brocade has a rich variety of colors, patterns and shapes, with the distillation of physical objects, mythological imagination, reproduction of life scenes and intuitive graphics and text as the form of expression, brocade colorful and colorful, graphic allegory far-reaching, it is an important living materials and cultural carriers of Xiangxi Tujia, and it has an important social function and significant cultural characteristics in the life of the Tujia people.

4.1.1 Forms of expression

(1) Refinement of physical objects. Tujia brocade is the most widely used in Tujia brocade, the people of Tujia in western Hunan have been living in the original natural environment for a long time, and what they have the most contact with is the various animals, plants and daily necessities around them, etc. The brocade artists will be boldly refining the physical objects around them as the graphic modeling of the brocade. In the plant class Tujia brocade, there are more kinds of brocade creation with flower as the theme. For the people of Tujia in western Hunan, who have been living in the green mountains and green waters for a long time in a relatively closed natural environment, the colorful flowers are really the most gorgeous and beautiful scenery, and naturally they will be loved by the people, so the Tujia people put the shapes and colors of the flowers of different plants into brocade, and a wide variety of brocade flowers such as plum blossoms, peony blossoms, roses, sloes, chives, and so on, have emerged. The Tujia people weave the shapes and colors of different plant flowers into the brocade, resulting in plum blossoms, peony blossoms, rose blossoms, pittosporum blossoms, leek blossoms and other kinds of flower brocades, which show the Tujia people's mentality of being close to and loving nature. At the same time, the Tujia people will be in contact with the animals in daily life as the subject matter of brocade, appeared or similar or similar to the image of animals, such as horse flower, bird flower, snake flower, mouse marriage brocade, the Tujia brocade display animal graphics usually have auspicious symbols, showing that people and animals live in harmony with the life scene. Life objects are also the material of Tujia brocade, the Tujia people can also make some ideas about common chairs, tables, flat stretcher, and create a brocade style that has been passed down to the present day.

(2) Mythological imagination. The Tujia people do not have their own words, so myths have been passed down orally from generation to generation and have become part of the culture of the Tujia people. In the process of passing down the brocade from generation to generation, the brocade weavers have added mythological stories to give the brocade a special meaning. There is a kind of brocade called "Shibi" in the brocade of western Hunan Tujia, which is said to be the "Grange King" who led the people to get rid of the violence and to live a peaceful and happy life in the ancient times. After the death of "Gogun", he took the form of a white tiger and left. The Tujia people made "Shibi" to commemorate "Gogun". There is no way to prove the origin of "Silankappu", the representative of Tujia brocade in western Hunan, but there is a myth that has been passed down from one generation to another. The myth is the story of Silan, a master of brocade, who was mistakenly killed because his brother listened to the slanderous words of his sister-in-law, and the myth explains that there is no "white fruit flower" in the brocade. The myth explains why

there is no "white fruit flower" in the brocade, and the later generations named the cover "Silankappu" in honor of the heroine of the story, "Silan", in which the yangtiao bird and the yangtiao flower have become the symbols of luck and Representation of commemorative significance (Xiang, 2009, p:4) . Tujia brocade. The mythological stories of Xiangxi Tujia expressed in Tujia brocade convey the moral concepts of Tujia to a certain extent.

(3) Reproduction of life scenes. The Tujia people in western Hunan mainly live a simple life of men plowing and women weaving, working at sunrise and resting at sunset, living a simple and ordinary life. Marriage, festivals and rituals are the major activities of the Tujia people, and they will celebrate with songs and dances. Tujia brocade comes from life, but also enriches the life of the Tujia, many Tujia brocade reflects the life of the Tujia, a unique feature. Almost every village of the Tujia people in western Hunan has a public activity place, and the hand-waving dance is a traditional celebration in this area. The "hand-waving dance" in the Tujia brocade is designed as a graphic of this traditional dance, which reproduces the warm and rugged character of the "hand-waving dance". The Tujia brocade "Pendulum Dance" is designed by using this traditional dance picture as a graphic, which reproduces the enthusiastic and rough activity of the "Pendulum Dance", and there are also "Five People Playing Drums" and "Daughter's Meeting of the Tujia" in this kind of Tujia festival life scene. The brocade "welcoming picture", which expresses the joy of marriage of the Tujia people, takes big red as the background color and presents the lively scene of the marriage of the Tujia people. The big red background color and the detailed and vivid scene depiction in the picture make the whole picture present a joyful scene. There is a song of the Tujia people in western Hunan, which says, "Solo tree, solo flower; solo flower on the solo tree, there is a family under the solo tree", and the "solo flower" brocade shows the scenes of the Tujia people's home life in western Hunan. These brocades reflect the life of the Tujia people in western Hunan and express the pursuit of happiness of the Tujia people.

(4) Intuitive graphics and words. The Tujia do not have their own text, graphics is the main form of expression of the Tujia brocade, has been given a rich connotation, the Tujia brocade consists of many graphics with symbolic significance, appeared in the natural subject matter of the "cloud pattern", "water ripples", "moon pattern" and the symbolic "hook-shaped graphics", the wedding theme of the "mouse marrying a daughter", "magpies haunting the plum", etc., rich and fortunate. "Double Dragons Grabbing Treasure" and "Phoenix Picking Peonies" are the themes of wedding and joyous events, while "Double Dragons Grabbing Treasure" and "Phoenix Picking Peonies" are the themes of richness and good fortune. Hook-shaped graphics is a representative of many intuitive graphics brocade, the most famous "forty-eight hooks" shaped like a flickering fire, like the sun's rays and like the growth of all things, hooks in the center of the pattern can show different graphics, the overall brocade has a rich symbolic significance, is the world as a classic. After the Tujia people accepted the Manchurian-Chinese culture, they gradually introduced Chinese characters and symbols, and text brocade began to appear, and gradually there appeared "Fortune, Lust, Longevity and Happiness", "King" and other symbols of good meaning of the text brocade, and Chinese characters have become one of the elements of the design of Tujia brocades (Bai, 2001, P:45) . Now with the progress of craft, the expansion of thinking and the development of tourism, graphic

Tujia brocade further expanded, more expressed as a mixture of graphics and text, showing a modern style, appeared in the form of natural scenery, young girl characters, auspicious words and paintings as the main image of the expression, to bring people a kind of intuitive visual experience (Ma, 2014, P:2) .

4.1.2 Social function

Xiangxi Tujia textile skills developed earlier, the technology was at the leading level at that time, and the textiles such as "Yupai", "Tribute Cloth" and "Xibu" were vigorously developed as tribute and trade goods in history. Tujia brocade has been developed vigorously since the Qing Dynasty, and has played an important role in politics and economy. Tujia brocade has formed a more stable style since the Qing Dynasty. As an important living material for the Tujia people in western Hunan, it has many social functions, such as protection from the cold and decoration, transmission of affection, sending good hope, and reverence for nature and gods.

(1) Cold protection and decoration. Xiangxi Tujia from 4000 years ago in the natural environment, after thousands of years of historical changes and turmoil, the development of today's living conditions has always been relatively primitive simplicity, people's main activities continue to plow the land and weave wooden houses, to solve the problem of food, clothing and housing. Tujia brocade weaving silk, cotton, hemp rope for the line, dyeing and weaving process is complex, weaving a garment or a sheet needs to spend a lot of energy, its practicality is the primary consideration, cold and decorative brocade is undoubtedly the primary function of brocade, which is also the Tujia people attach importance to brocade weaving. In western Hunan, the Tujia gatherings are mostly mountainous and hilly, with an average altitude of 1,000 meters, low temperatures in spring and fall, and cold and dry winters, so it is crucial to protect themselves from the cold, and so they reserve a large number of clothes and bedding, and the number of brocade weavings becomes a reflection of the strength of the family's background. For these brocade used in life, the Tujia people also pay great attention to the decorative effect, brocade is presented in bright colors, auspicious graphics, etc., these gorgeous brocade striking, for the Tujia people's life injected into the atmosphere of joy.

(2) Realize the transmission of affection. Xiangxi Tujia is an ethnic group with strong family concept, people stick to the traditional concept and emphasize the maintenance of family affection. In the wedding activities of the Tujia, the bride enters another family from one family, and the severance of affection will make the bride's crying marriage last for ten days and half a month. Brocade, as an important material of the Tujia people, plays an important role in the transmission of affection. From infancy, the Tujia pray for the protection of young lives and to ward off tigers and evil spirits, so they use "Shibi" to cover their infants. From the age of ten, Tujia girls learn brocade weaving under the guidance of their mothers, and it becomes the main content of their life. The number and level of brocade weaving by Tujia girls became a measure of their ability, and when they had grandchildren, the in-laws also gave them brocade weaving as a gift. The "Silankappu" carried by the girl to get married also implies the profound reasoning of persevering in the pursuit of ideals in spite of difficulties, the family should love each other and get along with each other, and things should not be done without knowing what is going on and causing irreversible consequences on the spur of the moment. It can be said that brocade weaving accompanies the Tujia people throughout their lives, and Tujia brocade

weaving in their weaving teaching as well as daily life, red and white celebrations, visiting friends and relatives in the application, to realize the transfer of affection.

(3) Putting good hope on life. The Tujia people in western Hunan live in a relatively primitive and simple state, and Tujia brocade carries people's aspirations and hopes for a better life, and brocade weaving is weaving hope. Tujia people have a good symbol of graphics through the shape of the design and color matching, design a good meaning of the brocade, the formation of the "picture must be intentional, meaning must be auspicious" brocade ideas. The common brocades such as "Two Dragons Snatching Treasure", "Dragon Wind Flower", "Two Phoenixes Rising to the Sun" and "Phoenixes Wearing Peonies" are based on the theme of dragons and phoenixes. The theme of dragon and phoenix expresses the hope for good luck and happiness, which coincides with the worship of the dragon and phoenix of many ethnic groups. The "Magpie in Plum Blossom" and "Mouse Marrying a Daughter" symbolize the joy of marriage, and the pictures are joyful and celebratory, so as to bless the newlyweds with many children and many blessings. The "Heron Picking Lotus" and the "Waving Hands Dance" show that the Tujia people are pursuing a happy life with songs and dances. The colorful brocades of the Tujia people in western Hunan give hope for a better life, reflecting the positive mentality of the Tujia people.

(4) Fear of nature and gods. Like all peoples' exploration of nature, the Tujia people in western Hunan have long been plowing and relying on the sky to eat in nature, with backward living and medical conditions, basically letting nature take its course in life, old age, sickness and death, and can only make limited struggles in adversity. Therefore, the Tujia people are full of reverence for the great power of nature, and pray for the protection of the gods with a pious heart. In looking over the many traditional brocade styles of the Tujia, one can find the concept of the Tujia honoring the white tiger and revering the snake (Chen, 2015, P:3). Tujia people enshrine the eight great gods and Lord Peng Gong Lord, there are honoring Papa Mamma, honoring the custom of the mill god, people use brocade as a bridge of communication between man and god, the brocade made into a tribute cloth decorated in the altar of the gods, praying for the blessing of the people's peace (Xiang, 2009, P:4). Tujia Brocade Through the brocade, we can see the Tujia people's reverence for nature and gods, and formed a unique faith practices.

4.1.3 Cultural characteristics

Xiangxi Tujia brocade represents the national culture of Xiangxi Tujia, and its main cultural characteristics are reflected in graphic abstraction, national representation and inheritance stability.

(1) Abstractness of graphics. The weaving technique of Tujia brocade is "to pass through the warp and break the weft", the warp threads make the base, the weft threads start the flower, the weft threads slant in at a certain angle, and a large number of weft threads slanting in a stepped manner constitute the weaving pattern, so that the formation of the unit of the graphics are mainly line segments, triangles, rhombuses, hexagons, squares and other geometric shapes, and more complex graphics are also composed of these basic graphics, the shape of the graphics presents a simple and simple image, and the graphics are also composed of these basic graphics. The more complicated shapes are also composed of these basic shapes, and the modeling of the

shapes presents concise geometric shapes. Tujia brocade artists in western Hunan are good at capturing the most important figures and features from plants, animals, daily life objects and imagination, combining with brocade weaving techniques, using bright colors, rich graphic symbols and clever graphic constructions for abstract design of objects, so that the brocade graphics show simple geometric shapes and exaggerated abstraction, abstraction without loss of connotation has become the most intuitive cultural characteristics of the brocade of the Tujia people in western Hunan. Characteristics.

(2) Representativeness of nationalities. As the most important items of the Tujia people, Xiangxi Tujia brocade is used in every aspect of life, and its exquisite shape, symbolic meaning and techniques are unique to the Tujia people, reflecting the traditional rituals, folk customs, aesthetic sense and religious beliefs of the Tujia people in Xiangxi, as well as their unique ethnic culture. Tujia brocade was listed as national intangible cultural heritage in 2006 together with Miao brocade, Zhuang brocade, Dai brocade, Li brocade, etc., which further increased the popularity of Tujia brocade, and its national representativeness is self-evident. Now people know that Tujia brocade is from Tujia, and Tujia brocade is the representative of Tujia's national culture. In the development of tourism in western Hunan, the necessary purchase item for tourists to western Hunan is Tujia brocade. In particular, the Tujia brocade represented by "Silankapu" is highly respected for its wide format, complex composition and auspicious meaning.

(3) Stability of inheritance. As the Tujia brocade weaving skills are mainly inherited by teachers and apprentices and passed on from generation to generation, people of the Tujia people are basically consistent in their understanding of the graphic shapes and symbolic meanings of brocade weaving, and each brocade is woven with fixed graphics and patterns, forming an agreed-upon style that expresses the content, form and symbolism recognized by the Tujia people with a greater degree of stability. There are nearly 260 kinds of "Silankap" styles and more than 50 kinds of "Tujia Flower Ribbon" styles. The traditional consciousness of "respecting black and avoiding white" as well as red, blue and black as the base color, the adjacent color contrast, and other color selection schemes, which in turn played a certain expansion of the brocade changes. Tujia brocade with more conservative inheritance and common aesthetic sense of its cultural characteristics show a strong stability.

After experiencing the development and prosperity in peace time and the turmoil in war time, the Tujia brocade formed a more stable style in the Ming Dynasty and has been developed to the present day. Tujia brocade plays an important role in the life of the Tujia people in western Hunan, and the importance attached to Tujia brocade by the previous generations has made it flourish to this day. Tujia brocade has incorporated many elements of Tujia life and has rich cultural connotation. Historical changes and development have made Tujia brocade carry the heavy ethnic culture of Xiangxi Tujia, rich in cultural connotations, and is an important cultural carrier of Xiangxi Tujia. Under the background of increasingly convenient transportation, economic globalization and universal network application, the inheritance of Tujia brocade is facing unprecedented changes. The development of tourism in western Hunan has promoted the commercialization of Tujia brocade and weakened the cultural connotation of Tujia brocade to a certain extent, while the changes in lifestyle and thinking have made the inheritance and development of Tujia

brocade face difficulties. Applying cultural heritage protection mechanism and promoting the development of Tujia Brocade industry will strongly promote the inheritance and development of Tujia Brocade.

4.2 Tujia National Identity

According to the theory of Marx and Engels on the national problem, a complete and systematic definition of the nation has been made: "A nation is a stable community of people who have a common language, a common territory, a common economic life, and a common psychological quality manifested in a common culture in the form of history." Every ethnic group is a part of the Chinese nation and is a member of the big family of the Chinese nation. The Tujia, as a member of the big family, is not only internally united and friendly, but also interconnected and influenced by other ethnic groups, establishing a relatively solid interdependent relationship and emotions. Among the Tujia brocade, which is the most representative feature of the Tujia, Tujia language and Tujia customs, Tujia brocade is the only physical object that can be handed down from generation to generation.

The color scheme of the Tujia brocade is based on the "five positive and visible colors". Folk have "black with white, where to get; red with green, can not be selected; blue with yellow, put the light" of the color matching jingle. The Tujia brocade under the unity of this diversity of "color" law, reflecting the Confucianism, Taoism, Buddhism and the three schools of thought advocate the "harmony" of the common beliefs of the nation (Figure52), so that the Tujia people expressed as a member of the Tujia people's sense of belonging. For example, the main use of Tujia brocade is for quilt tops, as well as children's sleeping quilt tops, foot quilts, and skirt covers. Generally the size and color of the same or similar to the three pieces of brocade mosaic, every two pieces of weaving with "gear head" lace, can be connected to form a whole beautiful pattern. This is not only because the traditional single Tujia brocade width is narrower, but also because of the three pieces of splicing, the folk will be called this splicing "splice", to take the meaning of the harmonic "catching the blessing", there is a good wish for prosperity and development of more noble children (Figure53). Folk have "raise women do not weave flowers, not as good as raising her" proverb. These show that the Tujia brocade weaving this national craft has become a common life customs of the local people, so that different occupations, different status of the Tujia people to form a common sense of psychological identity. This psychological identity is the core cohesion between members of the ethnic groups. It unites all the Tujia people tightly.



Figure 53 Tujia brocade in the "neutral" expression;

Figure 54 Tujia brocade in the "receiving blessing" expression

Source: Photographed by Zhaohua Chai, July 20, 2022. Liu Dai'e's house in Liao Che River

Tujia brocade plays a positive role in the identity of ethnic minorities and enhancing the cohesion of the people, and is a link between material and spiritual life. Another example is one of the most frequently appearing traditional decorative patterns in Tujia brocade - the hook pattern, the main decorative pattern with the hook pattern accounts for about one-sixth of the traditional patterns of diagonal-colored Tujia brocade, the most representative of which is the forty-eight hooks. "The classic national patterns are inherited on the basis of deep cultural background and precipitated over the years, and its rich cultural connotation, composition form, and intensity of color often give people a shock." The qualities reflected in the Forty-eight Hook Patterns were created and developed precisely in the special environment of the Tujia ethnic group. From the Tujia's ethnic origin and composition, we know that the Tujia is an ancient people near the water, worshipping the frog god, and the forty-eight hooks pattern is especially similar to the frog.

In the Tujia marriage, the Tujia brocade, as an essential object in the dowry, is used as a cover for the dowry and a necessary thing for the wedding couple's cave. Therefore, before each girl gets married, she must spend a lot of energy to prepare the Tujia brocade as a dowry, and the most meaningful and beautiful and the most difficult forty-eight hooks have become their ideal pattern, they will be the desire for a happy life in the future of the strong and bold imagination along with the symbols of the traditional culture of the nation weaved in. Becoming a good wife and mother, having many children and desiring peace, harmony, smoothness and health reflect the natural requirements for the survival and development of an individual or a group. In the view of the Tujia people, in order to realize such a national ideal, everyone must be healthy and safe. Only when the Tujia people achieve this can they build and develop the group with stronger national cohesion and centripetal force.

Tujia brocade is a variety of social practices, concepts, expressions, manifestations, knowledge, skills and related tools, objects, handicrafts and cultural sites that are regarded as part of the intangible cultural heritage of the Tujia people in the areas where they live. The culture of Tujia brocade has been passed down from generation to generation and has been constantly recreated to provide a continuous sense of identity for the Tujia community as it adapts to its environment and interacts with nature and history.

4.3 Functional transformation of Tujia brocade from utility to aesthetics

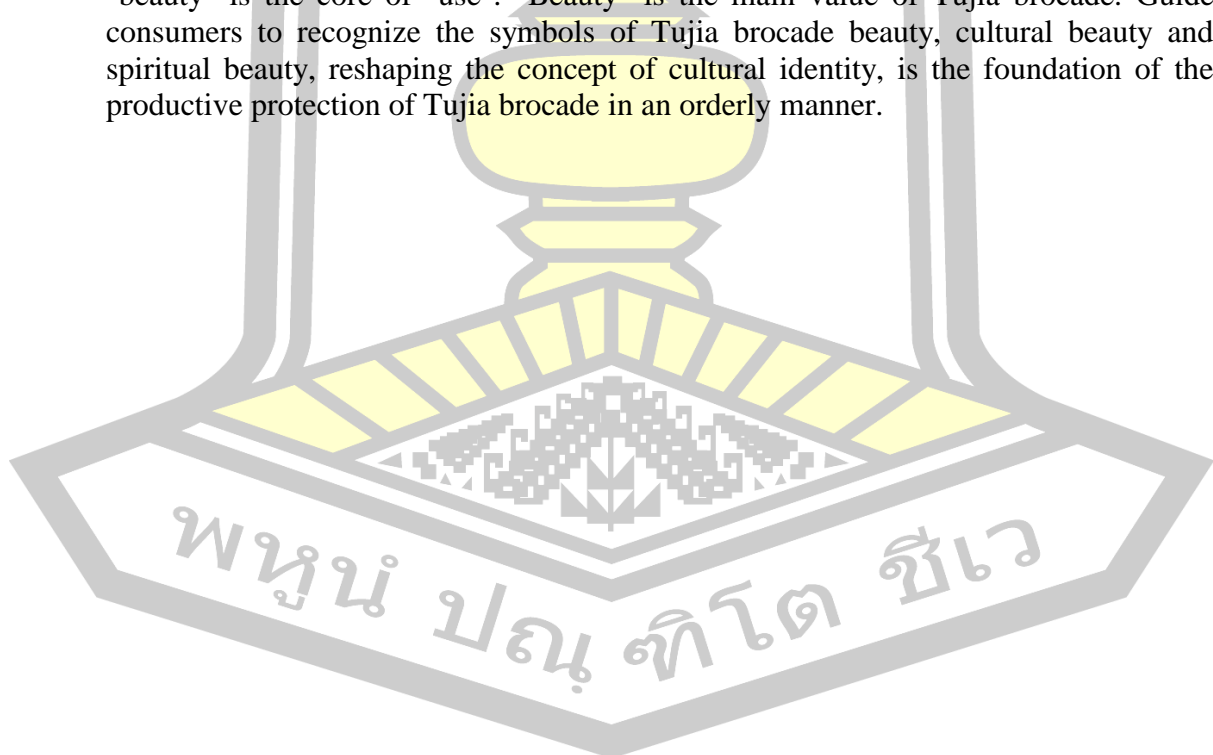
As a traditional craft, Tujia brocade has experienced a functional transformation from "use" to "beauty". The term "use" refers to the adaptability of Tujia brocade to contemporary life, while "beauty" refers to the fact that Tujia brocade can awaken the aesthetic feelings of contemporary people. Tujia brocade is a cultural matter that changes with the development of the society, and in the long history, the "use" and "beauty" of Tujia brocade have been changing one way and the other way.

