

Symbolic Boundary and Cultural Awakening of Hanfu

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Keywords: Hanfu, Culture, Dress culture

Abstract: Hanfu is one of the important forms of Chinese costume culture, which is characterized by historical and cultural discontinuity and symbolic cultural content. In the current society, Hanfu goes out of the circle in the way of subculture, but it is still criticized by many people. From the perspective of semiotics, it is a feasible way for the further development of Hanfu culture to clarify the boundary of Hanfu culture and awaken the cultural connotation of Hanfu with symbols.

1. Introduction

The beauty of clothes is called China, and the etiquette is called summer. As a symbol of culture, the development of Hanfu runs through the whole process of social change in China and has become one of the important symbols representing Chinese culture. At present, the inheritance and development of Hanfu in China is in a slow process. Providing a perspective of cultural awakening from the perspective of semiotics can help the development of Hanfu and the promotion of Hanfu culture, and make Hanfu a business card representing China's national image.

2. Development Status of Hanfu

Chinese culture is broad and profound. Chinese clothing culture also has its unique clothing style in different dynasties. For the clothing system, China's successive dynasties have formulated more standardized etiquette laws. From the three emperors and five emperors to the Ming Dynasty, Hanfu experienced the evolution process from the primitive primary costume to the relatively fixed crown service system. Generally speaking, the evolution of Hanfu has experienced six stages: the beginning of clothes, customization in Xia and Shang Dynasties, the inheritance of Qin system in Han Dynasty, the demeanor of Wei and Jin Dynasties, the prosperity of Sui and Tang Dynasties and the reconstruction of Song and Ming Dynasties [1]. After the change of dynasties and cultural integration, the traditional Hanfu has formed its unique clothing characteristics, such as cross collar, right lapel, rope knot, etc. In terms of type, there are formal clothes and regular clothes, while in terms of shape, it can be mainly divided into "top and bottom clothes" system and "deep clothes" system. Hanfu culture was temporarily interrupted after the Qing army entered the customs. During the Republic of China, there was a glimpse of the revival of Hanfu, and many advocates of the New Culture Movement practiced Hanfu culture with their own hands. In the 21st century, in the wave of the revival of Chinese traditional culture, Hanfu, like many cultural phenomena such as Guoxue and Guqin, is gradually at the forefront of the ranks. Through some folk or official "Hanfu Movement", Hanfu has re-entered people's sight.

At the beginning of the 21st century, the interest of the domestic online community made Hanfu enter some Chinese as a kind of youth subculture line of sight. The concept of Hanfu was put forward for the first time relying on the network platform, and Hanfu lovers became the main communicators of Hanfu culture. From the communicator's point of view, Hanfu lovers have been showing a trend of younger age, among which women account for a large proportion [2]. From the perspective of communication mode, due to the growth soil based on the network, Hanfu lovers often organize online or offline Hanfu sports through the network, which is also the main way of

Hanfu culture communication at this stage. This “bottom-up” way of cultural communication is just the opposite of the formation process of fashion social phenomenon thought by French sociologist Tard. He believes that fashion is a social phenomenon based on the creation of a few people and the imitation of most people. This is a convenient way to form a fashionable social phenomenon. It is dominated by the elite to instill social customs and cultural ideas into the bottom of the society. This “top-down” waterfall communication mode can achieve better communication effect. Due to the limitations of Hanfu lovers and the unacceptable “bottom-up” mode of transmission, the transmission speed and radiation range of Hanfu culture are greatly reduced. Even in some areas where there is less contact with Hanfu culture, the Hanfu movement has been resisted by the masses, which has led to some strange labels on Hanfu.

3. Cultural Characteristics of Hanfu

3.1 The Fault of History and Culture

As one of the four ancient civilizations, ancient China's culture has been established in an earlier period. In the Shang Dynasty, China had an early dress system. Until the Southern Dynasty, China's dress system had basically taken shape. This long period of dress finalization makes the elements in the traditional Hanfu very large, and the change of dynasties also makes the Hanfu always in dynamic change. This state of continuous acceptance of the influence of other cultural elements for a long time makes Hanfu more demanding in retention and inheritance. However, from the evolution and development history of Hanfu, Hanfu has an obvious development interruption period. From the entry of the Qing army in 1644 to the short-lived Hanfu in the Republic of China, Hanfu experienced a development fault of nearly 400 years. In 1645, Emperor Shunzhi of the Qing Dynasty issued the order of shaving hair and changing clothes, which regarded shaving hair as one of the symbols of other nationalities' submission. In addition, it is stipulated in the Dress Change Order: “The officials and the people have already shaved their hair, and their clothes should be in accordance with the system of this dynasty”, and the Han people were forced to suspend their national costumes by using the power of the central government. Due to this fault, Hanfu lacks a systematic cultural system. It is difficult to have a uniform standard, including the exquisite materials, shape and style of clothing, which increases the difficulty of reappearing the brilliance of Hanfu in modern times.

