

A Change of Identity in Traditional Costume of Jingpo Ethnic Group

ความเปลี่ยนแปลงอัตลักษณ์ของเครื่องแต่งกายพื้นเมืองชนชาติจิ่งพա

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Received 15-02-2022

Revised 17-05-2022

Accepted 02-06-2022

Abstract

Objectives: This study aims to analyze the characteristics of the design, colors, decorations and patterns of Jingpo traditional costumes, and to analyze the factors influencing the changes in the accessories and patterns in costume of the Jingpo ethnic group in order to learn about the historical changes and development of society.

Methods: This study employed a literature review to obtain data and results of previous studies. A field trip to cultural halls, museums, and libraries in Dehong Dai Jingpo Autonomous Prefecture was made to obtain data and collect pictures. Interviews with scholars and relevant staff were conducted. Field trips to the Jingpo villages were made in order to participate in their traditional festivals, take pictures, and interview the local Jingpo people.

Results: Through research and analysis, it is known that the traditional costumes of the Jingpo ethnic group are the products of continuous development of their history and society. The costumes demonstrate variety and beauty that are unique to the Jingpo ethnic group. They record their historical development and migration environment. They are an important source for experts and scholars to study the traditional culture of the Jingpo ethnic group and to understand their migration history and culture.

Application of this study: This study helps to strengthen the awareness of the traditional costume of the Jingpo ethnic group for those interested in the design and pattern of their traditional costumes. This research hopes to provide a theoretical basis for the protection and development of the traditional costumes of the Jingpo ethnic group.

Keywords: Jingpo, traditional costumes, designs, colors, patterns

บทคัดย่อ

วัตถุประสงค์: งานวิจัยนี้มุ่งหวังที่จะวิเคราะห์ลักษณะทางดีไซน์ ลักษณะสีสัน ลักษณะการตกแต่ง และลวดลายของเครื่องแต่งกายประจำชาติของชนชาติจิ่งโป้ พร้อมทั้งการวิเคราะห์ปัจจัยที่มีอิทธิพลในการเปลี่ยนแปลงบางอย่างในส่วนของอุปกรณ์และลวดลายในชุดประจำตัวของชนชาติจิ่งโป้ เพื่อเรียนรู้เกี่ยวกับประวัติศาสตร์และกระบวนการพัฒนาทางสังคมของชนชาติจิ่งโป้

วิธีการศึกษา: การวิจัยนี้ใช้วิธีการทบทวนวรรณกรรมเพื่อเก็บข้อมูลและผลงานวิจัยจากวิจัยที่ผ่านมาของผู้วิจัยเป็นข้อมูลพื้นฐาน จากนั้น ผู้วิจัยไปยังห้องวัฒนธรรม พิพิธภัณฑ์ และห้องสมุดในอำเภอเมือง เพื่อสำรวจข้อมูลและรูปภาพ และใช้วิธีสัมภาษณ์นักวิชาการและบุคลากรที่เกี่ยวข้อง สุดท้าย ผู้วิจัยไปยังหมู่บ้านของชาวจิ่งโป้ เข้าร่วมกิจกรรมประจำปีและถ่ายรูป รวมถึงสำรวจข้อมูลจากชนชาติจิ่งโป้ในพื้นที่

ผลการศึกษา: จากการศึกษาและวิเคราะห์ เราสามารถทราบว่า เครื่องแต่งกายประจำชาติของชนชาติจิ่งโป้ เป็นผลิตภัณฑ์ที่กิดขึ้นในกระบวนการพัฒนาของชนชาตินี้ในประวัติศาสตร์และสังคม วัฒนธรรมการแต่งกายของพวคจิ่งโป้หลากหลาย และแสดงถึงความสร้างสรรค์ที่เป็นเอกลักษณ์ของชนชาติจิ่งโป้ เครื่องแต่งกายประจำชาติของชนชาติจิ่งโป้เป็นที่ก่อประวัติการพัฒนาและสภาพแวดล้อมการย้ายถิ่นของชนชาติจิ่งโป้ และเป็นสื่อสำคัญในการศึกษา วัฒนธรรมทางประจำตัวของชนชาติจิ่งโป้และเข้าไปประวัติศาสตร์และวัฒนธรรมการย้ายถิ่นของพวคเข้าสำคัญ

