

Research on Hanfu Flower Decoration under the Background of Cultural Confidence

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Abstract

This article takes the form of Hanfu as the starting point and conducts two aspects of research on Hanfu. Firstly, based on a large amount of literature and image data, it analyzes and summarizes the form characteristics of Hanfu, so that people have a clear and comprehensive understanding of Hanfu and completely change their stereotypical impression of traditional clothing. Secondly, it explores the etiquette culture behind the unique form of Hanfu, enriches its spiritual connotation, and changes the current situation where the public always focuses on the surface of traditional clothing, and pays more attention to the spiritual culture carried by clothing.

Keywords

Culture; Flower Decoration; Confidence; History.

1. Cultural background

In recent years, with the continuous improvement of China's comprehensive national strength and the increasing influence of Chinese culture, more and more people have seen the enormous value behind the excellent traditional Chinese culture. With the proposal of the the Belt and Road strategy and cultural self-confidence, more and more people attach importance to the excellent traditional Chinese culture. The excellent traditional culture of China is the crystallization of wisdom formed by the Chinese nation in the long river of history. It is also the source of strength and spiritual sustenance for the survival and development of the Chinese nation, and the cornerstone of the development of a country and a nation. Inheriting and promoting the excellent traditional culture of the Chinese nation is a crucial step in realizing China's transformation from a cultural power to a cultural powerhouse. In recent years, the Central Committee of the Communist Party of China has attached great importance to the construction of cultural confidence, and proposed that enhancing cultural confidence, building a cultural power, and constructing modern civilization of the Chinese nation are the cultural missions of the new era. We need to strengthen cultural construction, cultivate cultural identity, and internalize core values. We must adhere to the realistic leadership, historical inheritance, compatibility and openness of national cultural development, take Marxism with Chinese characteristics and modernization as guidance, take excellent traditional Chinese culture as the foundation, and take the modern spirit accumulated in revolution and reform as the driving force, enhance exchanges and mutual learning with excellent world cultures, build socialist culture with Chinese characteristics, and enhance the spiritual strength to achieve the great rejuvenation of the Chinese nation[1-3].

2. The Form and Decoration of Hanfu

Hanfu does not only refer to the clothing of the Han Dynasty, but also to the clothing worn by the Han people in their daily lives, and is one of the material carriers of the inheritance of Han ethnic culture. From the deep clothing of the Qin and Han dynasties to the robe and skirt of the Tang dynasty, to the clothing of the Song dynasty and the coat and skirt of the Ming dynasty,

they are all popular costumes in various dynasties. These costumes mainly rely on two aspects of form and floral decoration to reflect their own characteristics. The differences in form are mainly caused by the differences in dynasties and the changes and developments in society; The difference in floral decorations was due to the social atmosphere and ideological trends at that time.

2.1. Form and structure

The form of Hanfu refers to the category and style of Hanfu. Clothing production is the earliest form of Hanfu, which refers to the separation of upper and lower clothing. The origin of clothing originated during the Huangdi period: "Huang, Yao, and Shun hung their clothes to govern the world and cover the universe." (Yi · Xi Ci Xia) When the sky was not yet clear, it was black and red, so the color of the top was black, representing the sky; The lower garment represents the land, so yellow is used. The color scheme of Hanfu clothing also reflects the ancient people's worship and respect for heaven and earth.

In the Yin and Shang dynasties, class distinctions had already emerged, and different categories of Hanfu began to appear: used for different occasions and different groups of people, etc. In the Zhou Dynasty, clothing was improved and more institutionalized based on the Shang Dynasty. Due to the establishment of the feudal system in the Zhou Dynasty and the formation of a hierarchical system between classes, the later feudal social system emerged, and the differences in clothing grades of Hanfu became systematic. Subsequently, under the influence of historical development, changes in times, and cultural influences, various clothing styles with distinctive characteristics of their respective eras emerged in different dynasties.

2.2. Traditional Hanfu decorations

The beauty of Hanfu's patterns is mainly reflected in the patterns and embroidery. The patterns of Hanfu have evolved from the initial Lei Gui Wen, diamond patterns, geometric patterns, etc., to rich and diverse flower and bird patterns, landscape patterns, and bead patterns, with styles ranging from single to complex. The traditional Hanfu floral decorations mainly include patterns of objects, plants, animals, figures, and twelve chapters.

The main representatives of decorative patterns on things are water patterns and cloud patterns. These patterns were the earliest to appear, using simple dots and lines to create new graphic and textual effects. These patterns are mainly abstracted from things that can be seen everywhere in nature, showcasing the simple natural concepts of our ancestors.

