



Tuyao wedding costumes at Hezhou, China: Bodily practice of minority to rite of passage context

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Abstract

A demonstrating of Tu Yao people's adherence to the traditional culture of the ethnic group, this study focuses on Tuyao wedding costumes at Hezhou, China on bodily practice of minority to rite of passage context based on qualitative to collected studies of documentary and fieldworks in Tuyao community, China landscape. Tuyao wedding costumes are cultural objects used in ceremony for transitioning of young people to family members; the wedding dress in symbolic system as meaningful both for the wearer and Tuyao people who attend the wedding ceremony. Tu Yao's wedding dress reflects the cultural identity of Tu Yao people as minority group in China to still maintain the wedding tradition use of special costume reflecting the ethnic identity and ethnicity.

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Introduction

Cultural identity is a part of a person's identity, or their self-conception and self-perception, and is related to nationality, ethnicity, religion, social class, generation, locality or any kind of social group that has its own distinct culture (Usborne & Sablonniere, 2014). Cultural identity is a fluid process that is changed by different social, cultural, and historical experiences (Connerton, 2011). This means the dynamic on stable integration of three pieces that make up a person's cultural identity including cultural knowledge, category label, and social connections. Cultural knowledge refers to a person's

connection to their identity through understanding their culture's core characteristics. Cultural identity is developed through a series of a person coming to understand a culture through being immersed in those values, beliefs, and practices, the personnel identify as a member of the culture dependent on their rank of community (Altugan, 2015). The relationships are such as immediate family, close friends, coworkers, and neighbors. Although Tu Yao is one of the oldest ethnic groups in southern China, due to the lack of written language, the historical origin of Tu Yao lacks clear records.

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Tuyao ethnic group inhabits two townships in Hezhou City, eastern Guangxi Zhuang Autonomous Region, China - Etang and Shatian Towns. Pinggui Tuyao points out that “the earliest Tuyao did not appear in Hezhou, but lived in groups with Jingman and Wuling Man. Due to various reasons mentioned above, one of the branches gradually migrated from Hunan and other places to the Pinggui region of Hezhou, Guangxi (Ming & Chen, 2017). Tu Yao ethnic group is in the mountains and forests, they have followed a common rule within the ethnic group for hundreds of years prohibiting female contact with the outside world, prohibiting intermarriage with foreign ethnic groups.

However, a wedding costumes presented different symbolic metaphors throughout the entire wedding ceremony scene. It is an important moment in the process of physical or social development, such as birth, youth, death. Many ceremonies and ceremonies in the world mark the transition of individual from one stage of life and social status to another (Turner, 2006). Weddings are important transitions in life roles, wedding costumes important symbol and witness of identity transformation. In habitual memory, the past seems to accumulate in the body (Connerton, 2011). Throughout the ceremony, Tuyao people truly realize their identity transformation on the bride becoming a true member of the male's family, truly bidding farewell to their original family, and becoming the personnel with family responsibilities in another new family.

Theoretical Concepts

This research used three main concepts: material culture, how society remembers, and rites of passage. Tilley et al. (2014) presented that material culture is objects that have been created for use in the context of human society to be more meaning than being an object. Therefore, understanding the dimensions of interaction with human society and culture, including physical functions and benefits, traditions and rituals, feelings and spirit in understanding the phenomenon of wedding dresses with Tuyao cultural society. However, understanding the traditional wedding dress code will be related to the bodily operations and social memory. In this regard, it was analyzed through the concepts of “How society remembers” by Connerton (2011), that states the social memory is a record of remembering who you are through bodily practices within the context of ritual transitions. And, using the rite of passage concept of Van Gennep (1960), which explains that humans in every society are constantly changing social status both the individual and the social levels. Such transitions

are important for social conditions, and transition therefore becomes a process in which society is involved. Especially, the in performance of rituals, a wedding is a ritual of transition from young people to married people.

Methodology

This study was of the Tuyao Wedding Costumes at Hezhou, China, studying bodily practice of minority in the rite of passage context. It is a qualitative study with Hezhou City, China, dividing the research target group into 4 groups: the bride and groom, the wedding family, the ritual performers, and the community members who attended the event, focusing on collecting data at Tuyao community through general interviews, focus group interviews, general observation, and participant observation in wedding ceremonies, together with studying related document data to synthesize and organize the data with a conceptual framework to the methods.

Field research is a type of research that goes deep into the lives of the subjects of the study, doing so by observation, interview, oral history method to collect information, and through the analysis of the information research to understand, explain the phenomenon and society by the way of research. The author used the method of categorizing the interviews in the fieldwork of the Tuyao wedding in Daming Village. According to the relationship between the subject and the object of the Tuyao wedding, the author categorized the people involved in the wedding. And based on the categorization, different categories of individual interviews and group interviews were conducted.