การประยุกต์ใช้: งานวิจัยนี้ช่วยเสริมสร้างความรับรู้ในวัฒนธรรมเครื่องแต่งกายประจำชาติของชนชาติจิ่งโป้ให้เป็นที่รู้จักของคนในชนชาติอื่น ๆ ที่สนใจลักษณะทางดีไซน์และลวดลายของเครื่องแต่งกายประจำชาติของชนชาติจิ่งโป้ งานวิจัยนี้ยังหวังเป็นอย่างยิ่งที่จะเป็นฐานทางทฤษฎีสำหรับการอนุรักษ์และพัฒนาเครื่องแต่งกายประจำชาติของชนชาติจิ่งโป้

คำสำคัญ: ชนชาติจิ่งโป้ เครื่องแต่งกายประจำชาติ ดีไซน์ สีสัน ลวดลาย

Research Background

Costume culture is the most symbolic and representational culture of a nation, enjoying the reputation of "culture on the body and art on the road". Besides, the costumes of ethnic minorities are one of the most important parts of intangible cultural heritage. In the process of long-term historical development, the Jingpo ethnic group formed a splendid and colorful costume culture, which plays an important role in their social culture and life. As such, the study of the traditional costumes is an important factor in the study of the Jingpo ethnic culture.

This article takes the traditional costumes of the Jingpo ethnic group in the Dehong Dai Jingpo Autonomous Prefecture in Yunnan Province as the object of study, and systematically elaborates on the traditional costumes of the Jingpo ethnic group mainly from three aspects: stylistic classification of costumes, color characteristics and pattern analysis.

The Jingpo ethnic are one of fifty-six members of China's family of ethnic minorities, and also one of the unique ethnic minorities in Yunnan. They mainly live in the Dehong Dai Jingpo Autonomous Prefecture in the southwestern part of Yunnan Province in the mountainous and semi-mountainous areas of Longchuan, Yingjiang, Mangshi, Ruili, Lianghe and other cities and counties, while the rest of the Jingpo live in the Nujiang Lisu Autonomous Prefecture, Lincang City, Pu'er City and other places. The current population of Jingpo in China is about 150,000. According to the Sixth National Population Census in 2010, the population of Jingpo stood at 147,828, of which 124,822 (in 2000) were in Dehong Prefecture, accounting for 95.86% of the total population of Jingpo. The mountainous areas inhabited by the Jingpo ethnic are mainly between 1,400 and 2,000 meters above sea level (Figure 1 and 2). Most of the latitude is high, with a mild climate, abundant rainfall, fertile soil and extremely rich animal and plant resources.



Figure 1 Living environment

(Source: Wang, 2022a)



Figure 2 Living environment

(Source: Wang, 2022b)

The Jingpo ethnic group has a long history. The Jingpo language belongs to the Tibetan-Burmese language group of the Sino-Tibetan language family, which includes two kinds of languages, Jingpo and Zaiwa, which belong to the Jingpo and Burmese branches, respectively. Speakers of either language have certain difficulties in talking to each other because of their relatively distant linguistic relatives. With the development of the economy and society, the change of the regional environment and the fusion of cultural customs, the two branches of the language have also appeared to have obvious characteristics of fusion between each other. The Jingpo ethnic group consists of five major branches, namely "Jingpo", "Zhaiwa", "Lech (Chashan)", "Lelang", "Bola", which are collectively known as the "Wenbeng Jingpo" meaning "Jingpo community". From the whole region, different branches of the Jingpo live in mixed communities. Of the five major tribes with the exception of the "Bora", which does not have its own tribal costumes, the other four tribes have their own tribal costumes, and the "Bora" wear the same costumes as the other tribes in their region. In the Dehong area, the costumes

of the Jingpo tribe are similar among the tribes, while the Lazhi tribe of the Nujiang Lisu Autonomous Prefecture differs greatly from that of the Dehong area. Regardless of which branch of the Jingpo ethnic group, like other ethnic minorities, their traditional costumes are part and parcel of the national culture, reflecting the aesthetics, the production and living conditions of the ethnic group, bringing together the wisdom, and documenting the history, culture, and social changes of the ethnic group.