First, historically, the main function of Tujia brocade is "use". Since the "indigenous" ancestors "from the bark of the tree to take fiber, spun cloth to wear" to clear the land reclassification, used as living clothes has been the important function of the Tujia brocade. Tujia people like "colorful clothes", in the Qing after the return of the land, Tujia brocade clothing is gradually withdrawn from the life of the Tujia people. However, Tujia brocade has not disappeared from the Tujia people's life, but only shifted from living clothes to other daily necessities - Silankappu and Tujia flower belt. In Tujia language, "Xilan" means "cover" and "Kapu" means "flower", and Xilan Kapu means "flower cover". The word "kapu" means "flower", and broccoli kapu means "flower cover". Because of its folkloric origin and its strong local flavor, it is also translated as "flower cover". At the age of twelve or thirteen, the daughters of the Tujia ethnic group will learn the skill of weaving brocade with the elders of their families, and will prepare the flower coverings needed for their marriage and the nesting quilts, cover skirts, foot quilts, etc., which will be needed for the birth of their children after the marriage. There is a folk saying, "If you don't weave flowers to raise your daughter, it is better not to raise her at all". Xilankapu also has special symbolic significance in some important Tujia customary activities. For example, when the Tujia people collectively perform the Pendulum Dance in the Spring Festival to sacrifice to the god of the "Eight Great Kings", the young and strong people will be clad in Xilankapu flower quilts in order to form an armored procession. Tujia flower belts are belts, pants belts, and children's back belts made of Tujia brocade. In the Tujia marriage program, when the man goes to the woman's house to get the "eight characters," the man will bring gifts such as wine and meat, and the woman can give the Tujia flower belt as a gift in return.

Second, the current Tujia brocade "with" the weakening of the function, "beauty" function to enhance. Tujia brocade in the early formation of the evolution of its main function embodied in the "with", but with the development of society, the Tujia brocade "with" and the people to improve their lives, the pursuit of quality of life departed from the purpose, "with" the "backwardness" of the "backwardness" of the "backwardness" of the "backwardness" of the "with". "The "backwardness" and "antiquity" of Tujia brocade are difficult to be integrated into the modern life of the people. "Culturally genuine manufactures have a tendency to point to the form of

beauty." Compared with modern commodities, Tujia brocade "with" does not occupy the advantage, must be in the "beauty" on the article, in order to avoid the shortcomings of the strengths, to obtain people's recognition and acceptance. "Culture is a kind of creation, a kind of creation of real people facing real needs." Tujia brocade in the creation of its unique "beauty" more and more obvious. With the past Tujia brocade directly and extensively used in life clothing, Tujia flower cover and Tujia belt is different, the current Tujia brocade incarnation of daily life embellishment elements, outlined a cultural beauty, and fully demonstrates its "see the people, see the things, see the life of the inheritance of the concept. For example, in the Tujia brocade living space created by Buyei Embroidery Company for the B&B Experience Hall, the wall is hung with Tujia brocade framed decorative paintings narrating the love stories of Tujia men and women, the table is covered with blue and yellow Tujia brocade table banners with hooked flowers as the main theme, the sofa contains Tujia brocade pillows, and there are a number of colors of yellow, red, blue and other colors of Tujia brocade woven bedside towels, neck pillows, pillow towels, pillowcases, etc. on the bed. The cheongsam embroidered with Tujia brocade pattern looks simple and elegant; the small cosmetic mirror decorated with Tujia brocade immediately improves its quality; the scarf embroidered with Tujia brocade pattern on both ends brings warmth to people while giving them inner peace and solidity.

Tujia brocade insists on living heritage and returns to all corners of life, but it is not to show "use", but to present "beauty", a kind of symbolic beauty, a kind of cultural beauty and a kind of spiritual beauty. "Use" is the carrier of "beauty", "beauty" is the core of "use". "Beauty" is the main value of Tujia brocade. Guide consumers to recognize the symbols of Tujia brocade beauty, cultural beauty and spiritual beauty, reshaping the concept of cultural identity, is the foundation of the productive protection of Tujia brocade in an orderly manner.



Conclusion

Tujia brocade, as a kind of materialized cultural heritage, directly reflects the cultural heritage and aesthetic interests of the Tujia people, and is an organic part of the brilliant Chinese brocade culture, as well as a living fossil of the Tujia ethnic culture and folk brocade culture. Under the background of globalization, every nation is facing a profound change, and the ancient traditional national culture is constantly impacted by the new and tough contemporary culture. Modern industry has had a great impact on Tujia folk brocade, whether it is looms, craftsmen or products.

Culture has both static deep structure and dynamic development and change, and this process of change is "cultural change". Cultural anthropology believes that cultural change must have the "energy" it needs, and this "energy" comes from the dissemination of culture and the value-added of culture itself. The Tujia brocade process, varieties, pattern material, raw materials, functions and values of factors such as changes will cause cultural change. The author believes that the cultural change of Tujia brocade is a gradual process. In the process of gradual change by the heritage group, heritage carrier of the cultural soil has changed by the internal and external motivation to promote cultural change is in the process of gradual change in a variety of synergistic effect of the results. This change is not only from the contemporary industrial culture on the dissolution of national cultural individuality, triggered by the deconstruction and restructuring of the values of the main body of inheritance, but also from the mainstream culture, mainly the assimilation of Chinese culture on the traditional culture of the Tujia people. Therefore, in addition to the six aspects analyzed above, there are also some other universal factors for the change of traditional folk art. Such as the rise and fall of national folk crafts and domestic and foreign political and economic climate is related. In short, culture certainly needs economic support, but the change of traditional culture is not only determined by economic development, it involves the development and change of social values. Today, in the stage of social transformation, the biggest conflict of Tujia brocade lies in the conflict between different values. Only by deeply analyzing the causes of cultural change can we provide a basis for the sustainable development of Tujia brocade.

Through the in-depth analysis and research on the weaving process principle, pattern shaping characteristics, color characteristics and aesthetic rules of Tujia brocade, this chapter helps to dig out the wisdom and aesthetic way of Tujia brocade from the details, so as to have a deeper understanding of the Tujia culture. It provides some references for the researchers of Tujia brocade, and also provides technical analysis and idea expansion for the people who are carrying out the innovative application of brocade patterns, so that Tujia brocade can be better active in the modern society, thus retaining a long-lasting and sustainable living space for the art of brocade.

Chapter IV.

The Invention of the Tujia Brocade Tradition

With the emergence and rise of modernization, urbanization and consumer culture, cultural tourism and cultural industries are also gradually emerging in ethnic minority areas. So under the influence of the government and commercialization, the Tujia region in western Hunan combined with its own resources to develop folk tourism and cultural industries mainly based on Tujia culture, in which some old traditions were recreated and some new cultures were reconstructed. For example, large-scale performances of traditional ethnic ritual and festival ceremonies, pendulum hand dance exhibitions, and Tujia brocade tourism experiences.

The main point of view discussed in this chapter is the relationship between the new traditions that have been created under the impetus of external factors, such as commercialization and government, and the sustainable development of Tujia brocade in the process of mass tourism, ritualized exhibitions, and the reconstruction of them by mass media. This chapter corresponds to the third research objective and is divided into four parts, Part I, Introducing Tujia brocade as a traditional cultural form; Part II, Innovations and changes in the production process of Tujia brocade; Part III, Analysis of the motivation for the invention of the Tujia brocade tradition. The fourth part, modern industrial development and sustainable development of Tujia brocade culture.

1. Tujia brocade as a form of traditional culture

Tujia is one of the oldest ethnic groups in China. Tujia brocade is a traditional brocade craft of the Tujia people in China, which combines the rich cultural and ethnic elements of the Tujia people and handicraft skills, and in addition to being a carrier of history and culture, it is also a symbol symbolizing the identity of the Tujia people, with strong local characteristics and flavor. As a form of traditional culture, Tujia brocade is not only the daily necessities of Tujia people, but also commonly used in dowry, gifts and other important social ceremonial objects. It reflects the Tujia people's love of life and the pursuit of beauty, and also inherits the history, culture and wisdom of the Tujia family.

1.1 Inheritance carrier of traditional Tujia brocade

1.1.1 Daily dress of Tujia people

National costume is a tangible cultural carrier constituted by the perfect combination of rich cultural meaning and arts and crafts. There is no way to know in detail the characteristics of the clothing of the Tujia ancestors, but from the general law of the history of human evolution, the early clothing should be very simple. Therefore, the change of dress, which is one of the carriers of Tujia brocade, can be roughly divided into three historical periods.

(1) Tujia ancient dress: good five-color clothes, The Qin and Han Dynasties, hunting as the main livelihood of the Panchuan barbarians, is still practicing the style of clothing and leather. In the Book of Southern Qi, Volume 58, Legend 39, Barbarians of Southeast China, it is recorded that during the North and South Dynasties, the dress of the Jing and Xiang barbarians was characterized by the following: "The barbarians were clothed in cloth and barefooted, or in buns, or with their hair cut". For a long period of time afterward, "cloth trickster and bun" was always the main form of dress of the Tujia people. In the book, "The Creek Barbarians", it is written: "The five-color threads are used to make the cloth, and the color of the cloth can be seen. It is commonly used as a quilt or dress, or as a scarf, so it is also known as Dongdong cloth." The Book of the Later Han Dynasty. Southern Barbarians" recorded that the dress pattern of "Wuxi Barbarians" was "weaving and dyeing wood bark and grass, and they were good at five-color clothes, and all of them were sanctioned with tailed clothes". It can be assumed that the "five-colored clothes" of the "Wuxi barbarians" should be decorated with the "Xi cloth" and "Mine scarf" in the history of Tujia brocade weaving. "for decoration. Now, a primitive performing art of Maogus, which is still popular in Jashi Tuping Village of Longshan County, can also be said to be a refraction of the state of their clothing.

(2) Tuji period of the Tujia clothing: like colorful clothing. After the Five Dynasties, the Tujia were influenced by the neighboring cultures, especially the impact of the feudal economy on the Tujia's primitive fishing and hunting life, which brought about the improvement of the Tujia's material standard of living, and the handmade weaving and brocade weaving techniques were further developed. The Ming and Qing dynasties, the Tujia dresses of the notes appear in large quantities, "Yongshun County Zhi" Volume VI cited (Ming) "Yiyi Comfort Division Zhi" said: "bordering the mines and even the Han soil, men and women drooping medicine, short clothes, barefoot, to cloth Le forehead. Qing dynasty qianlong "yongshunfu zhi" contains: "tushi, male and female clothing is not divided, all for a style, head wrapped in embroidered scarf and handkerchiefs, clothes and skirts are embroidered lace." Four from these records can be seen in the Tuji period of Tujia clothing "like colorful" performance, one is like to expensive brocade for the dress, the second is like in the dress side of the embroidered flowers.

(3) "Reorganization" after the Tujia dress: pants with lapel. Since the implementation of the policy of "Rehabilitation" in the Tujia area, deeply influenced by the ethical concepts of the Central Plains culture, the official government has prohibited men from wearing flowery clothes on the grounds that there is no distinction between men and women in terms of dress, and the form of the dress has completely changed to "men's and women's dresses are not differentiated, but are all of the same type". Typical changes are that in addition to the "eight skirt, pleated

skirt, simple skirt" for both men and women were changed to pants, but also in women's clothing. Tujia women's sleeves are short, mainly for the pipa lapel, later appeared on the lapel, full lapel. It can be seen that the modern dress of the Tujia people has been influenced by the Han Chinese dress. The formation of Tujia men's and women's costumes is the result of long-term historical evolution, and the innovation of Tujia traditional costumes was greatly influenced by the politics of the Qing Dynasty. This influence directly caused the basic disappearance of the traditional costumes of the Tujia people, and also caused the disappearance of the carrier of Tujia brocade clothing.

1.1.2. Rituals

Sacrificial rituals are mainly to show the respect, reverence and fear of human beings for the supernatural forces that dominate their own destiny and all kinds of phenomena in the natural world, and the Tujia rituals have obviously not deviated from this law. Such as "Sheba" "Tujia year" "transfer year" is their worship of ancestors, belief in the gods of folklore. Clad in armor, holding a shotgun, pike, qimei stick, horn sounding, dragon and phoenix flag to open the way, running to the "pendulum Hall" a this is the Longshan Horseshoe Zhai famous Tujia pendulum dance of the majestic entrance ceremony. Pendulum hand team draped in brocade armor is the Tujia brocade. (Figure50) in the past, the Wuling ethnic areas of the pendulum Hall is very common, every village and every cottage, the scale of large and small, pendulum Hall next to the establishment of the Land Temple, in order to enshrine the King of the soil or the ancestors of the indigenous peoples of the eight great kings, Lord Peng Gong, Tian Hao Han. The most lively place in the first month of the year is the Pendulum Hall, which is a place of worship and entertainment for the Tujia people.



Figure 55 Tujia brocade is used as armor for draping during rituals.

Source: Photographed by Tian ming, Tujia Brocade Writings, August 2012

During the rituals, Tujia brocade is hung in front of the Pendulum Hall or directly becomes the cloak for dancing the Pendulum Dance, which becomes an important part of the rituals. Sacrifice is to achieve communication between man and god through totem worship and sorcery rituals, through the part of the totem, to obtain super confidence and the power of God, and the Tujia brocade has become an important link to communicate between man and god, man and ghost. As the scene depicted in Peng Shiduo's "Bamboo Branch Lyrics": "The brocade in the city of Fushi makes a nest, and the water on the banks of the Tujia King's Palace generates waves, and the red lamps are ten thousand, and a piece of tangled pendulum hand song." It can be seen that the Tujia brocade weaving and hand-waving dance is closely related to the spectacular scene. In a sense, it is because of these brocade, dance and other props, so that people become a "witch", get a strong their own divine power; is because of the content of the Tujia brocade, decorations depicting the Tujia forefathers of hard work, more associated with the myths and legends of the Tujia people and totem beliefs. The Tujia people also firmly believe that rituals can achieve the effect of driving away disasters and evils, suppressing evils and good luck, and dispelling yin and protecting yang, which is also one of the reasons why Tujia brocade is carried on and inherited endlessly.

1.1.3. Festival Songs and Dances

Another carrier of Tujia brocade is the rich festival songs and dances in Tujia traditional culture. During the Tujia New Year, all kinds of offerings are placed on a big table covered with "Tufa pavement" to worship ancestors, which also commemorates those heroes who carried the parcels made of "Tufa pavement" on their backs and went to the Southeast to fight against Japanese invaders and died in the war without returning home. In the Hands Dance of the first month of the lunar calendar, men wear a green cloth bandana and a "tufa pakkai" on their heads. Women wear green silk handkerchiefs (girls should keep their hair in long braids), lace garments, embroidered shoes, and silver jewelry such as tooth money and bells on their chests. Dance performance migration and settlement, agricultural activities in the weaving "Silankappu" scene, a row of young girls sitting on the loom, the waist set on the loom bandage, foot stirrups the front bridge of the loom, pulling down the weft threads on the spindle with their hands, with a cow bone pick pick on the warp yarn to pick weaving with concentration, picking all the way after the feet staring down the front bridge, inserted into the warp with a yarn weaving After picking a good way, he stares down the front bridge with both feet, inserts a long wooden shuttle with yarn in the warp, collapses backward with his waist, and holds the ends of the shuttle with both hands, and hits the shuttle a few times with his hands, "Kua Tap". Then they sing: "The skill of Ada (i.e. sister) is high and high, and the Silankappu has been woven, and the flowers have come to life." Then they sang in unison according to the name of the pattern: "White plums of all sizes have been woven, lotus flowers of all sizes have been woven, peonies of all sizes have been woven, peonies of all sizes have been woven, cat's foot flowers have been woven, swallows and birds of all sizes have been woven, tiger snakes have been woven like the real ones, table flowers and boats have been woven, eight hooks and two eight hooks have been woven, twelve hooks and forty-eight hooks have been woven, one hundred and twenty kinds of

flowers have been woven, birds and finches have been woven, and my elder sister and younger sister love it. I love it to death." This performance is an important part of the Great Hand Swing.

1.2 Tujia brocade inheritance and production mode

The inheritance of traditional Tujia brocade has gradually moved from a family-based unit to a socialized inheritance mode, and the gradual disappearance of diversified inheritance carriers, coupled with the reduction in the number of people facing the inheritance of the brocade production, the change in values of young people, and the unsoundness of the management of the workshop, has been placed in the modernization of the heritage of Tujia brocade heritage inheritance and protection of the real problem. Reviewing the inheritance of Tujia brocade, before the founding of New China, it has experienced a long and closed inheritance mode based on family unit. After the founding of new China, it has experienced the inheritance mode of gradual socialization which is bumpy but not without hope.

1.2.1 Inheritance based on family unit

Traditional brocade weaving is a product of the society of men cultivating and women weaving, and the "copying and memorizing" method of oral transmission has helped many weavers throughout the ages. Inheritance and teaching continue in the family, and the linear inheritance within the family and the reticulated inheritance within the clan, where families and relatives learn from each other, together constitute the coexistence of multiple lines of inheritance within the family and the village. Among the neighbors in the countryside, women sit in front of the loom to carry out the brocade weaving work needed by their own families in their spare time, and the whole process is so casual that it can be arranged independently according to the time and mood. Traditional brocade weaving is not only an object to be completed, but also a kind of spice and spiritual support for the creator's life, and even a process of artistic and cultural creation.

Before the founding of New China, the existence value of Tujia brocade was mainly as the important practical function of the villagers' living bedding. From the field survey, we can clearly feel that before the establishment of New China, in the Xishui Basin, the inheritance of Tujia brocade was mainly carried out in the way of family as a unit. Ming and Qing dynasties, is the prosperity of the Tujia brocade heyday, such as "Longshan County Records" records, Longshan, "women are diligent in weaving, household more than the sound of the machine," the prosperity of the scene. According to statistics, at the beginning of the 20th century, only the town of Miaoer Beach annual sales brocade more than 20,000 silver dollars, of which 10,000 silver dollars for export. This prosperous situation from the beginning of the 20th century, today this prosperous scene has gone, the scene of the rural market dismal business, let us more memories of the Tujia brocade heritage once brilliant. Qin and Han Dynasties, the Tujia ancestors weaving "marriage" that "Tribute cloth", become the tribute of the famous products. Three Kingdoms period, in Shu Zhu Geliang "now the people are poor and weak, the enemy's capital is the only Yang Jin ear" decision-making, the Tujia people weave colorful "brocade". Ming and Qing dynasties, the Tujia people "to spinning and weaving brocade for constant industry", "the village market four times, spinning sound unceasingly", is the Tujia brocade prosperity heyday, this is the past glory. After the reform and opening up, this kind of splendor

in the Liao Che River Basin had a second time. After the founding of new China, the Tujia brocade heritage after several waves of twists and turns, in the 1980s and 1990s reappeared prosperous.

1.2.2. Gradual socialization of heritage

Before and after the founding of new China has experienced different inheritance status: the 1940s was the stage of Tujia brocade on the verge of being lost; 1949-1957, Tujia brocade was mainly inherited from tradition and innovative technology; 1958-1976, can be described as the Tujia brocade's "spring cold"; after the Third Plenary Session of the Eleventh Central Committee, the brief revival of Tujia brocade was also the first time that Tujia brocade had been used for the first time in China. After the Third Plenary Session of the Eleventh Central Committee, the short-lived revival of Tujia brocade, but also the maturity of Ye Yucui's works; the 1990s to the 21st century, the Tujia brocade cultural heritage to the socialization of the full productive inheritance, but also the rational development period.

Before and after the reform and opening up, with the changes in the scale of social production and the form of production, the inheritance mode of Tujia brocade is also changing with it. In the process of master apprentice inheritance, there are also collective training and learning, Ye Yucui old man has trained more than 150 apprentices, she and the apprentices spend time together, unreservedly teach technology, hand in hand. Now most of Ye Yucui's apprentices have gained certain achievements in the field of brocade weaving, such as Ye Ying, Lai Chengfeng, etc.

(Figure 55) have become the inheritors of Tujia brocade weaving and have started to take apprentices to learn brocade weaving. 21st century wave came, the traditional cultural space has been deconstructed, the scope of the inheritance of the traditional handicrafts have to be oriented to the transformation of modern life. The times called for a more economical, convenient and efficient way of inheritance, and the inheritance mode of large classroom teaching became the mainstream.



Figure 56 Tujia brocade at a bazaar in the 1980s
Source: Liu Dai'e Oral History

The traditional master-disciple relationship has been changed into a teacher-student relationship. Especially under the intervention of market competition, in order to adapt to the development of modern industry and the needs of modern market, traditional handicrafts have to be inherited through more formal and large-scale standardized training and classroom teaching. This renewal of the inheritance model has led to the transition of the traditional handicrafts inheritance field from the family and the community to the social field and the market field.

In the early 1990s, in the market economy more and more strong influence of the situation, in order to adapt to the needs of modern people's lives. 1986, contracted by two Tujia women "Miao Ertan Tujia brocade factory" was established. Whether it is Longshan County brocade craft factory or Miao Ertan town brocade factory, these two factories to maintain the traditional style on the basis of the new meaning of the times, to create a large number of masterpieces. In the revival of Tujia brocade stage, some rich in the spirit of the times of brocade handicrafts to the market one after another, out of the country. At that time has reached the twilight of the master Ye Yucui, launched a series of works, these works in addition to hanging in the Great Hall of the People also out of the country. In order to make the Tujia brocade craft to carry forward, Longshan County Government in August 1984 set up a "Longshan County Brocade Crafts Factory", under the County Textile Bureau, covers an area of 5,500 square meters, 76 employees, fixed assets of 90,000 yuan. Miaoer Beach Ye family cottage Ye Yucui was hired as a lifelong technical adviser. Also hired the Hunan Provincial Arts and Crafts Research Institute Wang Weiyi, Provincial Museum Li Chang'e, Xiangxi State Arts and Crafts Research Institute Tian Dainian and other experts, brocade weaving technology, equipment, innovation, in the traditional tread oblique method based on mining flat weaving method, so that the Tujia brocade in the production of work efficiency and product style has made a new breakthrough.

2. Innovation and change in the production process of Tujia brocades

Cultures are both abstract and complex systems and concrete and unique forms. Describing the change of a culture may not always lead to a clear pattern or structure, but it is always possible to find some key elements, which constitute a recognizable cultural tradition due to their existence, and also due to the change of these elements. By describing the innovations and changes in the production materials, patterns, and weaving techniques of Tujia brocade, the author presents the contemporary development history of Tujia brocade and the innovations of the tradition in order to adapt to the needs and expectations of modernity.

2.1 Changes of materials

2.1.1 Historical Overview

Early Tujia brocade mainly used hemp and silk as raw materials. After the reformation, with the entry of a large number of Han merchants, the textile technology and textile raw materials from Han areas were introduced into the Tujia area, and the raw materials of Tujia brocade also changed. With the promotion and popularization of cotton cultivation, cotton thread gradually became one of the main raw materials of Tujia brocade. Hemp due to the limitation of the plant's own characteristics, the difficulty of weaving; and purely manual reeling process, to spend a lot of manpower and energy, silk production is very limited and expensive. Compared with hemp and silk, the applicability and output of cotton thread to have an

advantage, the use of cotton thread strongly promote the development of Tujia brocade weaving. For a long time, the Tujia textile raw materials mainly rely on the traditional tree mulberry silkworms, planting cotton planting hemp, self-reeling weaving to solve. To the middle of the eighteenth century, with the opening of the national sea ban, with the Youshui as the trunk of the inland river transportation is unprecedentedly developed, people can be traded through the commodities from Hankou, Changde, Yuanling and other places to buy back the silk required for brocade, cotton yarn, etc., the source of the thread has been enlarged, and further promote the development of the Tujia brocade.