3.2 Symbolization of Cultural Content

After the baptism of history and the inheritance of the nation, we can see the characteristics of take off your coat's sleeves in Hanfu, whether it is the “top-down” system or the “deep-clothes” system. The Chinese clothing is narrow at the top and wide at the bottom, with deep body, flat cut and long lines, which can hide the body but not show it. However, it is elegant and luxurious in temperament, and adds elegant and tranquil beauty to life. All these are the embodiment of Han culture, which is reserved, dignified and generous, and the oriental philosophy is elegant and detached. Moreover, the basic form of Hanfu also embodies the thought of “harmony between man and nature”, which is the core of Chinese traditional culture[3]. The top of Hanfu consists of four pieces of cloth, symbolizing the four seasons of the year; Wide robes and large sleeves mean that heaven is round; The six pieces of cloth for the lower garment are divided into two pieces of width and become twelve pieces, representing the twelve months of the year; The combination of coat and lower garment symbolizes Yin and Yang, emphasizes that heaven and earth cannot be changed, and conforms to the idea of “unity of heaven and man” of destiny.

In the process of exporting cultures from different countries, costumes not only represent clothes, but also bear a country's culture, and become symbols with rich “signified” connotations and can influence reality. Pierce, an American symbologist, believes that the ideographic process of any symbol can not be separated from three components: symbol, object and explanation. He named the ideographic process of symbol “symbolic process”[4]. The object refers to anything replaced by symbols, while the interpretive item is another developing symbol created by the interpreter. The

symbolic process is the process of symbol's influence, and it is the cooperative process in which three components, object, symbol and interpretive item, interact with each other. Taking Hanfu as an example, the traditional clothing culture takes Hanfu as the representation and appears in people's sight as a realistic carrier. The thought of "unity of heaven and man" represented by Hanfu is the viewer's interpretation of the cultural connotation of Hanfu and another symbol of development. In the whole symbol process, the symbol object "determines" the symbol, and the symbol "determines" an interpretation item, so the object indirectly determines the interpretation item. As the symbol object, the traditional dress culture of various countries determines the evolution of Hanfu, kimono and Hanfu, and the development of dress symbols determines the current audience's realistic interpretation of them. In other words, clothing represents the connotation of clothing culture and determines the realistic interpretation of clothing culture. This process is the result of the interaction between the three.

4. The Boundary of Hanfu and Cultural Awakening

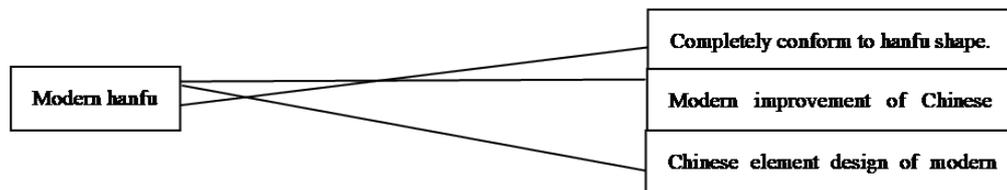
4.1 Clear Cultural Boundaries

The current Hanfu can be regarded as the reproduction and reconstruction of history. It is precisely because the form of Hanfu is still the contemporary interpretation of traditional clothing culture, so a large number of Hanfu movements are called "Hanfu culture revival". However, after a long development fault, there must be some differences between the current Hanfu and the traditional Hanfu, so the formulation of modern Hanfu appears. Modern Hanfu is a kind of clothing that appears in the current era and is popular and imitates the shape of Han traditional clothing. It not only conforms to the basic nature and characteristics of traditional Hanfu, but also has modernity in color, pattern and collocation. It is the product of contemporary cultural construction[5]. Hanfu, as a symbol, spreads information to the recipient and is explained by the recipient, and its representation is constructed dynamically[6]. Vertically, the culture and form of Hanfu come from history, and the traditional form of Hanfu "proves" modern Hanfu. Horizontally, if Hanfu is to be inherited in modern society, it must have modern sociality, meet the current social needs and have the vitality of modern society. Therefore, while retaining the essence of traditional Hanfu culture, modern Hanfu integrates modern elements by means of materials, colors, patterns and other technological means, so as to make it more suitable for modern people's aesthetic standards and wearing habits. This moderate improvement is very necessary.