The participants of the key people of this Tuyao wedding are 137 people in the Tuyao community: (1) The bride and the groom's parents and elders are a group. The bride and groom are the center of the ceremony. This group will undertake both individual and group interviews. Because the bride and groom are the main subjects, their views are the most authentic material, and the elders are grouped together for interviews in order not to miss information and to ensure that they can complement each other and provide more reliable information during the interviews; (2) the master-gongs who run the ceremony and the village elders as a group because they are the ones most familiar with the traditional Tuyao wedding ceremonies; (3) the female relatives who give away the bride's marriage as a group because they are the female relatives who gave the bride away and were the most familiar with the wedding dress; (4) the other guests at the wedding were in one group because they would look at the issue from the perspective of “drinking the wedding wine”.

After dividing the participants into groups, I planned the interviews, listed the questions related to the study, and prepared the interview tools: video camera, tape recorder, collection, and fieldwork notes. I obtained the information I needed through observation and interviews, including informal, formal and focus group interviews.

Results and Discussion

Rite of Passage of Tuyao Wedding Ceremony

The rite of passage of Tuyao wedding ceremony (Separation stage) in the theory of The rite of Passage, separation stage of Van Gennep (1960) usually represents the process of gradually separating from the past state. At this point, the relevant community population is separated and spontaneously enters a state different from the daily structure. The content of the separation stage in the Tuyao wedding ceremony process includes the proposal and engagement, dowry and wedding costumes, small banquets, ancestral ceremony, etc. After a man and a woman reach a certain level of love, the man entrusts prestigious elders in the village or elders in the family to come to the woman's house to "propose marriage" to their parents. At the wedding banquet, the woman will also invite uncles and respected elders from the village to discuss. After a collective consultation, if both parents are satisfied, the village master is invited to calculate the birthdays of both man and woman. The preparation of wedding costumes is an important part of it (Jianmin, 2008). Women will only make wedding costumes after reaching adulthood, and the specific customization time will be determined based on the conditions of their original family and the family conditions of the man. The ancestral ceremony at the groom's house before the wedding is the most important ceremony during the separation stage (Jinjun, 2013).

Liminality Phase of Tuyao Wedding Ceremony

1. Liminality phase of Tuyao wedding ceremony on Bride's wedding day. The threshold stage includes the bride's engagement and the groom's engagement. On the morning of the wedding day, at the bride's house, family and friends all came and arranged a long table banquet from inside and outside the living room. The bride began to dress up into the wedding clothes in the inner room. The timing of the bride's costumes custom can be divided into two situations. The first is Tuyao, where bride and groom are relatively young and have not had children during their first marriage. They usually stay at home and are assisted

by two fashion designers in dressing up for the wedding. The second type is where the girl and boy live together without a wedding. They may have their own children or the bride may be pregnant, and at this point, the bride will not be able to leave their parents' home when getting married. But in the mountains and forests by the mountain road, assisted by a clothing designer to dress up, the bride is able to go to her husband's house with the wedding procession. The costume customs of Tuyao bride are fixed time and wearing order. It is worth noting that sometimes when the bride is dressed up, she needs to abide to the runes (Some spells) written by the master to bless the bride's future life with peace and happiness (Youzheng, 2007). The process of wearing can also see the Tuyao people have been strengthening their memory of wedding costume wearing through centuries of physical practice, and forming traditions through continuous reinforcement of memory. As soon as the hour arrived, the bride, fully dressed, walked out with the help of two women dressed in ethnic costumes (Geertz, 1999). One of the women must hold a red umbrella for the bride when going out. The bride must raise her feet to cross the threshold at the prompt of the working woman, and her feet are not allowed to touch the threshold, otherwise it has an ominous meaning. During the wedding ceremony, the bride in full costume is required to complete some rituals. Shigong is holding a scripture, and the assistant following him is carrying a chicken and a kitchen knife. There is a basin in front of the bride, containing clear water. Two ropes outlined in a cross shape span the opening of the basin. Beside the basin are various tribute offerings. An incense candle was lit, and the master recited the scriptures. A divine ruler applied a knife to the neck of the rooster, took the blood from the rooster, and prayed to the gods. Then, he placed a magical spell in the basin, dripped the blood onto the ground, and threw the rooster onto the roadside. Two women immediately led the bride in full dress across the basin. As soon as the bride passed, the master ordered his assistant to immediately cut the rope on the basin surface. The ceremony was over. Items and actions of chicken killing cross basin and rope cutting ceremony are symbolic (Mo, 2015).