Most of the traditional fabric dyeing of the Tujia people is based on the use of locally produced minerals, plants and other natural dyes. The natural geography of the Tujia settlement, with abundant mineral and plant resources, provided the necessary prerequisites for early dyeing. From the historical documents and cultural relics, as early as the Shang and Zhou Dynasty, the black color was dyed with the leaves of the Mulberry tree and walnut shells as the main dyes, and the red color was dyed with earth red and amaranth as the raw materials and so on. The traditional dyes and dyeing methods are primitive and natural, and the dyed colors are bright and vivid. After the late Qing Dynasty, chemical dyes and pigments began to be introduced into the Wuling Mountain area, including magenta, magenta blue, magenta, magenta green, soap alum and so on. As the synthetic chemical dyes are convenient and fast, and the color-fixing property is relatively good, some direct dyes, reactive dyes, soluble reducing dyes and so on are gradually adopted by the folk.

2.2.2 Changes in the pre-reform and opening-up period

With the development of commodity economy and the large inflow of industrial products from outside, the fruits of industrial civilization penetrate into every level of Tujia society and culture, whether it is the mode of production, or the material and spiritual way of life, all of which are deeply imprinted with the industrial civilization. Since the 1980s, the modern Tujia brocade in western Hunan has rapidly emerged, and the folk art factories and brocade workshops all over the country have adopted chemical fiber and textured yarn as raw materials, which is very expensive.

All the folk art factories and brocade workshops around the country use chemical fiber material textured yarn as raw material, which is cheap and easy to get, and rich in color, and no longer need to spin and dye the yarn by themselves. Textured yarn is also widely recognized by ordinary Tujia people, the low price is one aspect, bright colors are more in line with the traditional aesthetic psychology of the Tujia people, is in line with the Tujia brocade pattern commonly used in pairs of independent and bright primary colors of the tradition.

In the mid-90s, the modern Tujia brocade products lagged, the prosperity of a new brocade industry quickly declined down. The reason for this, a very important point is the common use of textured yarn as raw materials, poor material, long-term use and not with the development of society and improvement, manufactured products colorful and vulgar, flimsy texture, in the tourism market into the dilemma. Tujia brocade national inheritor Liu Dai'e and her husband to the Guangwu in the late 80's in the village of Liao Che founded a production base, Liu Dai'e is responsible for guiding the production of workers, the old to the main outside delivery, procurement and contact tasks. In the early 19th century, there was a record of "Bu Ren, a barbarian from the southwest, produced by dansha", which is cinnabar, a good red dye.

What dyes to dye what color formula is widely circulated in folklore, for example, indigo as the main raw material to dye blue, another Tujia brocade national heirloom Ye Shuiyun in the choice of threads to improve a little earlier than others. Ye Shuiyun was hired as a technical director at the Jishou Brocade Factory in 1987, and then went to Phoenix Vocational College to study with the help of Fu Yuanqing (who later became her husband). After graduation, the two of them set up the Tujia Brocade and Batik Ethnic Folk Art Research Institute, which researches and inherits Tujia brocade and batik. Due to the relatively good quality of their own culture, Ye Shuiyun and Fu Yuanqing have a better understanding of the market for new Tujia brocade products than other artists, and are more able to accurately grasp the needs of the market in the selection of threads.

2.1.3 Changes since the new century

Into the new century, the cotton thread gradually replaced the puffed yarn, became the main raw material of modern brocade weaving, there are also a small number of use of silk plus cotton mixed weaving. In the Tujia brocade gradually be attached importance to be included in the intangible cultural heritage, artists not only use pure cotton, silk plus cotton raw materials, but also appeared a large number of use of pure silk for manufacturing products. Like weaving scarves such intimate products, the use of wire should be very careful. Wash car river town of Ye Ying for the selection of more suitable for the scarf wire, in 2010, 2011 period many times to Jiangsu and Zhejiang region of cotton spinning mills to select materials, and repeated trial weaving. Silk threads are the opposite of cotton threads, as early silk threads processed with natural dyes remain bright after washing, and some elders even say that traditional silk threads become brighter the more they are washed. In the existing physical information, there are many silk and cotton mixed weaving into the traditional soil flower bedding, the cotton part of the almost indistinguishable from the original color, the silk part of the very bright. But now the industrial silk thread has become "afraid of water". Some artists say that when weaving with pure silk thread in the summer, if the weather is particularly hot, the hands may be stained with color if there is a lot of sweat.

An example seen in the research strongly suggests that industrial silk threads are prone to color fading when exposed to water. The vast majority of industrial silk threads used today are not pure.

Part of the industrial silk thread used today are not pure, belonging to artificial silk, not only afraid of water, and easy to hair, affecting the beauty of the product, the former traditional silk rarely exist this problem. It is understood that the textile market now also has high-grade pure silk, color fading, hair phenomenon to be less, but because the price is too high, brocade artists with very limited. The next stage, Tujia brocade raw materials will have what the new development, many Tujia brocade inheritors have been doing to explore. Li Chengfeng has been in the plant dyeing for many years of research. Sisters Liu Dai'e and Liu Dai'ying are doing similar explorations in the village of Rao Che.

2.2.Changes in patterns

2.2.1 The description of the number of traditional patterns

The generation of Tujia brocade patterns is closely related to the life of Tujia people, interdependent and intertwined. What the patterns represent is the re-cognition of the Tujia forefathers to the nature, which passes on the rich national cultural information. Tujia is a nation with a long history and has its own language, but no writing. In the long years without their own words, the Tujia people with their own ingenuity, rich imagination, unique aesthetic sense, to dress, artifacts as a carrier, engraved with the ancient history of the nation engraved with the course of the nation, so far can still be seen and are still in the inheritance of the typical is the Tujia brocade. For thousands of years, the Tujia brocade has been the most popular and influential family in the Youshui Basin, with the most perfect craftsmanship and the richest works of national folk crafts and cultural forms. Hundreds of patterns, not only lurks the trajectory of national origin, in the sense of metaphorical national culture, it forms a special visualization of the artistic language, constitutes the allegory of the deeper national cultural and psychological structure, and has a special value for the identity and cohesion of the Tujia family. At present, about how many kinds of traditional patterns of Tujia brocade, researchers say different things, some say fifty or sixty kinds, some say more than one hundred and twenty kinds, and there are more than two hundred kinds of claims. Tian Ming, Tian Dainian is Xiangxi native Tujia brocade researchers, from eighty years on the beginning of the brocade research work, their statistics to the Tujia brocade traditional patterns of fifty or sixty kinds, and all have physical evidence.

Through field research, access to information, I thought Tian Dainian and other local researchers say relatively accurate. And some scholars believe that there are hundreds of traditional patterns of Tujia brocade, should be unique to the Tujia people's traditional patterns and picking transplanted patterns together with the results of statistics. According to the study, after the reorganization, "Han not enter, barbarians do not come out of the mine" ban was broken, promoting exchanges between different cultures, the Tujia brocade gradually appeared in the floral transplantation pattern, as Tian Dainian said, the transplantation pattern of the history of hundreds of years. Although there has been a history of transplanted patterns, but from the preserved Tujia brocade materials, we can see that the previous number is not much, but from the last century 7, 80's began to gradually more and more, a lot of artists in the eighties have been transplanted. According to Tian Ming's introduction, the famous "Mouse Marrying Daughter" pattern was woven in the late seventies. Because there have been a lot of research results published in the paper, about the classification of the traditional patterns of Tujia brocade, composition characteristics, aesthetic characteristics, etc. will not do too much elaboration, the following author is mainly on the liberation of the Tujia brocade pattern of the changes in the narrative.

2.2.2The emergence of modern patterns

In 1957, Li Chang'e of Hunan Mass Art Museum designed two new patterns of "Developing Mountainous Areas" and "Shaoshan Mountain", which were completed by Ye Yucui, among which "Developing Mountainous Areas" together with other four traditional Tujia brocade pattern works were selected by the state to be exhibited at the International Exhibition in London, England. These two works designed by Li

Chang'e should be the earliest new pattern of Tujia brocade in the existing records. These two works continue the traditional pattern of Tujia brocade with geometric ornaments, continuous symmetrical modeling characteristics, the picture uses a large number of rhombus pattern, field pattern and other traditional modeling patterns, the picture of the characters in the shape of the characters in the "Scarecrow Dragon Patterns" is very similar to the characters in the modeling. These two new works designed by Li Chang'e are of landmark significance in the process of modern development of Tujia brocade. After that, due to historical reasons, the weaving of Tujia brocade was restricted and no new patterns appeared for a long time.

In 1980, Huayuan Ethnic Crafts Factory was established, and at the beginning, the traditional patterns were still woven, and there were no modern patterns. There were still people in Xiangxi Autonomous Prefecture who could read and understand the Tujia brocade, but no one knew it outside. At that time, a 50cm*50cm size cushion should be sold for more than ten dollars, but it was reduced to eight dollars or not sold out, and the operation of the factory soon had problems. In order to reverse this predicament, Peng Zhongping, then deputy director of the factory, came to Beijing to find the Central Institute of Arts and Crafts was studying Wang Weiyi to find ways to solve the problem (Wang Weiyi the end of the 70's in-depth Youshui Basin of the Tujia region for the Tujia brocade research, he was involved in the Huayuan Folk Art Factory's preparations for the construction work). After understanding the situation, Wang Weiyi drew the "Journey to the West of Hunan" in the form of decorative paintings of figures according to the plain weaving principle of Tujia brocade, combined with his own professional knowledge, and brought the drawings back to Hunan during the summer vacation and weaved them out in the Huayuan factory.(Figure 57)



《湘西行》 汪为义 设计

Figure 57 Modern Tujia Brocade Patterns Designed by Wang Weiyi "Walking in the West of Xiangxi"

Source: Photographed by Zhaohua Chai, July 20, 2022.

Subsequently, the Tujia brocade wall hangings of Huayuan County Folk Art Factory were awarded "Xiangxi Xing", "Bird and Flower Cushion", and "Little Shepherd Boy", etc. as Tujia woolen knitted products were sent to the State Ministry

of Light Industry, although the Ministry of Industry was also the first time to see this kind of fabrics at that time, but it still gave a high degree of recognition. In 1983, the modern pattern brocade "Xiangxi Xing" won three consecutive awards, which was the first time since the establishment of Xiangxi Autonomous Prefecture that it won a ministerial award. The traditional pattern of minority brocade is geometric pattern, the new pattern became decorative painting, the appearance of "Xiangxi Xing" pattern, and tourism formed a close link, welcomed by tourists, the plight of Huayuan Folk Art Factory was completely reversed, not only solved the problem of the workers' food, but also promoted the development of new products of Tujia brocade.

In the mid-1990s before the reform of the state-owned enterprise system, Longshan, Yongshun and other places of brocade factory are state-owned collective units, employing specialized designers, in addition to Hunan Arts and Crafts Research Institute, Xiangxi State Arts and Crafts Research Institute of the artisans permanently stationed in the factory to assist in the development of products and design. After the mid-nineties, once prosperous Tujia brocade rapid decline, state-owned factories have restructuring and closure of the entire industry downturn, brocade artists due to their own comprehensive qualities of the limitations, almost no pattern design capabilities, the new modern pattern is not much development. In the reform and opening up after the Tujia brocade products industry boom in this period, although the modern pattern in the tourism market is more popular, the traditional pattern is still weaving, most of them are used for weaving wall hangings, or from the traditional pattern in the cut out a part of the face of the bag, cushions and so on. Several patterns such as "Forty-eight Hooks", "Chair Flower", "Yangquan Flower" and "Rock Wall Flower" are used more often.

2.2.3 Development of Modern Patterns in the Intangible Cultural Heritage Period

In 2006, Tujia brocade was included in the national intangible cultural heritage, the development situation is gradually improving, with the development of computerized mapping technology, Tujia brocade seems to suddenly become omnipotent. Brocade weavers often joke, "you either s (what) pattern, I will give you weave mousse pattern, you said you want to weave you out of this person, we can weave." Simply put, Tujia brocade pattern is composed of a small color block, similar to the mosaic style. Previously, the process of designing a pattern is probably so: the designers first conceive a pattern, and then according to the principle of the composition of the brocade to draw the pattern to the coordinate paper, and then adjust the shape, with the color. Now, it is the designers to design a good pattern with the help of computer graphics software for similar mosaic processing, designers and then use the software for modeling, color processing, and then painted coordinates, marking out the different colors of the color block, print out. Through interviews with pattern designers and craftsmen, I learned that not with the support of computer mapping software, want to weave what you can weave what, mapping software plays a role is to be able to draw a good pattern is divided into a grid of small blocks of color, it is not based on the principle of weaving brocade direct drawing of the manuscript. A modern decorative pattern should have a basic

Shape and color composition, artistic, woven into products, after the market can be sold, in addition, the drawing staff also need to know the principle of brocade weaving and the composition of the pattern principle. Nowadays, the efficiency of transforming from pattern to pattern has been greatly improved than before, and the step of designers' conception of pattern in combination with the weaving principle is neglected in the eyes of many brocade artists, so they think that they can weave anything.

In reality, there are bosses did not ask the designers to design, but want to weave the picture directly with the computer software to process, mechanically draw the coordinates, so that the production of the drawing color block is not regular, the color is too complex, and the Tujia brocade brocade composition principle does not match. After the drawing design, weaving the first is the most difficult, because the weavers are used to looking at the physical samples weaving, they are not accustomed to see the drawings, weaving is very slow. Like this unqualified drawings, artists in the weaving is even more difficult to start, in the process of weaving, often appear to remove the line rework situation.

In the car village interview, I saw Liu Dai'e, Liu Daiying is in accordance with the drawings weaving a modern pattern, according to her introduction, the drawings are sent over a few days, just started weaving. Through observation, I saw this drawing is relatively rough, the color is very messy, and not in strict accordance with the principle of brocade weaving process design, just simply put the picture on the coordinates. In the weaving, Liu Daiying often for the use of what color of distress, constantly holding the drawings and lines for comparison, complaining that the drawings are too poorly designed.

Through two field research, I found that, despite the introduction of computer graphics technology, Tujia brocade modern pattern is not much change, or the design of the 1980s and 1990s is the main part of the Hainan side sent over the pattern. Longshan Tujia brocade artists generally lower cultural level, basically no design ability. In the visit, there are inheritors say they will design, by watching their works, mostly in the previous pattern on the basis of changing some of the colors, or directly on the original map of the interception. The late Yongshun Tujia brocade inheritor Shan Haiying, one of the few male inheritors of Tujia brocade, is also one of the few inheritors with design ability.

2.2.4 Revival of traditional patterns

The implementation of the Intangible Cultural Heritage policy has led to the timely protection of traditional cultures that are facing endangerment, and national programs like Tujia brocade and Li brocade have received unprecedented attention. On the one hand, the principle of intangible cultural heritage protection pays more attention to the protection of traditional cultural elements, and the awareness of the inheritors has changed compared with the previous period; on the other hand, in the context of intangible cultural heritage, more people know and understand Tujia brocade, and more and more customers are willing to buy traditional pattern brocades with more national characteristics. Therefore, the weaving of traditional patterns is gradually more and more again.

Compared with the past, the traditional patterns have changed a lot in terms of color matching. In the past, the Tujia brocade is basically self-weaving for their own use, Tujia women are both creators and appreciators, more naturally expresses the

color aesthetics from the instinctive, in the process of weaving very much emphasis on the pattern of the "color", more with high purity, strong contrasting effect of the color with the way. Now, artists in the weaving of traditional brocade, more with low purity of neighboring colors to match, the pursuit of harmony, elegant effect. Because the Tujia brocade into the market, directly facing the ordinary consumers, their aesthetic concepts often have a certain impact on the artists with the concept of color. Compared with consumers, cultural workers, brocade researchers will have a greater impact on the artist's aesthetic concept. After the Tujia brocade became a non-heritage project, a large number of researchers and experts have paid attention to the study of Tujia brocade, and they have put forward a lot of opinions for the brocade artists at the same time. Liu Dai'e has been studying Tujia brocade for a long time, and her knowledge in pattern and color matching is better among the existing inheritors. And she has influenced other inheritors while improving her own understanding.



Figure 58 Liu Dai'e shows the modern pattern of Tujia brocade she designed
Source: Photographed by Zhaohua Chai, November 20, 2022.

Traditional Tujia brocade like from nature to the image of brocade patterns, geometric as the mother constantly changing frame structure, and then add filler and embellishment inside and outside, patterns and patterns are not exactly the same as each other, but similar to the unity of the Tujia brocade vast and rich brocade material library, exquisite and unique weaving techniques and flexible color combinations highlights the unique personality of the Tujia brocade, the nation's ideological concepts, values, aesthetic sense and the pursuit of life, traditional Tujia brocade art is full of design wisdom. The traditional Tujia brocade art is full of design wisdom. With the development of time and society, the development of Tujia brocade patterns has changed considerably.

With the influence of modern aesthetic trend, the color of Tujia brocade, compared with the traditional colorful and gaudy, looks more coordinated and soft, and is more acceptable to the modern market, which is the result of the efforts of all parties in the process of protection and inheritance of Tujia brocade. After the era of

non-legacy, productive protection has been implemented for many years, non-legacy projects are affected by the market is also more and more significant. The design and production of Tujia brocade will take consumer demand in the market as an important reference. In the protection of traditional patterns, few people are studying and researching, and the weaving of traditional patterns has long ceased to be the focus of brocade weavers, who seldom take the initiative to produce traditional patterns because they are time-consuming and labor-intensive, costly to produce, and are not generally accepted in the market, have no competitiveness in the market, and are unable to create economic value in a short period of time. Thus, the pattern of Tujia brocade gradually goes to the direction of non-mystical connotation, non-abstract form and non-decorative color. The culture contained in a piece of Tujia brocade becomes more and more single and shallow, and can be simply imitated. Innovative patterns will surely lead the future pattern to deviate from the traditional direction to continue to develop, these inheritance and change, to be the test of time.

2.3 Changes in Tujia Brocade Craftsmanship

Many scholars have conducted in-depth research on the process and process characteristics of Tujia brocade, a large number of research results are available, here, the author will not repeat, the following mainly describes the modern changes in the Tujia brocade process.

2.3.1 Overview of the application of traditional craftsmanship

The traditional Tujia pavement pattern is generally composed of two parts, the upper and lower ends are called the head of the file, the middle part is the main pattern, and the whole pattern is the main pattern on the name of the pattern. Generally, the head part adopts the pair of oblique weaving process, and the middle pattern adopts the upper and lower oblique weaving process. When weaving traditional Tujia brocade quilt top, nest quilt and foot quilt, the upper and lower slant weaving process is the main one, and the opposite slant process is the supplementary one (Fig.). According to the introduction of the brocade weavers, there is also the entire quilt surface of all the use of diagonal weaving process, the number is very small. In the field research, the author also did not see, only in the Tujia brocade written by Tian Ming saw a picture of Yongshun to the mountain area of the number of yarn plain plain brocade. According to Tian Ming, the Tujia brocade first used the pair of slanting weaving process, and gradually developed the upper and lower slanting process as the weavers' craftsmanship improved. In Indigo Room Town, Xie Ermei preserved a piece of pillowcase of Tujia brocade woven entirely by the pair of oblique process, using a narrow machine weaving, similar to the number of yarn plain weaving brocade mentioned in the book "Tujia Brocade", but using colorful threads. According to her this pattern was passed down from the old people, and now no one weaves it anymore, which fits the process of development from plain to slant as proposed by the researchers.

2.3.2 Changes in Looms

The biggest change in the process of modern Tujia brocade is the improvement of loom. At present, the loom used for weaving Tujia brocade has two different specifications: large and small. Small loom for oblique weaving waist machine, more primitive, it is in the Han Dynasty, a kind of known as "plain oblique loom" on the basis of the development of perfect, in modern times, the width of this small machine

has also changed. About the invention of large loom records, is the last century 80's, huayuan national crafts factory brocade weaver Yi Guanlian, in the folk traditional waist type oblique loom (short machine) on the basis of transformation, she invented a large-scale flat loom at that time was able to produce can weave width of 1.4 meters of large brocade. Afterwards, several improvements were made on this basis, and a large flat loom with a width of 2 meters was produced. After further technical improvements, this large flat loom can not only weave plain weaves, but also weave brocade with the same fine twill structure as the traditional craft, greatly enhancing its expressive power. The emergence of wide large flat loom, promote the Tujia brocade to the modern society, adapted to the needs of the new era. The small loom is operated by a person sitting down, and the large loom is operated by two people at the same time because the specifications become larger, the standing line (warp) is parallel to the ground, and the weaver is required to stand up and operate it.

土家织锦织机变迁过程



Figure 59 Illustration of the process of change from the traditional loom of Tujia brocade to the modern one

Source: By Zhaohua Chai Cartography, November 20, 2022.

2.3.3 Changes in the pre-reform and opening-up period

In the early 1980s, Tujia brocade was developed into new products as an ethnic cultural resource and entered the consumer market, and the first products used mainly traditional patterns with up-and-down slanting weaving process. Later, limited by the regionality of ethnic culture, the traditional patterns were not accepted by people outside, thus giving birth to the modern decorative patterns of Tujia brocade. When Wang Weiyi of Hunan Arts and Crafts Research Institute created "Journey to the West of Hunan" in 1983, he created it on the basis of the plain weaving principle of Tujia brocade, because the plain weaving principle is more in line with the styling characteristics of modern decorative motifs, and it is more realistic. Subsequently, the modern patterns were also designed basically with the weaving process of the pair of

slanting patterns. On the other hand, as mentioned earlier, the counter-skew process is simpler than the top and bottom skew process, and the price of the woven product is also lower. With the present decorative patterns that tourists can understand and the price is not expensive, the new products of Tujia brocade were soon recognized by the market.

Tujia brocade industry quickly prospered, Longshan, Yongshun, Baojing and other Tujia inhabited areas one after another to establish brocade factory, Youshui River on both sides of the individual brocade workshop also quickly more than up, the family has a loom, household sound machine. Tourism souvenirs are not oil and salt, the market demand is limited, the result of a rush is fierce competition, in the face of competition, many people take the means of mutual price pressures, in order to pursue profits, the product more jerry-built. Factories and workshops have adopted a piece-rate wage system, weavers in order to earn more money, when weaving to simplify the process, the pursuit of speed. In fact, not all modern decorative patterns reflecting folklore were designed as seen later, but due to the weavers' shoddy workmanship in weaving and calculation. I interviewed Wang Weiyi, talking about weavers cut corners, he said: "There are a lot of very good patterns, handed over to their hands, weaving out of the deformation, and slowly the color has changed, all changed. Some designers, who originally designed the patterns with a passion for contributing to the ethnic areas without any compensation, lost their passion after seeing the woven products."

2.3.4 Changes in the period of intangible cultural heritage protection

Into the new century, with the implementation of the national folk culture protection project, intangible cultural heritage protection policy, the development of Tujia brocade and gradually improved, brocade workshops also learned from the last decline, the quality of the product is more strict than before, the overall quality of Tujia brocade is much better than before.

Liu Daiying: Compared with now, the requirements were not so strict at that time, and now the requirements are more strict, because most of them are gifts. Do so many years, know more people. Lai Chengfeng: Now the work is better than before, the people who understand the Tujia brocade is also more, before they do not understand the Tujia brocade.¹³

Consumer understanding of Tujia brocade is only weaving process requirements than before strict one of the reasons, the inheritor of the intangible cultural heritage of their own knowledge, the understanding of Tujia brocade is more important.

