

Research on Inheritance Education of Miao Batik

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Abstract: batik, as a typical representative of Miao intangible culture, has formed a unique historical symbol in the long-term historical development, reflecting the wisdom and wisdom of the working people. This paper takes “Xiangxi batik” as an example, analyzes the status quo of Xiangxi batik, traditional cultural connotation, and explores the inheritance research of Xiangxi batik from the perspective of education, indicating the importance of batik inheritance technology research

1. Introduction

Batik is one of the classics of Chinese traditional handicraft. The domestic folk batik technology culture can be traced back to the Qin and Han Dynasties, mainly distributed in the southwest minority areas. At that time, people began to use beeswax as a dyeable material to make white pattern printed fabrics, which was hundreds of years earlier than Egypt and India. This is not only mentioned in the book history of Chinese textile science and technology edited by Professor Chen Weiji, but also a clue can be found from a large number of historical materials. American Duma Francis Carter said in his book the invention of Chinese printing and its turning to the West: “the early batik objects in China are much earlier than those found in Egypt, Japan, Peru and Java, especially those unearthed in Dunhuang Grottoes and Turpan in Xinjiang, which can prove this point.” Batik began to rise in the Wei and Jin Dynasties and developed rapidly in the Tang Dynasty. Then to the northern and Southern Dynasties, batik has been widely used in clothing, it can be seen that batik technology in the Sui Dynasty has reached a very high level [1-5]. After the song and Yuan Dynasties, batik has returned to the southwest. Today, batik technology is still important areas in Guizhou, Sichuan, Yunnan and other southwest regions. Therefore, batik culture is like a seed, deeply rooted in this soil, rooted here. Due to various factors, the most primitive batik methods and customs are still preserved here. This provides unique conditions for today's scholars to study batik. “At present, although there are gratifying achievements in the research of Chinese folk handmade batik technology culture, there are still more problems.”

Through various channels of information inquiry, it is found that there are many foreign books on batik research, and the ideological content of the research is more diversified. They not only study batik itself, but also integrate batik culture into life, especially in the field of interior design. For example, Joop ave's “grand batik interiors” and “large scale batik interior design” have paid attention to the use of batik culture in interior design. However, few people in China put forward

the unique thinking concept of batik in the field of design, which is not only limited to interior design, but also wonderful in packaging. Especially in Guizhou Miao tourism souvenirs, is more exquisite. As Fiona Kerlogueed wrote 'Batik: Design In this book, the origin, development, production and processing of batik in Indonesia are recorded in detail, and patterns and symbols are discussed. As well as the impact on the development of modernization, "batik is an art form of traditional and modern clothing." In the book drawing with Apache batik: a tutorial written by Java, batik is applied to flash movies, which builds a bridge between batik handicraft and modern network technology. Of course, there are many foreign related batik books, there are many aspects of batik. However, it has not been elaborated from the field of folk arts, but more related to the related education and teaching direction of inheritance education research, which is the focus and significance of this paper.

Miao Nationality in Western Hunan is an ancient and long-standing nation, with rich material culture and non-material culture. Batik, as a typical representative of Miao intangible culture, has formed a unique historical symbol in the long-term historical development. The batik history of Miao people is called wax VAT, also known as cuava. Miao people call it "wooden map". It is an important traditional culture of Miao people in Western Hunan and an important part of traditional culture in China. Tibet Autonomous Region [6-10]. It can be seen that Miao batik is not only an art, but also an embodiment of wisdom and culture. In the Miao nationality of Western Hunan, batik mainly refers to the use of heated beeswax on the local cloth of Miao nationality to draw the characteristic patterns of Miao nationality. The process is called dewaxing. Finally, it forms exquisite batik pattern, and the typical finished product is the dyed fabric with blue background and white flower pattern. Therefore, it is also an ancient folk traditional textile printing and dyeing process in China, and has become the three basic types of ancient Chinese dyeing and printing process, along with tie dyeing and clip dyeing.