Figure 1 A farewell procession

2. The main activities and related ceremonies of Wedding Day at the groom's house include: queuing up to receive the bride, offering tea, toast, smoke, and sugar in the lobby, washing feet, long table banquet and toast song, paying respect, wedding ceremony, blessing ceremony, and long table banquet until dawn. On Wedding Day, the total number of guests at the groom's house reached three, four, or even five, six hundred. The groom's costume was also prepared in advance. The groom's costume is relatively simple; blue and white Tuyao long pants and short shirt, with a red handmade colorful silk thread pendant and silver white bead strings on the chest. The head is wrapped in several white towels embroidered with love song words. The groom's entire outfit is contrasted to the bride's costume: one is slightly minimalist, while the other is exceptionally grand. But in terms of color and structure, it echoes with passion, rationality, and visual tension. In the line up to welcome the bride, the Groom's family invited dozens of direct relatives and friends, dressed in Tuyao ethnic costumes, to stand in line outside the gate, waiting for the arrival of the bride and the wedding procession. The bridal procession arrived, the matchmaker and two women welcomed the bride into the room. Some others helped carry the dowry, while others led the procession into the lobby and sat down, then an important ceremony began: offering tea, sugar, and cigarettes. Generally, the elders of the female partner - parents and siblings - sit in the main position in the lobby, the tea ceremony also starts from the main position. At this time, one person started to sing the tea song, and then all the assistants sang the tea song together, the different tones gathered together, just like a natural quartet, quintet or even sextet. It was very pleasant. Traditional wedding customs also include a ceremony to wash the feet of relatives who are giving off their marriage. There are also people who set chopsticks at the long table banquet, mostly young women. The placement of bowls and chopsticks is unique. Each pair of chopsticks should be placed in a figure of eight, all pointing to the middle of the hall, forming a centripetal force, and the distance between the chopsticks is equal, which means that the new family is getting better and better, and rising step by step. There are also elderly people who specialize in boiling hot wine in a corner outside the door, usually operated by men, and each person performs their own duties. After three rounds of drinking, the elders of the tribe began to sing a toast to welcome guests. Singing began to ring out, one after another in the hall, stopping and singing. In the wedding ceremony, the toast song is the main melody that runs through the entire wedding process, mainly sung by elderly men and women, and the night banquet is all night long. At a long table banquet,

one should acknowledge one's own family, and around 11 pm, the bride and groom changed into Tuyao wedding costumes and arrived in the hall surrounded by their loved ones. The helper sang a friendly and gentle toast song while the bride and groom toasted and served to the elders sitting in the center of the hall, one by one. This stage is combined with the worship ceremony. The groom and bride hold a wine bowl to worship the matchmaker first, then their parents, and then the couple. After is the rite of passage to start toasting. The groom starts from the left, respects the uncle first, and then pays respect one by one. The bride starts from the right, respects the elders first, and then the groom and bride exchange. During this process, the elders of the family will assign a character to the newcomer to represent the seniority within the family (Vannini, 2006). Moreover, Shigong told his ancestors during of wedding ceremony, a daughter came to the master's house, and this daughter has been helping with work in the master's house ever since. If the eight characters of the couple are suitable, tell the ancestors. Housewife is marrying the daughter-in-law. In the Tuyao wedding ceremony, the various rituals and corresponding taboos displayed during the "transition" stage are unique, and the entire ceremony process reflects symbolic significance as the main body of the rite of passage in the parties to the marriage face the process of subverting their original identities and establishing new ones. At this stage, wedding costumes are a unique necessity, and for the traditional concept of Tuyao, without wedding costumes, it is impossible to have a wedding ceremony. Therefore, wedding costumes play an important role and significance in liminality phase of wedding ceremonies.

3. In threshold period to aggregation using Turner's theory of ritual to demonstrate the wedding ceremony of Tuyao, we find one important aspect of return door, which is the most important activity that exists as the blending stage of the late threshold period. In this activity, the bride and groom have entered daily society. The newly established family has gained recognition from Tuyao society, but the new order has not been clearly established. When they entered the blending stage, they restored independent, direct and equal communication and family structure. A returning home refers to the first time a new couple returns to the bride's home as a couple to visit their parents after marriage. Significance of the groom's visit to the bride's parents. Firstly, the groom needs to change the way they address the bride's parents. Secondly, it is important for the bride's parents to see their daughter's happiness and to trust them to hand her over to the groom. The process of 'returning to the door' is also an important symbol of the end of Tuyao wedding ceremony. The implicit meaning of 'returning

to the door' is that the bride and groom no longer need to wear wedding costumes, but rather wear ordinary costumes without the symbol of the bride and groom's clothing components for returning to the door. This is equivalent to announcing that the bride and groom at this time are no longer wandering identities in the wedding ceremony, which precisely confirms that after the rite of passage, the woman has left the wedding theater and returned to her daily social life state to become a part of the new family.