Liu Dai'e: the country again, if the product quality is not improved, in a few years the same thing to collapse. Tujia brocade as intangible cultural heritage, we are how to put these things, whether plain or twill, the quality must be good, must pass. If the quality is over, the price can also be raised.¹⁴

Now the Tujia brocade products, regardless of weaving is a modern pattern or traditional pattern, not all products are very strict process requirements, but also not the period of the 80-90s of the last century to simplify the process in general, but to

¹³ Interviewer: Chai Zhaohua; Interviewee: Liu Daiying; Date of interview: July 20, 2021; Location of interview: Laochehe Village, Longshan County

¹⁴ Interviewer: Chai Zhaohua; Interviewee: Liu Dai'e; Date of interview: July 20, 2021; Location of interview: Laochehe Village, Longshan County

take the product divided into different grades of the method of the requirements of the weaving process. Le Chengfeng's workshop is the smallest, with five people, including her, permanently weaving flowers in the workshop.

Le Thanh Phong's workshop is the smallest, with five people, including her, weaving flowers in the workshop on a permanent basis, and some of them weaving at home. However, she focuses on making fine brocade products, such as wall hangings, slippers, and scarves, all of which are woven with silk threads and feature traditional motifs.

Liu Dai'e's Ye's training center is relatively large, she produces a variety of products here, covering all grades. I saw in the workshop of the Institute scarves, traditional pattern wall hangings, large modern pattern wall hangings have weavers are weaving, compared to the scarves and traditional pattern wall hangings, modern pattern wall hangings of the weaving process is relatively poor, weaving different products using different wires, reed also makes a difference. The age of the weavers who weave the different products also varies significantly. The fine scarves made of pure silk are basically woven by slightly older workers, while the products made of ordinary cotton thread with modern patterns are woven by most workers. Although the age of the weavers is not an absolute indication of whether the craftsmanship is excellent or rough, it is basically in line with the principle that "practice makes perfect".

Of course, there is a little difference in the quality of the products between different workshops, which is mainly related to the different degrees of tightness in the weaving process of different inheritors. Because of the price of similar goods by the market, Tujia brocade sales are more limited, often active in the local ethnic environment and tourism environment in the low-end market. In order to reduce the cost, the degree of product quality will also be limited, which is directly manifested in the use of good and bad materials and the selection of technology, not to mention the length of weaving and the degree of care. The author in the measurement of the Beijing Institute of Fashion Museum of national costumes collection of an old Tujia brocade, observed that the brocade silk thread in a hundred years later is still strong and durable, just accumulated for many years of flying dust slightly faded, but the thread clusters, the warp and weft particles between the color and lustre of the new, weaving used in the silk and cotton threads are well preserved. The color, texture and character of the threads are incomparable to the textured and acrylic yarns used in modern brocade weaving.

Craft changes are reflected in the weaving technique. In order to reduce costs, the traditional weaving techniques of plain weave, twill, draw twill, and gouge twill are now almost exclusively used in the market, with the simpler plain weave accounting for perhaps twice as much as the twill. In addition to weaving techniques, weaving patterns also tend to be based on simple center-symmetrical patterns and simple geometric patterns, making them much less difficult to weave. While more weavers may be involved in the production of Tujia brocade, fewer and fewer can actually learn and begin to weave the traditional complex weaving techniques and patterns. But another good thing is that with the intervention of modern productivity, the weaving preparation process and tools have been simplified, bringing more efficient alternative tools and production processes. The replacement of the staked drawstring, which used to be highly dependent on location and weather, with a

modified indoor drawstring unit, the ability to draw, roll, and reed in the same machine, saving time and labor costs, and the invention of large looms for the production of giant brocade wall hangings, all reflect the industrial design ingenuity of the workers.

3.Industrial Development of Tujia Brocade Culture

Cultural industry is a kind of industrial form dominated by product content, it sells and promotes not the use value of the product, but the cultural value and aesthetic value of the product, so the cultural industry is a kind of industry pointing to the hearts of the people, which not only guides people's value orientation, but may even change people's way of thinking at least it will change the way of people's observation and understanding of the world. Promote the sustainable development of Tujia Brocade.

3.1 Cultural Derivatives Industry of Tujia Brocade

Cultural derivative products are the products of the fusion of cultural industry and manufacturing industry, which is the important economic foundation for the existence and development of cultural industry and the important content of modern manufacturing industry. Cultural derivative products are physical products to meet the spiritual needs of consumers, material forms to record the achievements of human civilization and media to spread scientific and cultural knowledge, and are consumer products with specific cultural content. Tujia brocade obviously has the characteristics of cultural derivatives, and its products spread the specific culture of Tujia people's aesthetic consciousness and life concepts. Tujia brocade derivatives as the leading products, drive the synergistic development of related cultural industries, can be called Tujia brocade derivatives related cultural industries. The author believes that the Tujia brocade cultural derivative industry mainly includes creative design, experience economy, exhibition media, publishing and printing, art collection of five cultural industries.

3.1.1 Tujia brocade and creative design

As a kind of minority artwork, the brilliant colors and mysterious patterns of Tujia brocade are its remarkable features, which make it a source of inspiration and design material for creative design. Art derivatives can be divided into three categories: one category is the art replicas which are copied according to the characteristics of the original artworks; the other category is the art souvenirs which are sold along with the storage and exhibition venues of the original artworks; and the other category is the cultural creative products which are enriched and processed according to the forms and cultural requirements of the original artworks and then formed into a unique cultural creative product. However, Tujia brocade belongs to the

folk art, the copy of the original artwork is relatively small, generally for the design of art souvenirs and cultural creative products.

As a kind of textile, Tujia brocade is firstly widely concerned by clothing designers, and in recent years, the graduation exhibition of domestic clothing colleges and universities have also repeatedly seen Tujia brocade as a source of inspiration for new design works. Secondly, Tujia brocade has also received the attention of graphic designers, used in packaging design, or combined with home furnishing design in interior soft furnishing design. For example, Zhao Yiping, a member of Hunan Interior Designers Association, designed the interior of the clubhouse with the theme of savoring "Xilankapu" (Figure 58). In the design of the interior space, through the use of natural and simple materials, with the Tujia brocade and the main line of Xilankapu, and at the same time, some of the unique architectural structures of the Tujia ethnic group are integrated into it, and through the contrast between light and dark, to express the level and theme of the space. As the theme of the space, the design deliberately uses the most eye-catching artistic features of Xilankapu - rich and full patterns and vivid and warm colors to embellish the space, and at the same time uses its distinctive artistic features to carry out more in-depth re-creation, so that the design does not just stay on the surface. Under the leadership of the core design idea, a comfortable space with distinctive style, low carbon and environmental protection, which can also represent the cultural connotation of the Tujia people in western Hunan, is finally created. In the Tujia settlement areas of West Hubei and West Hunan, Tujia brocade is also regarded as the symbol of Tujia, which is combined with creative design to be used in a variety of venues. Tujia brocade has boosted the development of creative design industry, and the creative design industry also includes the cultural industry derived from Tujia brocade.

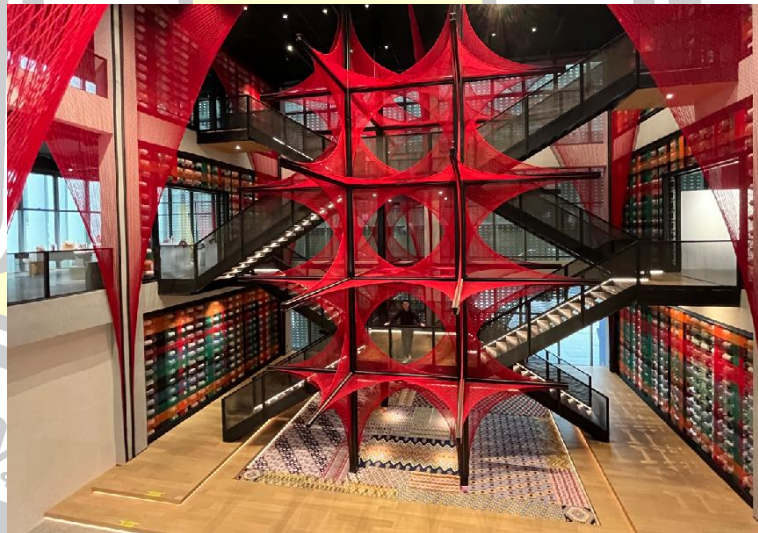


Figure 60 Spatial Decoration Design for Tujia Brocade Cultural and Creative Industrial Park in Zhangjiajie

Source Chai Zhaohua, May 5, 2023, Zhangjiajie

3.1.2 Tujia brocade and experience economy

Tujia brocade weaving is a kind of exquisite handcraft skill, in traditional society, it is one of the criteria to consider women's dexterity, and In traditional society, it was one of the criteria for women's dexterity, and was even used as a criterion for personality quality. Like traditional embroidery, it is an important part of traditional women's labor culture. In ancient times, women usually began to learn the art of craftsmanship from their mothers or grandmothers at the age of five or six, and by the time they reached adulthood, they had to prepare a dowry for their own marriage. The homemade brocade would become the standard for others to consider whether they were intelligent and virtuous, and if the work was rough, they would be considered clumsy and easily despised: if the work was fine, they would be praised. Nowadays, both tourists traveling to the Tujia region of western Hunan from abroad and local women and children who have free time may become the objects of brocade weaving. (Figure 55) For those who have never woven brocade before, the experience of Tujia brocade weaving will have a strong curiosity; for Tujia women who have never woven brocade before, it is not only curiosity, but also a special national sentiment. For those who have experienced brocade weaving, brocade weaving may become a way of leisure, or a way of pursuing a sense of fulfillment, pursuing a sense of national identity, or it may be transformed into a way of economic consideration. People who come to visit Jabala and see the brocade weaving performance in the scenic spots are already part of the intangible cultural heritage protection and inheritance work, and there are always tourists who want to experience it. Experience economy, will make more people familiar with the Tujia brocade weaving skills, not only make the economic benefits, its social benefits more obvious.

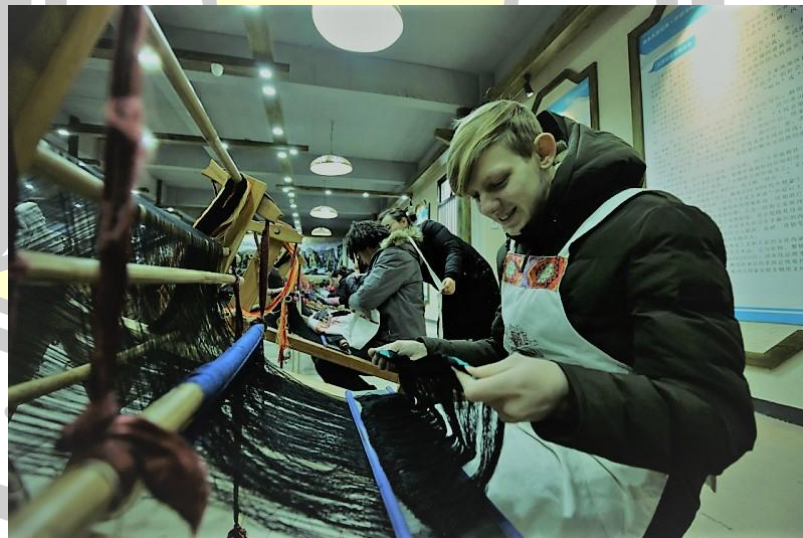


Figure 61 Foreign tourists participate in experiential programs at Tujia Brocade Tourism Village

Source: Chai Zhaohua, May 5, 2023, Zhangjiajie

3.1.3 Tujia Brocade and Exhibition Media

In China's traditional brocade, as one of the minority brocades, Tujia brocade is no less concerned than the three famous brocades of Nanjing Yunjin, which is the first one, and this fact can be proved by searching on the Internet, and this fact also explains the closeness of the Tujia brocade and the exhibition media industry. Tujia brocade as a national specialty products, Hunan and Hubei provinces attach great importance to its development and inheritance of the situation, therefore, a variety of domestic and foreign cultural fairs and cultural exchanges and exhibitions often recommended Shijia brocade to participate in the Tujia brocade to become a variety of exhibitions of the "fixed project", to the exhibition to add a lot of color. Tujia brocade as a characteristic cultural resources, always closely linked with the exhibition media industry, and promote the development of each other. 2023 April 21, Tujia brocade debut of the second China (Wuhan) Cultural and Tourism Expo, and attracted the majority of the audience onlookers. In the exhibition, Tujia brocade exhibits through pictures, text, physical display and performances of the inheritors, etc., the rich cultural characteristics of Hunan and Hubei intangible cultural heritage projects around the display, by the majority of the audience's praise (Figure 61).



Figure 62 Tujia brocade weaving techniques on display at the Wuhan International Convention and Exhibition Center

3.1.4. Tujia Brocade and Costume Performances

In the opening ceremony of Sherpa Day, the Chinese dress ceremonial team performed the Tujia "Jinxilan Costume Show". Before the program started, they were dressed in corseted cheongsams, each of which was woven with Tujia's characteristic brocade - xilanqapu. Under the scorching sun, each performer maintained a dignified and upright posture and a gentle smile, standing quietly with their hands folded in front of their bodies. After careful observation, but also found that each actor dressed in different costumes, each pattern is very colorful and distinctive, but when they stand together, but also very harmonious and beautiful. Tujia brocade on the "flower"

pattern is also very elaborate, "eight hooks" is the Tujia clothing iconic pattern, with the symbolism of national unity and prosperity. In addition, "Wo Bi" (snake flower) and "Shi Bi" (small animals), etc. are representatives of the primitive fishing and hunting era; "shrine flower" and "six Qiao flower" are representatives of the slash-and-burn era. The "Shrine Flower" and "Rokcho Flower" are traces of slash-and-burn cultivation, while the "Fortune, Longevity and Happiness" and "Ten Thousand Characters of Running Water" are vivid evidence of ethnic exchanges. These ancient decorations show the Tujia's primitive religious beliefs and worship as well as the ancient memories of the ethnic groups, which can be called the history of the Tujia woven on the brocade. Actors on the stage are all beautiful and dignified, elegant and calm, constantly changing formations to show the audience their Tujia brocade culture. The audience also seemed to turn over the historical memory of the Tujia people in the performance of the actors, savoring it, and could not help but praise the Tujia brocade is really a beautiful craft work, but also a carrier of a deep history.



Figure 63 Longshan County 8th Sherpa Day "Jinxilan" brocade costume show performance

Source: Photo by Chai Zhaohua, May 4, 2023, Jabala, Lioche River, Longshan County

3.1.5 Tujia brocade and publishing and printing

As a national intangible cultural heritage program with potential connotations of aesthetic, economic and social values, Tujia brocade has been receiving great attention from academics and other fields since the middle of the 20th century. As a national intangible cultural heritage program with potential aesthetic value, economic value and social value, Tujia brocade has been receiving great attention from academics and other fields since the middle of the 20th century. Nowadays, the researchers of Tujia brocade have far exceeded those of the universities and scientific research and cultural units in Hunan and Hubei provinces, where the Tujia settlement area is mainly located. It can be said that this region's characteristic cultural resources have been the attention of researchers nationwide. The excavation and research results of Tujia Brocade have been emerging continuously, especially in the ten years since the state formally launched the intangible cultural heritage protection project, a large number of scientific research projects related to Tujia Brocade have been established,

and the number of academic papers and books and other publications have realized a leapfrog growth. Social concern and research on Tujia brocade has made Tujia brocade become one of the important resource materials for the publishing and printing industry, which has promoted the prosperous development of the publishing and printing industry. Such as Tian Ming's "Tujia Brocade" (Figure 62), mainly about the history of Tujia brocade, process and characteristics, artistic characteristics and humanism, heritage and protection; Ye Hongguang, Feng Zemin's "Tujia brocade cultural ecology and visual art" (Figure 63), from ten parts of the history of the Tujia people preserved hundreds of traditional brocade patterns in thematic interpretations, so that the Tujia brocade, a treasure of national art The cultural, artistic, socio-historical, and ethnic folklore values of the Tujia brocade, a treasure of national art, are carried forward.

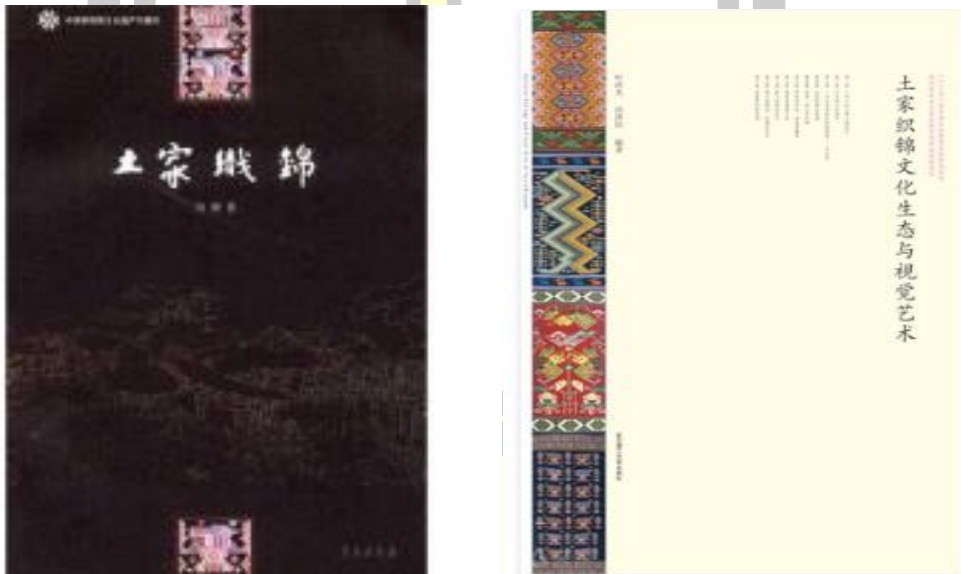


Figure 64 Tujia Brocade,
Figure 65 Cultural Ecology and Visual Art of Tujia Brocade
Source: Photo by Chai Zhaohua, May 4, 2023

3.1.6 Tujia brocade and art collection

The Tujia people is a fine textile nation, so its textile clothing remains for the study of the evolution of the nation's cultural and historical development is of great significance, these remains have a high collection value; Tujia brocade as a kind of arts and crafts, the industry masters, and its modern boutique undoubtedly also has a high collection value. From the above two reasons can be known, Tujia brocade is all levels and types of collection agencies and collection of enthusiasts sought after one of the art. Traditional Tujia brocade materials are cotton, silk, hemp, and natural plant or mineral dyes dyed; modern Tujia brocade materials on the basis of natural fibers, for the development of tourism commodities, increased acrylic and other chemical fiber materials; in the dyeing, chemical dyes to replace most of the natural dyes. For textile collectors or textile-themed museums, natural-dye-dyed silk Tujia brocade is the first choice for collection, followed by natural-dye-dyed hemp Tujia brocade (which is scarce), followed by natural-dye-dyed cotton Tujia brocade (which is relatively more abundant), and other categories are even more inferior.

For the early 20th century and before the brocade, its design and weaver information is not known, its collection value mainly depends on its long history, craftsmanship degree of sophistication, the degree of precious materials and patterns and themes, comprehensive evaluation of the high, the user's social status will be correspondingly high, the collection value will be naturally high. For the works after the founding of New China, it is often possible to obtain information about the works.

Therefore, in addition to the above criteria, the social influence of the designer and weaver should also be taken into consideration. For example, the works woven by Master Ye Yucui (Figure 60) generally have a high collector's value. Among the contemporary works, the award-winning works of national arts and crafts masters, national representative inheritors, provincial arts and crafts masters, and provincial representative inheritors generally have a higher collection value than other works. Nowadays, the representative works of Tujia brocade are widely sought after by museums at all levels, art galleries, private collection enthusiasts, forming a specialized field of art collection market, which constitutes the - part of the art collection market, and an important area for the development of Tujia brocade cultural industry.



Figure 66 Prof. Tian Ming displays a collection of Tujia brocades, Tuhua Pavilions
Source Photo by Li Yang, July 21, 2021, Jishou City, Hunan Province

3.2 Modern Tujia brocade use and category analysis

When the Tujia brocade with productive protection into the consumer market, will inevitably be affected by the market mechanism and the market economy, consumer-driven market demand is changing with the times. Tujia traditional brocade is the product of farming society, mainly to meet the needs of farmers' own life and people's most basic survival needs. In addition to a small number of traditional brocade used as gifts, most of them are for self-use, including clothing decoration, bedding and rituals and other special occasions, the product is relatively single. Nowadays, the modern application of Tujia brocade is positioned to meet the needs of people to beautify their lives, mainly used for appreciation and decoration, so in addition to clothing fabrics and accessories, home textile products, space decoration, and small pieces of cultural and creative derivatives. Some Tujia brocade

development companies in western Hunan and Hubei, such as Enshi Tujia Shanzhai Brocade Crafts Co., Ltd. and Zhangjiajie Good Missy Tujia Brocade Development Co., Ltd. adhere to the basis of handloom weaving and protection of traditional skills, and promote Tujia brocade to the modern market by increasing the diversity of colors and patterns of Tujia brocades and broadening the sales channels. The prospect of developing home textile products suitable for modern home application and decoration is broad, such as bed sheets, quilt covers, pillows, cushions, sleeping pillows, bed flags, sofa covers, sofa cushions, curtains, placemats, coasters, table flags, wall hangings, storage bags, carpets, lampshades, TV covers and other products of various kinds, involving a wide range of details, so the modern fashionable life allows brocade to have more chances to integrate into modern life. At the same time, the cultural and creative industry is also a way to integrate brocade into creative life.

The development of cultural derivatives of Tujia brocade is being carried out slowly, and new products or cultures are formed under the guidance of market demand and consumption history. Common innovation content has clothing, pendants, cell phone cases, handbags, notebooks, cup covers, computer bags and other types of raw materials, such as tourists through the consumption behavior of brocade, on the one hand, to meet the cognitive, experiential, aesthetic and emotional needs for the Tujia culture, while also contributing to the protection of the heritage of the history and culture of the Tujia brocade. The diversification of Tujia brocade varieties is triggered by the change of use, which is caused by social change and the result of the market. (Table4) Therefore, the change of the use of Tujia traditional brocade is inevitable, and this inevitable development makes folk crafts have more opportunities to integrate into modern life, increases the vitality of intangible cultural heritage in modern life, and carries out the "liveability" and "changeability" in a very successful way. The implementation of "liveability" and "changeability" has been very successful. However, in the process of "innovation", which has been carried out on schedule and in accordance with the established direction, has "inheritance" preserved the core craftsmanship and the core content, as in the case of traditional inheritance? Productive protection will inevitably make the non-heritage projects with the ups and downs of the market economy, and the traditional production of life gradually cut off, and even gradually towards commercialization, secularization, generalization of the track, the traditional cultural connotation of folk crafts are gradually left behind in the timeline. Modern fashion life for the Tujia brocade opened the door to the market, but in the fierce market flood, although the Tujia brocade can be national uniqueness and pure handmade as a selling point, but when competing with the same exquisite, but the process is simpler, cheaper products, the value of the Tujia brocade but can not bring the value of the product.