Research objective

1. To collect the traditional costume styling forms of the Jingpo people and analyze. To summarize the men's costume styling and the traditional women's costume styling of the Jingpo people's traditional costumes as the objects of study, respectively.
2. To study the colors in the traditional costume of the Jingpo people and thus analyze the national spirit embodied in the colors.
3. To summarize and analyze the tapestry patterns of the traditional clothing of the Jingpo people in order to explore the records of life and aesthetic concepts behind the patterns.

Literature review

After reviewing the research literature, it was found that there were few studies on the shapes and patterns of Chinese Jingpo traditional costumes overseas. Also, the systematic research on the shapes and colors of Jingpo traditional costumes and patterns in China was limited. This was the same in terms of research on the formation of the patterns and the changes that have occurred in the process of the development of history and society as well as the migration of the ethnic groups.

In terms of the analysis of the costume styling of the Jingpo ethnic group, the only article available is Qu Yi and Zhou Wei's research on the styling and decorative art of traditional costumes of the Jingpo Ethnic Group within China, which analyzed the styling and decorative features of the costume elements in men's costume composition and women's costume system, respectively. This research was in accordance with the principle of costume composition and from the perspective of clothing design. Moreover, it pointed out that the traditional costumes of the Jingpo ethnic group are full of artistry, but there is little research on styling and decoration. Besides, few experts and scholars have paid attention to Jingpo costumes (Qu & Zhou, 2015). In terms of the color of costumes, Luo Tianpu's Exploration of the Formation of the Color of Jingpo Costumes mainly focuses on the reproduction worship reflected in Jingpo's oral myths and epics. This included the organic combination of the "Munaozhaiwa" and "Munaozongge" and migration and natural living environment factors used to analyze the traditional three major colors in Jingpo costumes: black, white, red and the generation of costumes. The author's research shows that there is not much difference in the five branches of Jingpo costumes. With the development of society, clothing materials and styles have changed, but the colors still retain black, white and red (Luo, 2003). In the group study of Jingpo traditional costumes, Jiao Ping, in the Analysis of the Language Art of Jingpo Costume Patterns, starts with the language of costume patterns, distinguishes and studies the morphological language and color language of the patterns. The morphological language of costume patterns also includes natural patterns and decorative patterns. Finally, the characteristics of the combination and application of patterns in costumes are analyzed. The author points out that although the traditional weaving tools of Jingpo ethnic are very simple, the patterns in costumes are of high artistic level. The analysis and anatomy of the symbols of costume patterns are helpful for people to understand the cultural psychology and spiritual characteristics of Jingpo ethnic to understand the Jingpo people's way of life and historical culture (Jiao, 2013). Huang Rong's research on The Decorative Graphic Language of Jingpo Brocade Pattern analyzes the language beauty of Jingpo pattern from the aspects of pattern symbol, color, composition, and texture. Her research deems that Jingpo brocade pattern is a grand epic that can be seen and felt and worn on the body. It is a picture

of Jingpo's social life, and the cultural memory and cultural spirit of Jingpo ethnic people (Huang, 2015). Through the analysis of geometric patterns, plant patterns and animal patterns in clothing, Wu Zhen, Wang Yu and Lin Liping explored the folk culture of Jingpo people's living customs, marriage customs and so on in the study of folk culture in Jingpo people's clothing patterns. They believe that the customs and culture in these patterns carry the expectation of Jingpo people for a better life and are a reflection of Jingpo people's national spirit of not erring from hardships nor risks and daring to work hard.

