A Study on the Artistic Aesthetics of Dong Costume Culture

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Abstract
The Dong nationality, which originated in the Qin and Han Dynasties, is a nation with a long history and rich and colorful culture. In the process of its long history, it has accumulated very rich material culture and intangible culture with national characteristics. As the most distinctive symbol of Dong nationality, costume culture has superb production technology and rich patterns, which has a high reference value for the study of artistic aesthetics in Dong culture. Therefore, starting from the description of the origin and development of Dong costumes, this paper analyzes the classification of Dong costumes, and studies the aesthetic value and aesthetic consciousness in costumes.

Keywords
Dong nationality; Traditional costume; Culture; Art; Aesthetics

Introduction

Dong nationality, originated in Qin and Han Dynasties, is the descendant of ancient Baiyue nationality, mainly distributed in the mountainous areas adjacent to Hunan, Guizhou, Guangxi and Hubei. The living environment is in the mountainous area where the traffic is inconvenient, but it is this closed environment that makes the Dong people retain a relatively complete and historical precipitation of various folk customs and cultures. Among them, the dress culture of the Dong nationality is the product of the Dong People's life and production activities, and the reflection of the Dong People's spiritual world. It is rich in high artistic aesthetics and deserves people's attention and understanding.

The Origin and Development of Dong's Costume Culture

The clothing culture of Dong nationality is not invariable, but evolves with the development of

history. Its development stages can be divided into the following: first, from the earliest spring and Autumn period to the Tang Dynasty, this period is the most traditional clothing of Dong nationality; Then, after the Tang Dynasty, with the integration of Han culture, Dong costumes began to be sinicized. Secondly, from the early days of the founding of the people's Republic of China to the 1980s, the clothing of the Dong people tended to be sinicized except for some isolated places, especially in men's clothing; Finally, from the 1980s to now, after the 1980s, the traditional costumes of the Dong nationality will only be taken out in major festivals. But in recent years, with the attention of the country to the regional culture in the construction of beautiful countryside, the attention of the Dong culture is getting higher and higher, which makes the traditional costumes of the Dong nationality popular again in the Dong nationality.

The Classification of Dong's Costume Culture

The main distribution areas of Dong nationality are relatively concentrated, but there are some slight differences in the embodiment of dress culture in different areas, which makes the dress culture of Dong nationality have their own characteristics, and the art form is also unique, showing a picture of "each beauty, beauty and common". But generally speaking, the traditional dress styles of Dong nationality can be divided into two types. One kind of dress is to be worn on major festivals, and the other is to be worn in everyday life. The dress material is made of bright cloth with a shiny surface after finishing. Most of the casual clothes are made of Dong cloth woven from their own cotton. The main colors are cyan, blue, black and white. The style of the clothes is simple compared with that of the formal clothes, and the production process is not complicated. The characteristics of the casual clothes are related to comfort, convenience and practicality. The reason is that the location of the Dong nationality is generally located in the south of the Huaihe River in Qinling Mountains, Summer is hot and rainy. In order to facilitate farming, the Dong family took this factor into consideration when designing their clothes. Therefore, the style of Dong men's casual clothes is relatively simple, mainly practical and convenient. There are three kinds of tops, including double lapels, left lapels and right lapels. The lower body generally has trousers and leg binding cloth. The upper body of Dong women's casual wear is usually open-minded brassiere, which covers the bust and waist, and there are skirt and trousers in the lower part. When meeting important festivals, Dong people will wear costumes and pay great attention to the beauty of decoration. A man usually wears a handkerchief made of purple red glittering Dong cloth. One end of the handkerchief tilts to the left and the other end is embroidered with peach blossom. The jacket is generally short and tight, with a collar for the front. Wear wide trousers and straw shoes or cloth shoes. In addition, every grand festival, Dong men will wear special costumes, such as Lusheng costumes of "Lusheng trampling hall" and samurai costumes of "snatching fireworks". When women are in full dress, they will wear a lace cardigan made of purple bright cloth, delicate pleated skirt and fancy shoes, Lace Leggings on their feet, red silk satin on their waist, and sparkling headwear, necklaces, earrings,

bracelets, etc. Generally speaking, the style of Dong costume is closely related to its living environment.