4. Some changes after the rite of passage on regarding the function of the wedding dress, inheritance of land such as;

1) The transformation of wedding dress functions in the bride wearing of Tuyao wedding dress to attend the rite of passage is not only of beauty. Most importantly, it carries meaning, symbolizing the changes in the identity and social status of Tuyao people. After the wedding ceremony, this outfit becomes the daily costume of Tuyao people. Whenever encountering other people's wedding activities or major events within the tribe, the married men and women of Tuyao will wear this ceremonial outfit that once accompanied them through the wedding, to participate in the event. However, the overly grand colored silk thread decorations and arm decorations on the hat will be removed to create a relatively simple style after the wedding ceremony is held.

2) The new family obtaining the real right to inherit the land, mountains, and forests from the wedding ceremony on Tuyao people is necessary for their marriage and family to obtain intra ethnic recognition. Also, it is an important step in obtaining legal property in the village such as land, mountains, forests, etc.

Bodily Practices of Tuyao People in the Ritual Theater of Wedding Ceremony

The bodily practices of Tuyao people in the ritual theater of wedding ceremony such as;

1. Inheritance of dress function in bodily practice as clothing of ethnic minorities is a speechless "historical book", from which we can often explore the survival status, natural environment, culture and beliefs, human relationships, aesthetics, and other aspects of this nation at different times, for the changes in its construction can reveal the differences in the living standards and economic development of Tuyao people in different periods to the history of the Tu Yao people influenced by Han culture from the change of the white towel used for wedding costumes from "no characters to embroidered characters", the relationship between Tu Yao and the economy and technology of the times from the change of colored lines used for wedding costumes from cotton to mixed polyester

silk threads, identity recognition function in the process of hundreds as the years of history (Jianmin, 2008). Tuyao people first formed a general Tuyao ethnic dress pattern in practice, and then developed wedding costumes based on this. After generations of Tuyao people's bodily practice, Tuyao wedding costumes had two identity recognition functions of Tuyao people wearing wedding costumes being Tuyao people, and Tuyao people wearing wedding costumes as the new people who were going to participate in the wedding ceremony.

2. Record of the function of Tuyao ethnic culture has a certain cultural representation. The wedding costumes of ethnic minorities, whether of structural style, accessory pendants, pattern patterns, etc., all have specific meanings. The cultural function of Tuyao wedding costumes has also undergone generations of Tuyao people's wedding practices before forming specific social memories and inheriting them.

3. Function of materialized religious belief of Tuyao's wedding costumes also has the function of religious belief. In terms of its overall color, it is mainly red. In addition to being a symbol of auspiciousness and festivity, it also has the meaning of red warding off evil spirits (Mo, 2015). When wearing formal costumes, if the master calculates the birth date and chooses a wedding day for the groom and bride, and finds that this day is not suitable for marriage, the master will draw several "runes" with spells for the bride. The bride needs to stick the rune paper with the weekly spell on the interior of the wedding costumes or put it in the pocket of the costumes before changing into formal costumes. Moreover, in field research, it was found that Tuyao people believe in the 5 culture elements of wood, gold, water, fire, and soil. The five main colors in costumes, namely, green, yellow, blue, red, and black are the embodiment of the culture elements. The choice of dress colors is not an overnight experience, but also a social memory formed through hundreds of years of Bodily Practice. The color of costumes is based on the worship of ghosts, gods and nature worship.

4. Function of inheriting the life etiquette of Tuyao People in the crucial events of a person's birth, adulthood, marriage, and death, where many ethnic groups have created a series of clothing with different meanings through historical processes and bodily Practices.

Wedding costume of Tuyao people has the function of ritual. For example, according to traditional practice, it is necessary to dress up on the day of marriage, and dress up during long table banquets, toasts, and wedding ceremonies. These ceremonies have all become part of Tuyao wedding, so it can be considered that Tuyao wedding dress inherits the life etiquette of Tuyao people.

