



Cultural Implication of Jiarong Tibetan Brocade Belt

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Abstract: Based on the on-the-spot investigation, interviews with craftsmen and craftsmen, as well as collection of historical documents and materials, case studies, etc., the aesthetic core value of Jiarong Tibetan brocade belt culture is recognized. Under the influence of globalization, the local traditional culture gradually lost its unique personality, and indirectly destroyed the traditional structure and identity of local society. Based on the skill analysis and cultural implication mining of Jiarong Tibetan flower weaving belt, this paper discusses how to transform and use local handicraft resources, so as to identify the practical significance and practical value of Jiarong Tibetan brocade handicraft culture connotation mining for local handicraft modernization practice and reshaping local culture and regional activation.

Keywords: Jiarong Tibetan; Weaving belt; Cultural implication; Regional activation

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The name "Jiarong" is named after the sacred mountain of JiaMoErDuo, which means the area around the mountain. Due to its unique geographical location and ethnic origin, Jiarong has formed its own unique cultural phenomenon in the process of long-term evolution and transformation, and has obvious regional characteristics^[1]. Jiarong Tibetan manual ribbon weaving technology is a weaving handicraft formed by Jiarong Tibetan people adapting to the special geographical environment and climate conditions for thousands of years, making full use of local resources, absorbing foreign ethnic handicrafts and continuous innovation. It has strong national characteristics and bright regional characteristics, is

also the external representation, image display and symbol of Jiarong culture, and is a dazzling flower in Tibetan clothing handicraft^[2]. Jiarong Tibetan brocade belt is an integral part of its clothing. The belt shape, belt material, belt color and belt pattern materialize the aesthetic concept of Jiarong Tibetan, and provide valuable information for us to study primitive religious belief, national aesthetic psychology, national customs and habits and national character. Historically, Jiarong area is located in the intersection of Tibetan, Qiang, Han and other ethnic groups. It is a special branch of Tibetan, mainly composed of ancient Qiang people, Han people and Tubo people. The dynamic cultural ecology of coexistence of multiple ethnic groups also makes Jiarong Tibetan have more characteristics of cultural integration. For example, headdress, embroidered shoes and belt are similar to Qiang people in shape. Their production mode is mainly agriculture, and they have the characteristics of Han nationality in customs and habits.

1 Pattern and decoration

The belt plays an important role in the traditional Tibetan people's life; because of the shape factor of Tibetan clothing, the belt plays a fixed role in clothing. Jiarong Tibetan braided belt is made of threads of different colors, showing a geometric pattern in the form of expression. Patterns are mostly composed of basic geometry in the form of superposition, connection, repetition, rotation and symmetry, showing the beauty of simplicity and form.

1.1 Pattern

There are more than ten types of Jiarong Tibetan ribbon patterns, such as loop shape series pattern,

Lianzhu pattern, strip pattern, Jialuo pattern, square pattern, Bada halo character pattern, natural pattern and geometric plant pattern.

1.1.1 Loop pattern series

Loop, also referred to as “回”, refers to the geometric pattern formed by folding vertically and horizontally and interspersed with each other. It has the characteristics of cyclic and continuous extension. Tibetan palindromes are ever-changing, forming a very complex pattern system.

In the Tibetan pattern, the Loop pattern is mostly used as accessories, only bazaar is used as an independent pattern. As an independent pattern, bazaar pattern is mostly used for door curtains, curtains and tents. Due to its obvious modeling features and wide application, it is regarded as one of the symbolic decorative patterns representing Tibetan culture.

1.1.2 Basic geometric pattern series

Lianzhu pattern is formed by continuous arrangement of dots of the same size. There are straight lines and circles in the arrangement track. This arrangement can form frame structure, strip structure and circular structure. Lianzhu pattern originated from the Western Asia and the Lianghe river basins, and then spread eastward. The time when it was widely used in Tibet was the Tubo Period. Whether there had been such a pattern before that, and the copper belt buckle unearthed from the stone coffin tomb in punugou, proved that the joint bead pattern existed before the Buddhism spread. Therefore, it can be determined that the joint bead pattern appeared in Tibet earlier than the Tubo Period. Lianzhu pattern is used as accessories. In Tibetan decoration, it is very common in coins, Tibetan carpets, tents, door, etc., and plays a role of locking and gathering^[3].