The Aesthetic Value of Dong's Costume Culture

Clothing is the most distinctive feature of the Dong family, therefore, the Dong family attaches great importance to the artistic treatment of clothing, whether it is the pattern, color, composition or modeling of clothing, have invested a lot of energy to make it more perfect. Its pattern, color, composition and modeling also have distinctive artistic characteristics and super high aesthetic value, which is of great significance to the study of artistic aesthetics in Dong costume culture.

The aesthetic value of Dong costumes is first reflected in the patterns. There are many patterns of Dong costumes, and their theme elements come from nature. Later, they are better than nature through the wisdom of the Dong people. But generally speaking, it is mainly divided into totem patterns, animal and plant patterns, and natural celestial patterns. Totem patterns include dragon and snake patterns, spider patterns and so on. Since ancient times, the Dong people have worshiped the dragon and snake as gods, and transformed them into totem patterns, which are used in daily activities to pray for good luck and peace. Spiders are the "Sa" among the gods worshipped by the Dong family, and "Sa" has a very noble position in the hearts of the Dong family. For example, the Dong family will put spiders in the corner of the newly married couple's bed and embroider spider patterns on the patterns of their clothes, hoping that the "Sa" God can protect their own safety. The main plant patterns are patterns and tree patterns. This is because the Dong people have been worshiping nature since ancient times. Therefore, in the design of some patterns, they will take the flowers and trees in nature as the prototype, such as plum blossom pattern, peach blossom pattern, Rhododendron pattern, banyan pattern, etc., and embroider these patterns on the hem and cuff of clothes. Most of the animal patterns are fish patterns. In the Dong language, there is a saying that "Dong people can't live without fish". At the same time, the Dong family also likes to raise and eat fish. Therefore, fish has a special meaning for the Dong family. For example, before the construction starts, there must be three salted fish as sacrificial offerings; when someone dies in the village, there must be salted fish on the table for sacrificing the dead for decades, In order to express the sadness and missing of the dead. Embroidering fish on clothes is also a hope to bring good luck to yourself. The sun pattern and cloud thunder pattern are the typical representatives of the natural celestial patterns. In fact, the sun pattern and cloud thunder pattern are the sun, cloud and thunder that we can see and hear in nature. These two patterns are mostly embroidered on the edge of the skirt and the trouser leg of the lower garment, and they are presented in a variety of ways, which are not very fixed. But generally speaking, the reason for the origin of these patterns is mainly because of the Dong family's obedient attitude towards nature. They think that the power of nature is very powerful. They can bring peace and good luck to themselves by transforming things in nature into

patterns and applying them to daily production and living activities.

Secondly, color and composition. Dong people often use unconventional colors in their clothing, such as red and green. These two colors may not match well in other people's eyes, but this kind of color matching can be seen everywhere in Dong clothing. The reason is that Dong people usually choose black homemade cotton cloth and Dong people as the background color of embroidery. The composition and color of Dong costumes are similar. In the process of composition, they will follow the practical rule of seeking beauty, and pay attention to symmetry and complementarity, so as to achieve a harmonious effect between the graphics. Finally, follow the principle of blank holder, in order to be neat. In addition, the Dong people also use natural elements in embroidery to form row upon row of clothing styles by means of repetition and repetition. Although the color is not outstanding, it can give people a simple and simple sense of relaxation.

Finally, it is reflected in the modeling of clothing. The clothing design of Dong nationality has obvious religious and primitive characteristics, and is mainly manifested in abstract and geometric modeling. From the neckline and skirt structure of Dong nationality's clothing, we can see that it mainly takes the form of cross, ten thousand, triangle and tooth, this also shows that the Dong people have mastered the use of artistic techniques such as decomposition, exaggeration, addition and subtraction and re combination of the material forms of nature. From the side, when considering the design of clothing, the Dong people not only have the practical function of clothing itself, but also have the aesthetic function.