The cultural connotation of Miao batik in Western Hunan is mainly concentrated in batik patterns. The batik patterns of Miao Nationality in Western Hunan can be regarded as a favorable resource for studying the history of Miao nationality, understanding local customs and folk traditions. The batik patterns are various, the forms are rich and colorful, and the connotation is thought-provoking. Whether in the application of graphic design, or in the application of product design and interior design, the batik pattern of Miao Nationality in Western Hunan has a high artistic investigation and plays an important role in the field of contemporary design. In recent years, Miao batik patterns have more or less influenced the design and fashion circles. Due to the unique geographical location of Western Hunan, batik culture still maintains its original style and features [10-15]. However, with the continuous progress and development of social development, it will certainly impact the Miao batik culture in Western Hunan and bring negative effects on the inheritance and development of the original style and features of batik culture. Therefore, the inheritance of Miao batik culture in Western Hunan is particularly important.

At the same time, with the popularization of national education, many school-age children have entered schools far away from their hometown to receive formal orthodox education instead of inheriting traditional batik crafts. Therefore, the long-term neglect of the traditional batik handicraft of the Miao people in Western Hunan will lead to the gradual extinction of the batik technology of the Miao people in Western Hunan. It can be seen that the importance and urgency of batik culture education for the Miao people in Western Hunan are gradually highlighted [16-20]. Miao batik plays an important role in Miao culture. It reveals the rich cultural connotation of Miao nationality, such as religious belief, life custom and aesthetic concept with its unique craft. However, with the development of economy, the impact of external culture on ethnic minority areas is becoming more and more serious. Therefore, we should pay attention to the inheritance and development of Miao batik culture in Western Hunan, and combine the educational psychology of teachers and students,

make full use of educational methods, deeply study the artistic value and cultural connotation of Miao batik patterns in Xiangxi, draw up an effective inheritance scheme of Miao batik culture in Xiangxi, and enter the school gate and put it into the classroom Education.

2. Cultural Connotation of Miao Batik

Batik is an ancient and unique art of hand-made painting and dyeing of the Chinese nation. Batik is the combination of batik and dyeing, and it was called wax picking in ancient times. Batik is to dip a wax knife into melted wax to draw various patterns on cloth and then dip it with indigo. After dyeing and removing wax, the cloth surface will show various patterns of blue flowers on white background or white flowers on blue background. At the same time, in the process of dip dyeing, the wax as a dyestuff will naturally crack, and there will be a special “ice pattern” on the cloth surface, which has unique charm. Because batik pattern is very rich, unique style, simple and elegant color, it is used to make clothing and various practical articles for life, which is quite simple and generous, fresh and pleasant to the eyes, rich in unique national characteristics. Batik works are shown in Figure 1



Fig.1 Batik Display

The origin of a thing is often due to the needs of human beings, batik is also the case. The emergence of batik reflects people's full understanding and understanding of the material characteristics, under certain natural environment, human environment and technical conditions. It can be said that batik is a product under certain historical conditions. On the other hand, the emergence of batik is also a response to the improvement of human living standards. When the material conditions reach a certain degree, people will inevitably pursue spiritual life. As Mencius said, “food must be full, then beauty; clothing must always be warm, and then beauty.” The emergence of batik embodies people's pursuit of beauty, and it is also an embodiment of the

progress of human civilization. However, scholars of different countries hold different opinions on where batik originated. There are China and Japan in Asia and Egypt, India and Africa in non Asia.

The origin of batik is essentially due to people's needs, and for China, Japan, Egypt and other countries can produce batik technology, which depends on their national productivity characteristics and regional cultural characteristics. It can be seen that “the above areas are considered to be the birthplaces of batik, on the one hand, because of the high technology and complete preservation of batik in these areas, on the other hand, because there are unearthed cultural relics or documents to support.” However, no matter where batik originated, it is a precious treasure of human beings all over the world and a bright pearl in the cultural treasure house.

2.1 The Practical Effect of Miao Batik in Western Hunan

To a large extent, the Miao batik in Western Hunan is a kind of unconscious art processing, which is produced and developed in people's production and life. At first, the practical functional components of batik in the past accounted for a large proportion, but now the use of function still occupies a considerable proportion. It can be seen that the fundamental source of human creation activities is to meet the basic needs of human survival, which is the basic premise of human beings as biological existence. Therefore, the creation of Guizhou Miao batik art has become an important way to connect with life, throughout every corner of people's daily life. Batik has become an art of life, but also a real art for the benefit of life.

As a legacy of the agricultural era of folk handmade batik technology, has been the farming era of people to survive the production process and technology skills. Due to the environmental factors at that time, people first considered their own food and clothing, and batik, as a daily warm and shameful object, became the first choice of Miao people at that time. In people's daily use of bed sheet, curtain, quilt, clothing, shoes and hats are made by batik technology.