Body Practice and Cultural Connotation of Wedding Dressing

1. Bodily practice of wearing methods and sequences hides the culture of Tuyao. For example, if it is found that the bride has broken any taboos such as hard fate, bride's groom spelling does not match after the master's birthday and looking at the day, a rune with a spell written on the bride's back, arms, head, and other positions needs to be affixed before wearing formal costumes; moreover, the bride's costume from choosing of dress to the process of wearing clothing as well as the order in which the costume components are worn. Tuyao ethnic group has evolved this way of dressing into a meaningful program with ethnic connotations and inherited it through long-term practice of cultural postures for wedding costumes, forming a unique ethnic memory. Furthermore, the ritual practice under the costumes has effectively inherited the cultural memory of Tuyao people clearly having an urgent and persistent attitude towards wedding ceremonies and banquets. This attitude may stem from their long-standing beliefs and ancestor worship. They hope to confirm their family and ethnic identity through the wedding ceremony, and must also better prove their Tuyao identity through the wedding ceremony. This persistence and concept have strengthened the relationship between marriage and family, deepening the status of marriage in Tuyao ethnic group. Completing ceremonies with different symbolic meanings under the condition of dressing up such as the wedding wine ceremony, the eight way blocking ceremony, the blessing ceremony, and other bodily practices symbolize different connotations. There are many other ceremonies during the wedding, all of which inherit the cultural memory of Tuyao people.

2. Tuyao wedding dress flat top hat engraving practice in countryside and Tuyao's love concept to development and change process of the hat worn in Tuyao wedding costumes is the process of Tuyao people experiencing various bodily practices while wearing them as the symbol of cultural inheritance (Wei, 2008). And TuYao's concept of love is the embroidered love song towel on Tu Yao's flat top hat, which is undoubtedly a way for TuYao people to showcase their national emotions throughout carving practice. It is a surprise left by the lack of written records of TuYao culture, bodily practice including bodies practice and inscribing (Shusterman, 2008). Tuyao bride and groom complete the entire process of the wedding ceremony wearing wedding costumes, which is an important embodiment of Tuyao people's identity transformation. This form of embodiment has continued for hundreds of years and has become an important tradition of Tuyao people. The love song towel on the

hat undoubtedly becomes an important carrier of Tuyao culture writing practice.

3. Tuyao wedding dresses in bodily practice on comprehensive precipitation of ethnic emotions as wedding ceremony of Tuyao people is a performance venue where they use their bodily practice to inherit social structure, social system, and order. Each wedding ceremony clarifies and strengthens the relationships within the family. The connections between the family and the external TuYao society, strengthens some of the concepts and beliefs passed down by TuYao ancestors, and establishes new concepts throughout bodily practice in this ceremony (Denzin, 1992). With Tuyao ethnic group lacking in writing practice, wedding ceremonies are undoubtedly the best example of their personalized practice. Whether it is the bride and groom, the master, the giver, the greeter, or the general guests, they jointly participate in this wedding feast.

Whether wedding costumes worn by the bride and groom, the ethnic costumes worn by the giver, or the Taoist costumes worn by the master during the rite of Passage of inviting the family god, all these costumes participate in the Bodily Practice of ritual venue in the form of unique cultural symbols of TuYao people throughout generations of TuYao people's wedding ceremonies. The costumes in the wedding gradually formed a unique cultural posture memory of TuYao people, and this cultural posture memory about The Rite of Passage and wedding dress is one of the intangible and important bases for condensing the emotions of TuYao ethnic group.

National Beliefs and Ethnic Identity Reflected in Dress Body Practice

1. Nature worship in Tuyao's wedding dress practice. Also, the colors of Tuyao's wedding dress are composed of main colors such as red, yellow, green, and blue. These color representations can infer Tuyao people's admiration and love for natural objects such as blue sky, green trees, earth and stone, red flowers, and streams. Tuyao people believe that gods control people's destiny, and they are grateful for the gifts of nature. They have a natural love and worship for land, mountains, and forests. The most common example is their enthusiasm for using gold, wood, water, fire, and earth, when naming children. These substances are actually almost one-to-one correspondence with nature. These elements, as objects of worship for TuYao people, have long been loved and protected by TuYao ethnic group. And in the foundation of survival, the land is also the first protected object. Therefore, we find that the use of colors in Tuyao wedding costumes can be understood and accepted from the perspective of nature worship.

2. The rainbow hidden in the wedding costumes - considered by the Yao people as a symbol of the dragon by the Yao family. The pattern of the rainbow is embroidered with 4 types of silk threads such as red, yellow, green, and white, with contrasting colors that are both vivid and harmonious. This color combination is actually, a true depiction of the rainbow on the horizon. Because the appearance of a rainbow often signifies rain on the horizon or a clear day in front of it, it is clear that the Yao people's desire to pray for rain and abundance can be felt. The main color tones of Tuyao costumes are precisely composed of these four colors. In the years of wind and rain fluttering for hundreds of years, Tuyao people wear a gorgeous rainbow wedding dress and walk on the winding deep mountain forest path. It is not only an admiration for the rainbow, but also a hope for the prosperity of future life. In the practice of wedding costumes, whether it is the physical actors shaping this belief in rainbow and the inherent love for rainbow, these are all ways Tuyao people use the bodily practice of wedding costumes to express their deep beliefs.

