

Research on the Innovative Application of Combining She Ethnic Group Wedding Cultural Elements and Indigo Dyeing Process

Qian Jing^{1*} Dr.Supara Aroonsrimorakot^{**} Dr.Pakamas Suwannipa^{**}

(Received: September 2, 2024; Revised: November 13, 2024; Accepted: November 28, 2024)

ABSTRACT

As an important cultural heritage of the She ethnic group people, She ethnic group Wedding customs are unique. The article elaborates the cultural characteristics of She ethnic group wedding customs, combines them with traditional indigo dyeing process, tries to establish the connection between traditional cultures, promotes their interdependence and symbiosis, and allows more traditional cultures to return to the public eye. Literature analysis method, field survey method and questionnaire survey method are adopted to extract the elements of She ethnic group wedding culture, and complete the creation of the work by combining the analysis results to show the charm of She ethnic group traditional culture, explore the feasibility of combining traditional cultures, and provide a new way for the inheritance and development of Chinese traditional culture.

Keywords: She ethnic group wedding customs, She ethnic group embroidery, Indigo dyeing process

¹Corresponding author: 519897465@qq.com

^{*}Student, Master of Fine and Applied Arts Program in Visual Arts and Design, Faculty of Fine and Applied Arts, Burapha University

^{**}Assistant Professor, Faculty of Fine and Applied Arts, Burapha University

Introduction

Under the wave of industrialisation, the lifestyles of the She ethnic group people have changed dramatically. Nowadays, many young She ethnic group people are attracted to Western-style weddings, and She ethnic group wedding customs and traditional handicrafts are gradually being marginalised, which not only causes a break in the She ethnic group cultural inheritance, but also makes it difficult for She ethnic group traditional culture to show its unique charms in the industrialised environment. According to the data of academic platforms such as CNKI、WANGFANG, in the past ten years, the research on She ethnic group traditional culture tends to focus on the aspects of dress culture, music, cultural protection mechanism and cultural tourism development, while the research on the application of She ethnic group wedding customs and its traditional cultural elements is relatively weak, and there is a gap in the research on the application of the combination of She ethnic group wedding culture and indigo dyeing process. This study selects She ethnic group wedding customs as an entry point, explores the uniqueness of She ethnic group wedding customs, folklore and embroidery, and explores the intrinsic connection between the three, and tries to organically integrate the traditional culture of She ethnic group wedding customs with indigo dyeing process based on modern aesthetic concepts, aiming to open up innovative paths in the field of clothing and accessories design, and to build up a distinctive mode of integration of traditional cultures. Through in-depth analysis of the connotation of She ethnic group traditional culture, precise refinement of the She ethnic group wedding cultural elements, the use of modern clothing design means to design the couple square scarf, in order to test the feasibility and innovation of the design scheme, so as to broaden the scope of the art design resources, to provide valuable reference for the designers and the theoretical research in the related fields, to enrich the diversity of the Chinese culture, and to expand the path of inheritance of innovation of the traditional culture of the She ethnic group. This study uses the love theme to design the couple square scarf, which can better fit the research topic. The square scarf, as a daily wear item with a large display area, can better express the visual art effect of the She ethnic group traditional culture, and it can present the She ethnic group cultural symbols with high frequency in daily wear, which integrates the She ethnic group traditional cultural connotation into the details of life and quietly promotes the cultural identity and dissemination. In addition, integrating the indigo dyeing process into the design of the couple square scarf can further enhance the artistic quality and personality charm of the scarf, differentiate it from homogenised industrial products, enhance the competitiveness of the product in the market, meet the aesthetic and purchasing needs of modern young people, attract more young people to pay attention to the traditional culture of the She ethnic group, build up the confidence of the national culture, allow more young people to join in the protection and inheritance of traditional culture of the She ethnic group, and promote the traditional culture of the She ethnic group to a wider audience. traditional culture to a broader stage.