Table 4 Classification of Tujia Brocade Derivatives

Main category	Subclass	Sample Development Products
Raw Material Development category (creative design)	bedding	Quilts, backrests, pillows, sheets, pillowcases, covers, tents
	Articles of clothing	Clothes, hats, shoes, scarves, handkerchiefs, shawls
	Living Furniture Supplies	Cushions, Backpacks, Tapestries, Purses, Home Decor, Computer Bags
	Tourist souvenirs	Scented sachets, small charms, small toys
	Handicrafts	Picture scrolls, albums, souvenirs
Non-materials Developmental (traditional inventions)	Architectural Interior Decorations Tiles,	Window Decorations, Door and Window Ornaments, Wood Carvings, Plaques
	Advertising and packaging	Leaflets, boxes, bags, stickers, labels
	Tourism Experience Economy	Tourist experience, youth study
	Convention and Exhibition Performing Arts, Publishing and Media	Tujia Weaving Performance, Tujia Weaving Exhibition, Weaving Technique Demonstration, Publishing and Printing
	Traditional brocade quilt tops, Tujia brocade handicrafts	Traditional Brocade, Modern Master Brocade Works, Representative Works of Tujia Brocade

3.3 Principles of Tujia Brocade Cultural Development

The development of Tujia Brocade cultural derivatives needs to be combined with the functions and purposes of Tujia Brocade and follow the principle of fundamentality, so as to bring more social benefits while obtaining certain economic benefits. In detail.

First, the principle of culture as the root. Products only have vitality and vigor if they are endowed with cultural connotations, and this is especially true for Tujia Brocade derivatives. In the development process, it must be combined with the cultural characteristics of the Tujia people to ensure that the derivatives developed are the embodiment of true culture.

Second, the principle of periodization. Keeping pace with the times is the purpose of social progress in all walks of life, in the development process of Tujia brocade cultural derivatives, in consideration of the traditional cultural connotation of the Tujia people on the basis of the concept of the times into the idea of the concept of the times, so as to attract more people's attention.

Third, the principle of emotionalization. When consumers are interested in cultural derivatives, what they are looking for is not only the cultural derivatives themselves, but more importantly a kind of complex and a kind of emotion. Therefore, in full consideration of this consumer psychology, efforts should be made to make the developed cultural products have more real and stronger stories and emotions. Fourth, the principle of moderate packaging. Packaging in the development and operation of the product has an important role in self-evident, therefore, the packaging of Tujia brocade cultural derivatives, to reflect a certain sense of culture and a sense of aesthetics in the case of moderation, to enhance the charm of the product.

4.The Invention of Tujia Brocade Tradition

In *The Invention of Tradition*, Hobsbawm suggests that "the invention of tradition occurs more frequently when rapid social transformations weaken or even destroy the social patterns that were appropriate to the "old" traditions and produce new social patterns to which the old traditions can no longer adapt"; when these old traditions and their institutional carriers and transmitters are no longer sufficiently adaptable and flexible, or have been eliminated; in short, when demand or supply-side changes have occurred. When these old traditions and their institutional carriers and transmitters are no longer sufficiently adaptable and flexible, or have been eliminated; in short, when there is a considerable and rapid change on the demand or supply side" (Gu, 2008, p: 5) . The phenomenon of tourism and consumer culture in modern society is becoming more and more obvious, which constantly affects the development and change of Tujia brocade.

4.1 Tujia Brocade as a Local Folk Tourism Cultural Resource

4.1.1 Cultural value of Tujia brocade

In the long-term labor production and life, a nation has produced the crystallization of creation and wisdom - national culture, which is the sum of the material and spiritual culture of the nation. "Certain cultural resources, whether they are cultural practices or cultural products, can become rare resources under certain social and historical conditions, and the possession of such resources can gain certain material and symbolic profits, in which case cultural resources can begin to become cultural capital" (Xiao, Li, 2017, p:05-23) . Tujia cultural customs become the cultural capital for the development of tourism economy, and under the influence of modern tourism and consumer culture, Tujia brocade, which was originally used as the carrier of Tujia history and culture, was invented to be a kind of display artwork, tourist goods, and costumes for performances for tourists to view and consume. Tujia brocade has played a central role in the development of folk tourism culture in western Hunan, and its cultural value is remarkable. First of all, Tujia brocade is a kind of weaving, the carrier of Tujia ethnic history and culture, and is an important element and aspect of the present-day national culture show, with its history and culture. Secondly, under the joint promotion of the local government and developers, Tujia brocade-related performances are no longer just a kind of national culture

presentation and dissemination, but a kind of national culture performance with commercial purposes.

Tujia brocade and costume elements always appear in the program list of almost all the large and small folk activities in western Hunan. In the development of cultural tourism economy, "culture" is an indispensable factor. For tourists, folk tourism can bring them a unique experience and satisfy the psychology of pursuing the new and different. However, not all traditional ethnic cultures can become factors for the development of tourism economy, for example, some minority values and other conceptual factors can not be developed into the development of minority tourism culture. Such as festivals, costumes, legends, rituals, architecture and so on can become potential development objects. Tujia brocade is no exception, in the commercial tourism development at the same time increased its cultural nature.

4.1.2 Tujia brocade tourism branding

With the development of tourism economy, it is also to respond to the national economic policy of developing minority areas. As an ethnic minority settlement, western Hunan is especially rich in ethnic minority cultural resources, which can be adapted to local conditions and develop ethnic minority tourism and cultural industries. Tujia brocade has an important cultural function and significance in Tujia culture, which is the carrier and inheritance of Tujia history and culture, as well as a kind of Tujia identity symbols with strong cultural and customary colors. The revival and branding of Tujia brocade is especially important for the development of tourism economy in Longshan County. 2023 May 4, Longshan County, the first Tourism Development Conference and the eighth Sherpa Day was held in Liao Che River Jabala scenic area, Xiangxi state inside and outside the nine counties and municipalities leaders to participate in the event, attracting local and foreign tourists to participate in more than 100,000 times. (Figure 66)

"Ritual ceremony is after the head of the ah, before which know well, but not for the development of Longshan's tourism economy. I'm not sure if we've ever had a Tujia festival here before, but this is the first time I've seen a large-scale festival of 10,000 people in Tujia costumes dancing the Hand Dance."¹⁵

"This festival is not only in recent years, where before, but also for the tourism economy, originally Longshan is relatively poor, but Longshan's tourism culture is rich ah, I think this festival is still beneficial. At least the development of Longshan's economy. You see, now other ethnic minority areas, everyone is vigorously develop their own national tourism economy. We are not the same, we are now the economy is not much better, the standard of living is also high, since the tourism culture, that is to meet the needs of tourists, to go to guess what the tourists need, we go to meet the festival or, performance or, is not all for consumption"¹⁶

"Yes, in the past, our Tujia people did not have such a large-scale sacrificial ceremony, you said that this sacrificial ceremony is for the development of the tourism economy created, I also agree with, is also so, this is a kind of cultural resources utilization Well, you see now every place is engaged in cultural tourism, to explore the cultural resources of each place, Longshan certainly can not be backward.

¹⁵ Interviewer: Chai Zhaohua; Interviewee: Liu Dai'e; Interview Date: May 4, 2023; Interview Location: Laochehe Village, Longshan County

¹⁶ Interviewer: Chai Zhaohua; Interviewee: Xiang Aihua; Interview Date: May 5, 2023; Interview location: Laochehe Village, Longshan County

In fact, Longshan's Tujia have long been sinicized. I have heard that this is the Barra scenic area is to invite people from abroad to design. This festival, ah, there is a little good, is to a certain extent to let the Longshan Tujia people know their own culture.¹⁷



Figure 67 Foreign tourists go to Jabala scenic spot to participate in Sheba Day activities and experience Tujia customs and culture

Source Photo by Li Yang, July 21, 2021, Rebala Tourist Attractions

Tujia brocade stands out among the many resources of Tujia folklore and has become an identity symbol representing the Tujia people. In recent years, people from some organizations have combined Tujia brocade with nowadays popular design elements and created creations, resulting in brocade products with both ethnic styles and popular elements that are popular in the market. And in order to ensure that the Tujia people (including other ethnic groups) can understand and recognize the Tujia brocade, the government and schools have spared no effort to popularize the Tujia brocade. The tradition of brocade weaving has reappeared in front of the Tujia people in Longshan County. The development of folk tourism economy needs to create a classic business card of local tourism, and Tujia brocade is the business card of Tujia people to develop tourism economy. Here, Tujia brocade is not only a traditional handicraft, but also represents the women of Tujia, and even more so the whole group of Tujia, and to the outside world, Tujia brocade and its culture are the cultural symbols of Tujia.

¹⁷ Interviewer: Chai Zhaohua; Interviewee: Dai Heng; Interview Date: May 5, 2023; Interview Location: Longshan County, Rao Chehe Jabala Scenic Spot

4.2 National policies and local government efforts

In the process of reinventing traditions, the government, schools, villagers, businessmen and scholars play the roles of inventors, and each inventor takes what he needs in the process, and their common interests bring them together with the help of "traditions" (Zhao, 2014, p: 63). The Tujia Sheba Day ritual performance has become an "invented tradition", which is different from the traditional rituals among villages, and the Longshan County intellectuals, government officials, local villagers, and businessmen who invented this new tradition have found a cultural symbol that distinguishes it from other ethnic groups--Tujia brocade. -Tujia brocade, and tried to push it to the stage of modernized exhibition through Sheba Day. The invention of tradition is selected, codified, imagined, popularized and institutionalized by people, and in the modern world it has become a history that has become part of knowledge or the ideology of a nation, state or movement, and not an image of those who are actually preserved in the popular memory (Zheng, 2000, p:60).

4.2.1 Proposal of Tourism Economic Policies in Ethnic Minority Areas

In 2011, at the Sixth Plenary Session of the Seventeenth Central Committee of the Party, culture was for the first time made a topic of the Central Committee's plenary session, reflecting the importance that the Party and the state attach to cultural endeavors. It strengthens the protection of tourism resources and the infrastructure construction of tourism scenic spots, comprehensively develops modern tourism products, actively develops ethnic specialty handicrafts and folk eco-tourism in ethnic areas, and fosters a number of fully functional specialty tourist attractions. Longshan County belongs to the ethnic minority districts and counties in the western Hunan region, which meets the requirements for the development of ethnic specialty handicrafts and folk eco-tourism.

In the document "Planning for Regional Development and Poverty Alleviation in the Wuling Mountain Area (2011-2020)", it is pointed out that the regional scope of this plan includes Chongqing Pengshui Miao and Tujia Autonomous County. The document states that the CPC Central Committee and the State Council attach great importance to coordinated regional development, and that with the country's comprehensive national power significantly increasing, the state will increase its support for the contiguous special hardship areas¹⁸ "Utilizing the advantages of rich and unique landscape ecology and ethnic cultural tourism resources, promoting the transformation and upgrading of the tourism industry and the transformation of the development mode, promoting inter-provincial ecological and cultural tourism collaboration, and building ecological and cultural tourism areas with significant influence at home and abroad; developing ethnic cultural tourism, implementing the protection and development projects of characteristic ethnic villages and towns and ancient villages and towns, and forming a number of culturally-rich Develop ethnic cultural tourism, implement protection and development projects for characteristic ethnic villages and towns and ancient villages and towns, and form a number of culturally rich tourism villages and towns and inter-regional tourism networks; strengthen the excavation and protection of the cultural heritage of ethnic minorities in the area, and rescue, organize and display the intangible cultural heritage of ethnic

¹⁸ "Planning for Regional Development and Poverty Alleviation in the Wuling Mountain Area (2011-2020)," P12.

minorities, so as to carry forward the traditional culture of the ethnic minorities; support the major projects of ethnic cultural industries that embody ethnic characteristics and the national standard, and build ethnic cultural industry parks and traditional sports bases of the ethnic minorities with strong ethnic characteristics; push forward the protection and development of characteristic ethnic villages, and renovate and build the central cities and old villages. and development of characteristic ethnic villages, renovate and build ethnic culture and art museums in central cities and key towns with ethnic characteristics, and support the construction of ethnic culture film and television centers"¹⁹

These are the policies mentioned in the document "Planning for Regional Development and Poverty Alleviation in the Wuling Mountain Area (2011-2020)" regarding the development of the Longshan folk tourism economy. These policies and regulations are proposed and the economic development points listed are very specific, which are of great help to Longshan County in developing minority tourism economy.

4.2.2 Local governments actively develop tourism and cultural economy

The local government has actively responded to the policies put forward by the state on the development of the regional economy of ethnic minorities, especially the policy on the development of the tourism economy in the Plan for Regional Development and Poverty Alleviation in the Wuling Mountain Area (2011-2020). Longshan County develops the folk tourism economy characterized by Tujia culture, repairs the hanging footstools in the village of Laochehe, and protects and inherits the Tujia brocade and other non-heritage. The county cultural hall has made the following plans for the protection and inheritance of Tujia brocade: 1. widely collecting and organizing the information of Tujia brocade, archiving and establishing the data; 2. carrying out in-depth research on the historical derivation and artistic qualities of Tujia brocade; 3. editing and publishing the non-heritage book series of Jabala, "Tujia Brocade Technique"; 4. establishing a base of Tujia brocade training, supporting the inheritors, and realizing the dynamic protection of Tujia brocade; 5. establishing the The hometown of Chinese Tujia brocade - Tujia brocade exhibition hall. (Figure 67) The local government is also actively promoting the declaration of Tujia brocade as national intangible cultural heritage.

¹⁹ "Planning for Regional Development and Poverty Alleviation in the Wuling Mountain Area (2011-2020)", P15, P28, P29, P33, P34.



Figure 68 Rebara Tujia Brocade Exhibition Hall
Source Photo by Li Yang, July 21, 2021, Rebara Tourist Attractions

The government and developers jointly created the Jabalakuzai, which has become the largest Tujia group building in China, and also actively seized the national policy to develop the folk tourism economy. (Figure 68) The place has clear water, pleasant scenery and strong cultural heritage, with "Y"-shaped pavilion bridge, (Figure 69) unique style of ancient Tujia villages and ancient hand-pendulum dance, Mogus, dongdongquan, tema song, Tujia brocade, etc., which centrally demonstrates the traditional culture of the Tujia people, such as language, dress, architecture, folklore, song and dance, production and life, etc., and it is the only place where the best preserved and most active Tujia culture has been seen in Wuling Mountain Area. It is the only region in the Wuling Mountain area where the original Tujia culture is the most well-preserved and the most active, and is regarded by folklorists as "the natural museum of the original culture of the Tujia people" and "the first village of the Tujia people in China".





Figure 69 Jabala Ancient Walled City, which has become the largest Tujia group building in the country

Source Photo by Li Yang, July 21, 2021, Rebala Tourist Attractions



Figure 70 The "Y"-shaped pavilion bridge of Jabalakupuzai, decorated with Tujia brocade.

Source Photo by Zhaohua Chai, May 4, 2023, Rebala Tourist Attractions

During the "2023 Longshan County First Tourism Development Conference and the 8th China Longshan Sherpa Day", a series of local activities showcasing ethnic cultural characteristics were organized. For example, the folk song conference, bonfire party, costume show, folklore meeting, festival ceremony, etc. In these activities, the Tujia brocade as a mandatory program has become a business card to promote the Tujia culture, and the local government has consciously created the Tujia brocade performance forms, such as "Tujia Brocade Decoration", "Tujia Brocade Skill Show", "Tujia Brocade Performance", "Tujia Brocade Show", "Tujia Brocade Show", "Tujia Brocade Show", and so on. Tujia brocade technique performance", "Jinxilan costume show", "Tujia big group pendulum" and so on (Fig.70). Local youth for the learning and inheritance of Tujia brocade, school education plays an indispensable role, each school in the county each grade will be in a specific time to invite professional inheritors to the school to teach the Tujia intangible heritage skills, which Tujia brocade is a must-teach project; Longshan County Culture and Tourism Bureau, the Cultural Center has organized a number of training courses on Tujia brocade skills, training a large number of brocade weavers, and continue to enrich the inheritor of the team. The Longshan County Culture and Tourism Bureau and Culture Museum have organized many training courses on Tujia brocade weaving skills, trained a large number of brocade weavers and continuously enriched the inheritors. Provide power support for the transformation of brocade culture and skill into economic value.



Figure 70 2023 Longshan County Sherpa Day Opening Ceremony in Tujia brocade costumes in unison with the swinging hand dance

Source Photo by Zhaohua Chai, May 4, 2023, Rebala Tourist Attractions

4.3 Cultural Tourism and Sustainable Development of Tujia Brocade

The 2015 United Nations Summit on Sustainable Development adopted 17 goals for sustainable development, or SDGs for short, with the overarching goal of eradicating poverty, followed by eradicating hunger, good health and well-being, quality education, gender equality, clean water and sanitation, affordable and clean energy, decent work and economic growth, industrial innovation and infrastructure, narrowing disparities, sustainable cities and communities, responsible consumption and production, climate action, underwater organisms, terrestrial organisms, peace and justice and strong institutions, and partnerships for goal achievement. In 2018, China's Ministry of Culture and Tourism, in conjunction with relevant departments, jointly researched and formulated the Guiding Opinions on Promoting the Sustainable Development of Rural Tourism, which proposes to strengthen the cultural inheritance of regional specialties in rural areas, the excellent Chinese farming culture, and the production of traditional handicrafts and other cultures and the It emphasizes that culture should adhere to innovative traditional forms of expression and support the development of a number of traditional rural tourism products. Empowering rural revitalization with traditional handicrafts and promoting the integrated development of culture and tourism with non-genetic inheritance have become the current development hotspots. Sustainable tourism development refers to the sustainable development of tourism economy on the basis of environmental, social and economic integration, without destroying the local natural environment, existing and potential tourism resources, rational utilization of tourism resources and protection of developed existing resources. These 17 sustainable development goals provide a new direction for the development of Xiangxi Tujia Brocade.

In recent years, with the strong support of the Chinese government, a series of relevant cultural protection policies have been introduced, but despite this, there are still many problems. As the concept of "non-heritage" protection and inheritance", it is the most important component of Chinese traditional culture and national identity. The enhancement of local economy is not only closely related to the innovation and development of local traditional culture, but also promotes the further development of the comprehensive strength of the economy. Therefore, it is all the more important to integrate the "non-heritage" culture into multiple industries, so that the local traditional culture can really produce certain economic benefits, firmly grasp the direction of the sustainable development of the "non-heritage" industry, further expand the popularity of the local non-heritage culture, and constantly improve and satisfy the spiritual and cultural needs of the general public. The public people's spiritual and cultural needs. At the same time, better promote the development of local economic and cultural industries, cultivate more non-heritage bearers to drive and promote employment, diversified realization of the value of local non-heritage culture.

Tujia brocade production and Tujia people's lives are closely related to each other, interdependent and intermingled. The accumulation of history and the unique regional differences make the Tujia brocade has a profound cultural connotation and craft research value. Tujia brocade everywhere shows the uniqueness of this national culture, implies the cultural psychology of the Tujia nationality, and reveals the material cultural attributes of the Tujia family in an all-round way, so the Tujia brocade not only has the reputation of a wordless epic, but also has a very high value

of utilization in the culture and art, social history, national folklore, and scientific reference. The principle of intangible cultural heritage protection is to adjust and innovate its production, sales and circulation areas under the circumstance of preserving the original traditional core crafts, realizing the transformation of handmade crafts into cultural products, and then making the means and methods of protection to obtain sustainable expansion. The development of industry and tourism in the Tujia region contributes directly or indirectly to all the goals. The development of rural cultural tourism should be based on the protection of the ecological environment, the rational development of tourism resources and the realization of economic value. Specifically the development of rural tourism in the Tujia Brocade Hometown-Laoche River can directly increase farmers' income, improve farmers' welfare and health, increase employment, narrow the gap between urban and rural areas, provide a new model of ecological consumption, and indirectly promote the goals of quality education, gender equality, and climate action, so the development of rural cultural tourism is an important way to achieve the sustainable development of the Tujia Brocade. important way to realize the sustainable development of Tujia brocade.

Conclusion

The current Tujia traditional culture and art is in its most active stage ever, with various types of art varieties being constantly invented and constructed, and the essence of invented tradition is a process of formalization and ritualization that is characterized by its association with the past. The development of contemporary Tujia traditions is based on cross-ethnic cultural fusion, and because of the accelerated urbanization in the western Hunan region, the demand for culture and art from urban citizens has risen; therefore, when the demand side and the supply side change, art varieties that have existed in the past two centuries become the first choice for inventing traditions nowadays, and therefore, such as the Tujia Tujia brocade, the Pendulum Hand Dance, the Tujia Folk Songs, and the new folk songs, etc., which are both linked to the past civilization and adapted to the current urban demand. Therefore, "new traditional" art forms such as Tujia brocade, Tujia folk dance, Tujia folk songs, and new folk songs, which are both linked to the past civilization and adapted to the needs of the present city, are being constructed.

When the rapid transformation of society weakens or even destroys the social patterns that were appropriate to the "old" traditions and creates new social patterns that can no longer be adapted to the old traditions, some constructed and invented "traditions" are quietly created. In the process of modernization and development of the Tujia ethnic group, Tujia brocade is no longer a non-commodity material culture passed down from generation to generation within the Tujia ethnic group, but has become a cultural resource and a product, playing an important role, and its significance has also changed. Under the guidance of cultural tourism and the consumer market, the traditional craft of Tujia brocade has been preserved and inherited, thus realizing sustainable development.

Chapter V.

Tujia Brocade Culture in the "Sheba Day" Ceremonial Activity

The basic elements of Tujia brocade in the Tujia Sheba Day ceremonial performance are the artistic creations of the Tujia ancestors. It shows the close relationship between Tujia culture and ecological characteristics. Through the study of Tujia Sheba Day ritual performance culture, we can fully understand the historical process of the formation and development of Tujia culture, as well as the ideological basis and cultural connotations of the Tujia Sheba Day ritual. It can be seen that this is of great practical significance and theoretical value for the promotion of the Tujia brocade culture, for the in-depth understanding of the Tujia culture, and for the promotion of the sustainable development of ethnic regions. This chapter attempts to analyze the festival culture of the Tujia people and discuss the roles played by the official government, folk culture elites and the general public in the activities of "Sheba Day" in the context of the modern society, as well as the positive role played by this festival in the inheritance of the Tujia brocade culture and the integration of the social order. The first part is about the traditional and cultural forms of the Tujia "Sheba Day"; the second part is about the current "Sheba Day" ritual performance; the third part is about the modern significance and cultural value of the Tujia brocade in the festival rituals.

1. Traditions and cultural forms of the Tujia "Sheba Day"

1.1 The origin and distribution of Sheba Day

The Tujia Sheba Day is a traditional festival of songs and dances to honor the gods of the Tujia people. The word "She" in Tujia language means "ape", which refers to human ancestors in general; "Ba", pronounced as "put", means "to visit"; "Sheba" means "to visit"; "Sheba" means "to visit"; "Sheba" means "to visit"; "Sheba" means "to visit"; and "Sheba" means "to visit". "Ba" means "to put", i.e. to visit; "Sheba" means "waving hands"; "Ri" means "to do", i.e. to organize the ceremony of songs and dances to reward the gods.

