

Style and Aesthetic Implication of Rongjiang Batik Dragon Pattern

Yang Panpan, Dr. Zamrudin Bin Abdullah, Dr. Liza Marziana

Mohammad Noh

University Teknologi Mara

To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v13-i12/18876> DOI:10.6007/IJARBSS/v13-i12/18876

Published Date: 20 December 2023

Abstract

The Rongjiang batik pattern is an important part of the Miao batik pattern in Guizhou and one of the most representative cultures in the Rongjiang area. This article takes the batik patterns of the Miao people in Rongjiang, Guizhou as the starting point. First of all, the overall collection and arrangement of the batik dragon patterns in the Rongjiang area were carried out, its historical origins were clarified, and the necessity of studying the batik dragon patterns in Rongjiang was found out. Secondly, the animal patterns of Rongjiang batik are analyzed, and the artistic characteristics of Miao batik patterns in Rongjiang area are further analyzed. The research in this article is conducive to the further improvement and exploration of the Rongjiang batik pattern system, to accelerating the creative transformation and innovation of Rongjiang Miao batik pattern culture, the progress of new development, and to the revitalization of local culture and economic development. By analyzing the referents and meanings of each pattern of the Rongjiang batik dragon pattern, the Miao witchcraft thoughts and legends give new formal meaning to the batik, and the cultural value and cultural connotation behind the story are unearthed through the superficial meaning of the patterns. To produce the best documentation of Miao ethnic batik as a reference to Chinese society in general.

Keywords: Rongjiang Batik, Dragon Pattern, Modeling Style, Aesthetics

Introduction

i Background

Batik, an ancient printing and dyeing process in China, is also a skill handed down from



generation to generation by the Miao people in Rongjiang County, Guizhou Province. It is unique among many folk arts. In ancient times, batik printing was called "batik printing", and was also called the three printing techniques in ancient China (Qicheng, 2005), along with tie dyeing and hollow printing. Wax printing is called "wooden drawing" in the Miao language, which means "batik cloth". It is a dyeing method (Fang Xingyuan, 2000) that uses wax as an anti dye to dye patterns or patterns (as shown in Figures 1.1 and 1.2) on the cloth. Since the Miao people have no words, wax printing has become a producer's art created by producers to record their needs. Its main purpose is to make some daily necessities, such as clothing, bed sheets, quilt covers Backpacks, shoulder straps, funeral sheets, etc. (as shown in Figure 1.3) are not only very practical, but also of high artistic value. From the wax printing fragments of the half naked goddess of the Eastern Han Dynasty unearthed at the Minfeng Nya site in Xinjiang to the colored wax printing screens of the Tang Dynasty collected in the Zhengcang Hall in Japan, the prosperity of ancient Chinese wax printing art has been verified (Yang Wenbin, Yang Ce, 2002).

Figure 1.1 Part of the Guzang Long Banner

Figure 1.2 Curved Dragon

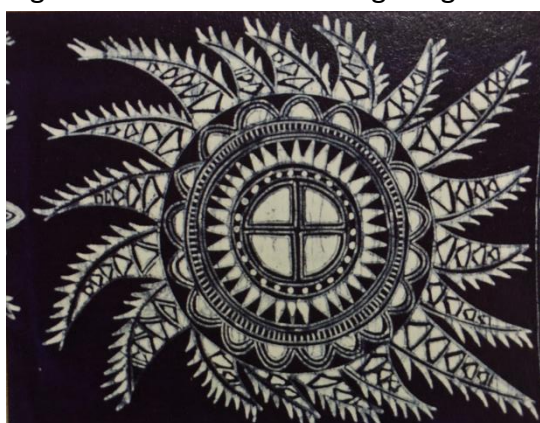


Image source: Ma Zhengrong.(2003) .Guizhou batik. Guiyang Publishing House

Figure 1.3 Rongjiang batik clothing

Rongjiang County is the earliest place where the Miao people gathered and relocated in the dialect area of central Guizhou Province. It is one of the areas with the best preservation of ancient culture and skills, among which batik is the most representative (Wu Ping, 2019).