Characteristics and Connotation of She ethnic group Wedding Culture

1. She ethnic group Wedding customs

She ethnic group is one of China's ethnic minorities, distributed in some mountainous areas within more than 80 counties (cities) in seven provinces, namely Fujian, Zhejiang, Jiangxi, Guangdong, Guizhou, Anhui and Hunan. It is notable that more than 90 per cent of this minority population resides in Fujian and Zhejiang provinces. The She ethnic group people never easily abandon the legacy handed down by their ancestors, even if they move [1] She ethnic group marriage customs usually go through the stages of matchmaking, betrothal, sending glutinous rice, choosing in-laws, choosing a walking groom, sending a bride price, stopping the road, borrowing a wok, killing chickens, persuading wine, and singing songs to each other. There are four main ways of marriage among the She ethnic group people: women marrying men, men marrying women, the two-headed family, son and daughter-in-law are related by marriage. songs are used to convey love, to make friends, to describe their feelings and to entertain them, and songs are used throughout the whole process from the discussion of marriage to the completion of the marriage. There are many kinds of wedding supplies for the She ethnic group people. With the development of the times, in addition to retaining the original rice, wheat, beans, peanuts and other seeds to accompany the marriage, wedding supplies are now generally wooden furniture, home appliances, Phoenix dress, ribbons, embroidered shoes, jewellery, bucket hats, fire cages and so on. The phoenix costume is regarded as the epitome of She ethnic group clothing, representing the pinnacle of attire for She ethnic group women and a striking manifestation of She culture. She ethnic group brides are required to wear a phoenix crown and a phoenix costume when they get married. a phoenix crown is traditionally worn on the head, accompanied by a phoenix costume that is meticulously embroidered and distinctively designed to symbolise auspiciousness, aesthetic appeal and virtue. She ethnic group wedding customs are an important part of the daily life of the She ethnic group people, reflecting not only their social life style, cultural beliefs, and values of national life, but also their deep cultural heritage and showing the diversity of their culture.



Figure 1 She ethnic group
Wedding Customs



Figure 2 Bucket hat



Figure 3 Embroidered shoes

2. Folk Literature in She ethnic group wedding customs

She ethnic group folk literature is mainly oral folk literature, of which folk songs, myths and legends and folk tales are the most characteristic. She ethnic group folk songs can be found everywhere and are expressed in the form of singing in the She ethnic group language. [2] She ethnic group folk songs are roughly divided into narrative songs, miscellaneous songs, and ceremonial songs according to their subject matter. Folk songs are an important means and tool for the She ethnic group people to teach various social knowledge such as history, culture, production and life, as well as to carry out cultural and recreational activities. [2] As can be seen from the large number of folk songs in She ethnic group folk literature, they are closely related to She ethnic group customs. She ethnic group wedding ceremonies are carried through with singing, forming a unique custom, so a large number of wedding songs have been created and preserved, most of which are love songs, usually using flowers, plants, trees, birds, animals, insects and fishes as creative materials and metaphors for love. [3] During the wedding ceremony, the She ethnic group people also sing novel songs, which are adaptations of famous Han love legends by the She ethnic group people, taking into account the cultural traditions, ethnic character, local scenery and customs of the She ethnic group people. The novel songs are not only an important carrier and inheritance medium of the She ethnic group folk culture, but also the evidence of cultural exchange between the She ethnic group and Han ethnic group. It can be found from the wedding ceremonies that She ethnic group folklore promotes the inheritance and transmission of wedding ceremonies, and the creation and performance of She ethnic group folk songs in wedding ceremonies promotes the development of She ethnic group folklore.



Figure 4 sing antiphonal answer



Figure 5 She ethnic group Love Song

3. Traditional Embroidery in She ethnic group Wedding Culture

Embroidery is a prominent feature of She ethnic group clothing, with intricate patterns adorning the collar, cuffs and lapels of the phoenix costume, a traditional item of dress in She ethnic group wedding customs. The majority of embroidery themes are derived from the She ethnic group people's observations and experiences, with decorative motifs encompassing plant, animal (spirit), character story, geometric, and vessel motifs, among others. [4] The aforementioned motifs are created