Research methodology

First of all, a literature research method was used to review books related to the traditional costumes of the Jingpo ethnic group. The study reviewed the related literature in an Internet library, and then collected and analyzed the related information so as to lay a foundation for data collection. Then, the field research method was used to obtain literature from the Culture Center, Library and Intangible Cultural Heritage Protection Center and Jingpo Museum of Dehong Dai and Jingpo Autonomous Prefecture in August and December 2022, respectively (Figures 3 and 4). In February 2023, the author went to Dehong Dai Jingpo Autonomous Prefecture to attend the "Munaozongge" festival and experienced the traditional culture with local people (Figure 5). "Munaozongge" represents singing and dancing, from which the author could feel the traditional culture of the Jingpo ethnic group most intuitively as well as see their most traditional costumes, at what is the most grand and solemn festivals of the Jingpo people. In addition, the author went to the "First Township of Jingpo in China" (Figure 6) in June 2023 to conduct research, and obtained detailed pictures and data through observation, photographs, transcripts, and interviews with inheritors of intangible cultural heritage (Figure 7) as important support for the study.



Figure 3 Exhibition Hall of Dehong

Nonheritage Center

(Source: Wang, 2022c)



Figure 4 Jingpo Museum

(Source: Wang, 2022d)



Figure 5 Munanzongge Festival

(Source: Wang, 2023a)



Figure 6 The First Township of Jingpo in China

(Source: Wang, 2023b)



Figure 7 Interview with Inheritors of Intangible Cultural Heritage

(Source: Wang, 2023d)

Research Results

The Jingpo ethnic is an ancient migratory people who moved southward from the area around the Qinghai Lake, passing through the Riyue Mountains, the Yellow River, and Waqie, and finally arriving at the area around Dehong Prefecture in Yunnan Province. In this process, they formed their own national costumes in order to withstand the cold, protect their bodies, and dress themselves up. When the Jingpo ethnic group migrated to the area of Chamdo, they mainly herded cows and sheep, so the material of clothes at that time was mostly felt. Moreover, the color dyes of the clothes came from minerals, animal blood, plants and other original raw materials that were infiltrated and processed. When they migrated to the area of Linzhi in Tibet, they learned how to weave wool into woolen threads and twisted hemp into threads from plants to make clothes. Wool is a material with high cost. Generally, people mainly used cotton and hemp; only noble families used to use wool (Liu, 2014).

Traditional costumes can be divided into men's costumes and women's costumes. Jingpo men usually wear white or black lapel tops with round necks, black pants, and baotou with lace patterns and colorful velvet beads. When they go outside, they also wear tongpas (means hanging bags) and Jingpo long knives. The women of Jingpo generally wear a black blouses, black and red tube skirts, with leg protectors around the calf, baotou and tongpa. Compared to the men's costumes, the women's costumes are equipped with more accessories, and the patterns on the tube skirt are more varied, making the overall attire more exquisite and colorful (Figure 8). In general, there are no major differences in the costumes of the five branches of the Jingpo ethnic.



Figure 8 Traditional costumes of the Jingpo ethnic

(Source: Wang, 2023e)

1. Traditional men's clothing style

1.1 Baotou

The Jingpo ethnic group, both men and women, young and old, have the custom of wearing a baotou. In terms of color, young men's baotou are generally white (Figure 9), while those worn by middle-aged and older men are black (Figure 10); in terms of decoration, there are a few colorful patterns and some colorful pompon at one end of the baotou, which are hung around the ears as eye-catching decorations.



Figure 9 White Baotou

(Source: Wang, 2023f)



Figure 10 Black Baotou

(Source: Wang, 2023g)

1.2 Tops

The tops of Jingpo men are predominantly black or white, with the length of the garment reaching near the hip line, and the collars are generally symmetrical. Elderly men's clothing is essentially the same with black tops. Young men's clothing is varied with the Jingpo tribe wearing white shirts with collars and black round-necked jackets, and the men of the Zaiwa and Langkor tribes wearing the same white shirt.

1.3 Bottoms

The bottoms of the traditional costumes of the men are wide black or green pants with short and wide legs. The pants worn by the younger men are woven with red and white inlaid lace patterns at the cuffs of the pants, while the bottoms of the older men are plain black.