Batik culture has been handed down from generation to generation in Western Hunan. Although it has experienced many vicissitudes, it still has a long history. From the practical function of batik, one of the main functions of Guizhou batik is to decorate clothes. In Guizhou, Miao people generally use batik pattern as the main decoration of clothing, among which dress decoration is the most popular. Due to the regional and branch differences, batik patterns in clothing decoration parts are also different. In the daily wear of clothing, some of the top decoration, some of the skirt described, and even more clothing is all batik. Of course, there are also some areas where batik clothing is gradually replaced by thorns or brocade, and only appropriate batik decoration is carried out on the headdress or belt.

3. The Status Quo of Miao Batik Culture Inheritance in Western Hunan

Its early participation in the batik industry and the geographical advantages of the western part of the batik industry were affected by the geographical conditions of its participation in the traditional batik industry. With the continuous development of society, the traditional folk crafts should keep pace with the social development, so it should be combined with the modern society, and the national culture and modern social life should be integrated together. But how to cut in, in the process of integration, how to combine traditional culture with modern culture, not only to maintain the unique national cultural characteristics, but also to meet the aesthetic taste of modern people, is a very good grasp. Due to the nature of commercial pursuit of interests, in the process of transforming traditional crafts into commodities, producers tend to pay more attention to the maximization of interests and ignore the characteristics of traditional culture, which leads to the transformation and alienation of the original ecological culture. This phenomenon is also shown in the process of other folk crafts entering the modern market. All things have their own laws of

development, and the creation and production of traditional crafts are no exception. When introducing the creation and production of traditional crafts to the market, we should consider the attributes of culture as well as the attributes of commodities. Because only the individual characteristics of folk culture are truly eye-catching. In the process of development, we can see that many batik products in many cities, in order to meet the reality of the atmosphere, most of the batik products they make, take the modern design of wall hanging works as an example, from the content to the expression of a lot of changes. Among the new products developed and designed, some only use “ice pattern” on the cloth, while others use screen printing to confuse the false with the true. Many works have lost their true meaning and can not be called batik, but belong to a modern printing and dyeing process. In fact, the patterns from the folk real batik contain a very rich cultural connotation, the patterns are very beautiful, and the artistic level of its production is far higher than that of many modern designers. Due to the lack of deep understanding of batik traditional culture, many art designers did not make good use of batik technology and abused some neither traditional nor modern decoration techniques in batik design and produced many vulgar products. It has seriously affected the outside world's understanding of batik works. In addition, the limitations of the development of Western Hunan batik are mainly manifested in the lack of understanding of traditional culture, uneven quality of employees, and limited development and design power, which has led to the serious obstruction of batik development in the city. All these phenomena may affect the healthy development of batik in the city, which should be paid attention to by practitioners.

3.1 Innovation of Batik Creation of Miao Nationality in Western Hunan

According to the general system theory, in order to adapt to the cultural system of the new era, the internal system of traditional batik needs to introduce new elements, or further improve the relationship between the internal elements, through integration, further harmony. At present, under the influence of modern consumer culture, many artists begin to review the development mode of traditional folk crafts, and gradually move closer to multi-directional and diversified art forms. The creation and research of batik technology has gradually entered a stage of continuous change. In the modern atmosphere of continuous change, batik technology gradually gets rid of the old theme of traditional convention. Its content, style and production tools have changed with the development of the times. Artists' creative consciousness has become rich and diverse. They are no longer confined to conventional production, and gradually introduce new themes. Xiong Chengzao and Wang Yao, inheritors of Miao batik in Xiangxi Prefecture, are typical representatives.

Xiong Chengzao's works have been praised by state leaders for their originality. Xiong Chengzao's representative works are Qi Baishi at the age of 93, Diaojiaolou in the border city, Xiaojiao of Miao village, and Beimen wharf. Among them, “93 year old Qi Baishi” won the gold medal in the large-scale Hong Kong Art Exhibition of the third Chinese art conference; “Shen Congwen's hometown” was selected into the 2000 Chinese artists' long volume and won the Gold Award; and “90 year old Cai Lao” was permanently collected by the Chinese Artists Association. As shown in Fig. 2 and Fig. 3.