through the utilisation of analogous stitching techniques as those employed in the She ethnic group people's embroidery. [4] These patterns are organised in the form of lines, and the techniques employed include lockstitch embroidery, flat embroidery, disc gold embroidery, lockstitch embroidery and seed embroidery. The embroidery patterns of the She ethnic group clothing adopt a colour scheme characterised by high purity and brightness, with black and blue as the main colours. These are embellished with red, green, yellow, blue and other strong colour contrasts, which have a visual impact. [5] The She ethnic group embroidery strives for completeness and unity in composition, predominantly adopting symmetrical and balanced compositions, symbolising pairs and auspiciousness. The embroidery pattern imbues the phoenix costume with a distinctive charm, thereby creating a vibrant visual representation within the context of She ethnic group wedding customs. As a form of folk traditional art, She ethnic group embroidery serves as a reflection of the traditional culture, beliefs, legends and folklore of this ethnic group. [6]



Figure 6 She ethnic group embroidery

4. Relationship between she ethnic group wedding customs, folklore and embroidery

The wedding culture of the She ethnic group people represents a significant aspect of their traditional culture. It reflects the attitudes, values andritance. The She ethnic group wedding customs provide a plethora of creative materials and performance scenes for She ethnic group folklore. The various plots and emotions inherent in these customs serve as the source of folk songs, which, in turn, are further enriched by the singing of She ethnic group folk songs, thereby contributing to the aesthetic interests of the She ethnic group people, constituting a system of emotional expression and cultural inhe cultural connotation of wedding customs. Furthermore, She ethnic group wedding ceremonies serve as a significant venue for showcasing the art of She ethnic group embroidery. The intricately embroidered attire imbues the proceedings with resplendent hues and a sense of solemnity. Themes derived from She ethnic group folklore frequently serve as the basis for embroidery projects. For instance, mythical characters and animal motifs are

frequently incorporated into the designs of ceremonial attire. Furthermore, the visual aesthetic presented by the embroidery process also serves as an inspiration for creators of She ethnic group folk literature. These three influences mutually reinforce each other, collectively constituting a rich and diverse art system within the context of She ethnic group wedding culture.

Integration of Blue Dye Craft and She ethnic group Wedding Culture

Indigo dyeing process has a history of more than 2,000 years so far, with unique aesthetic characteristics, simple colours and varied textures, which are mainly expressed through printing and dyeing techniques such as batik, tie-dye and type-dyeing, and natural fibres such as cotton, linen, wool and silk are used in the fabrics. [7] The motifs of blue-dyed fabrics come from real life and nature, and are mainly divided into two categories: animal and plant motifs and man-made motifs. Blue-dyed fabrics are simple in colour and lustre, and the dyestuff components are good for health, have good biodegradability, and do not pollute the environment.

The themes of blue-dyed patterns are closely related to people's daily life, and there are certain commonalities with traditional She ethnic group patterns in terms of themes and symbols expressed in the patterns. Therefore, the use of different techniques and unique styles of blue-dyeing not only maintains the artistic language of She ethnic group patterns, but also makes blue-dyeing craft have a greater space for plasticity. By integrating these two traditional cultures, combining them with modern aesthetic interests, and designing clothing accessories using modern clothing design methods, it is more attractive to modern consumers and more in line with the market demand.

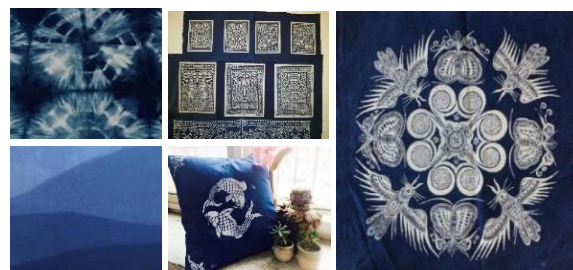


Figure 7 Azure blue dye

Objectives of the study

The purposes of this research were

1. To study the characteristics and connotations of the wedding customs, folk literature and embroidery culture of the She ethnic group, as well as the correlations among them.
2. To analyse the shapes, colours, patterns and themes in the traditional art of the She ethnic group, to understand the techniques and artistic characteristics of the different crafts of indigo dyeing process, and to explore the possibilities of combining indigo dyeing process with the wedding culture of the She ethnic group.