1.4 Accessories

1.4.1 Tongpa

As an essential accessory, Tongpa is a woven hanging bag (Figure 11), which is not only decorative but also highly practical. The Jingpo tongpa is rectangular in shape, mostly woolen, with a red background and colorful diamonds, wave patterns and other decorative designs woven on it. The Jingpo Tongpa has two kinds: one for daily wear and another for festivals; the former are less decorated, while the latter are called "gift packs" and are woven with rich decorative patterns, such as silver bubbles, silver chains, pompon and other brightly colored and glittering materials. In the traditional festival of "Munaozongge", Jingpo men boast red tongpas on their shoulders, and their waists swing vigorously with dance movements, causing the silver chains on the tongpas to make a rhythmic sound.



Figure 11 Tongpa

(Source: Wang, 2023h)

1.4.2 Jingpo long knives

There are two proverbs among the Jingpo ethnic group:

"The road on Mount Jingpo is cut by long knives and brightened by bare feet."

"If a man does not know how to play with the long knife, it is difficult for him to go out."

Thus, the Jingpo ethnic is a people of knife lovers, and long knives have become an indispensable accessory in men's clothing (Figure 12). From the perspective of the reasons for historical migration, the Jingpo ethnic group is a Diqiang ethnic group, migrating from north to south. They required long knives to overcome all obstacles on their way to Dehong. From their geographical position, the Jingpo ethnic group is a mountainously ethnic, living in the mountains all the year round. In the early days, due to the needs of production and life, deforestation and hunting on the mountains, people formed the habit of carrying knives. From the traditional customs, the mother-in-law would send a knife to the son-in-law when they married their daughter, which was used to protect her. Generally, Jingpo men have two long knives. One is used as a tool for daily production and use, and the other is used as an accessory as a ritual knife, which is worn as a decoration in traditional festivals. The knife handle of the ritual knife is made of silver, and the sheath of the knife is engraved with decorative patterns, so it is more valuable (Qi, 2011).



Figure 12 Jingpo long knives

(Source: Wang, 2023i)

2. Traditional women's clothing style

2.1 Baotou

The women's baotou of the various branches of the Jingpo ethnic are generally similar in color and shape, with young women wearing a woolen woven flower handkerchief with a red background (Figure 13), and middle-aged and older women wearing a red or black self-woven handkerchief (Figure 14). In terms of shape, regardless of age, the baotou is cylindrical and tall.



Figure 13 Baotou

(Source: Wang, 2023j)



Figure 14 Baotou

(Source: Wang, 2023k)

2.2 Tops

The top of the Jingpo women's clothing is a black collarless tight pair, narrow sleeves, short and waist. The top of clothes daily wear is self-woven cloth, and the dress worn for festivals is made from a velvet material. The front and back of the clothes are decorated with a large number of silver bubbles and silver tablets. When Jingpo women walk and dance, they make a pleasant sound. Usually, the buttons on the clothes are also silver coins, which is one of the decorative features of the Jingpo women's clothing (Figure 15).



Figure 15 Tops and bottoms

(Source: Wang, 2023l)

2.3 Bottoms

The Jingpo women wear black and red woven skirts, with a red belt at the waist. The skirts worn by adult women are stitched with three banners of brocade cloth, while girls have one less. A kilt is a rectangular piece of brocade woven from cotton, linen or wool. It is wrapped around the waist, and the joints are placed on the right side and tied with a belt (Liu, 2014). The skirts worn by Jingpo women are complex in craftsmanship and strong in color. The expansion of the skirt is a rectangular brocade cloth, which is divided into upper and lower parts. The patterns on the skirts are rich, with half-flowers and full-flowers. The number of colors generally symbolizes the wealth of the wearer. The number of skirt patterns is generally proportional to the wearer's family wealth (Luo, 2017). The skirt patterns worn by officers in the mountain are much richer. In addition, the Jingpo people live in a mountainous area, and the temperature differs greatly in the morning and evening. In daily production and use, the skirt does not protect the legs of the women well, so they wear a leg protector for the lower legs. The color and texture are the same as the skirt, which is also made of black and red cloth. With the improvement of the aesthetics of the Jingpo people, the leg protector will also be embroidered and decorated. Among them, the flowerless leg protector is worn by women for daily life, and a full-flowered leg protector is worn by women for festivals (Zhang, 2020).