Professor Jia Jingsheng (2013) once commented on Rongjiang batik animal patterns as "quaint and majestic" in the book "Research on Chinese Modern Folk Handmade Batik Craft Culture"; Rongjiang batik is known for its primitive animal patterns. Among them, the batik pattern of Rongjiang pendulum-shaped Miao nationality preserves a large number of modeling methods of animal patterns from the pre-Qin period in my country. Not only the shapes of dragon and bird patterns are surprisingly consistent with the bronze decorations of the Shang and Zhou dynasties.

Rongjiang Miao batik integrates the identities of ancient cultural relics, mysterious thinking products, and sacrificial ritual art. While having profound aesthetic value, it also forms a high aesthetic threshold, making its unique style difficult to be accepted by modern society. With the changes in the economic and lifestyle of the Miao people, batik products and hand-painted wax have gradually faded out of the daily life of the Miao people in Rongjiang. Along with the change of Miao women's artistic thinking, and the concession of traditional religious beliefs to real life, secular themes, modern shapes and personal expression of inspiration appear in Rongjiang batik's new works. At present, Rongjiang Miao women no longer favor rough and fierce shapes, so the overall trend of their clothing pattern creation tends to be delicate and soft, and it is no longer the absurd and fierce in the past. At the same time, in the reproduction of commodity batik styles, the Rongjiang Miao people have insufficient confidence in their own traditions. In imitating and infiltrating the patterns of other branches and ethnic groups, the independent style of Rongjiang batik is in danger of disintegrating (Yu Jingzhu, 2021). On the other hand, Rongjiang Batik is famous late, public opinion reports are rare, and academic research on it is also very rare. Therefore, Rongjiang Batik has not formed a systematic discourse and strong influence. At the same time, the local batik industry environment in Rongjiang is relatively weak, and the regional brand atmosphere is still immature. At present, there is an outflow of batik craftsmen in Rongjiang.

ii Problem statement

Facing the rapid global economic integration, the disadvantaged ethnic minority groups are unable to cope with it, so they leave their hometowns and gradually become Sinicized (Pan Xingming, 2017). The current economic and living conditions make batik creation gradually withdraw from the living habits of the Miao people in Rongjiang County (Zhang Ya, 2017). Wang Xiaoxue (2020) wrote in the article "Research on Batik Patterns of Zhijin Miao Nationality in Guizhou": "Today, batik back belts are hardly used by Miao people, and batik men's head scarves are also rare. Only two elderly people were found wearing batik headscarves when the village celebrated the Miao Year. In 2019, only three elderly people were seen wearing batik headkerchiefs at the Drum Tibetan Festival in Biche Village. In 2020, Gaopai Village passed the Drum Tibetan Festival. At that time, only two cases were seen. And the proportion of batik in the shell-shaped Miao women's clothing is also very small, only the waist and leg wraps, while most of the other clothing decorations are completed with embroidery and brocade." Yes. It can be seen that batik has gradually withdrawn from the lives of Miao people in Rongjiang, which is a common problem.

Industrialization and mass production have replaced the original manual printing and dyeing. Although this change has brought production advantages, it is also accompanied by

many disadvantages. The cultural connotation of traditional batik has been continuously diluted and mutated, and people cannot feel the tradition from industrialized products. The cultural heritage and the unique charm of handmade batik pose a huge threat to the cultural inheritance and development of Miao batik. This inconvenience in operation makes batik imitations printed by machines replace the living space of handmade batik. In the market in Xinghua Township, Rongjiang County, you can buy a machine-made imitation batik apron skirt for 5 to 10 yuan; Meter-long machine-printed drums and Tibetan flags, while hand-painted flags of the same size can cost as much as 1,000 yuan in Lanniang's asking price for tourists. In addition (Liu yun,2021) , Rongjiang County is far away from traffic arteries and regional administrative centers, and the local batik industry has not yet formed a scale. Most Rongjiang Miao women are not used to making money by painting wax. This lack of return of interest also makes the creation of Rongjiang batik lose its inherent motivation. Except for some families who specialize in batik business, ordinary families with high rows and bicycles in Rongjiang basically no longer paint wax by themselves. Although the middle-aged and elderly women of Rongjiang Miao nationality still use hand-painted batik, young girls generally wear machine-made costumes to participate in festival ceremonies. Due to the limited variety of mass production, the pattern repetition rate is very high. ☐