3. TO combine the innovated artistic elements with the traditional indigo dyeing process and use modern clothing design methods to create clothing and accessory products with the theme of love.

Methodology

1. Research method

This study employs two distinct research methods: literature analysis and fieldwork. The literature analysis method entails the collection of information from relevant literature and images, followed by a comprehensive analysis and research on the collected data. This approach provides a theoretical foundation and reference point for subsequent research. Subsequently, a questionnaire survey was employed to investigate the target demographic for the designed products, analyse the aesthetic preferences and emotional expectations of the target group with regard to the products, and redesign the traditional pattern elements of the She ethnic group. Ultimately, the design of the clothing accessories is completed through the utilisation of traditional indigo dyeing process techniques.

2. Research tools

In addition to the collection of books from the library, this study also encompasses the gathering of pertinent information from academic paper websites, such as CNKI、WANGFANG、VIP etc.

Furthermore, questionnaires were constructed and data were analysed using Questionnaire Star, a tool employed to investigate the marriage concepts, consumption habits, consumption psychology and aesthetic preferences of contemporary Chinese young people. This was done to guarantee that the final product aligns with the aesthetic and emotional expectations of the target demographic, and questionnaires were distributed via the WeChat application.

3. Target group

The target group for this study is young Chinese people aged 20-35, with the objective of increasing their awareness of traditional culture and encouraging their participation in its protection. Prior to the design of the product, a questionnaire was created to ascertain the opinions and attitudes of this demographic. The survey's objective is to ascertain the love concept, consumption habits, and aesthetic psychology of Chinese young people aged 20-35. This will inform the style, material selection, and market positioning of the designed products.

This is an online survey, conducted in accordance with the principle of voluntary participation. A total of 100 copies were distributed, and 100 completed copies were received. The average age of the participants is 23 years old. Of these, 80 are university students and 20 are office workers. All participants completed the questionnaire.

Literature Analysis

A review of the existing literature revealed that She ethnic group wedding culture is deeply rooted in She ethnic group folklore and traditional crafts. These elements are inextricably linked, and the wedding

ceremony serves as a conduit for showcasing the distinctive characteristics of She ethnic group culture. The integration of national culture into the lives of the people serves to highlight the unique attributes of the She ethnic group ethnicity and to facilitate the natural transmission of traditional culture. A review of the literature on the blue dyeing process reveals a number of similarities between the motifs, patterns and symbolism of the patterns in question and those observed in She ethnic group embroidery. Despite the disparate techniques employed in the dyeing and embroidery processes, the resulting artistic effect evokes a rustic, natural, and idyllic ambience. The diverse techniques of blue-dyeing enable the traditional culture of the She ethnic group to be represented in a multitude of forms, thus facilitating the seamless integration of She ethnic group cultural symbols and the blue-dyeing process.

Research Data Analysis

The objective of this study was to ascertain the needs of the target population in order to design a product that would meet those needs. Prior to designing the product, an online survey was conducted, the results of which indicated that the participants aspired to two kinds of love: perfect love (intimacy, passion, responsibility) and companionate love (intimacy, responsibility). Of the participants, 49 per cent opted for perfect love, while 31 per cent opted for companionate love.