Historically, the Tujia people only had language but no writing, and "Sheba Day" is the phonetic translation of Chinese into Tujia, which some scholars also translate into "Sheba Day", and some places call it "Sheba Festival", with the same meaning. Some scholars also transliterate it as "Sheba Day", and some places call it "Sheba Festival", which has the same meaning and refers to a traditional national festival circulating in the Tujia area. "Sheba", Tujia language means "swinging hands", "day" that is "do", "held", so "Sheba day" is "swinging hand activities" means. Qianlong "Yongshun Fu Zhi" records: "local custom, each walled village has a swinging hand hall. Every year, the third day of the first month to the first five or six nights, sounding gongs and drums, men and women gathered, swinging and shouting, called swinging hands, cover to purify the unknown also."(Chen, 1763) Jiaqing Longshan County Records - Customs, Volume VII records: "The local people set up the Pendulum Hand Hall, which is said to be the Yin Office of the late Toji, and offer

it as a memorial tablet. At dusk gongs and drums, men and women gather, dance and sing, called the pendulum. It is called "Pendulum". It is held in the first month of the year, or in March and June, and is most popular in Dongjian, Wuchai, and Erli." (Hong, 1818) Guangxu "Guzhangping Hall Zhi - Ethnicity" also has a relevant record: "Native customs of all villages, there are swinging hands hall. Every year, the first three days of the first month to the first five, six nights, sounding gongs and drums, men and women gathered, swinging hair shouting, called swinging hands to purify the unknown, this old custom, now also not all have this hall. Only the dead do not use monks and Taoists, only with the old Secretary for the practice of soil, God for the old Secretary for the Secretary Sheba, such as the King of Peng, Tian Dahan, to the old official cloud, are the King of Peng's ministers cloud. Guests from every place for the sacrifice." (Dong, 1907) From the above records, it can be seen that the objects of worship on the "Sheba Day" are generally the eight great kings or Lords of Peng, Tian Dahan and Xiang Laojun, and the time of worship is generally in the first month of the lunar calendar, in March or in June, and there is the custom of dancing with swinging hands during the worship. On the "Sheba day" festival of literature, most of the existence of square records and with a strong sense of ancestor worship.

The only places where "Sheba Day" is still practiced and held in the Tujia settlements are the villages in Yongshun, Longshan, Baojing and Guzhang counties in the Youshui River basin. The "Sheba Day" activities have a long history and are widely spread in western Hunan, and they are traditional festivals of the Tujia ethnic group that focus on ancestor worship and praying for sacrifices. Ancestor worship is deeply rooted in the traditional concepts of the Tujia people, and "Sheba Day" is widely practiced in the Washche River Basin in Longshan County, western Hunan Province, with the main purpose of praying for the protection of ancestors and hoping for good weather conditions. The main purpose of the event is to pray for the protection of ancestors and hope for good weather. Through the "Sheba Day" event, we can see the rich folk culture and beliefs of the Tujia people as well as the spirituality of the Tujia people for a long time.

In Longshan County, "Sheba Day" activities are mainly distributed in small villages of Indigo House, Nongche, Washche River, Longtou, Lier and other towns in the Washche River Basin. The object of worship here is mainly the Eight Gods rather than the Eight Kings, and the place of worship is the Pendulum Hall or the Temple of the Eight Gods, where the main offerings are pig's head, doughnuts, wine, etc. It is a way for the Tujia to honor their ancestors. It is a festival for the Tujia people to remember their ancestors' virtues and to celebrate abundance and pray for good fortune, which is usually held on New Year's Day and has developed into a comprehensive folklore activity of rituals, prayers, songs and dances, socializing, sports competitions and material exchanges, etc. The festival is held in a small village.

1.2 Forms of traditional "Sheba Day" activities

The Tujia people live in the border area of Hunan, Chongqing, Sichuan and Guizhou, where there are long mountain ranges, dense rivers and a humid climate. The Tujia people have been living here for thousands of years, and have formed their own unique ethnic culture and festival culture. Festivals are a collection of many folk activities, in which a variety of comprehensive folk events are presented, and the study of an ethnic festival can, to a certain extent, give a glimpse of the whole picture of the people's life. Festivals, like other cultural events, change constantly in the course of social and historical development, reflecting a strong national color.

The purpose of organizing the Sheba Day is to pray for the coming of the ancestral gods to bless the coming year with good weather and prosperity of people and animals. Sheba Day according to its scale and content can be divided into large and small pendulum hand, large pendulum hand belongs to several villages and villages jointly organized by the large village rituals, the main object of sacrifice is the eight big gods, the people involved in the rituals up to a thousand or even 10,000 people; small pendulum hand is a family name or a village and a walled village as a unit of the rituals, the main object of sacrifice is the Duke of Pang Lord, to the old official, Tian Hao Han, etc., the main people involved in the rituals are mostly members of the village, the scale is larger. The main participants in the festival are mostly members of the village, and the scale is small.

Nowadays, the "Sheba Day" activities are the sacrificial rituals of the Tujia after continuous development and change, even the popular "Sheba Day" in Bonzhai and Pengjiazhai has lost its original meaning and connotation. In the process of historical change and development, the Tujia people have constantly learned new knowledge in practice to develop their own culture. This is the reason why the activities of "Sheba Day" in the Tujia area are different. The "Sheba Day" in the Washche River area does not involve dancing the Maugus, which is a ritual dance of the Tujia ethnic group and contains strong cultural connotations of fertility worship and ancestor worship. The absence of Maugus in this area is the local people's free choice of their own cultural heritage in the process of national development. The people chose to preserve the "Sheba Day" festival, which is characterized by ancestor worship and praying for a good harvest, but discarded the solemn and solemn ceremonial dances when they chose it. For this reason, the "Sheba Day" in this region has been passed down through the free choice of the people. Activities in this region are differentiated by the people's free choice of inheritance.

(1) Basic types

There are several types of Sheba, including the Single Pendulum, Double Pendulum, Big Pendulum, and Small Pendulum. The one held every three to five years is called the "Big Pendulum". The "Big Pendulum" scale, sets of more, long time, lasted seven or eight days, with the market trade, cultural and sports activities together, in front of the "Pendulum Hall" held. The "Pendulum Hall" is located in the Tuo Wang Shrine. The "Small Pendulum Dance" is small in scale, with a small number of sets, usually from one to three days, and is mostly held in the ancestral hall of the clan. Dancing hand dance regardless of the number of people, more than ten thousand, less than a few hundred, swinging hands to sound a big gong, hit the drums echoing the rhythm, magnificent, moving. The main feature is that the hands and feet are the same side of the action, fluttering in and out, pairs of pairs, the rhythm is

vivid. The song of swinging hands is tens of thousands of lines long, which can be called the epic of Tujia people. Tujia people in the swinging hand activities, remembering the hardships of their ancestors, honoring the achievements of their ancestors, showing the life of the Tujia ancestors, the whole activity has a strong trace of ancestor worship.

(2) Costumes and props

Ceremony performers wear colorful Tujia costumes, men wear long shirts and white handkerchiefs. The women wear eight short skirts and drag long handkerchiefs, complete with headdresses, earrings and collars. At the beginning of the procession, the men and women dressed in native flower quilts, carrying bird guns, blowing suona, bullhorn, three-eyed cannon, followed by a respected old man to lead the singing of Tujia folk songs. With a phoenix crown on his head, wearing a skirt and holding a steel bell, the singer will lead the singing and thousands of people will sing in chorus, shaking the earth with their voices, singing and dancing, often all night long.

(3) Ceremony Regulations

The activity of "Sheba Day" is a traditional large-scale ancestor worship ceremony of the Tujia people handed down from ancient times, and the ceremony process mainly includes four parts: offering sacrifices to honor the ancestors, waving the hands to lower the ancestors, singing and dancing in praise of the ancestors, and performing the Maugus. The Tujia people worship their ancestors and believe in the folklore of the gods. In the ritual activities, Tujia brocade is hung in front of the Pendulum Hall, or directly becomes the cape for the Pendulum Dance, which becomes an important part of the ceremony. Sacrifice is to achieve interpenetration between man and god through totem worship and witchcraft rituals, through a part of the totem, to obtain super confidence and the power of God, and the Tujia brocade has become an important link to communicate between man and god, man and ghost.

1.3 The material carrier of "Sheba Day" activities - the Pendulum Hall

The hand-waving hall is the place where the Tujia people hold the "Sheba Day" activities. The deities enshrined in the hall are usually the Eight Great Kings or Lord Peng, Tian Hao Han and Xiang Lao Ren. Tujia's pendulum has a big pendulum and small pendulum, big pendulum involved in the number of people, the influence of a wide range, not just limited to a village, a village, the radiation area is larger, the extension of time long, generally three to five days, some can even continue for more than a week. At the same time, the object of sacrifice is generally to the eight king of the main, and generally accompanied by maugus. The number of people involved in the small pendulum is relatively small, generally limited to the village, the family, the scope of influence is relatively small. But both the big hand or small hand is called "Sheba day" activities.

"Sheba day" activities to carry out the material carrier, in the present preservation of the five pendulum hall, there are four located in the wash car river basin, it can be seen, "Sheba day" once in the Tujia inhabited this region to develop and flourish. "Sheba Day" is a comprehensive carrier of Tujia culture, and the Pendulum Hall has been playing a great role as the space and field where this activity can be realized. The activity of "Sheba Day" is closely related to sacrifices, and the Pendulum Hall is a religious place for the ancestors of the Tujia people to make

sacrifices. "Pendulum Hall as the Tujia people's mind 'Hall of God', not only the integration of the Tujia religious worship of aesthetic concepts, but also become the Tujia people seeking spiritual pleasure, release the passion of the wonderful dance floor. The Pendulum Hall and its accompanying Pendulum Dance together construct the unique aesthetic and cultural landscape of the Tujia in the Youshui River Basin." (Dai, 2008, p: 12) The "Sheba Day" activity consists of two parts: ancestor worship and praying for blessings, and songs and dances to bring about spring. The establishment of a link between the secular and the supernatural through the time in the rituals tends to increase the confidence of the people in their production and living activities as well as their sense of worship of their ancestors.

In the traditional "Sheba Day" activities, the Pendulum Hall was a sacred space for the Tujia ancestors to perform rituals, uniting the entire spiritual culture of the Tujia ancestors, and possessing sanctity and seriousness. However, in the revitalized "Sheba Day" activities, the Pendulum Hall has lost its sacredness. The function carried by the Pendulum Hall today has changed from a ritual that entertains both the gods and the people to a comprehensive activity area with a certain performance nature and folk economic functions, and its sacred space has gradually changed into a public secular space. Traditionally, the Pendulum Dance could only be performed in the Pendulum Hall, but nowadays, the Pendulum Dance can be performed anywhere and anytime, and the costumes for the Pendulum Dance are also patterned national costumes produced from the production line. Nowadays, the Pendulum Hall has become a symbol of the Tujia culture, and when people see it, they will think of the Tujia, but its sacredness has gradually been lost and forgotten by the public.

1.4 The main body of worship for the "Sheba Day" activities

The "Sheba Day" activities in Longshan County are mainly dedicated to the "Eight Great Kings". The Song of Waving Hands recounts the heroic deeds of the "Eight Great Kings" and tells people the reason why the Sheba worships the "Eight Great Kings". The "Eight Great Kings" are the common ancestors of the Tujia people, and they unite the Tujia people's common memory of their ancestors. The "Eight Great Kings" are the earliest eight tribal chiefs of the Tujia people, who have shown their heroic character by bravely killing the enemies in the struggle with them. Their great achievements make the Tujia ancestors take them as the ancestor god of the nation, and hold a grand sacrificial ceremony in the annual "Sheba Day" activities. The main body of the legend circulating in the Washche River area is the "Eight Great Gods" rather than the "Eight Great Kings".

Before the "revival" of the "Sheba Day" activity, the area where it was passed down in the town of Washche River was centered on Pengjiazhai and Bonazhai and spread around, but after the revival, the "Sheba Day" activity was centered on the town of Washche River and spread to the whole Washche River Basin. After the revival, the activity of "Sheba Day" spread to the whole Washche River Basin and even the whole Tujia area, and the scope of its influence gradually expanded and the number of people affected gradually increased. This is the origin of the "Sheba Day", the Pendulum Hall, and the legend of the "Eight Gods". Most of the legends about the origin of "Sheba Day" and the establishment of "Pendulum Hall" in the Washche River Basin are similar, and they all mention that "Pendulum Hall" enshrines the eight deities, the reason why "Sheba Day" is held, and the time when it is held. The main

object of worship on the "Sheba Day" in the Washche River Basin is the eight gods, and in some places, the Pendulum Hall is dedicated to the king of the Tusi, Duke Peng, Tian Hao Han, and Xiang Lao Ren as the main objects. The objects that are materialized and coalesced in the Pendulum Hall are the statues of the gods, the magic weapons and costumes used by the taima during the rituals, and the objective realities related to the rituals. The objective objects in the Pendulum Hall, including the idols, reflect the spiritual civilization of the Tujia people as manifested by the Tujia forefathers in the "Sheba Day" activities, and the idols such as the "Eight Great Kings" are the symbols of the Tujia people's reverence and respect for their ancestors. The material culture carriers, such as the magic weapons and costumes used by the Timas during the rituals, embody the Tujia forefathers' fear of ghosts and gods and the idea of unity between heaven and man.

2.Modern "Sheba Day" Ceremonial Performance

The "Sheba Day" event, which has been widely passed down in the town of Szechahe, is held on the 15th day of the 3rd month of the lunar calendar in the "Pendulum Hall", which is also called "March Hall" because it is held in the month of March every year. The event is also known as the "March Hall" because it is held in March of each year. Prior to this, the "Sheba Day" and the "Pendulum Hall," which hosted the festival, had gone through a process of decline and prosperity.

2.1 After the restoration of the "Sheba Day" activities

The process of restoration through interaction between the government and the people. In February 1983, Nongche held the "Tujia Big Hand Pendulum Activity" on the basis of fully collecting the historical data in the past. 1983, the original ecological township of Tujia, Nongche Township took the lead in carrying out the "Thousand People's Big Hand Pendulum Activity", and due to the long-term cultural drying up, the "Big Hand Pendulum Dance" of the same year attracted more than 40,000 people to watch it, which made the activity lively for a while. In the meantime, the Great Hand Pendulum Activity has been interrupted for 37 years, and few people in the villages and hamlets of Nongche have been able to give a complete account of the specifics of the activity. This activity was drafted by Liu Nengpu as a whole program, the county cultural center actively raised funds, in the CCTV and other media publicity, the event was a complete success, and had a good impact at home and abroad. (Fig.70)

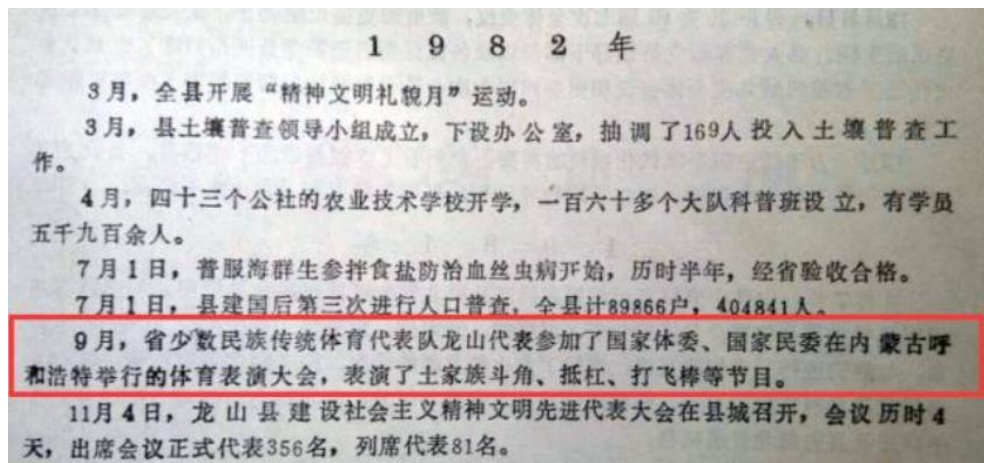


Figure 71 the 1985 edition of the Longshan County Record has the following record, marking the beginning of the revival of Tujia culture and art.

Source Longshan County Record, 1985

In November 1992, the county party committee and county government in the "strive to be the county's mountainous economy of the small cycle into the international and domestic economic cycle" under the guidance of the spirit of the relevant, decided to hold the Tujia Pendulum Festival and economic and trade fairs. 1993 February the state government below the official determination of "93 China (Longshan) The name of the festival is "93 China (Longshan) Tujia Hand Pendulum Festival and Economic and Trade Fair". The focus of the Longshan County government and the outside world in the past ten years has been mainly on the Pendulum Dance itself, but not really on the "Sheba Day", which is the sum total of the Pendulum Dance, Pendulum Songs, and Maugus of the Tujia culture. The official resumption of the "Sheba Day" was initiated in 2001, when the Longshan County Culture Director and the Party Committee and government of Pofu Township agreed to resume the "Sheba Day" activity, which had been interrupted for more than 50 years. In July of the same year, the first Tujia Sheba Festival in Longshan (Pogou) was opened, which had a great impact in western Hunan. (Fig. 71) In the following two years, the second and third Tujia Sheba Festivals were held in Indigo Township. (Fig. 72) After three sessions of "Sheba Day", the event remained quiet for more than ten years until 2012, when Xiangxi Tujia "Sheba Day" was selected as one of the ten "China's Most Characteristic Ethnic Festivals" at the Third China Ethnic Festivals Summit. Characteristics of ethnic festivals" in the selection of ten "China's most distinctive ethnic festivals" stood out as "China's most distinctive ethnic festivals", which is when the "Sheba Day" activities caused the attention of the Longshan County Government, decided to be held on March 15 every year in the town of Washche River. The "Sheba Day" activity was decided to be held on March 15 every year in the town of Washchehe. Since 2015, "Sheba Day" activities have been successfully held in the town of Washche River for three sessions, and the response has been good. According to the author's visit to understand that in 2018 the lunar calendar on the fifteenth day of the third month "Sheba Day" activities will be held as scheduled in the town of Washchehe.



Figure 72 Longshan County 2001 Pofu Sheba Festival
Source: Longshan News, Download time, May 2022



Figure 73 Longshan County Indigo Sheba Festival 2004
Source: Longshan News, Download time, May 2022

The activity of "Sheba Day" in the Wolche River Basin also went through the process of being interrupted by the "Four Olds" of the Cultural Revolution. It was not until 2012 that those who noticed the decline of "Sheba Day" in the Wucha River Basin consciously "resurrected" the most representative part of Tujia culture. "The "Sheba Day" festival is a symbol and icon of the Tujia ethnic group, and the richness of Tujia rituals, customs, and unique way of life can be reflected in this comprehensive festival. 2015 saw the opening of a new In 2015, a new Pendulum Hand Hall was completed next to the Washche River Town Hall. The new Pendulum Hand Hall follows the customary system of the traditional Pendulum Hand Hall, except that the most common modern brick and tile materials are used for the construction, and the furnishings inside the hall are also restored as much as possible to the original traditional Pendulum Hand Hall. This reconstruction makes the building detached from the general public and has a strong political color. The activity of "Sheba Day" has shown new development under the joint efforts of relevant government departments, Tujia intellectuals and local people.

2.2 Inheritance and evolution after revival

The "Sheba Day" activity held annually in the town of Washche River has retained its basic connotation compared with the traditional "Sheba Day", but there are innovations and developments in the form and content. The traditional Sheba Day is the main rituals, in the traditional pendulum Hall by the folk groups organized by the spontaneous celebration of national festivals. The current "Sheba Day" is a comprehensive cultural heritage platform for the Tujia ethnic group, sponsored by the government, with the active cooperation of folk culture workers and the wide participation of the public, and with the purpose of developing the tourism economy as well as promoting the national culture. After the revival of the "Sheba Day", the objects of worship are the eight brothers of the eight kings, instead of the two brothers of the eight gods that were originally popular in the Washche River area, and the objects of worship have changed, expanding the main body of worship for the "Sheba Day", making the "Sheba Day" an important event for the Tujia people. "Sheba Day" activities have more commonality with the Tujia culture, triggering the resonance of the Tujia people.

After the revival of the Sheba Day, it was organized by the officials and participated by the people, and its presiders evolved from the traditional village people to the official government and the folk culture elites. The current Sherpa Day activities are hosted by professional hosts wearing the Tujia national costume of Silankapu. At the beginning of the event, a welcome speech is given by the governor of Longshan County People's Government, and eight temas hold up eight precious copper bells in their hands and shake them as a sign of welcome. The eight tilma wore eight dresses (pleated skirts made of red, yellow, and blue cloths) and crested hats, and the leader was Peng Jilong, the inheritor of the national "Tilma Divine Song", and the seven tilma from all over the Longshan County were the disciples of Peng Jilong.

(Figure 74) Deputy Governor introduced "Sheba day" is the end of the year, men, women and children to participate in the worship of ancestors of the Tujia ethnic festivals. The Publicity Minister of the Standing Committee of the Xiangxi Autonomous Prefecture and the State Party Committee announced the start of the Xiangxi Longshan Tujia Sheba Day. The process of the revived rituals to honor the eight great gods continues the tradition of the traditional Sheba Day double rituals on land and water, but with some innovations in the form.





Figure 74 Tima, the master of ceremonies, wears an eight-paneled robe (a pleated skirt made of red, yellow, and blue cloth) and a crested hat.
Source: Photo by Chai Zhaohua, May 4, 2023, Jabala Pendulum Hall, Laoche River, Longshan County.

The revitalized Sheba Day activities developed the process of boat racing into welcoming the gods on the water. 11 wooden boats formed a flotilla to welcome the eight great kings, with the main boat in the lead, and the left and right sides of the five arranged in turn, against the water to reach the Hujia Bridge. In the main boat, there are the palm altar tima and the tribute team, and in the secondary boat, there are four members of the Tujia hand-waving gongs and drums in each boat. In the process of welcoming the gods downstream eleven boats change formation, from the bow of a boat, the other ten boats two by two side by side, after Hujiaqiao change formation, into a figure of eight, almost reached when a boat in front of a boat in the back, the other nine boats in a square forward. When I asked about the reasons for changing the formation of the flotilla, the town of Baptist River Cultural Station Director Peng Tao replied: "Listen to the old man said that before not so much to say, and now to change the formation of the flotilla are designed, in order to enrich the program, good-looking, no special meaning." From this, we can see that the current "Sheba Day" is an invention of tradition in order to cater to the audience, the public's aesthetics to attract attention in a way that is more pleasing to the public.