2.5 Decoration

The accessories of Jingpo women's costumes are colorful, of which Tongpas are the same as those on men's costumes. Other decorations are mainly made of silver, including necklaces, collars, earrings, bracelets, rings, etc. (Figure 16 to 19), of which silver earrings, silver bubbles, etc. are the most representative features. In addition, there are also rattan and grass decorations in women's costumes.



Figure 16 Silver Bubbles

(Source: Wang, 2023m)



Figure 17 Earrings

(Source: Wang, 2023n)



Figure 18 Bracelets

(Source: Wang, 2023o)



Figure 19 Silver Sheets

(Source: Wang, 2023p)

In addition, small shells are also an early important decorative element in the traditional costumes of the Jingpo ethnic group. In the past, some small shells were sewn on Tongpa and costumes, symbolizing wealth, as shell acted as a currency in ancient China. At that point, many ethnic minorities sew shells into their costumes. When the Jingpo people migrated to Dehong and settled there, shell resources decreased. As such, some people began to replace the shells with buttons for decoration. As a result, the brocade pattern of shells appeared later.

3. Colors of traditional costumes

The women 's wear of the Jingpo ethnic group is mainly red, black and cyan, with the colors of green, yellow, black, white, purple and blue as matching colors. The upper color is generally black and white, and the tone is solemn, thick, rich and delicate. The bottom is a tube skirt, woven from black and red wool. There are some colorful patterns, thus highlighting the brightness and magnificence of women 's wear; however, men 's clothing is mainly black, cyan and white, with a small amount of color such as gray and red, which makes the contrast stronger. In addition, the color of men 's clothing is also related to the agricultural methods of the Jingpo people. Jingpo's traditional agricultural methods are slash-and-burn cultivation, so they need to cut grass and burn trees in the mountains to make fertilizer. Most of this work is done by men. Therefore, black clothing is more suitable for agricultural work. In addition, the Jingpo people lived on hunting for a long time in history. Black clothing is also convenient for men to hide themselves from prey during hunting (Luo, 2017). On the whole, for Jingpo people, whether men 's or women 's costumes, red, black and white are the main colors.

The color advocated by a nation is closely related to their natural environment and cultural beliefs to a certain extent. Therefore, the color in Jingpo traditional costumes is also one of their expressions of living environment, cultural tradition and spiritual beliefs. The red color in the costumes of the Jingpo people is usually related to blood and reproductive reproduction, representing the power of life and nature and the enthusiasm of the nation. It also symbolizes vivacity, warmth, magnificence, and health. Black and white are related to the formation of the universe of night and day, darkness and light. At the same time, it also represents positive and negative and time consciousness (Luo Ying, 2017). In addition, black not only represents the mystery, but also represents the Jingpo people's diligence, bravery, perseverance, seriousness, solemnity, generosity, strength, and simplicity. White represents justice and light. Through costumes, Jingpo people endow black, white and red with the symbolic meaning of people 's spiritual yearning. Meanwhile, these three colors are also the symbolic colors of national costumes created by Jingpo people after constantly summarizing, integrating, and improving their own culture and art (Luo, 2003).

4. Patterns of traditional costumes

The patterns in the traditional clothing of the Jingpo ethnic are actually pictorial hieroglyphics, mnemonic pattern symbols, and written patterns (Huang 2015). The Jingpo women often say that they weave whatever they see, and all the patterns are descriptions, records and depictions of things in their lives. As a saying goes in a Jingpo ballad:

"The world's affairs are woven on the tube skirt, and those are the words left by the ancestors."