When the importance of batik decreases, people will naturally not pay attention to it and invest energy, which leads to the rapid disappearance of cultural symbols (Chen Lin, 2009). Miao batik patterns contain the inner spirit of the Miao people from ancient times to the present, and have high research value for exploring the social environment and organization of the Miao people. In the design process, it is necessary to constantly dig out the inner spirit of the pattern, so as to avoid the reduction of the importance of batik and thus be "homogenized" by mass culture. Starting from the innovation of pattern structure and artistic features, the inner spirit of Rongjiang Miao batik pattern is highlighted, so that it can meet modern aesthetic needs while retaining its own batik characteristics and cultural connotation.

Rongjiang Miao batik is an important part of Guizhou batik. Batik of the Miao nationality in Guizhou has formed a unique national artistic style as a whole, and it is a flower of Chinese very distinctive national art (Qian Jinlan, 2021). Although some books, academic papers, and journals have made some introductions to Rongjiang batik, there is a lack of targeted and systematic research on the subject matter and artistic characteristics of batik patterns. Situational studies are even rarer. Therefore, the study of this paper can improve the insufficiency and blankness of the research on Miao batik patterns in the Rongjiang area, enrich the Miao batik pattern system and related research content, and explore the batik commercialization status and the survival of traditional patterns in Rongjiang County.

iii Research Questions

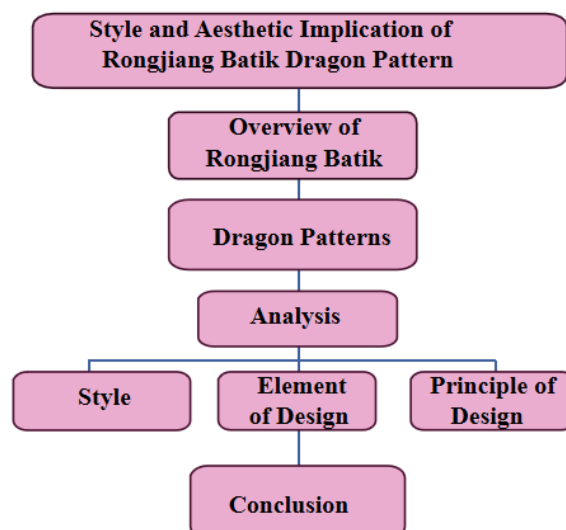
1. What to identify Rongjiang batik dragon pattern?
2. What are the artistic characteristics of the Rongjiang wax dragon pattern?
3. What to document the Rongjiang Batik Dragon Pattern Style.

iv Research Objectives

1. To identify Rongjiang batik dragon patterns.☐

2. To analysis of the artistic features of Rongjiang batik dragon patterns. [2]
3. To document the Rongjiang Batik Dragon Pattern Style.

v. Research Framework



Methodology

i Introduction

The research methods used in this project mainly include literature survey and image analysis.

Literature survey method: Aiming at the Rongjiang area in southeast Guizhou, we searched for batik-related books regionally to gain a macroscopic understanding and understanding of the origin, historical development, and aesthetics of batik. Collect books related to batik patterns, understand the historical development and context of Miao batik patterns, and study literature and materials focusing on archaeology, culture, ethnic minority values, and artistic aesthetics.