Compared with the traditional Sheba Day, the popular Sheba Day activities in the town of Washing River have formed a fixed pattern and process. Due to its official dominance, the revitalized Sheba Day has added speeches by government officials to reflect its authority. The ritual process has also formed a fixed pattern and has a performative character. The ceremonies of welcoming the eight tilma, installing the eight tilma, and sacrificing the eight tilma are performed sequentially, following the steps set for the event one by one. Eight temas stand on the boat to welcome the eight images of the eight kings and hold the images in front of their bodies to welcome them to the Pendulum Hall. The members of the team who greeted the idols with the tilma carried offerings of pork, chicken, and wine and placed them in front of the statues of the Eight Great Kings in the Pendulum Hall. (Fig.74) At the right time, the

main tema recites the words of sacrifice in Tujia language in remembrance of the ancestors' virtues and praying for a good harvest, while the other seven temas kneel outside the Hall of Pendulum Hands to recite the words of sacrifice and harmonize with them by saying "Ho - Hey". The revitalized process of the festival retains most of the original features of the traditional Sheba Day, with the main body of the festival, the festival site and the process of the festival all attempting to restore the traditional appearance.



Figure 75 Tributes in front of the Hall of Swinging Hands during the Sheba Day ritual.

Source: Photo by Chai Chiu-hua, May 4, 2023, Jabala Pendulum Hall, Liao Che River

After the revival of the Sheba Day activities on the one hand in the dissemination of their own ethnic groups, bear the burden of propaganda of their own culture; on the other hand, the government out of the development of the tourism economy, for the ethnic groups of tourists tailored to the cultural and artistic performances of the festival. 2023 Longshan County, Longshan County, the first Tourism Development Conference and the eighth China Longshan "Sheba Day," in the Rao Chehe River, the Jabara pendulum hands. Hall, the opening ceremony rituals and performance

Performances in accordance with the program list performances, the main programs are: the opening ceremony by the prelude to - ye ladder (ancestor worship), real sister (hunting), borrowing the day (do Yangchun), bitter nye chul (between the mountains and water), Chu bucket Li Shi A Sa (Xitang alliance), ye ladder hey (big group pendulum) chapter composed of the program consists of Tujia Hand Dance, Playing Slipper, Mogus Dance, Tima Song, Dongdong Quin, Tujia Brocade Weaving, etc., which integrates many intangible cultural heritages to capture the essence of Tujia culture for thousands of years and at the same time, it also transmits to the guests and tourists the Tujia's spirit of goodness, upward mobility, reverence of nature and patriotism, and unity. (Figure 70) program listed on the list of projects are the essence of Tujia ethnic culture, "Sheba Day" activities is a great exhibition of Tujia culture, performances, according to the staff of the town of Washchee River cultural station, the list of activities published on the Internet in the reality of the show is there will be a difference between the list of activities that appear on the list of activities may not come to the show due to staffing. Not all come to participate in the show, but the general content will not change.



Figure 76 Thousands of people swinging their hands on the day of the Tujia Sheba Dance

Source: Photo by Chai Zhaohua, May 4, 2023, Jabala Pendulum Hall, Liao Che River

Compared with the traditional Sheba Day, the audience of the revitalized Sheba Day has expanded from within the ethnic group to various ethnic groups and even different countries. Under the background of economic globalization and cultural tourism, government officials and folk culture elites have modified and innovated the content and form of the festival to a certain extent for the purpose of tourism and national culture integration, so as to make the festival more in line with the aesthetics of the current public and the needs of the current economic development. In the process of restoring the "Sheba Day" activities, the tradition provides a blueprint for the development of current folk culture.

2.3. The main body of the present inheritance

In recent years, the popular "Sheba Day" activities in the Washche River Basin of Longshan County have been hosted by the local government, and most of the organizers are local government officials, local cultural and artistic work, and folkloric elites who have a deep understanding of Tujia culture. These participants often play an active and important role in the inheritance and protection of intangible cultural heritage.

In my conversation with Mr. Liu Nengpu, he talked about: "*I do all these things out of my own free will and out of my love for the Tujia ethnic culture. I hope that by organizing large-scale festivals to attract the attention of the outside world, I can preserve the culture of our Tujia people and revitalize the culture of our Tujia people. By doing so we can be worthy of our future generations.*"

Mr. Liu Nengpu, as a Tujia folklore elite, puts forward suggestions and plans for the overall "revival" of "Sheba Day" from the height of overall planning, reflecting the positive role played by ethnic culture enthusiasts in preserving and inheriting ethnic culture under the support and leadership of the government. The positive role played by ethnic culture enthusiasts in preserving and passing on ethnic culture under the support and leadership of the government. The local government

and government officials mainly play a leading and cooperative role in the preparation and organization of the "Sherpa Day" activities.

In an interview with Peng Tao of the Longshan County Cultural Center, the author said, "'Sherpa Day' activities have only begun in the past few years, and the main task of our cultural station is to make specific arrangements for the day of the event, and to actively cooperate with the work arrangements of the higher-level units."

The organizers of "Sheba Day" are mainly the local government, cultural workers, folklore elites, media personnel, under their joint efforts to complete the planning, publicity and promotion, making "Sheba Day" a Tujia ethnic festivals and celebrations, and once again become the Tujia culture as well as the Longhua culture, and the Longhua culture. It has once again become a regional cultural characteristic of the Tujia culture as well as of the Washche River area in Longshan County. In this process, government staff from the Longshan County Tourism, Culture, Radio and Television Bureau, the County Ethnic and Religious Affairs Office, the People's Government of the town of Wachenhe, and the staff of the Cultural Center should not only familiarize themselves with the policies of the Party and the State on ethnic areas and promote ethnic cultural festivals, but also understand the needs and preferences of the grassroots people. Only by doing so can the activity of "Sheba Day" be carried out in an orderly and sustainable way, and even retain the unique national characteristics of ancestor worship and patriotism shown by the Tujia people in the activity of "Sheba Day" and pass them on from generation to generation. The new media can be used in the activity of "Sheba Day", and it can be passed on from generation to generation until it forms the new cultural gene of Tujia people.

2.4 The use of new media in the "Sheba Day".

Since the "Sheba Day" activity was first held in 2015 in the town of Washchehe, not only the process of the activity and the performance of the activity has been innovated and integrated, but also the local government has made full use of modern online media to publicize and promote the "Sheba Day" activity. They posted the content of the event on the Internet on public platforms and put the video on Hunan TV to publicize the event. At the same time, press releases were also posted on Sina News Center, Chinese Geography and other web pages, and the Tujia's "Sheba Day" activities also attracted a large response in the online media and video broadcasting platforms. 2019 Hunan news broadcasting special reporter of "Sheba Day" activities in Washchehe Township to report on-site. "The "Sheba Day" activities in 2023 will be reported live on CCTV, and will appear on the home page of the first brand of Chinese tourism outreach, "Travel China" on China.com. "Sheba Day" using modern new media publicity and promotion, so that people who love Tujia culture can learn more about the characteristics of Tujia culture. Peng Tao, the county cultural center, told the author: "'Sheba Day' activities to obtain new opportunities for survival and development in contemporary times, it is necessary to use modern new media to publicize and promote.

With the development of society, people's lifestyles have changed, and the tradition of 'Sheba Day' activities will change even today. In the past, 'Sheba Day' was only popular in that one region, but now we must use modern technology to publicize our 'Sheba Day' activities to the outside world as a business card of the Tujia people.

To publicize this event, we have to make use of TV stations and the Internet." The rational use of modern digital media in the "Sheba Day" activity provides more possibilities for the development of Tujia culture. The use of new media to promote traditional ethnic festivals and to industrialize them is a necessary path for the development of folk culture.

Ethnic culture in the context of modern society is constantly in transition from tradition to modernity. At the site of sightseeing, some things that have existed so far acquire new meanings and are utilized as resources for sightseeing; some things that have never existed are created as 'traditions'; and some things that have disappeared for a long time are revived. In the context of tourism and sightseeing, national culture is often utilized as a resource and given a new meaning. The process of revitalization of the national culture of the Tujia as a result of the "Sheba Day" activity in the town of Washchehe is a reflection of the process of invention of new traditions.

3. Tujia Brocade in "Sheba Day" Ceremony

With the rise of tourism and cultural economy, the government's attention and the need for cultural performances, large-scale Tujia rituals have not only become a "new tradition" of Tujia culture, but also Tujia brocade has become a unique cultural symbol of the Tujia people. The new things related to folklore, such as cultural tourism, ceremonial performances, and the construction of folk villages, which are carried out for the purpose of economic, political, or cultural revival, are the products of the people's real-life requirements. As the main body of folklore practice, the people, whether they are government officials, intellectual elites or ordinary people, make choices about the current folklore practice, which is a manifestation of the people's subjectivity. The "Sheba Day" event is just a folklore activity that has been reused for the purpose of political, economic and cultural revitalization, rather than a fake folklore. To a certain extent, the festival is still popular, and the people gain more knowledge of their own culture, as well as a sense of self-esteem and pride in the nation through the organization of the "Sheba Day". For this reason, the organization of "Sheba Day" is a revival of traditional folklore, a manifestation of folklore in modern Tujia society, and a self-selection of the main body of the people.

3.1 Ritualization of Sheba Day

The modern Sheba Day is completely different from the traditional Sheba Day in terms of cultural connotation and function. Modern Sheba Day is also an "invention of tradition". Historically, Sheba Day has been suppressed many times and almost lost. For example, when the Tujia people were reclassified in the fifth year of the Yongzheng reign in the Qing Dynasty (1727), various folk activities of the Tujia people were suppressed by the dominant culture at that time, and after the 1930's, in order to realize control over the grassroots level, the National Government of the time adopted a policy of direct suppression of the heterogeneous ethnic customs, and the Tujia people who spoke out of their homes in the Tujia language might be falsely regarded as speaking in a black language, and the Sherpa Ri was naturally prohibited as well. At the time of the founding of New China, Sheba Ri was nearly "lost" in the Tujia settlement. During the Cultural Revolution, as a carrier connecting the interests

of clans, the Sheba Ri was also included in the "Abolition of the Four Olds". Against this background, the long history of hand-pendulum activities gradually lost its vitality, and in 1957, when the Tujia were recognized as a single ethnic minority, the Tujia Sheba Ri was also unearthed. The "invention" of the modern Sheba Ri came after the Cultural Revolution. Because of its simplicity and ease of learning, it was introduced to various Tujia regions one after another and gradually became one of the representatives of Tujia culture. However, the revival of the Sheba Ri did not fulfill the traditional mission of honoring the ancestors, but rather played a role in the process of ethnic identification and the establishment of autonomous localities for the purpose of the "newest", with some political demands. Behind this political demand there may be an economic interest. Therefore, after the revival of the Sheba Day, it is actually an "invented tradition", which is only a formalized and ritualized process to perform the duties of various demands of the people. In other words, this Shabbat is different from the traditional Shabbat.

In the traditional invention process, the government, schools, villagers, merchants and scholars play the role of inventors. Each inventor has his or her own needs in the process, and their common interests bring them together through "tradition". The "tradition" summoned great enthusiasm among the people, and all the inventors tacitly agreed that the Sheba Ri had been widely passed down in the whole Tujia area (in fact, only in the Youshui basin), and advocated for it. First of all, the local government played a leading role in the invention process and supported it with policies and funds. In the Tujia region, the modern Sheba Day has been widely passed down under the government's initiative. Secondly, the school is the main position for the reconstruction of Tujia culture, in which primary and secondary schools are the main ones. These students, mostly aged 6-15, are extremely capable of learning, and their outlook on life and the world is yet to be formed. The education of Tujia culture at this stage is very effective. Students alternate between the old and the new, and the radiation effect spreads from week to week. Again, villagers also play an active role in the invention of this tradition. The villagers of Laochehe Village are very enthusiastic about the excavation and reconstruction of the Sheba Day.

3.2 Cultural Connotation of Traditional Sheba Day

The traditional Sheba Day is a sacrificial activity, and its cultural connotation is reflected in the "ancestor worship" of sacrificing ancestors, the king of the soil and other deities. The traditional Sheba Day is a direct reflection and emotional expression of the Tujia forefathers on the objective world of war, migration and agricultural life, and it is the artistic embodiment of ancient simple materialism. The theme of ancestor worship runs through both the Sheba Day and the Pendulum Song. The traditional Sheba Day can be divided into the Big Pendulum Dance and the Small Sheba Day. The Big Sheba Day is dedicated to the Eight Great Kings, while the Small Sheba Day is dedicated to Lord Peng, Tian Hao Han, Xiang Lao Ren and the kings of the earth in various places. Sheba Day originated from the sacrificial activities of the Tujia people, and after a long period of evolution, it has gradually developed into a comprehensive cultural event for the Tujia people. The traditional Sheba Day takes "ancestor worship" as its core cultural connotation.

Values and needs are the fundamental motives for the existence and development of things. After years of operation, the modern Sheba Day has been effectively inherited in all Tujia regions. Although the modern Sheba Day has been transformed from the traditional Sheba Day, its cultural connotation has been changed into a tourist ritual performance. Considering the inheritance and development of modern Sheba Day from the perspective of value and need is actually the viewpoint of the functional school. One idea that Malinowski repeatedly emphasizes is about culture itself, which is considered to be inseparably related to human needs. The needs of the human organism are the first basic need, which creates the "cultural compulsion" that forces all communities to engage in organized activities. This is the "cultural need theory" of the functional school. The modern Sheba Ri is adapted from the traditional Sheba Ri, with folk music and brightly colored costumes, and is danced to the sound of light and soft accompaniment, which is highly respected by the Tujia people.

3.3 Functional Changes in Modern Tujia Brocades

3.3.1 Tujia brocade in the ritual performance of Sheba Day

Ritual ceremonies in the pendulum hand hall for brocade weaving, pendulum loom; The opening performance of Sheba Day featured a display of Tujia brocade, a performance of brocade weaving techniques, and songs and dances based on Tujia brocade.



Figure 77

Brocade weaving in the opening ceremony ritual performance (stage decoration incorporating brocade weaving elements; brocade weavers performing traditional brocade making techniques on stage; actors performing Tujia brocade songs and dances; local Tujia people and foreign tourists wearing brocade; Various kinds of brocade products in the Jabara scenic spot for tourists to consume.



Figure 78

Brocade weaving in the tourism commodity market (various types of Tujia brocade weaving derivatives for tourists to consume; Tujia brocade weaving exhibition hall for tourists to visit; brocade weaving skills and cultural experience programs for tourists to experience) Visitor cast members participate in the Sherpa Day Grand Troupe Pendulum and share in the Pendulum Dance.



Figure 79

3.3.2 Changes in the function of Tujia brocade

(1) Practicality becomes an important consideration. Traditional Tujia people can't live without Tujia brocade all their lives: cover brocade during infancy, grow up and start to weave brocade, get married and weave brocade as dowry, live with brocade in family life, wear brocade on Sheba day for hand-waving activities, offer brocade for rituals, send brocade to their grandchildren, and leave the world to bury the brocade. After entering the tourist crafts market, its original practical function began to change. Due to the use of the object from the family members into the tourists, the latter brocade in the hidden cultural connotations and do not

understand, resulting in a special cultural connotation of the "Silankappu" traditional cover skirt, was difficult to be accepted by the market products. According to the author's understanding, in the Jabala tourist commodities market and the existing Tujia brocade handicraft market, the best-selling slippers, national costumes, backpacks, scarves and wall-hanging brocade products, these types of products are on the basis of artistry, utility embodied in a better example. Although the core demand for tourists to pursue cultural products is spiritual (such as to meet the psychological differences), but practicality is still an important consideration for tourists to choose tourist crafts.

(2) The function of cultural immersion has been strengthened. The meaning of cultural immersion is "the process of human individuals adapting to their culture and learning to fulfill the behaviors appropriate to their identities and roles". Cultural immersion is mainly carried out among individuals within the same cultural system, and in the process of cultural immersion, culture is passed from one generation to the next in the form of factors or clusters of factors, realizing the reproduction and inheritance of culture. After Tujia brocade has become a tourist craft, it has been used in large numbers in all aspects of tourism and has been exhibited together with other folklore, and its function of cultural immersion has actually been strengthened. First of all, its influence has gone out of the Youshui Basin and spread throughout the entire Tujia inhabited area, from Zhangjiajie, where the level of tourism development is high, to the non-Tujia brocade transmission area - the birthplace of "Daughter's Meeting" in the Qingjiang Basin, the most remote village in Enshi City, and the village of Shiliyao, the most remote village in Enshi City, which is located in the distance from the village. Lime kiln village (145 kilometers away from Enshi City), you can see "xilanqapu" as a tourist product. Secondly, in various tourist attractions, "Silankappu" has been combined with other art forms and is no longer limited to brocade. For example, in the Jabala scenic area, tourists can buy Tujia brocade in kind, but also watch the dance drama "Silankappu", which takes the representative folklore of "Silankappu" in Tujia culture as the subject matter of its creation, comprehensively utilizes the Tujia mountain folk songs, the pendulum dance and other cultural elements, and combines with the modern stage technology to give tourists an all-around artistic experience. To give tourists a full range of artistic experience, the performance of the theater to the "Xilankapu" pattern as a wallpaper modeling decorating the top of the theater, constituting the background of the Xiangxi Folklore Show, and the folklore with the show together with the impact of the tourists' experience, but also to strengthen the people's identity of their own ethnic culture, play a role in the cultural immersion.

(3) The function of new cultural symbols has been strengthened. After the "Silankapu" has been turned into a tourist handicraft, with the increasing popularity, both the government, the tourism businessmen, the inheritors and the local residents, from the perspective of their own interests, have jointly made the "Silankapu" a cultural symbol of the Tujia ethnic group. The most important of them are the Tujia ethnic characteristics. Among them, the traditional pattern "48 hooks" of "Silankappu", which is the most characteristic of the Tujia ethnic group, has almost become the symbol of the Tujia ethnic group. Forty-eight hooks is the most classic pattern in the Tujia brocade, with a wide variety of series of patterns, the core pattern is a diamond-shaped basic shape as the main body, and eight hooks are extended in

the corners or periphery of the main body. "Abstracted or otherwise abstract forms (dots, lines, surfaces, etc.) do not mean much in themselves; what matters is the inner resonance they have, their life." The forty-eight hooks are derived entirely from the Tujia people's knowledge of the natural world, and are a kind of original modeling symbols that have not been affected by foreign schemas; they are the symbols of the Tujia spirit, and are also the inheritance and transformation of the Tujia people's resolute and courageous spirit of the ancestors of the Ba Ren, and they embody the tenacious and upward-looking temperament of the Tujia people in an indomitable spirit, and they fully reflect the Tujia people's concept of aesthetics, which is the "enduring" of the Tujia culture. It is the characterization of the "living" cultural information of the Tujia culture which is everlasting. At the same time, the hook pattern has the meaning of fire and the sun's rays, and the flickering fire is just like the exuberant vitality that never stops flickering. Whether in the Tujia songs and dances, folklore exhibition site or Tujia culture network, Tujia tourism promotional materials and newspapers and books about the Tujia culture, the prominent position on the recurring is the "48 hooks". It can be said that, with the popularization of "Silankappu" in the tourism industry, "48 hooks" has become the most widely influential graphic cultural symbol in the Tujia region.

3.4 Identity and Cultural Reconstruction of the Tujia People

"Sheba Day" is a representative of the spiritual and institutional culture of the Tujia people, and the Tujia brocade is an important cultural representative of the Tujia people in the activity of "Sheba Day", whose significance has already exceeded the substance of the objective material carrier, but is a symbol of the spiritual culture of the Tujia people. The Tujia brocade and the "Sheba Day" have gone through a process of decline and gradual restoration in different eras, which essentially reflects the changes in the Tujia culture, as well as the process of the Tujia people's self-identification being continuously established and strengthened. Under the joint efforts of community people, ethnic intellectuals and official organizations, the activity of "Sheba Day" with the symbols of the Tujia people has been "revived", the Pendulum Hall has been rebuilt, and the culture of Tujia brocade has been disseminated, and this kind of intentional construction has had a positive impact on the people and the outside world. This conscious construction has had a positive impact on the people and the outside world. "Festivals often use the power of custom to allow people to experience the same activities at the same time, to experience the same values in the same rituals, and to perpetuate a common society." ②

As the most common symbols and emblems of the Tujia, the "Sheba Day" festival and the Tujia brocade, when people celebrate the ethnic identity of the Tujia, they always publicly affirm this identity through the "Sheba Day", which is a characteristic way of the ethnicity. The local people are closely connected with each other through the activities of "Sheba Day" and the cultural carriers of Tujia brocade with national characteristics, and they can clearly recognize the difference between "our tribe" and "other tribes" through the common memories. The difference between "our race" and "other races" is clearly recognized through common memories. In the face of the deprivation of their past traditions by the state power system, in order to be able to enter the mainstream society and adapt to the big traditions, the people will selectively memorize or collectively amnesia, and reintegrate their own culture by

reconstructing their traditions. This fully reflects that in order to enter the mainstream society from the marginalized society, the local people are constantly adjusting their ethnic identity and self-identity, and they hope that through their own efforts, they can obtain the recognition of their own cultural values by the mainstream society, and their self-identity.

In recent years, due to the increasing attention to ethnic minority cultural activities, the popularity of "Sheba Day" has been growing, and more and more attention has been paid to the Tujia brocade, and various media have begun to film and record this activity with their cameras. The attention of outsiders and the participation of locals have gradually strengthened the pride and self-confidence of local people in their own ethnic traditions. More importantly, with the advent of the 21st century, more young people are coming to the cities, and more local intellectuals and governments are realizing the individuality of their own culture. With the strengthening of this understanding, the people have actively invested in the development and construction of their own culture, and the Tujia brocade has been experienced and consumed as the most easily understood and seen material carrier by the people.

The changes that are taking place around "Sheba Day" and Tujia brocade are both traditional and modern. On the one hand, this phenomenon is a revival of traditional culture, and on the other hand, it is a capitalization of the folk culture of the people on an economic level. As new factors have entered the traditional society of the Tujia, especially the dominant role of economic and political factors, the various elements of the "Sheba Day" activities have become artistic performances, and rituals and prayers that were originally sacred in nature have been transformed into performable programs. According to Bauzinger, "tradition" is to some extent related to the past, but it cannot be assumed that tradition is rigid. On the contrary, traditions are changeable and evolving. A rigid tradition is a dead tradition. The reconstruction of the Pendulum Hall and the re-acceptance of the "Sheba Day" event show that tradition itself is a process of change. From the ethnic identification of the Tujia to the current capitalization of ethnic culture, it is clear that when an ethnic group is used as a resource as a tool for political and economic games, the revival of traditions is an activity in the construction of social innovation.

Since the Tujia people's "conversion", their national culture has been continuously "assimilated" by the Han Chinese and other nationalities, and their own cultural characteristics have been changing in the course of historical changes. Under contemporary social conditions, the old forms and traditions of the Tujia ethnic community and social structure have become inappropriate and unworkable. Under such circumstances, the people are in urgent need of a national cultural symbol to recover the national self-confidence and sense of identity that were lost when the sense of history disappeared. As the old traditions could no longer adapt to the new social environment, new "traditions" were created. Admittedly, it is precisely because of the demand for economic development that the inheritance and preservation of the national festival "Sheba Day" has a driving mechanism. However, what should be paid more attention to under this change is the impact of this "revival" of folklore festivals on the daily lives and behaviors of the villagers who rely on tourism and the government's conscious efforts to revive the tradition. When villagers participate in the "Sheba Day" activities, they give up some of their original traditions and inject

new cultural elements into the modern culture of the Tujia people. This large-scale participation by the people also serves the purpose of integrating the various resources of the community by continuously injecting new cultural connotations into the Tujia culture.