The geometric patterns of long strip structure, which are displayed in parallel arrangement, are mainly found in traditional costumes and knitwear. Such decoration is also used as the partition decoration of building walls or ceiling.

The cross shaped geometric decorative pattern, which is called "Jialuo" in the folk, appears in parallel with the printing and weaving patterns on the belt.

As early as the Neolithic period, the basic patterns of the frame structure on the Karo pottery in Tibet, such as the square pattern and the rhombic pattern, have appeared. Since then, the square pattern has

been transferred from pottery to woven fabric, and it is widely used in Tibetan blanket, slip and various belt decorations.

Bada halo is also called Bada rhyme, Bada halo. It is a kind of continuous pattern with four sides of network structure, which is made up of round flowers as the center and extended to eight directions. This pattern first appeared in Song Dynasty as brocade pattern. Since Song and Yuan Dynasty, it has been widely used in brocade, color painting, lacquerware and porcelain. This pattern in Han culture implies smooth eight sides and smooth road. The appearance of badayun in Tibet is obviously closely related to the brocade in the Central Plains. In addition to tea, the official also set up special organizations to organize the production of silk fabrics for trade. For example, in the Northern Song Dynasty, a transshipment brocade yard was set up in Chengdu, and in the Southern Song Dynasty, it was changed into a tea and horse brocade yard to produce silk fabrics for the northwest and southwest minority areas. There are Bada Yun^[4]. After the Ming and Qing Dynasties, the patterns of decorative patterns on the brocade of the Ming and Qing Dynasties were also found. It can be said that the pattern of the network structure, which is popular in Tibet with Tuan Hua as the center and extending in all directions, originated from the Bada halo on the silk in the mainland, but later many new styles were derived.

1.1.3 Character pattern series

Characters have geometric structural characteristics, so they are often used as decorative patterns. The common patterns of characters are "寿", "囍", "福", etc., to express good wishes.

“卍” is the symbol of the Tibetan word Yongzhong. The word has the meaning of auspiciousness and eternity. It is generally believed that is the symbol of our religion. The Yongzhong pattern was found on the ancient rock paintings in Ali, Tibet, which indicates that the Yongzhong pattern existed before the Buddhism spread. It is not a unique Tibetan pattern, it is a worldwide decorative symbol. In the Neolithic Age of our country, the pottery of Machang in Qinghai Province has been found to have the pattern of “卍”. The symbols of Brahmanism and Jainism in India, and the cultural relics of ancient Greece and Babylon also have such symbols. In addition, the interpretation of the meaning of the

pattern in the above-mentioned cultures is very similar, that is, fire and sun are related to light.

1.1.4 Plant pattern series

Plant pattern is to make the flower geometry processing, and to expand in a continuous way, the modeling structure is simple. The patterns in the Jiarong Tibetan ribbon are composed of different types of basic patterns repeatedly arranged and combined, that is, craftsmen

Can be seen in the daily life of the graphics can be woven in it, derived from many different shapes of patterns.

1.2 Decoration form

Jiarong Tibetan brocade belt is not only practical but also decorative. First of all, according to the comparison of application scenarios, in daily life, Jiarong Tibetan women usually tie a single color and simple pattern of weaving belt. On the other hand, in major festivals or weddings and weddings, the belt will be tied with colorful and varied patterns. And according to the use of the scene, weaving specific patterns, such as in the wedding belt, usually will weave the word "囍", peanuts and other patterns with special meaning of wish. Secondly, according to the classification of users, it can be divided into three categories: youth, middle-aged and elderly. The color of young girls' belt is fresh and bright, the color tends to be pink, and the pattern composition is relatively simple. Young and middle-aged women' belt color is strong, mostly high contrast color, strong visual impact. The composition of patterns varied. Old women' belt is mainly black and white color, without too much color. The pattern is simple.