Patterns in costumes are mainly found on a tube skirt, baotou, belt, satchel, leg protecto, tongpa, and other parts (Figure 20, this picture is from an interview with Shi Mading, a provincial intangible cultural heritage inheritor, when she showed the author the parts of her brocade costumes). Most of the colors are green, black, and red, with white, blue, and yellow interspersed, with about 500 to 600 kinds of patterns (Figure 21, this picture is from the brocade work Shang Deju, a state-level intangible cultural heritage inheritor, who showed and explained to the author during the author's interview with her). Some tube skirts boast several hundred patterns which come from nature and daily production life. These patterns come from nature and daily life. When Jingpo people see something figurative in their daily life, they will

summarize it through their own understanding of it, and then express it in the form of abstract patterns on their traditional costumes. This can be roughly divided into animal patterns, plant patterns, patterns related to production and life, and geometric patterns. Each pattern has different implied meanings. Some patterns reflect the ancient nature worship, while others have a narrative function, recording the journey of the Jingpo ethnic group from nomadic herdsmen to farming people. Moreover, some represent the mountain and water routes of the Jingpo ethnic group in the process of migration, symbolizing their history and national spirit. This chapter collects and analyses the existing literature, visits the gathering places of the Jingpo people several times to interview the inheritors of the intangible heritage, and communicates and interviews with local scholars, cultural workers, and villagers to exchange and interview the collected data and picture information as well as to analyse and summarize the patterns of the traditional costumes of the Jingpo ethnic group.



Figure 20 Patterns of the components of the Jingpo brocades

(Source: Wang, 2023q)



Figure 21 Jingpo brocade skirt patterns

(Source: Wang, 2023r)

4.1 Animal patterns

During the literature review and interviews with local scholars, the author learned that with the history of transformation from nomadic people to farming people, the animal patterns of Jingpo's traditional costumes are from the images of animals they saw during their migration, while the others are the flying birds and beasts they saw in the mountains of Dehong Prefecture and in their daily life, including patterns of sheep's head, cow's head, snail, tadpole, butterfly, crab, earthworm, and snake, tiger footprints, cat footprints, caterpillar feet, locust teeth and so on. These animal patterns are the Jingpo ethnic group's careful observations of life, reflecting their love of life, and also symbolizing the natural concept of the Jingpo ethnic group, that is, the concept of harmonious coexistence between man and nature.

4.2 Plant patterns

Part of the plant patterns in the costumes also comes from the plant forms they saw during their migration, while the others come from Dehong Prefecture, where they are now living. When the author visited the gathering places of the Jingpo people, they found that colorful flowers and foliage could be seen everywhere in Jingpo people's lives, as most of them live at an altitude of about 1,500 to 2,000 meters in the mid-levels of the hillside or the small flat land between the mountains. Against this backdrop, the plant patterns in their costumes are taken from bamboo, wood, exotic flowers and rare herbs including pumpkin flowers, winter melon vines, bitter fruit flowers, ginger flowers, bamboo bridge flowers, kapok flowers, fern leaf patterns, poppy patterns and so on. From the above plant patterns, it can be understood that they live in a region that has a subtropical rainforest climate.

4.3 Patterns related to productive life

The traditional costume patterns of the Jingpo ethnic have the function of recording and narrating, so from the patterns related to production and life in the costumes, we can not only see their aesthetics and their ability to summarize things, but also interpret their production and life environment. These patterns include brocade-related winding board patterns, brocade tool patterns, scissor patterns, etc., from which it can be seen that brocade weaving is important in their

lives. This is in addition to mirror patterns, bridge patterns, fence patterns, etc., which can help us to understand environments of the original village where the Jingpo ethnic group lived.

4.4 Geometric patterns

By visiting the villages where the Jingpo people live and joining in their traditional festival, the "Munaozongge", we can see that the geometric patterns in clothing are extracted by the Jingpo people through some figurative things, such as some natural phenomena seen in daily life. Some patterns symbolize the mountains and rivers that the Jingpo ethnic group has traveled through in the course of their migration. Moreover, some patterns are from Munaozongge (a landmark on Munaozongge Square), featuring dot patterns, line patterns, face patterns, folding patterns, fret, diamond patterns, wave patterns, turtle back patterns and so on. In addition, there is also a pattern known as the Salt Flower by the Jingpo ethnic group, which symbolizes their migration process through the Chaka Salt Lake and other areas abundant in salt.