The main representative plant patterns include Baoxiang Flower, Entangled Branch Pattern, Tang Grass Pattern, etc. These patterns are mainly abstracted from flowers and plants in nature, which contain people's observations of things in life and the expectations and hopes contained in them.

Animal patterns mainly include dragon lake patterns, flowers, birds, fish and other natural patterns. These animals are mainly divided into two categories, one is the ones that do not exist in real life, such as dragon patterns and qilin patterns; Another type is animals that exist in nature, such as tiger stripes, rabbit stripes, cranes, peacocks, etc. These patterns are reflected in the ancient official tonics. Civil officials embroider birds, while military officials embroider beasts, using these animal patterns to distinguish the height of official ranks and titles.

Character patterns first appeared in the Spring and Autumn Period and Warring States Period, using realistic techniques to depict people's daily lives. With the development of the times, task patterns have become commonplace, and content such as beauties, children, and sages has begun to increase.

The twelve chapter pattern has a long history and was officially formed during the reign of Emperor Shun. The Book of Documents, Yi Ji, records a dialogue between Emperor Shun and Yu the Great: "To observe the images of the ancients, such as the sun, moon, stars, mountains,

dragons, and flowers and insects, one must gather them; to create clothing, one must use the five colors of bamboo, seaweed, fire, flour, rice, and sorghum to embroider. These patterns have their own different meanings. On the one hand, these patterns are symbols of the emperor, and on the other hand, they also constrain the emperor's behavior in terms of ritual and law.

3. The historical value of Hanfu

Hanfu is the most brilliant star in the long river of 5000 years of historical development of the Chinese nation. From the deep garments of the Qin and Han dynasties to the jackets and skirts of the Tang dynasty, to the clothing frames of the Song dynasty and the jackets and skirts of the Ming dynasty, these garments carry the profound history of the Chinese nation and the source of vitality for the cultural confidence of our Chinese people.

From the Dunhuang Flying Apsaras in Mogao Caves, to the Tang Dynasty Noble Consorts at the foot of Mount Li, and to the Ming Dynasty literati in the Purple Forbidden City, luxurious and intricate floral decorations adorn their clothes, carrying rich historical connotations and profound traditional Chinese culture. Some represent reverence for all things in heaven and earth, some represent hope for a better life, and some are symbols of identity and status. Through these floral decorations, we can glimpse the social atmosphere of that time. The patterns on clothes are like living history books worn on the body. It is precisely because of these floral decorations that many historical stories and social customs have been known to modern people.

The layout of traditional Hanfu is different from modern clothing. The floral decorations on Hanfu are carefully designed and constructed, paying attention to details, craftsmanship, and layout. Hanfu floral decorations are mainly distributed on the front and back panels of the flat layout, with less decoration on the side, forming a major feature of Hanfu pattern layout style. Combined with different forms in various eras, it is also a unique presence in the clothing industry with diverse style changes today. Hanfu not only embodies the essence of traditional Chinese art, but also has a fashionable beauty and charm. Wearing Hanfu can enhance people's aesthetic literacy, strengthen their appreciation and pursuit of beauty.

4. The difficulties faced by traditional Hanfu in the development of contemporary society

The traditional Hanfu of the Chinese nation, as a great treasure in the development history of our nation, has unique cultural characteristics and cultural heritage, and has multiple utilization values. However, in today's rapidly developing technology and culture, traditional Hanfu also faces several major challenges in its development.

4.1. Insufficient transformation of Hanfu culture and economy

From the perspective of the degree of transformation of the economic value of Hanfu culture, nowadays Hanfu culture more often than not, it is kept as a decoration in some tourist check-in and photo taking scenarios, and its application in daily life is very limited. Most people just follow the trend and like Hanfu, and few people study the inner meaning of Hanfu and its connection with promoting China's excellent traditional culture. In addition, Hanfu culture is only used as a scenic spot for check-in, without forming a large-scale production and cultural system, which cannot better play the cultural and economic value. This has a negative impact on the inheritance and protection of Hanfu.

4.2. Hanfu styles are messy and lack organization

First of all, the styles of Han suits are disorderly and lack of organization. The styles of various dynasties are mixed together. The concept of Han suits is confused with the concept of

improved Han suits, new Chinese style and China-Chic, which makes it difficult for the society to accept. Although the chaos in the early stages of the revival is understandable, it should not continue in the long run. How to combine the characteristics of the times and develop new styles is a major challenge facing us.