Conclusion:

This chapter discusses the current situation of the development of Tujia brocade culture in the context of modern cultural tourism, as well as the revitalization of national culture as a tradition, which reflects the identity, economic function and adaptability of the people's subject. The author analyzes the process of tradition change and the people's free choice of traditional folk culture based on the reference of "Sheba Day" activity. The official government and intellectuals play a major role in this revival movement, and their dominance influences the choice of traditional folklore by the general public. Culture is in a process of constant flow, change and development. There is no such thing as the most original tradition, and any tradition that is created will constantly change with the changes in the environment in which it is found. The original traditions are filtered and combined in the people's choices until they become new traditions.

The Tujia Sheba Day Ceremony Performance is a reinvention of the Tujia cultural tradition in the modern society and an important representative of the Tujia culture, which is completely rooted in the life and artistic thinking of the Tujia people, and it is a carrier for the Tujia people to show their simplicity and honesty, interpret sweet and sour, and take care of the value of life. Through grasping the folk performance of Tujia, we can not only see the social environment and ecological environment of Tujia, but also experience the tie-up policy of Tujia for thousands of years and the historical process under the Tusi system, but also feel the rich and colorful Tujia customs and culture, so as to realize the essence of Tujia spirit and culture in the true sense of the word.

Tujia brocade plays an important role in the festival ceremony performance, and its function and significance keep changing. Through the traditional reinvention of Tujia brocade, the traditional culture has regained the living space and environment, and a certain degree of integration and innovation has been carried out on the preservation of its traditional cultural genes, so that it can be accepted by the public again, forming a new brocade culture and adapting to the social needs and expectations, which is a new way to protect the diversity of the national cultures and to promote the sustainable development at the present time.

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Chapter VI

Conclusions and recommendations

1 Conclusion

1.1 The material culture of Tujia brocade

Tujia brocade everywhere shows the uniqueness of this national culture, implies the cultural psychology of the Tujia nationality, reveals the material culture attributes of the Tujia family in an all-round way, so the Tujia brocade not only has the reputation of the wordless epic, but also in the culture and art, social history, national folklore, scientific reference, with a very high value of the use of value. Tujia brocade is not only the carrier of Tujia culture, but also the symbol of Tujia nationality. It can be said that all cultures created by human beings are presented through different symbols, and it is through the understanding of symbols that people obtain various cultural information. Ethnic symbols can best reflect ethnic self-identity and other identity, and become the most typical and active cultural elements that mark ethnic boundaries. The key symbols of ethnicity thus become powerful group markers, which are not only very important for the ethnic group to which they belong, but also very important for the "others" to understand the culture of this ethnic group.

The ethnicity of Tujia brocade is the intrinsic characteristic of Tujia, which is a relatively stable and historical state of existence. It refers to a kind of characteristic of Tujia that has been precipitated and accumulated through different dynasties and the geographic and humanistic environment of Wuling, and thus embodies the specific national psychology, national beliefs, thinking mode, customary system, code of conduct, moral norms, etc., and is passed down to this day through the inheritance of Tujia brocade as a point. The inheritance of Tujia brocade is a point of transmission to this day. The "nationalization" of Tujia brocade reflects that all the living and working levels of the Tujia people consciously maintain the unique ethnicity of their own nation, the traditional society of the villagers' living bedding and the dowry of the Tujia brides in the "ten paves and eight lids", the "tribute" of the Tujia to the central dynasty, and the "tribute" of the Tujia to the central government. "Tribute", the background design of the large stage in the modern tourist attractions, the wall decoration of the lobby of five-star hotels, etc., have become the national key symbols of "tourism productive inheritance".

Today, the Tujia brocade from the traditional "soil flower cover" into the market of tourism handicrafts, its popularity is rising, this is the government, businessmen, inheritors and the townspeople from their respective interests, together will be the Tujia brocade into the Tujia's "national cultural symbols ". For example, "forty-eight hooks" in the development of the market naturally become the most Tujia national characteristics of the traditional pattern of "Silankappu", in many fields and inheritance of new carriers can be seen, almost become a symbol of the Tujia people. It can be said that with the popularization of "Silankappu" in the tourism industry, "48 hooks" has become the most influential image and cultural symbol of the Tujia ethnic group. It can be seen that the Tujia brocade in the context of tourism presents a new cultural symbol function has been strengthened. The inheritance of Tujia brocade is the productive inheritance of tourism. Tujia brocade and tourism organic combination derived from the new mode of protection "tourism productive inheritance", that is,

embodies the traditional level of ethnicity and modern level of nationalization, and through the level of the object to show the role and value of the national cultural symbols in contemporary design.

1.2 Invention of the tradition of Tujia Brocade

There are more and more inventions of cultural traditions in modern ethnic minority areas, and the factors of traditional inventions are also multi-faceted, and the research topics are also different. From the perspective of "invented traditions", the modern Tujia brocade and the characteristics of the Sheba Day rituals are the intrinsic factors for the invention of the new Tujia brocade culture, and the extrinsic factors are the rupture of China's historical social development and the interaction between culture and economy in modern society, which have made it possible for the revival of the Tujia brocade in the modern society; and modern Tujia brocade has become a public art form shared by many ethnic groups. brocade weaving has become a public cultural product shared by multiple ethnic groups, reflecting Tujia self-awareness and individuality. Under the influence of globalization, modernization and consumerism, the rise of folklore tourism and the reinvention of traditional festivals and customs have brought opportunities for the economic development of ethnic minority regions.

In this context, the "invention of traditions" is an opportunity to develop traditional ethnic culture and the local economy in order to adapt to the fast-developing environment of the outside world under the influence of internal and external factors. Through the re-invention of traditions, the Tujia people have promoted the rise and development of local tourism and initially realized the transformation of the local economy to adapt to modernization, which also has an important relationship with the local Tujia people's strong sense of cultural consciousness, cultural self-confidence and cultural pride.

1.3 Sustainable development of Tujia Brocade

The principle of Tujia brocade protection is to preserve the original traditional core crafts under the circumstances of its production, sales, circulation of all aspects of the adjustment and innovation, to realize the transformation of handicrafts to cultural products, which makes the protection of the means and methods of obtaining the sustainability of the expansion. The development of cultural industry and tourism in the Tujia region contributes directly or indirectly to the goal of sustainable development. The development of cultural tourism should be based on the protection of the ecological environment, the rational development of tourism resources and the realization of economic value. Specifically the development of tourism industry in the Tujia brocade countryside, the protection and inheritance of the core craft of the authenticity of Tujia brocade at the same time, can increase the income of farmers, improve the welfare and health of farmers, increase employment, reduce the gap between urban and rural areas, provide a new model of eco-consumption, and indirectly contribute to the goals of quality education, gender equality, and climate

action, so the development of cultural tourism in the countryside is one of the most important ways to achieve sustainable development.

2. Research Recommendations

2.1 Academic Recommendations

The Tujia brocade cultural heritage is closely related to the historical development and life of the Tujia people, and it is inherited by people; if the number of artists engaged in folk arts and crafts is decreasing, the intangible cultural heritage is going to die out. As a matter of fact, some folk arts and craftsmen have already disappeared, and some are decreasing and facing a break. If this problem is not given sufficient attention, it will not be long before our culture goes from rich to barren. The pattern of cultural integration brought about by economic globalization nowadays makes the protection and inheritance of cultural diversity of extreme political and economic significance. Therefore, in today's increasingly accelerated decline and metamorphosis of national folk craft culture, how to deal with the unity and harmony between the concept of modern fashion and traditional craft culture, and slow down the speed of the disappearance of intangible cultural heritage deserves our attention.

First of all, Tujia brocade, as an important physical carrier of Tujia culture and cultural heritage, is of great research value because of its long history, rich content and distinctive features. At present, many scholars have explored the origin, artistic characteristics, distribution of places of origin, and craft characteristics of Tujia brocade and accumulated a lot of knowledge. However, in the process of Tujia ethnic development, with the impact of globalization and modernization, the functions and uses of Tujia brocade have changed and a new brocade cultural tradition has been formed. In the context of modernism, the breadth and depth of research can be further improved and strengthened.

Secondly, this paper aims to explore the issue of the invention of the material culture and tradition of Tujia brocade in the process of sustainable development of ethnic minorities and how the relationship of intrinsic interactivity builds up the cultural identity of the Tujia people. It provides a new research perspective for the study of Tujia brocade. In today's China, many folk art forms are experiencing the same encounter with Tujia brocade. Therefore, this paper also provides a model for the study of other similar intangible cultural heritage of dyeing and weaving and handicrafts. It is hoped that both from the perspective of research and from the perspective of research methodology, it can inspire later researchers.

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2.2 Social Recommendations

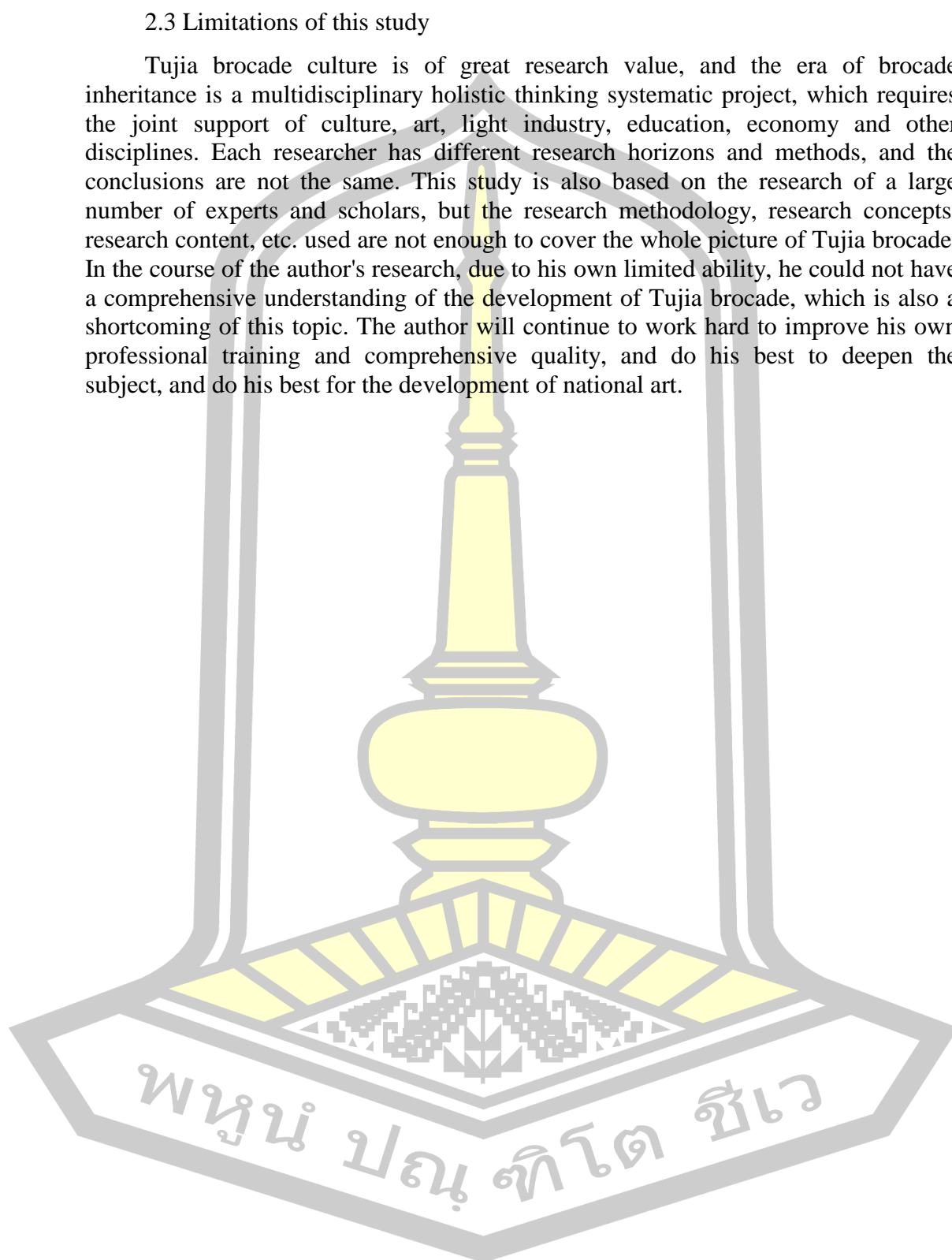
The research in this paper can provide reference for local government departments to formulate policies and measures to publicize and promote Tujia brocade. Tujia brocade has always been a cultural symbol for the Tujia people in western Hunan and the Liao Che River village and hamlet. The research of this paper can continue to add enthusiasm to the study of Tujia brocade, so that more experts and scholars can understand the culture of Tujia brocade and participate in the study of Tujia brocade, which will bring a greater social influence to the village of Laochehe and even the Tujia region in western Hunan, so that more tourists will come to Laochehe to travel and experience the brocade culture and ritual performances, which will bring more economic income to the Tujia villagers, and at the same time, the author also hopes that the research content of this paper At the same time, the author also hopes that the research content of this paper can make a little contribution to the protection and inheritance of Tujia brocade in the Tujia area, and provide a little help for the sustainable development of the Tujia cultural community in western Hunan.

The author calls on the relevant managers of Tujia brocade to protect the traditional skills at the same time, stand more in the overall protection of Tujia brocade, especially pay more attention to the traditional content of the fidelity; call on the relevant designers to strengthen the quality of the pattern design of the gatekeeper, more cherish the practice of traditional handicrafts, innovation and inheritance of the two-step process, can not be unconsciously changed due to the innovation of the traditional essence; and finally respect the non-heritage has its own development of life The vein of self-warning, so as not to intervene excessively in the sustainable development of Tujia brocade. Due to the academic level and time constraints, the author's field study of Tujia brocade is not comprehensive enough, the discussion of related issues is not deep enough, perhaps some views are not mature enough, but I sincerely hope that the Tujia brocade can have a better space for growth.

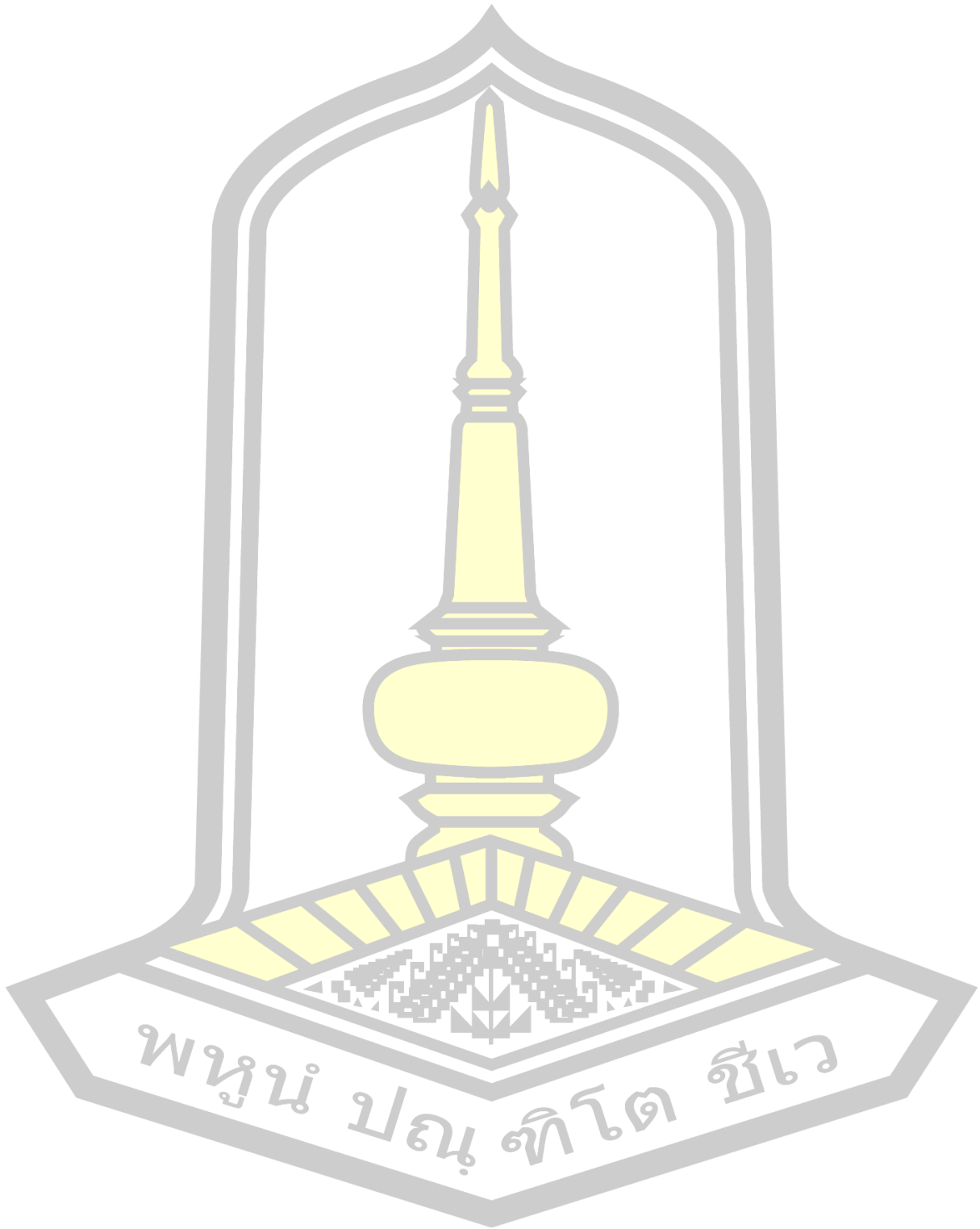
Tujia brocade is the carrier of Tujia's sense of national spirituality, national identity and national cohesion, the spiritual and cultural wealth inherited by the Tujia people from generation to generation, and the spiritual source and national root for the development of advanced culture in the new era. We should adhere to the principle of government-led and participation of the whole society, carry out reasonable planning and gradual implementation, start from the basics, be practical and realistic, systematize, scientific and institutionalize the protection and inheritance of Tujia brocade, make full use of modern and diversified means of information, publicize the protection and inheritance of the intangible cultural heritage, and further stimulate and cultivate the awareness of the whole society to participate in the protection, so that the intangible cultural heritage of the Tujia brocade as the intangible cultural heritage of Tujia brocade can be sustainably developed.

2.3 Limitations of this study

Tujia brocade culture is of great research value, and the era of brocade inheritance is a multidisciplinary holistic thinking systematic project, which requires the joint support of culture, art, light industry, education, economy and other disciplines. Each researcher has different research horizons and methods, and the conclusions are not the same. This study is also based on the research of a large number of experts and scholars, but the research methodology, research concepts, research content, etc. used are not enough to cover the whole picture of Tujia brocade. In the course of the author's research, due to his own limited ability, he could not have a comprehensive understanding of the development of Tujia brocade, which is also a shortcoming of this topic. The author will continue to work hard to improve his own professional training and comprehensive quality, and do his best to deepen the subject, and do his best for the development of national art.



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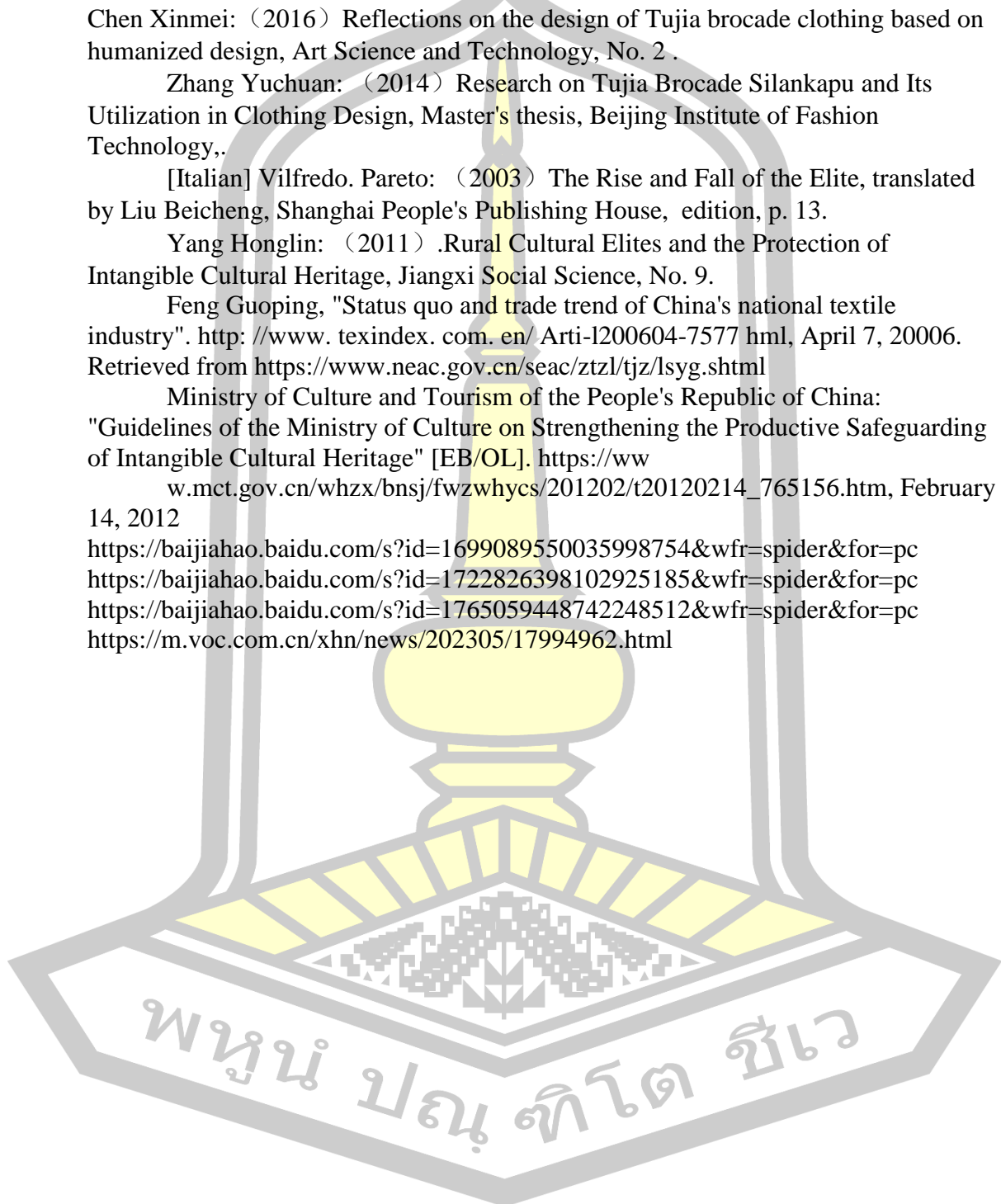
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