Image analysis method: Find the existing pattern data, conduct comparative research with historical horizontal and vertical inheritance, and analyze important factors such as its aesthetic characteristics, implication, artistic value, and related cultural connotations.

ii Date collection

This data collection is mainly related to the collection, collation and analysis of dragon patterns in Rongjiang batik. If other patterns in Miao batik are derived from intellectual inductive thinking, then the images of animals and gods and monsters represented by dragons reflect the mysterious psychology of animism and nature worship. The dragon is the main pattern in batik, and is the most frequently used pattern in batik of the Miao nationality. It is called "Miaolong". It has a unique style and a variety of shapes. The form of creation is keen to add other animal and plant patterns to the body of the dragon, such as the appendages of

flowers, fish, and butterflies; In terms of head features, there are no body structures such as animal body and feet, giving people a sense of mystery. Mr. Chun Yubu counted the types of dragon patterns in Rongjiang batik in "Miao Nationality"Dragon" modeling craft retelling and visual expression of culture: human-headed dragon, bird-frog composite dragon, bird dragon, fish-bird composite dragon, fish Dragon, eel dragon, snail dragon, loach dragon, earthworm dragon, insect dragon, centipede dragon, silkworm dragon, snake dragon, lizard dragon, baby fish spirit In addition, there are also frog-headed dragons, salamander-headed dragons, and bullhorned dragons in the dragon pattern. Except for ornithosaurs and hominids, the animal characteristics and prototypes of dragon patterns basically remain within the range of reptiles and aquatic animals such as snakes, lizards, fish, salamanders, frogs, and insects. The shape is still the characteristic of oviparous animals. Dragon tail shapes mainly include feather tail, fish tail, snake tail, earthworm tail, centipede tail, flower-shaped tail and other basic styles. The species characteristics of the dragon tail do not have to match the dragon head. The decorations of thorns, fins and feathers, today, influenced by the dragon patterns of the Han nationality, the image of four-legged dragons has also begun to appear in Rongjiang batik.

1. Wavy straight Thang Long

As shown in the previous picture, the vertical dragon with small fluctuations is the most common form of batik dragon pattern in Rongjiang, mainly used in headkerchiefs, drums, Tibetan flags, straps and other items and rectangular picture frames. The pendulum-shaped banners hung by the Miao people during the ancestor worship ceremony are mainly vertically upward or the rising dragon with the neck curled up and the dragon's head upward (Figure 1.4).

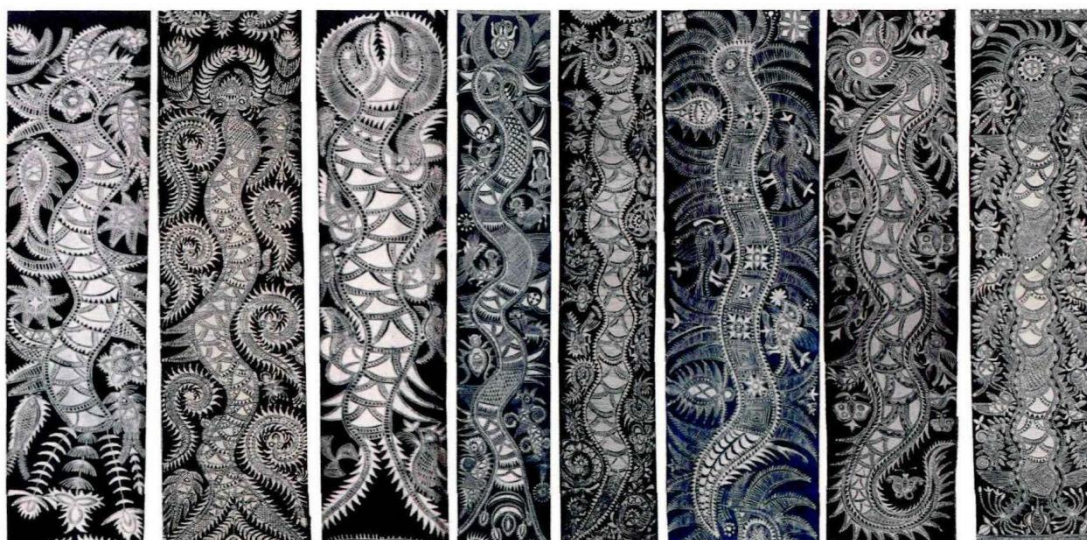
Figure 1.4 Wavy straight Thang Long
Image source: Carey College Museum Collection