4.3. Contemporary new Hanfu lacks connotation

Secondly, the connotation of Hanfu is insufficient and somewhat pale. Most people choose to wear it for photo taking, but they cannot see the culture and ideas contained in Hanfu. Their understanding of Hanfu is superficial and has not become a symbol of civilization as expected. Instead, it is associated with some unfavorable ideological trends. In this situation, relying solely on strengthening ethnic identity and traditional revival is not enough.

4.4. The inherent impression of Hanfu has deeply penetrated people's hearts

In addition, the influence of a large audience for movies, TV dramas, and Hanfu promotion. Most Hanfu designers waste too much time and energy on surface issues that are repeated countless times, focusing only on the visible beauty on the outside, while ignoring the profound and profound connotation beauty of Hanfu and its inherent historical and cultural significance.

5. How to solve the difficulties faced by traditional Hanfu in the development of contemporary society

Hanfu culture is an important component of Chinese culture, and protecting and inheriting Hanfu culture is of great significance. Inheriting Hanfu culture and increasing attention to it. Protecting and intensifying efforts to overcome the challenges faced by its development is an urgent issue that needs to be addressed.

5.1. Promote basic knowledge of Hanfu

The main reason for the disorderly style of Hanfu, in my opinion, is that modern consumers have been implanted with inherent impressions through TV dramas and e-commerce promotions, thinking that Hanfu is just a single form. In my opinion, to solve the problem of disorderly and disorganized Hanfu styles, we can start from the following aspects. Firstly, Hanfu designers should learn and understand the history and culture of Hanfu: deeply understand the characteristics of Hanfu in various dynasties, including color, pattern, fabric, cutting, etc., and use this as a basis to guide their designs. Secondly, both designers and consumers should have a basic understanding of Hanfu forms, such as skirts, curved skirts, straight skirts, robes, etc., and be familiar with their basic structures and features. This way, they can have a certain understanding of Hanfu forms when designing and purchasing.

5.2. Innovative Hanfu Flower Decoration

Flower decorations, as the most important part of Hanfu, are the soul of Hanfu. However, traditional Hanfu floral decorations are single and difficult to innovate, which requires higher demands on Hanfu designers. In my opinion, designers can find inspiration from ancient paintings, cultural relics, literature, etc., or draw on modern fashion elements and organically combine them with Hanfu elements. Only in this way can Hanfu culture be promoted while giving it new vitality. Besides, the more complex the Hanfu design, the better. Chinese traditional culture emphasizes the principle of "simplicity in the grand way", and in the process of designing Hanfu, the principle of simplicity should also be followed. When designing, do not blindly pursue complicated decorations, but pay attention to overall harmony and balance, and follow the design principle of "less is more".

5.3. Breaking the traditional impression of Hanfu

Thanks to the popularity of costume dramas in recent years, Hanfu, a supporting product of costume dramas, has also become well-known to the public. But a tricky problem also arises - most people have an inherent influence on Hanfu. Believe that Hanfu only has a single color and complex design. In fact, Hanfu, as an artistic treasure of traditional Chinese culture, has a variety of colors and shapes.

In order to break people's inherent impression of Hanfu, there are several methods that can be taken. Firstly, education and promotion should be carried out through various channels such as social media, blogs, and forums to enable more people to understand the history and diversity of Hanfu, including how it adapted to different social classes. Secondly, actual display, organizing Hanfu activities or exhibitions, showcasing Hanfu in different styles and materials, especially those coarse cloth short clothes that reflect the lives of ordinary people, in order to eliminate the misconception that Hanfu belongs only to the nobility. Thirdly, media influence is used to showcase the diversity of Hanfu through television dramas, movies, and other media, avoiding excessive emphasis on its aristocratic attributes.

6. Conclusion

Picking up Hanfu, touching the magnificent development history of the Chinese nation for five thousand years, and glimpsing the scene of generations of hardworking descendants of the Yellow Emperor farming. Hanfu has surpassed its own attributes and gradually become an excellent representative of traditional Chinese culture. Whether it's the Dunhuang Flying Apsaras in the vast Gobi Desert or the Jiangnan gardens with small bridges and flowing water, you won't feel uncomfortable walking in Hanfu. This is the profound Hanfu. It not only has a colorful appearance, but also a broad mindedness that embraces all rivers. Although Hanfu still faces some development challenges, all parties are actively seeking solutions to address them. In the future, Hanfu culture will continue to develop with the development of the times and changes in people's aesthetics, seeking survival through innovation and exploring the path of development through inheritance.

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