Table 1 The type of love chosen by survey participants

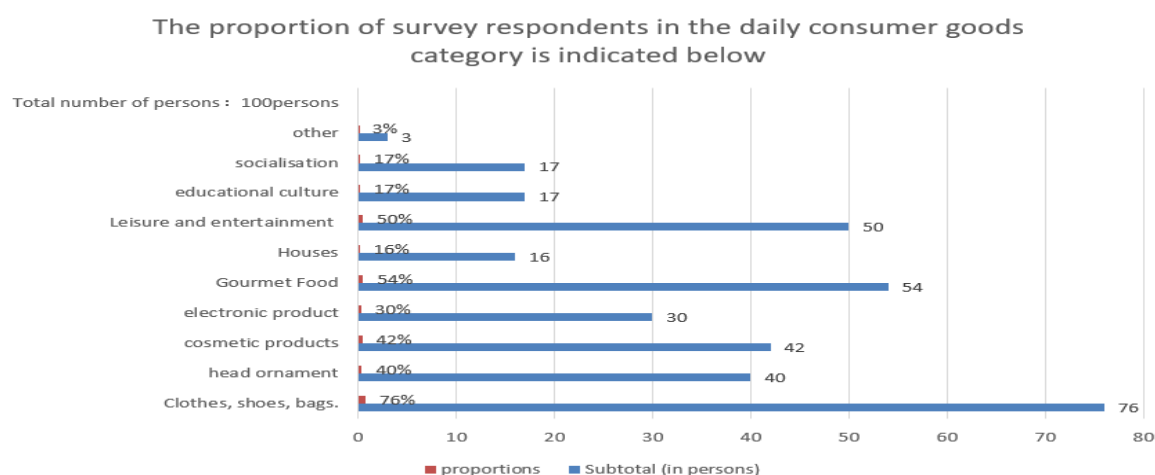
The type of love chosen by survey participants							
Love Type	Sympathetic love (Cohabitation)	obsessive love (fervour)	empty-headed love (Liabilities)	Romantic love (Passion, Intimacy)	companionate love (Intimacy, responsibility)	Stupid love (Passion, responsibility)	Perfect love (Intimacy, passion, responsibility)
Number of selections	9	2	3	5	31	1	49
Percentage	9%	2%	3%	5%	31%	1%	49%
Total number of persons: 100 persons							

The results of the survey indicate that 76.15% of respondents prioritise the purchase of apparel products as part of their daily consumption. When making purchasing decisions, respondents demonstrate a preference for products that offer a balance of quality, price, cost-effectiveness and design, with brand, trend and service also playing a role in their purchasing decisions.

Table 2 The type of love chosen by survey participants

The proportion of survey respondents in the daily consumer goods category is indicated below		
options	Subtotal (in persons)	proportions
prices	87	79.09%
quantity	99	90%
branding	49	44.55%
service	38	34.55%
quality-price ratio	84	76.36%
currents	40	36.36%
Overall brand look	77	70%
other	2	1.82%
Total number of persons: 100 persons		

Table 3 The proportion of survey respondents in the daily consumer goods category is indicated below



The consumer cohort in question exhibits a preference for natural simplicity, fashion, individuality and practicality in their purchases. With regard to material, they tend to favour sterling silver jewellery and fabric jewellery.

Table 4 Participants' preferences for clothing accessory design styles

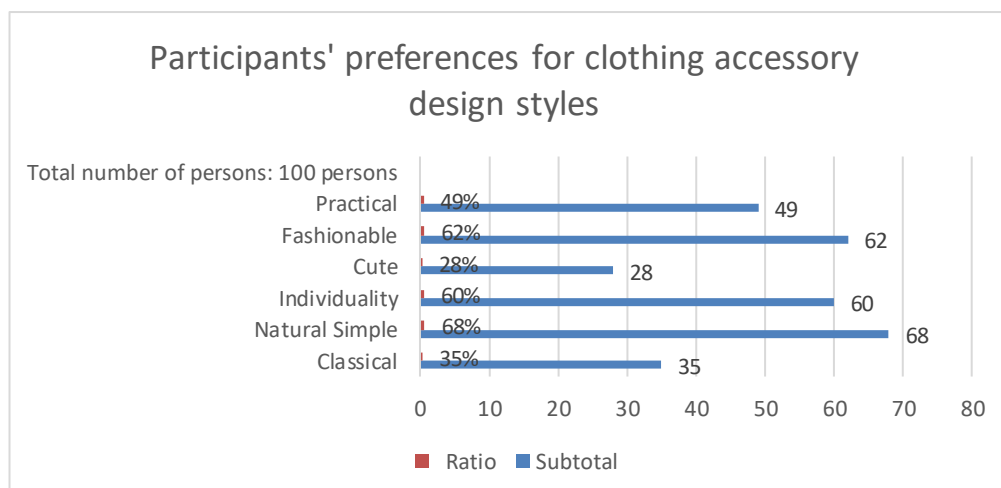


Table 5 Types of accessory materials favoured by survey participants

Types of accessory materials favoured by survey participants		
Options	Subtotal	Proportion
Crystal jewellery	29	29%
Fabric Jewellery	61	61%
Alloy Jewellery	25	25%
Sterling Silver Jewellery	71	71%
Sterling Gold Jewellery	52	52%
Pearl Jewellery	43	43%
Others	3	3%
Total number of people: 100persons		