Fig.2 Xiong Chengzao's Representative Work "Xiaojiao of Miao Village"

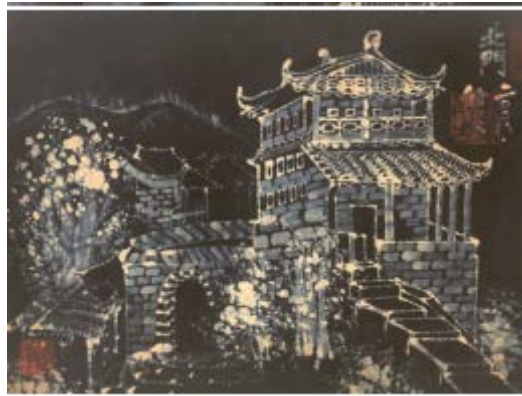


Fig.3 North Gate Wharf by Xiong Chengzao

Xiong Chengzao's batik products are not limited to the reproduction of traditional patterns, but try to combine batik technology with painting. Before each painting, Xiong Cheng would observe for a long time, grasp the characteristics and details of things and draw on the cloth. After the painting is successful, he will make it according to the batik technique. In addition to the early traditional patterns of flowers and birds, the subjects of his creation mostly excavate new themes from their own living background, such as Miao women, the elderly, Miao stilted buildings, etc. by drawing, they fully show the ice pattern characteristics of batik and the change of shade, and reveal the strong national life atmosphere.

4. The Promotion of Miao Batik in Xiangxi to the Professional Teaching in Colleges and Universities

First of all, the introduction of Miao batik in Western Hunan into colleges and universities is conducive to the cultivation of students' cultural thinking, practical ability and elegant aesthetic taste. The traditional teaching method of batik technology in Western Hunan is mostly family teaching, which is a typical "personal teaching" method. It is directly taught by the mother to the daughter. Xiangxi women start to learn "counting yarn" from the age of 7 or 8 to 15 and 16 He began to learn "point wax" at the age of 18. He imitated, restrained and honed for a long time according to the methods and procedures passed down by predecessors, and constantly improved his personality while mastering his skills. Western Hunan batik pattern is exquisite, the craft is complex, requires the producer to have the rich imagination, the careful handling ability, the skilled skill and the persistent patience and so on, these are the art talented person trained by the

University, especially the female talented person essential skill and the moral character. In order to improve the teaching effect in practical ability, artistic quality, personality shaping and so on, we can cultivate more comprehensive applied art talents with Chinese traditional virtues. For example, in the process of teaching batik skills in Xiangxi, the “practice education method” based on practical operation is adopted. Through the repeated training of techniques such as counting yarn and lighting wax, the students' observation, delicacy, endurance and perseverance are cultivated. The introduction of batik techniques into college professional education can not only inherit Chinese culture, but also help students to cultivate their moral character in many aspects, so that students can raise their heads from mobile phones, computers and electronic games and put them into design, production and production. In addition, in the process of batik teaching in Xiangxi, the “edification education method” with emotion transmission as the main part is adopted to cultivate the aesthetic taste through the inheritance of traditional animal, plant, text, production and life scenes, and to convey the values of love for life, diligence and simplicity. In the process of introducing batik techniques into college professional teaching, we can also guide students to have a more positive outlook on life and values through the explanation of traditional patterns, so as to form a love and awe for life.

5. Research on the Inheritance of Batik Patterns in Western Hunan

Batik, as a traditional Miao dyeing and weaving process, patterns are also very rich in dyeing and color matching. In Guizhou Miao people, batik can be divided into monochrome and polychrome. The so-called monochrome batik is the traditional batik method, and only one color is used to generate the pattern, which is also the traditional white flower pattern with blue background. The multi color dyeing is to prevent dyeing with multiple colors, which is the color of Miao people. Sometimes, there are four or five colors, with bright colors and beautiful patterns.

In addition to the softness of monochrome and polychrome, batik pattern also has a kind of high cold beauty -- “ice crack”. “Ice crack” can be said to be a fine batik pattern, “ice crack” has a kind of contingency, it is a crack pattern naturally formed after batik condensation, and each crack formed is different. After the cracks are generated, they are put into the dye vat for dyeing, and various patterns will be formed. These patterns produce irregular textures that form a special effect called “ice cracks.”. Different “ice patterns” can be obtained after the same pattern design is made into batik. This “ice pattern” often makes batik patterns richer and more natural and unique. As shown in Fig. 4, 5 and 6, the batik patterns of monochrome, polychrome and ice crack patterns are displayed.