3. Dressed body on divine belief and ancestor worship in the formation and development of Yao people's religious beliefs are based on their ethnic concept of all things having souls, a series of mysterious forces in spiritual life have become the spiritual factors that dominate the ethnic life (Denzin, 1992). Seen from the numerous temples, gods, folk wizards, mysterious witchcraft and other social events related to religious beliefs in the Yao nationality area, there are mainly ancestor worship and worship as well as the nature worship, ancestor worship and duties of Taoism and primitive religion. However, the author believes that the use of color in Yao costumes is closely related to the worship of Panhu, the ancestor of the Yao people. As a small branch that has split from these regions, the color of Tuyao's wedding costumes is similar to the hair of Panhu ancestors in primitive mythological stories. Perhaps this is an inevitable coincidence in the process of all things operating.

4. Dressed body and collective memory and identity construction of Tuyao ethnic group to collective memory is a prerequisite for collective identity in society that holds collective memory; our individual thoughts exist and merge into the river of memories that can be recalled. Ethnic identity is achieved through a common social and attribute content within the frameworks. Tuyao bride and groom dress up to participate in the wedding ceremony, which is a bodily practice that Tuyao people have undergone for hundreds of years. The behavior of TuYao society, which has the function of consolidating and uniting society, being continuously passed down in TuYao society. Although in

the process of inheritance, with the changes of politics, economy, and culture of the times, the style of wedding costumes has also changed. However, the changes are still achieved through bodily practice based on the rite of passage to generations in Tuyao people's weddings, dressed in wedding costumes. Such makes Tuyao ethnic group more united and closer as the collective memory in this process tends to assimilate. Wedding costumes of Tuyao is a collective memory shared by this ethnic group and strengthens to ethnic identity of Tuyao.

5. Wedding costumes in the dimension of symbolic interaction throughout the interaction between Tuyao costumes in the context on the rite of passage and various groups of people in the wedding ceremony venue through various component symbols. Tuyao people's beliefs and survival concepts are reflected in the interaction and identity transformation of the groom and bride to completed symbol interaction as cover of love poem towel, and arm decorations of Tuyao wedding dress, which are all components of meaning system of the costume symbols. People confirm and interact with the main role of the bride at the wedding by identifying the special cap and arm decoration on the hat, thereby guiding the actions of people of different identities in the entire wedding ceremony venue. For example, through the bride's hood and arm decorations, the groom can recognize the identity of the "bride" and choose to support her and hold up a red umbrella to step into the groom's house together. Similar symbolic interactions occur throughout the entire passage ceremony. Wedding costumes is a grand symbolic meaning system that includes Tuyao people's views on nature, life, values, ethics (Jones, 2007). Tuyao wedding costumes and various components in the costumes interact with the surrounding people in a symbolic manner, guiding the bride and everyone to participate in the completion of this rite of passage and achieve the identity transformation of groom, bride such as;

1) Concept of color and form bearing in the head symbol as Hegel believed that symbol is the use of a specific external object as a marker or symbol to express the specific content of an abstract concept. Tuyao costumes and headscarf are specific things. For a wedding ceremony or for the bride's identity, headscarf is one of the symbols. The emergence and development of this symbol must contain profound significance, which is actually some of the concepts of Tuyao people. Moreover, this concept changes with social progress to (1) color concept is red for the main color tone, with bold combinations of red, yellow, and green, originating from the fact that red is the most auspicious and festive color and can ward off evil spirits; (2) The concepts hidden in the form as following;

1.1) Natural love for color and the pursuit of beauty in the process of changing wedding costumes, the more capable the Tuyao people, the more they prefer colorful silk threads and beads for decoration. On the other hand, over the past decade, the wedding costumes of Tuyao have become exceptionally complex and grand, even reaching the waist. And the brim part at the front of the hood is decorated with many beautiful colored beads, which are extremely luxurious and beautiful. Because with the development of the economy and society, colored silk thread is easy to obtain, and the more silk thread and beads are used, the more expensive the clothing cost is. The wedding dress cover, along with other parts of the clothing, becomes a manifestation of living standards and economic capabilities.