The fault in the development history makes the inheritance of Hanfu culture lack a solid foundation. As the main form of Hanfu culture promotion, Hanfu movement lacks systematic cultural combing because of its folk characteristics. This leads to the debate on the shape of Hanfu within the group of Hanfu communicators, most of which appear in the distinction between Hanfu and Han elements, which is also an essential link to define the boundary of Hanfu symbols.

The members of Hanfu culture group distinguish Hanfu from Hanfu elements[7]. Chinese elements refer to a kind of clothing that does not completely conform to the shape of Hanfu, including improving some details in line with modern life and aesthetics on the basis of using the shape presented by cultural relics as a whole, and using some design elements in line with Hanfu shape on the basis of using modern clothing design as a whole. According to this standard, Kejiang modern Hanfu can be divided into three categories: clothes that fully conform to the shape of Hanfu, clothes that have been partially modernized and improved in the shape of Hanfu, and modern clothes designed with Chinese elements. For these three types of Hanfu or Chinese element forms, it is necessary to confirm the use boundary. Take Japanese kimono as an example. At major celebrations, Japanese people will wear exquisite dress styles. This kind of kimono is made according to traditional kimono shapes, and all kinds of elements in the costumes have strict standards and cultural interpretations. In casual clothes, Japan also has some modern and improved clothes in kimono form. Dividing "whether it is completely in line with the traditional cultural form" into clothing types and wearing occasions will well solve the problem of "whether the revival of Hanfu is retro or innovative". In a strict sense, the design of some Han elements in modern

clothing is divorced from the original shape of Han clothing, which can not be regarded as a kind of Han clothing. However, under the background that Hanfu culture has not been fully popularized, this kind of clothing can be used as one of the ways to spread traditional clothing culture, and high exposure can be used to increase the contact between traditional clothing culture and ordinary people.



4.2 Cultural Awakening of Hanfu

5. Nodes Wake Up

Node wake-up, originally a wake-up mode for wireless sensor networks, can obtain higher information benefits with lower energy consumption. In awakening the memory of popular traditional culture, node awakening can be adopted to achieve higher results at lower cost. Compared with kimono and Hanfu, Hanfu is not common in China. Despite the promotion of “Hanfu Movement” and the promotion of Hanfu lovers, more people still have doubts or resistance to Hanfu or Hanfu culture, which greatly increases the difficulty of popularizing Hanfu and Hanfu culture. Therefore, when awakening the nodes of traditional clothing culture, we should start from the perspective of the people, take how to make the people easily accept the way to contact the traditional clothing culture as the guiding line, and let the people actively accept the Han clothing culture and the traditional clothing culture.

When awakening culture, we can wake up from the nodes of dress standards, dress culture education and dress property rights protection. In terms of dress standards, first of all, from formal attire, it shows its seriousness and solemnity as a “national formal attire” in some major celebrations, festivals, ceremonies and conferences[8]. Let the audience wearing Han dress derive lofty national pride, and make them emotionally accept Han clothing and Han clothing culture. We will improve the system from formal dress to regular dress, and provide a set of feasible dress system and wearing standards for Han clothes, so that people can learn and rely on.