Among the costumes of the Dong nationality, the most outstanding one is the pleated skirt and the embroidery. Generally speaking, pleated skirt is unique to Dong women. It has a variety of art forms and rich decorative techniques, which can highlight women's softness. This is also the reason why Dong women are indispensable as dowries when they get married. The shape of pleated skirt is umbrella, because the close treasure of the "Sa" God they worship is umbrella, so pleated skirt has extraordinary significance in the hearts of the Dong family. The length of pleated skirt is generally controlled at about 6 to 10 cm below the knee, which will not show short legs, but also conform to the artistic aesthetic principle. At the same time, the embroidery decoration on the edge of pleated skirt is also of great aesthetic value.

The second representative is embroidery. Embroidery, Dong songs and traditional opera culture have become the troika to promote the inheritance and development of Dong culture. Embroidery is the crystallization of the wisdom of the Dong people. The highly skilled Dong women show the flowers, birds and trees in nature in the form of patterns through embroidery technology, and apply these patterns to all aspects of life, especially in the clothing of the Dong people. For example, the neckline, cuffs, skirt hem, bandage and headscarf of Dong's costumes are decorated with em-

broidery patterns, and they use continuous and symmetrical artistic techniques, which has unique charm. The main types of Dong embroidery are flat embroidery, twining embroidery, braiding embroidery, patching embroidery and so on. Flat embroidery is the most common needling method in Dong embroidery. Its production steps are to select the cloth first, and then complete the pattern on this cloth. Although the whole process is not particularly complicated, the visual effect presented is vivid, colorful and lively. The production method of twining embroidery is to first wind the silk thread on the axis, and then embroider on the pattern prepared in advance. The finished twining embroidery pattern has the characteristics of exaggeration and deformation. Compared with flat embroidery, the process of braid embroidery is a little complicated. It braids several silk threads first, then spreads them on the pattern prepared in advance, and finally takes another silk thread to fix them on the pattern. Before preparing for embroidery, we cut the raw materials of various colors into the required pattern, and then fix them around the pattern with another silk thread. The finished embroidery has a distinctive theme.

The Aesthetic Consciousness in the Dress Culture of Dong Nationality

Aesthetic consciousness is the dynamic reflection of aesthetic objects in people's minds. It gradually produces and develops in the process of human's aesthetic cognition and practice of reality, including aesthetic taste, aesthetic ability, aesthetic cognition, aesthetic concept, aesthetic standard, aesthetic feeling and so on. Throughout the development of Dong costume culture, we can find out its long-standing aesthetic consciousness. From the side, it can reflect the ideology, culture and art of the Dong nationality, and also provide detailed information for the study of the history, economy and cultural development of the Dong nationality. As far as the aesthetic category is concerned, the aesthetic consciousness of Dong nationality mainly includes the beauty of wisdom, the beauty of diligence and the beauty of harmony.

Wisdom beauty: the Dong culture praises wisdom and advocates beauty. Therefore, the production process of Dong brocade is demanding and difficult to weave. It is very particular from needling to composition, from thread to color and shadow. Therefore, Dong women began to learn these crafts from their girlhood to prepare for their dowry. Their clothes, especially their costumes, are decorated with cross stitch embroidery and brocade, which reflect their wisdom in terms of needling, composition, thread and color matching.

Hardworking beauty: the process of Dong People's clothing production is generally as follows: planting cotton, collecting and drying cotton, spinning and weaving, embroidery, cross stitch and batik, each of which is a labor-consuming and time-consuming process and requires considerable labor. Therefore, Dong girls cherish the clothes they sew. Like the costumes of the Dong nationality, they are only worn during festivals. This also fully embodies the aesthetic consciousness of tak-

ing diligence as beauty.

Beauty of Harmony: Dong's costumes are balanced in color and composition. Beauty of Harmony: Dong's costumes are balanced in color and composition. From the color point of view, more use of pure color, blue, black and other background color, with bright colors for embellishment, make it into one, showing a happy and active and harmonious and peaceful effect.

Epilogue

To sum up, as an important carrier of Dong People's material and spiritual activities, Dong costume culture is an important reflection of Dong People's spiritual world. Its exquisite patterns and embroidery represent the superb skills of Dong people, which has a high reference value for the study of Dong culture.

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