1.2) Hidden emotional symbols in dressing of the style and content in Tuyao's "Love Poetry Towel" During the several field trips the researcher found that the emotions of Tuyao people are simple and sincere with a hint of romantic fantasy in their frankness. One typical emotional symbol is the important "love song towel" embroidered with text in wedding costumes. This towel is one of the important components of the entire wedding outfit. The white towel on Tuyao's hat is embroidered with many words. This is a very peculiar phenomenon and fact. Let us analyze the specific content of the embroidery on these three towels. Because some words are truly unrecognizable, the symbol "X" is used instead. The younger sister's heart is not even aware of her younger brother, and she wants to make a brother without any thoughts. In summer, the stars do not see light, and in autumn, the flowers do not see scenery, and the younger sister is far away. The general meaning of this "love poem" is: missing the other party, but the other party does not know. Due to longing, even if I look up at the stars of summer, I cannot see the starlight. When I see beautiful flowers in autumn, I do not seem to think it is scenery. All of this is because my sister is too far away from my brother. This is such a warm and romantic longing. The love between a Tuyao couple in love crosses the starry sky and the spring flowers and autumn moon, suddenly appearing before our eyes. This is an extremely simple emotion, closely related to the stars, flowers, and the nature in which they live. Through this "love song towel", it can be seen that in the poor and attentive imitation of the cultural people of Tuyao, although they are located in remote areas and have limited transportation, using Chinese characters to express their inner emotions and admiration is an effort they make without the background of their own ethnic language. The love song towel was

worn by the bride and groom on their head to participate in the Bodily Practice of the entire wedding ceremony, from the wedding ceremony, crossing the water basin, to the tea and toast ceremony. This love song towel embroidered with beautiful blessings and deep emotions has become an important witness and participant in the rite of passage of the bride and groom's wedding.

1.3) Colorful silk symbols in dress on passion of love and sacredness of marriage in the concept of Tuyao people, colored silk thread is lively, festive, beautiful, joyful, and pleasing to see. This emotion is consistent with the feelings that marriage itself brings to them.

The Tuyao people created a "colorful silk thread and bead decoration method" that looks more simple but has no inferior effect in creating their wedding costumes to express the warmth of love for them and the sacredness of the wedding to their hearts. Also, some Tuyao women believe that the more colorful silk thread used, the more beautiful and grand it is. Marriage should be lively, which will make it appear happier. Others believe that "the more colorful silk thread and beads are used, the richer the outfit will be, and the more money will be used to make a more grand dowry. Therefore, families with more colorful silk thread and beads will have more money. For Tuyao's wedding, it is a symbol with a certain symbolic significance: it is not only an external symbol of the bride's beauty, but also a symbol of the bride's family's economic prosperity and marital happiness.

Symbolic Interaction between Clothing and People in Tuyao Wedding Ceremony

1. Indicative symbols in head and arm decorations on Tuyao's entire wedding outfit is a large symbol system. The overall significance of this symbol is it symbolizes the transformation of the bride and groom from one identity to another or even several other identities (Page, 2012). At the same time, it can also break down many differentiated small symbols, such as hats, arm decorations, headdresses, colorful silk threads, and so on. These objects interact with the people in the wedding ceremony venue in a symbolic manner, and themselves have their own indicative meanings as humans with symbolic behavior (Ponty, 1962). Tuyao people, like many other ethnic minorities, may actively create many symbolic symbols in the natural and living scenes around them without realizing it. However, when the Tuyao bride and groom wear wedding costume symbols and engage in social interactions with parents, elders, teachers, guests, and other individuals with different identities

in the wedding scene, they develop a self-awareness of their own identity. On the contrary, guests are also in the interactive venue of social activities such as the wedding ceremony that the identification of the bride can be determined through the observation of the individual adorned with an elegant shoulder mantle and exquisite arm ornaments, coupled with the analysis of interactive behaviors associated with the bridal identity. The bridal hood and arm decorations have become important symbols that distinguish the bride's identity among others in ethnic costumes. The relatives and friends who send off the bride and the guests of the groom's house identify the bride's figure through the identification of the headscarf and arm decorations, and then interpret the bride's costumes and her own state: is she already tired? Is she very happy? What is the financial situation of the family she married? Is her new family harmonious?. By observing the independent symbols of the head and arm ornament, people may obtain different ideas in the interaction of symbols.

2. Body in the mirror dressing symbol and people in the Ritual Venue. When the bride wears the full set of costumes and walks out of the house, and her parents, relatives, and friends see the bride in full costume, their hearts immediately interact with the symbol of costumes. Her parents once again realized in the symbolic interaction that their daughter was truly about to leave this original family and become a member of another family. As a result, they would experience some complex emotions to joy of their daughter getting married and sadness of losing her. This mixed emotions of sadness and joy were reflected in their expressions. During the process of seeing off the bride, the master and the receiver identify the bride by observing the special symbols of the veil on the head and colored ring on the arm. This is the process of symbol interaction, as symbols fixed by Tuyao people. The head and arm decorations create a certainty of the bride through visual interaction with the master, and then the master can begin the next action related to the rite of passage. The costumes of Tuyao bride and groom act as symbols of the rite of passage, interacting with the send-off party, guests attending the wedding, welcoming guests, and so on. In short, as these bystanders gaze at this special wedding symbol, they become a part of the symbolic interaction. The effect of the wedding costumes brought by the bride and groom under the gaze of the observer will also generate corresponding emotions. For the bride, this emotion may be a reluctance to part from their original family and clan as well as a sense of pride and love for the beauty of the wedding costumes made by their parents for themselves. For the groom,