Fig.4 Batik Monochrome Pattern



Fig.5 Batik Multicolor Pattern



Fig.6 Ice Crack Pattern of Batik

It can be seen that Miao batik in Western Hunan is a kind of folk art. Its patterns and patterns have strong regional characteristics, and the content also has a certain historical origin and cultural heritage. With the long-term historical inheritance of Miao batik, it has formed its own unique style. There are different patterns in the description of patterns, which express the unique cultural connotation. From the functional point of view, due to the strong mobility of local residents living at that time, the pattern was drawn on clothes, which was easy to carry and inherit. At the same time, the patterns and shapes of the patterns have strong regional characteristics, forming different styles and styles from other regions, and infiltrating the lifestyle and behavior habits of Miao people in different places.

In the use of graphic symbols, there are more symbolic symbols and image symbols with strong symbolic significance. As the information carrier of expression, transmission and communication in people's life, the picture has a sense of life and the theme comes from life. In addition, in terms of the content of the pattern, the theme selection of the pattern is also rich and diverse. There are not only figures and gods in history and folklore, but also flowers, birds, fish and pomegranates with natural themes, which are bright in color and vivid in brushwork. For example, in Qiandongnan area, the design of dragon and butterfly theme is widely loved by Miao people, because the content of the design is closely related to the history and culture of the nation.

5.1 Aesthetic Value of Miao Batik Pattern Inheritance in Western Hunan

Miao batik is based on local cloth. Besides making daily clothes, it is also commonly used in Miao folk festivals. For example, in the Miao's Autumn Festival, April 8, Dragon Boat Festival, Miao year and other festivals, we can feel the strong national atmosphere from people's clothing and utensils. People's clothes, leggings, long flags and other sacrificial articles are batik products. The patterns on these articles mainly include animal patterns, plant patterns and geometric patterns. Therefore, in the modeling and composition of wax printing patterns of white-collar Miao people in Western Hunan, pomegranate fruit, fish and flowers are often taken as the theme, and a rich and full image is drawn with euphemistic and fluent lines. As shown in Figure 7.



Fig.7 Batik Back of Miao People's Shouzi Flower and Bird Group Flower

The aesthetic value of Miao batik patterns in Western Hunan is mainly reflected in the sense of reproduction, life and religion. The sense of reproduction originates from people's reverence for life and people's pursuit of objective significance, which greatly affects the unique aesthetic value of batik patterns of Miao people. Life consciousness is the Miao people's understanding of the concept of survival. When the survival consciousness of life as a kind of cultural reproduction and people's vision, Miao people evaluate each individual life with truth, goodness and beauty, and penetrate into Miao batik culture. The religious consciousness mainly comes from people's admiration of witchcraft in primitive religion. In the religious activities full of truth and falsehood, the mystery of Miao folk art endows the Miao people in Western Hunan with the illusory beauty of batik. Miao people have a unique understanding of life. They think that the origin of life is inextricably linked with everything in the world, and that nature gives them life. This understanding of the concept of life makes them know how to be grateful, how to give back, how to respect nature, and how to understand the equality between people. It is this understanding of life that leads to the unique aesthetic value of Miao people, which is also displayed incisively and vividly in Guizhou Miao batik patterns.

5.2 Educational Influence of Miao Batik Handicraft Culture in Western Hunan

Education is a kind of social activity to cultivate people. Its essence determines that education is not only an open and complex system, but also a relatively closed and independent system. However, function is a complicated multi-disciplinary concept. In philosophy, function is determined by the structure of a thing. In sociology, it is also called the internal function of a thing system. It can be seen that the educational function in the system is the reaction of education to social development. Therefore, educational function can be attributed to the influence of educational activities and educational system on individual or social development.

In pedagogy, educational function is a basic theoretical problem, which is the objective and realistic influence of educational activities and educational system on individuals or society. From

the perspective of object, educational function can be divided into individual function and social function. "Among them, individual function is the influence and function of education on individual development; social function is the influence and function of education on social development, which is derived from the individual function of education and belongs to the derivative function or derivative function of education." Educational function is a "double-edged sword" in the direction of its function. On the one hand, it is positive, promoting and positive; on the other hand, it is negative, hindering and negative. This paper mainly introduces the positive educational function of education in the inheritance of Miao batik culture in Western Hunan. The following is not from the important role of education on the integrity of Miao batik culture, as well as the educational content of Miao batik culture.