Spiral Beaulieu

Spiral-shaped coiled dragons exist as the main pattern in the diamond-shaped and square spaces on the aprons, belts, and backs of Rongjiang Miao people, and are often painted in short spaces on drums and Tibetan flags. Its basic features are: the outline of the body is round, the dragon head is inside and the tail is outside, and the whole body circles about 390-450°, that is, the body circle does not exceed one and a half circles (as shown in Figure 1.5).



Figure 1.5 Spiral Beaulieu
Image source: Carey College Museum Collection



Two-headed dragon

The shape of a double-headed dragon occasionally appears in Rongjiang Miao batik, as shown in Figure 1.6, which is drawn by the mother of Zhang Laolian, a woman from Rongjiang Miao Village. In my opinion, it looks like a dragon with a big mouth. According to Zhang Laolian It is interpreted as two heads fighting; in Zhang Laolian's own drawings, both the head and the tail of the dragon are drawn as heads, while in the pendulum-shaped batik collected by Mr. Yang Wenbin, there are symmetrical double heads in the shape of a dragon. In addition, the image of a double-headed dragon is more common in Miao embroidery in Taijiang, Leishan and other places of the Miao nationality.



Figure 1.6 Two-headed dragon
Image source: Carey College Museum Collection

S-shaped dragon pattern

As shown in Figure 1.7, there is also an S-shaped dragon pattern in the traditional pattern of the pendulum-shaped Miao nationality. When it is simplified, it usually takes the shape of a pointed head and a pointed tail. It can be formed independently or continuous from the beginning to the end. It is interpreted as a leech, an earthworm or a leech dragon and an earthworm dragon in the wax lady of the Miao nationality. Mr. Chun Yubu believes that "the earthworm dragon expresses the joy of the harvest, and people should pay attention to dormancy." Jiang Laoben, the batik inheritor of the Baibei Miao Village, believes that the S-shaped continuous pattern is a very old and traditional way of laying shells. Dragon pattern. In addition, the similar dragon pattern or insect pattern is called "bottom worm" by the Miao people of the rolling type, and is often painted on the back belt.

Figure 1.7 Symmetrical Patterns in Rongjiang Batik
Image source: Beijing Institute of Fashion Technology Miao Costume Museum website

Bird and dragon pattern

The bird-pattern expresses the in a simplified splicing the with the dragon dragon's bird. It abstract (Figure 1.8). Shenglun the aesthetic consciousness



dragon sometimes bird's dragon way, or bird's limbs to realize the is a relatively pattern style Scholar He summarized

people into five paradigms: forceful, feminine, complex, naive, and harsh in the book "Research on the Aesthetic Consciousness of the Miao Nationality". That is, awe of all things in nature and respect for ancestors and gods.