the interaction of wedding dress symbolizes developing a sacred sense of family responsibility, a responsible person of an independent family having gained more power and responsibility in rightfully owning the inheritance rights of land and forests. Whether it is guests, parents and relatives of the bride, or teachers, matchmakers, etc., when they gaze at the bride's body, it will be to inevitably interpret the grand costumes. This interpretation is objective and procedural, subjective and empirical. The symbol of the bride's costume, emits corresponding expressions and actions. Similarly, the bride is also observing the expressions and eyes of these observers, imagining what they see, thus completing the mirror reflection to the process and result of interaction between the wedding dress as a symbol and the people around it.

3. The concluding phase of the wedding ceremony marks a transition, wherein the function of the wedding attire evolves into symbolic representation, coinciding with the initial stages of the couple's marital life. This attire signifies the couple's imminent entry into matrimony. At this juncture, the wedding dress does not yet symbolize the completion of the ceremony, but rather represents the individuals standing at the threshold of the ritual processes. This symbolism is further emphasized as the attire accompanies the couple on their journey from the bride's family home to the groom's residence, signifying the commencement of their new life together. Moreover, the attire remains significant throughout the various ceremonial rites performed during the wedding, underscoring its role in the transitional phase. The ritual activities of accompanying the newlyweds with clothing have achieved functional transformation in the wedding dress symbol, which has become an identity symbol of the groom and bride in the wedding ceremony. However, we found in the fields that in some important events, Tuyao adult men and women also wear the same wedding costumes to attend. The difference is that when they wear these costumes again, they no longer wear headscarves, grand dresses, and arm decorations.

From the perspective of material form composition, this set of clothing is still the original clothing, but it has reduced important decorative components. When it appears in celebration occasions other than weddings, it no longer serves as a symbol to assist the groom and bride in transforming and building a new identity". Instead it becomes a formal dress for important Tuyao activities. It no longer represents the identity of the groom and bride, but becomes a general symbol of Tuyao people's national identity in a general sense.

Conclusion and Suggestion

Tuyao wedding costumes at Hezhou, China indicates to the academic community that clothing is not just a material that encases the human body. It has been used as a meaning to identify people in ritual theaters. Ritual clothing therefore serves as symbolic role in social interactions to make the ceremonial mechanisms in society effectively achieve their goals on ceremonies. Ritual clothing thus serves as cultural material, and it creates and reproduces social memory in individual societies. Wedding costumes of Tuyao people are an important cultural mechanism for ethnic minorities that reproduce ethnicity in their own tribes. It is a social transmission reproduced of traditions and rituals. Tuyao wedding costumes, thus, greatly expand the academic dimension, social memory and material culture throughout the phenomenon of costumes in the ritual. Wedding costumes of Tuyao minority in Hezhou, China on the bodily practices of the groom, bride, and people in the wedding ceremony to elevated ritual in the rite of passage will be filled with general cultural meaning. The body of the bride and groom in wedding ceremony area is transition of the status of a young life to the family. For the Tuyao people, wedding attire holds profound significance, transcending its mere function as clothing. It serves as a potent signifier, communicating social status, economic standing, and cultural values. Various elements of the attire, including color, motifs, and adornments, act as signifiers, each conveying distinct meanings. This intricate system of signification reflects the multifaceted role of wedding attire in Tuyao society. It encapsulates not only the aesthetic sensibilities but also the social and cultural norms that govern their community. Importantly, the bride and groom will wear such outfits of Tuyao wedding costumes at Hezhou, China on bodily practice to minority in the rite of passage context. As a symbolic interaction dimension, it is a cultural object with social memory and meaning contained within people's actions interacting with each other. Rituals, particularly those with theatrical elements, serve as a crucial mechanism for societies to impart knowledge and cultural transmission across generations. These rituals, often imbued with symbolic meaning and performative aspects, act as vehicles for conveying societal values, beliefs, and norms. Through carefully orchestrated sequences of actions and symbolic representations, they engage participants and observers, embedding cultural knowledge and facilitating its transmission across generations.

This process is particularly evident in rites of passage, which mark significant transitions in an individual's life within the social structure, reinforcing societal roles and expectations.

Conflict of Interest

The authors declare that there is no conflict of interest.

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