China is a multi-ethnic country. In the vast territory, the Miao people in Western Hunan have created a unique Miao culture. The traditional intangible cultural heritage - "Xiangxi Miao folk handmade batik technology" is a treasure of the Chinese nation. No matter the drawing style, the batik is not unique. The handmade batik technology of Miao Nationality in Western Hunan is the witness of art development in Xiangxi area, and it is the inheritance and development of Miao batik culture in Xiangxi. As a kind of cultural phenomenon, batik of Miao Nationality in Western Hunan is worth learning and inheriting. In order to inherit the folk batik culture in Western Hunan, education is essential and its status can not be ignored. It can be seen that education plays a very important role in the inheritance and development of the Miao batik culture in Western Hunan, and it is also of great practical significance to the protection and research of the batik patterns of the Miao people in Western Hunan. The inheritance and development of Miao batik Culture Integrity in Western Hunan is related to the revitalization and development of Xiangxi Miao batik. It plays a very important role in inheriting and protecting the batik culture of Xiangxi Miao nationality, promoting the unity of Miao people and improving the quality of Miao people. The inheritance of Miao batik in Western Hunan is an important part of the integrity inheritance of Miao traditional culture. It can be seen that the inheritance of Miao traditional culture is inseparable from Miao batik culture. First of all, from the history of Miao Nationality in Western Hunan, Miao nationality is an ancient nationality without its own national characters, and most of its diachronic bearing comes from Miao batik patterns; secondly, the ancient legends and totem beliefs in the traditional culture of Miao Nationality in Western Hunan are clearly depicted in the batik patterns of Miao nationality, which has become an important part for modern people to study and study Miao folk culture basis. It can be seen that it plays an important role in inheriting the integrity of Miao batik culture in Western Hunan.

The educational function of Miao batik culture inheritance in Western Hunan is mainly played by individual function and social function. "The individual function of education is the product of modern society. In the early stage of human society, education was carried out spontaneously in social production and life, and did not become an independent form. " The individual function of education is a state of unconsciousness, which affects or changes people's behavior and thinking mode. As Marx said: "in the early stage of development, a single person appears to be more comprehensive, which is precisely because he has not created his own rich relationship, and has not yet made this relationship as a social right and social relationship independent of himself against his own desire." After education has become an independent form, the main function of education is to serve the society and the people. As a traditional folk batik culture, in order to better inherit and develop the culture, education should shoulder an important responsibility, which is the concentrated embodiment of the positive function of modern education in promoting cultural development.

Of course, education not only has a positive function on the Miao batik culture in Western Hunan, but also has a strong social function. In order to make the Miao batik culture more

systematic and complete, we should not only play a positive role in the development of individuals, but also play a positive role in social development. The development of Miao batik culture in Western Hunan not only needs to transfer and preserve the existing culture, but also needs to create new culture. Without the renewal and creation of culture, it is impossible to realize the true development of batik culture. The most fundamental feature of the cultural creation function of education in the positive function of social development is to realize cultural innovation.

For the Miao batik culture in Western Hunan, the education realizes the innovative function of batik culture through the following aspects. First of all, for the wax culture of Miao Nationality in ancient Xiangxi, we should focus on making the past serve the present, extract its essence, discard its dross, adapt to the needs of social development, build a new batik culture system and system, make Xiangxi Miao batik culture constantly updated and develop; secondly, education can directly generate new culture. In the creation of batik patterns, folk artists are not only disseminators of knowledge, but also creators of culture. They are producers of new culture. Thirdly, the most fundamental way to educate and create culture is to cultivate creative talents. We can cultivate the individuality and creativity of batik artists by teaching batik knowledge in the form of culture, so that they can carry out batik culture creation activities in batik pattern creation. Therefore, education plays an important role in inheriting the integrity of Miao batik culture in Western Hunan, which is not only reflected in the inheritance, but also in innovation. As long as educators give full play to the social and individual functions of education, the batik culture of Miao people in Western Hunan will be more systematic and complete from generation to generation.

6. Conclusion

Miao batik has a long history, simple style and beautiful patterns, which reflects the Miao people's yearning and pursuit for a better life, which is our inexhaustible and inexhaustible resource. In a word, the research of Miao batik inheritance is to explore the effective education inheritance mode, cultivate the successor of this traditional skill, and inherit the excellent intangible culture of our local minority. And explore new curriculum resources and new art practice mode in the inheritance to improve students' aesthetic ability and creative ability.

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