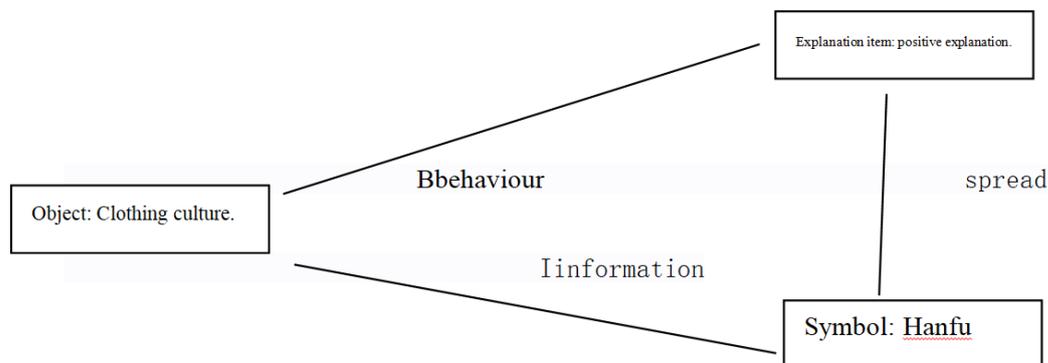
In Japan and South Korea, kimonos and hanbok not only appear in some important ceremonies, but also are often seen in the daily life of ordinary people. In Japan's school education and family education, children are consciously popularized with traditional costumes. For some skilled craftsmen in traditional costumes, Japan also protects them from the national level. This strong awareness of protecting cultural heritage is also transferred to the protection of traditional costumes, which makes kimono culture go deep into every corner of society and escorts the inheritance of traditional costumes. Culture is a long-term project, and its effectiveness is long-term. Similarly, for the cultural awakening of Hanfu, we should start from the root, and we should not relax in the aspect of costume culture and education. In order to improve students' traditional cultural accomplishment, many schools in China have set up Chinese studies courses, and used traditional costumes and etiquette in some adult ceremonies and graduation ceremonies, which is a good attempt. However, we should also avoid such activities becoming a mere formality and only stay in the classroom. The form of campus open day can be adopted. Parents are invited to join the team of Han clothing culture communication to bring the traditional clothing culture from the classroom to the family and into life. At the same time, the property right protection of clothing is to “correct the name” of Hanfu at the legal level. This escort from the official authority can fundamentally eliminate the Chinese people's resistance to Hanfu and escort the promotion of Hanfu culture.

6. Forward Wake-Up

From the perspective of symbolic ideographic process, Danish communication professor believes

that the essence of symbolic communication is to provide information for individual discussion and group discussion and negotiation[9]. As shown in the figure, the object provides information to the symbol, the symbol transmits the information to the audience, and the audience obtains the interpretation item through decoding, and acts on the object. In Hanfu culture, Hanfu is used as a cultural symbol to spread the information carried by Chinese traditional clothing culture to the audience. The audience gets their own interpretation through the communication effect of the symbol. This interpretation will eventually act on the Chinese traditional culture itself, making the clothing culture always in a dynamic and changing process. Therefore, when awakening people's cultural memory of traditional clothing, we should focus on positive awakening. When spreading costume culture through Hanfu, we should correct the attitude of understanding culture, clarify the elements of traditional costume culture, clarify the connotation and extension of traditional costume culture through careful preparation, repeated scrutiny and scientific research, and deliver correct, detailed, clear and systematic costume culture information to the audience. When the audience interprets symbols, it is necessary to take appropriate positive guidance measures, so as to promote the spread of traditional costume culture into a virtuous circle and ensure that the audience's actions contribute to the development of traditional costume culture. Instead of falling into a vicious circle, Hanfu culture is in an awkward position, which makes it difficult to inherit traditional costume culture.

At the same time, in the forward wake-up behavior, with the help of the characteristics of current media tools, we can achieve better communication effect. In some film and television dramas in China, the demanding and presentation of “Fu Hua Dao” in some works makes the audience consciously absorb the knowledge of Hanfu when receiving film and television information, and imperceptibly cultivate the cultural consciousness of traditional clothing. At this time, the clothing culture has become an additional item of film and television dramas and the driving force for the multiple dissemination of works.



7. Conclusion

In recent years, cultural revival has been frequently mentioned, indicating that the value of traditional culture is being explored. In the context of globalization, how we should face the Chinese people and the world is a topic of constant exploration. As an important representative of Chinese traditional clothing culture, Hanfu is closely related to national identity. Its symbol interpretation and cultural significance have been improved step by step, and gradually has cultural and political significance. How to make Hanfu culture break away from the restriction of youth subculture and make it a part of mass culture is the primary dilemma at present. Starting from semiotics, it is an effective attempt to promote Hanfu culture by clarifying its cultural boundaries and carrying out cultural awakening. One day, Hanfu will eventually enter Chinese people's families, blend into Chinese people's lives, and become a powerful boost to the construction of national soft power and national image.

8. Acknowledgment

[fund project] this paper is the phased research result of the 13th five year plan project of Jiangxi educational science, “empirical research on the symbolic introduction of intangible cultural heritage in teaching and the cultivation of students' cultural self-confidence -- Taking clothing intangible cultural heritage as an example”, Project No.: 20yb231

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