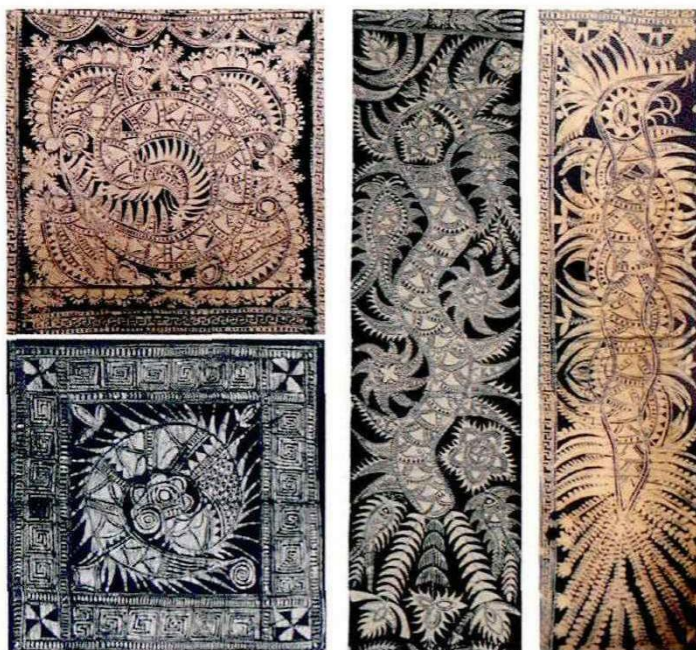


Figure1.8 Bird and dragon patterns in Rongjiang batik

Image source:Beijing Institute of Fashion Technology Miao Costume Museum website

iii Date analysis

1.mysterious pattern style

The batik style of Rongjiang Miao nationality is mysterious and unpredictable, mainly due to its long history and cultural background and myths and legends. Composite patterns and typical patterns of religious belief can best reflect the mysterious style characteristics of Rongjiang Miao batik patterns. Both of them also show the unique cultural temperament of being a minority. Composite patterns The fusion of two or more animal and plant patterns(Figure 1.9), a free expression technique, reflects the imaginative and free and easy character of the Miao people. The mysterious pattern style makes the Rongjiang Miao batik patterns stand out and become one of the special artistic features of the Rongjiang Miao batik patterns.

Figure 1.9 Miao batik dragon pattern composite pattern in Rongjiang County, Southeast of Guizhou Province

Image source: Carey College Museum Collection

2. Flexible and changeable line application

Some researchers divide the batik patterns of the Miao nationality into thick-line, mid-line and thin-line. The patterns of Rongjiang Miao branch such as Baibei Miao and Tashi Miao are all mid-line, and there are a few thin lines. Most of the thin-line batik patterns of the Miao nationality are mainly distributed in Zhijin County, Qianzhong, Guizhou. A major feature of



Rongjiang Miao batik patterns is the expression of pattern lines.

Table 1.1

Typical batik patterns of miao nationality in areas adjacent to Rongjiang River



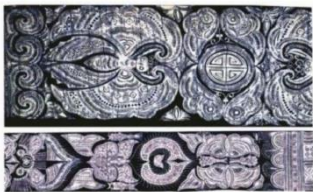

Region	Number	Item Name	overall legend
Danzhai County, Qiandongnan, Guizhou	1	The back of Danzhai Miao batik (the pattern consists of bird patterns, pomegranate patterns, butterfly patterns, etc.)	
Sandu County, Qiandongnan, Guizhou	2	The reverse side of Miao batik from Dayu Township, Sandu(The pattern consists of bird patterns, fish patterns, stone Pomegranate composite composition)	
Rongjiang County, Qiandongnan, Guizhou	3	Rongjiang batik headband (the pattern mainly consists of butterfly pattern, yin and yang fish pattern, fish pattern, etc.)	
Zhijin County, 4 central Guizhou		Zhijin Miao Batik dorsal girdle	

Image source: Yang Wenbin, edited by Yang Ce. "Miao Traditional Batik" [M]. Guizhou People's Publishing House. 200

(Table 1.1 No. 3, No. 2, No. 1) Rongjiang Miao batik patterns are similar to Danzhai and Sandu batik patterns. Compared with the dense lines, the Danzhai and Sandu Miao batik patterns are relatively loose overall. The sense of lines is mainly reflected in the outer outline of individual patterns and some small lace patterns. As for the Rongjiang Miao batik patterns, such as the Rongjiang pagoda stones, pendulum shells, and high-row Miao batik headbands in the table, the application of lines is the core expression technique of the patterns. The lines are graceful, long and dense, and have great decorative beauty. (Table 3.10 No. 4) The Miao batik patterns in Zhijin County also have dense lines, but the lines are many and the length is short, giving the effect of "spots" when viewed from a distance.