Results

The design of this couple's square scarf is based on the theme of 'Butterfly Loves Flower', cleverly incorporating the butterfly element, and deeply refining the botanical and textual patterns in She ethnic group embroidery that contain the symbolism of love, conveying the unique concept of love of the She ethnic group people. In addition, the embroidery patterns are deconstructed and reorganised using symmetry, balance and continuity to achieve a balanced and stable visual effect and rhythmic beauty, highlighting the beauty of traditional She ethnic group patterns. In terms of colour tone, the classic indigo blue of She ethnic group embroidery is used as the base, and the five primary colours of traditional She ethnic group embroidery are used to match, highlighting the traditional cultural qualities of the She ethnic group people. In terms of craftsmanship, the Indigo dyeing batik process is used to form a unique 'ice pattern' texture on the cloth surface, which infuses the square scarf with a spiritual and mysterious artistic temperament, making it even more glamorous and individual.

Table 6 A synopsis of the design elements is provided below




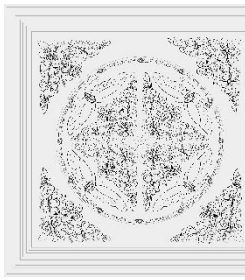



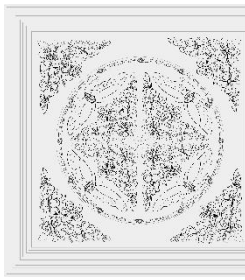


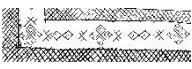
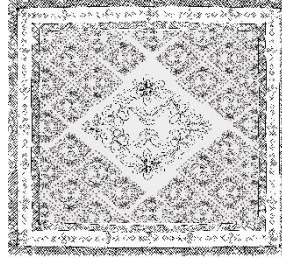



serial number	source file	Extracting elements	Elemental combinations	design sketch
1				
2				

Table 6 A synopsis of the design elements is provided below (Cont.)

serial number	source file	Extracting elements	Elemental combinations	design sketch
3				
4				

This set of couple's square scarves is made of white high-density cotton fabric. In terms of composition, symmetry, balance and continuity are strictly adhered to, and the design elements are cleverly integrated to build up a pattern layout that is both regular and rigorous, as well as dynamic and changeable. The overall design follows the romantic theme of 'Butterfly Loves Flower', and the artistic effect is presented through the indigo dyeing process, achieving a seamless integration of traditional craftsmanship and cultural elements. The size of the square towel is set at 650mm x 650mm, which is suitable for both practicality and aesthetics. In terms of colour application, drawing on the principles of She embroidery, the striped border and central motif boldly use a combination of high-purity and high-brightness colours, with contrasting colours intertwining and colliding to create a strong contrasting effect, forming a powerful and attractive visual focal point that is unforgettable to the eye. The use of batik gives the scarf a unique artistic texture, highlighting the softness and elegance of women, making it the perfect finishing touch to a woman's outfit. The men's square scarf, also available in the standard size of 650 mm x 650 mm, is also dyed in blue and features a subtle combination of butterflies and flowers as its central highlight. The border is carefully embellished with a She ethnic group writing pattern, giving it a cultural flavour. Its composition is based on a quadrilateral symmetrical design, demonstrating a rigorous and atmospheric style. On a deep navy blue background, a simple white floral pattern blossoms quietly, silently conveying a simple and calm mood in line with literature and art, helping to enhance a man's personal charm and elegance. The above two scarves can be matched with formal wear, which can perfectly highlight the wearer's unique and extraordinary aesthetic interest and elegant taste, and satisfy the modern young people's pursuit of product personalisation.