2 Sustainable development in cultural excavation

Jiarong Tibetan flower weaving belt is an important carrier of Jiarong Tibetan history and culture in modern society, and is an important basis for the current study of Jiarong Tibetan weaving technology and culture. Through the excavation of its cultural significance and aesthetic consciousness, it can be used in modern design to provide reference for the sustainable development of Jiarong Tibetan culture.

2.1 Understanding of cultural significance of Jiarong Tibetan floral belt pattern symbols

The pattern symbol of the weaving belt is an

important embodiment of the historical and cultural meaning of Jiarong Tibetan. It can be divided into three aspects: shape and pattern. In terms of pattern and structure, the pattern of weaving belt is composed of geometric figure arrangement. The traditional Tibetan pattern is simplified and extracted to form the basic symbol. With the basic symbol as the element, a variety of basic symbols form different patterns through position transformation, reorganization and arrangement. In terms of color, more than 5 to 8 kinds of color thread knitting. The edge of the belt is usually white and black. It is further divided into 4 to 5 colors, most of which are red, yellow, blue and green with high purity, which have strong visual impact. In the part of the theme pattern to be taken, the two colors with strong contrast are the base color and pattern color of each other. From the color matching, we can see that Jiarong Tibetan color is influenced by the traditional Tibetan color and the Qiang color.

According to the functional elements, the pattern of the belt can be divided into symbolic meaning and aesthetic value. First of all, in terms of symbolic significance, according to different lace up person and lace up scene, choose the pattern symbol of weaving flower belt which represents different symbolic significance. For example, the word "longevity" represents the meaning of health and longevity. Among the users, it is mainly the tie for the elderly. In terms of aesthetic value, because of its unique craft, the pattern woven from it also shows its unique characteristics in the visual effect. First of all, the belt patterns are composed of linear, triangular, rectangular and rhombic basic geometric figures, which express the image and meaning in an abstract and concise way. Secondly, the organizational structure of belt pattern also has its particularity. Because the weft is hidden and the warp is displayed in the knitting process, the belt patterns are all composed of a small line arrangement, and the overall pattern presents a neat and orderly effect.

2.2 The characteristics of Jiarong Tibetan aesthetic consciousness and life culture from the belt clothing

According to the craft and pattern of the weaving belt, we can analyze the characteristics of Jiarong Tibetan's aesthetic consciousness and life culture, which mainly includes three aspects: national inheritance, religious

belief and cultural blending.

First of all, in terms of ethnic inheritance, we can identify some Tibetan traditional symbolic elements from the weaving patterns of the flower weaving belt, such as Tibetan "Jialuo pattern" and "Bada halo" pattern, which are widely used in the pattern of weaving belt, and make certain deformation and reconstruction. The application of these elements reflects the national inheritance of Jiarong Tibetan in life culture and aesthetic consciousness. Secondly, in terms of religious belief, "Yongzhong" pattern is often seen in the patterns of brocade belt, which is a typical symbol of Buddhism, representing the meaning of light and auspiciousness^[5]. It can be seen that the aesthetic consciousness and life culture of Jiarong Tibetan contain the characteristics of traditional religious belief. Finally, in terms of cultural integration, most of Jiarong Tibetans live in Aba Tibetan and Qiang Autonomous Prefecture, and have long-term exchanges with Han and Qiang nationalities. They are influenced by other ethnic cultures in life, culture and aesthetics, and are integrated with their own culture. For example, in the pattern of the ribbon, the words "寿", "囍", "福" are often seen, which is the result of the fusion of Han culture. There is also the use of pointed chrysanthemum pattern, which is similar to the typical pattern of Qiang embroidery.

3 Conclusion

The analysis of Jiarong Tibetan brocade belt

technique and the excavation of cultural connotation provide a fulcrum for the protection of national characteristic culture. In the current environment of globalization, nationalized technology and culture are gradually declining, but there are many distinctive culture and skills, which have their unique historical and cultural value. Through the excavation and analysis of its skills and culture, combined with modern design and practice, it makes transformation and development of local culture, reflects the value of traditional skills, and provides reference for the protection of national cultural diversity and social diversity^[6].

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