Balanced And Symmetrical Pattern Composition

The pattern structure of Rongjiang Miao batik is rigorous, and generally adopts a balanced and symmetrical form. Symmetry is emphasized in the composition of individual patterns and large-scale Miao batik patterns, which are mainly divided into axial symmetry and central symmetry. Most of the centrosymmetric Hmong batik patterns appear on home textiles. Some batiks of the Hmong nationality, such as the high row of Rongjiang and the men's head scarf of the Miao nationality in Baibei, have a large main pattern as the visual center, and other small and medium patterns fill the entire picture in a single or symmetrical form. There are basically no large gaps in the overall vision. Symmetry is a relatively common form of composition for Rongjiang Miao batik patterns (Figure 2.0). In addition to "balance", the pattern also has cultural connotations of "yin and yang" philosophy. For example, Yin-Yang fish patterns and butterfly patterns. The pattern is balanced and symmetrical, and the picture is full and full, implying beauty, reflecting the flexible and creative thinking of ethnic minorities.



Figure 2.0 Symmetrical dragon pattern

Image source: Carey College Museum Collection

Conclusion

The themes of batik dragon patterns of Rongjiang Miao nationality are divided into wavy straight-body rising dragons, spiral dragons, double-headed dragons, S-shaped dragons, and bird-dragon patterns. The origin and meaning of each pattern is different, and they all reflect various scenes of the life of the Miao people in Rongjiang. However, due to the passage of time, the meaning behind many batik patterns is no longer known. Based on the elements of point, line and surface, Rongjiang batik patterns form three forms: individual patterns, suitable patterns, and continuous patterns. The pattern shapes are mainly derived from collection, fishing, hunting and animal husbandry. There are three forms of expression: figurative, compound patterns, and abstract patterns. The color is mainly blue, and the clothing and back fans are all blue and white. The emotions carried by the pattern mainly come from political organization, nature worship, ancestor worship, totem worship and marriage customs. It mainly expresses the five auspicious meanings of survival and reproduction, health and auspiciousness, patriarchal ethics, ethnic unity, and romantic love. The three artistic characteristics of the three major artistic features, the beauty of connotation, make the batik patterns of Rongjiang Miao nationality have both the beauty of form and the beauty of connotation. [22]

References

Chou Chen.(2018).Research on the Collaborative Development of Traditional Printing and Dyeing Handicraft "Intangible Cultural Heritage" and Cultural Industry Agglomeration.Dyeing and finishing technology,40(08).

Fang Xingyuan.(2000).Talking about Batik Technology.Jinan Textile and Chemical Fiber Science and Technology Journal,2,34-35.

Jia Jingsheng.(2013).Research on Chinese Modern Folk Handmade Batik Craft Culture.Bei Jing:Tsinghua University Press,31.

Liu Yun.(2021).Research on the development of batik handicraft industry in Guizhou under the background of rural revitalization,Shanxi Agricultural Economics,16,102.

Pan Xingming.(2017).A practical report on the inheritance of batik art on campus from the perspective of intangible culture.Education and Culture Forum,4.□

Qi Cheng.(2005).Talking about Batik Printing.Screen Printing Industry Journal,06,26-29.

Qian Jinlan.(2021).Talking about the Application of Guizhou Batik Patterns in Modern Decoration Design.Tomorrow's Style Magazine,16,144-146.

Wu Ping.(2017).Wax Flowers Hidden in the Deep Mountains—Rongjiang Miao Batik.Journal of Original Ecological Ethnic Culture,9,04.

Wang Xiaoxue.(2020).Research on Batik Patterns of Zhijin Miao Nationality in Guizhou.Master Dissertation, Central South University of Forestry and Technology.

Yang Wenbin,Yang Ce.(2000).The Traditionnal Wax Printing of the Miao.Chinese handmade,3,28-31.

Zhang Ya,Zhu Binglu,Yao Qian.(2017).The Modern Inheritance of Chinese "Intangible Cultural Heritage" Traditional Craft Batik——Using Project Management The idea of establishing school-enterprise cooperation batik studio.Chinese market,14.□