Conclusion

The traditional costumes of the Jingpo ethnic group are the cultural products formed in the process of historical development, which not only have high artistic value as intangible cultural heritage, but also record the history in the course of historical development and migration. From the style of the costumes, the traditional customs and aesthetic concepts of the Jingpo ethnic group, as well as the geographical environment and climatic characteristics can be understood. From the materials of the costumes, we can understand the changes in the living environment of the Jingpo ethnic and the improvement of the mode of production. From the materials of clothing, we can understand the changes in the living environment and the improvement of production methods of the Jingpo ethnic group. From the patterns of clothing, we can not only see the unique aesthetic concepts of the Jingpo people, but also understand their geographical environment as well as the animals and plants they see during their migration process and feel their longing for a better life. However, with the development of society and technology, changes in production methods, and changes in living environments, some young people have fewer opportunities to wear traditional Jingpo costumes, and their awareness of protecting their traditional ethnic culture needs to be improved. In addition, due to the impact of foreign cultures and the integration of ethnic cultures, the aesthetic concepts of the local Jingpo ethnic group have changed, and the number of people willing to wear traditional ethnic costumes has gradually decreased. In this connection, the culture of traditional costumes has gradually been diluted. Moreover, with the development of technology and the increase in time costs, machines have replaced manual production, and patterns in clothing are becoming simpler and simpler. As a result, some traditional patterns in clothing are slowly disappearing. To sum up, we should pay more attention to and study the traditional costumes of Jingpo nationality, strengthen the excavation and protection of traditional costume culture, conduct in-depth research and analysis on the existing elements of traditional costume styling, color and pattern to form data literature, so as to enhance the awareness of national costume culture, boost the self-confidence of national culture, and make the traditional costume culture of the Jingpo ethnic group better inherited and developed in the process of continuous social development.

Acknowledgment

Firstly, I would like to thank my tutor Pipu Boosabok for his help and guidance during my study. Secondly, I would like to thank the professors of Faculty of Decorative Arts Silpakorn University for their instruction during my study. Finally, I would also like to thank the Jingpo people and local cultural researchers who provided me with materials during my writing process.

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Wang, X. (2022a). *Figure 1 Living environment*

Wang, X. (2022b). *Figure 2 Living environment*

Wang, X. (2022c). *Figure 3 Exhibition Hall of Dehong Nonheritage Center*

Wang, X. (2022d). *Figure 4 Jingpo Museum*

Wang, X. (2023a). *Figure 5 Munanzongge Festival*

Wang, X. (2023b). *Figure 6 The First Township of Jingpo in China*

Wang, X. (2023c). *Figure 7 Interview with Inheritors of Intangible Cultural Heritage*

Wang, X. (2023d). *Figure 8 Traditional costumes of the Jingpo ethnic*

Wang, X. (2023e). *Figure 9 White Baotou*

Wang, X. (2023f). *Figure 10 Black Baotou*

Wang, X. (2023g). *Figure 11 Tongpa*

Wang, X. (2023h). *Figure 12 Jingpo long knife*

Wang, X. (2023i). *Figure 13 Baotou*

Wang, X. (2023j). *Figure 14 Baotou*

Wang, X. (2023k). *Figure 15 Tops and bottoms*

Wang, X. (2023l). *Figure 16 Silver Bubbles*

Wang, X. (2023m). *Figure 17 Earrings*

Wang, X. (2023n). *Figure 18 Bracelets*

Wang, X. (2023o). *Figure 19 Silver Sheets*

Wang, X. (2023p). *Figure 20 Patterns of the components of the Jingpo brocades*

Wang, X. (2023q). *Figure 21 Jingpo brocade skirt patterns*

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