Figure 8 Ladies' Square Towel



Figure 9 Men's Square Towel

Discussion and Conclusions

It has been demonstrated that wedding customs serve as a conduit for the dissemination and transmission of traditional culture, showcasing the nuances of folklore, traditional handicrafts, etiquette, and other facets of cultural heritage. They reflect the multifaceted cultural system of the She ethnic group people, uniting profound cultural connotations, and embody the value of the application of the traditional culture of the She ethnic group people. The wedding customs of the She ethnic group people reflect the social life and ideology of the people, encapsulating the emotional attachment and identity of the She ethnic group people to their own culture. The interdependence and co-development of She ethnic group wedding customs, folklore and traditional crafts are significant factors in the transmission and preservation of the unique traditional culture of the She ethnic group people.

Following this design research, the combination of traditional cultural elements of the She ethnic group with the blue-dyeing process represents an attempt at cultural innovation. This approach is more capable of demonstrating the distinctive cultural characteristics of the She ethnic group, while simultaneously opening up innovative pathways in the field of clothing and accessory design. Furthermore, it constructs a unique traditional cultural fusion mode, thereby enriching artistic design resources and diversifying Chinese culture. The style is natural and simple, and the environmentally friendly nature of the process aligns with the modern concept of sustainable living and aesthetic appeal. It is consistent with current market demand and has strong feasibility. Furthermore, the combination of these two elements has the potential to garner greater attention for traditional culture, facilitate the preservation and advancement of traditional cultural practices, and pave the way for a more integrated approach to different national cultures.

The design is informed by data from 100 research questionnaires, which have been analysed in order to ascertain the aesthetic preferences and consumption habits of young people in the present era. The style and direction of the design have been determined, and it has been ensured that the designed couples' square scarf can meet the market demand and satisfy the current young people's emotional demands and personalised pursuit of the product. It is hoped that the design will attract more young people to pay attention

to the traditional culture of She ethnic group, thereby establishing national cultural confidence and encouraging participation in the protection of traditional culture. Furthermore, the square scarf, with its theme of love and its simple concept of love conveyed by the She ethnic group people, can help young people nowadays to establish a correct concept of love. This is a positive revelation in the context of real life.

Chinese philosophy espouses the tenets of "accepting all rivers from the sea, tolerating all rivers" and "respecting heaven and loving people." Moreover, traditional Chinese culture is characterised by an inclusive and open approach to the integration of foreign cultural influences. As a member of the Chinese nation, the She ethnic group has been influenced by foreign cultures, yet it has retained its own identity, exhibiting a notable capacity for inclusiveness and resilience. This study focuses exclusively on She ethnic group wedding customs, which remain relatively under-researched. Given the richness and diversity of the She ethnic group culture, so that The scope of the study can be broadened to explore its traditional culture in depth and comprehensively. It is our hope that young people will become more actively involved in the protection of traditional culture, thereby contributing to the ongoing construction of Chinese culture.

References

1. Zhong Fapin. The evolution of marriage customs of the She ethnic group people in Zhejiang. *Journal of Zhongnan College of Nationalities (Philosophy and Social Science Edition)*. 1991; 9(3): 67-70.
2. Wu Suping. She ethnic group folklore under the vision of feminism. *Journal of Jixi University*. 2011; 11(3): 106-108.
3. Zhong Jianxing. A cognitive study of conceptual metaphors in She ethnic group song language. *Qin Zhi*. 2022; 2(11): 88-91.
4. Gao Yun. Exploring the Aesthetics of She ethnic group Clothing Embroidery Decorative Patterns in the Context of Chinese. *Journal of Suihua University*. 2021; 41(3): 102-104.
5. Wang Xinya. An Analysis of the Artistic Characteristics of the Patterns of She ethnic group Clothing Embroidery. *Western Leather*. 2021; 43(1): 73-74.
6. Qiu Guozhen. Wenzhou She ethnic group folk art and its cultural perspective. *Journal of Wenzhou Institute of Vocational Technology*. 2016; 16(3): 1-5.
7. Du Linlin. Research on the Application of Blue Dyeing in Modern Casual Women's Wear [M.D thesis]. *Jiangxi Science and Technology Normal University*; 2017.