

Analysis on the Artistic Characteristics of the Nu Nationality's "Anu" Costumes

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Abstract—The Nu people are the aborigines of Gongshan County on the upper reaches of the Nujiang River in the northwestern part of Yunnan Province. Among them, the "Anu" branch has outstanding regional characteristics, elegant colors, simple styles and special crafts. It has strong national cultural connotation and high artistic research value. Through field investigation and literature research, this paper analyzes the historical evolution and artistic characteristics of "Anu" costumes, and tries to explain the inheritance, change and integration of "Anu" costume culture against the multicultural background.

Keywords—"Anu" branch; "Anu" costume; artistic characteristics; costume change; costume fusion

I. INTRODUCTION

The Nu nationality identified in the early days of the founding of New China (1950-1987) is mainly living in Lushui County and Lanping Bai and Pumi Autonomous County (hereinafter referred to as Lanping County), Fugong County, Gongshan Derung and Nu Autonomous County (hereinafter referred to as Gongshan County) under the jurisdiction of the Nujiang of the Lihsu Autonomous Prefecture of Yunnan Province. The Nu people in our country are mainly composed of four branches, namely, "Nusu" or "Nuosu", "Along", "Ruorou" and "Anu". Among them, "Nusu" or "Nuosu" mainly live in the area of Pihe Township and Zilijia Township of Fugong County. "Along" is mainly distributed in Shangpa Town, Lumadeng Township and Jiakedi Township of Fugong County. "Ruorou" is mainly distributed in Tue Township of Lanping County and Luzhang Town of Lushui County. "Anu" is mainly distributed in Bingzhongluo Township, Pengdang Township and Cikai Town of Gongshan County. [1] In addition, there are a few "Anu" residences in Chawalong Township, Deyin County, and Weixi County of Yunnan Province. The Bingzhongluo area where "Anu" is mainly concentrated is located in the remote area, and the traffic is extremely inconvenient. Before the introduction of Tibetan Buddhism, there was very little interaction with other ethnic groups in the outside world, and it was almost in a state of isolation. Since the founding of New China, especially after the opening of the Gong-Bing Highway (Cikai Town to Bingzhongluo Township in Gongshan County) in April 1991, this state has gradually been broken. "Anu" mostly lives in the mid-mountain section with an altitude of 1,500 meters to

2,000 meters. It is steep in the mountains, the soil is poor, the arable land is small, the irrigation conditions are lacking, and the forest resources are abundant. Before the founding of New China, the "Anu" production level was low, and the original agriculture of slash and burn cultivation was dominant. The traditional proportion of ploughing agriculture was small, and collection and hunting were still important supplementary means of living materials. At present, despite the improvement of agricultural production technology and the improvement of traffic conditions, the living environment and living standards of Anu have been greatly improved. At the same time, due to the population growth and the problems and difficulties brought about by the return of farmland to forests, etc., Anu is facing increasing pressure to survive.

Apparel is a unique cultural phenomenon of human beings and a dual crystallization of material culture and spiritual culture. Apparel is gradually formed in the long-term historical development process, and at the same time, clothing has evolved with the development of society. The exchange and integration of different national costume cultures is one of the decisive factors, that is, the frequent cultural communication and penetration [2]. Apparel has the functions of recording history, searching for the roots, inheriting the tradition, ceremonial symbolism, education and ethics, and is an important part of national culture. Apparel has a strong national character. Different ethnic groups not only have different production characteristics, customs, languages and beliefs, but also have obvious differences in clothing. As a kind of cultural carrier, Nu clothing is one of the main signs of the difference between the Nu and other ethnic groups, and it is an important aspect of the performance of the customs of the Nu. Nu clothing culture occupies an important position in its national psychology and has been passed down from generation to generation. At the same time, national costumes have been affected by many factors such as historical development, social changes, lifestyle changes, and cultural exchanges among ethnic groups. On the basis of inheritance, they have changed and developed. In addition, the Nu people have four different branches, which make the Nu costumes show their unique characteristics. The Nu clothing can be classified into four modes, namely "Nusu" or "Nuosu", "Along", "Ruorou" and "Anu" modes. The Nu people in the Bingzhongluo area of the Nujiang River belong to the "Anu" branch of the Nu

people, so only the clothing of the Anu branch is discussed here.

II. THE HISTORICAL EVOLUTION OF ANU COSTUMES

Due to the poor traffic conditions in the Anu area and the long-term isolation from the outside world, the economy and culture are relatively backward. These are expressed in national costumes, wearing simple styles and rough fabrics. In the late Ming Dynasty, the Lihsu people moved into Nujiang in large numbers, bringing the technology of planting hemp and hemp cloth to the Anu area. Since then, linen has become the main raw material for Anu clothing. Before the founding of New China, Anu's clothes were mainly made of homemade linen, so Anu women must learn techniques such as planting, stripping, spinning, weaving, etc. from an early age. After the founding of New China, Anu clothing has undergone great changes. The main change is the material of the clothes, replacing the previous linen with cotton cloth, polyester fabric, and the like. According to Anu's old man, long ago, the clothes of Anu women and men were all made from the hemp of their own family and then woven into linen. Later, the Tibetan caravans came from the outside, and the wealthy people in the village bought cotton from the Tibetans or bought the Tibetan costumes directly. Since the beginning of the founding of New China, a small number of cloths have been sold in the small markets of Gongshan County and Jiasheng in Nujiang. However, at that time, the vast majority of the village's anger was very poor, and they could not afford cotton at all. Therefore, they could only rely on their own sewed clothes. In the Gongshan cultural and historical materials, there are the following records:

"The ethnic minorities in the Gaudich region, men and women wear linen, are women's own textiles. In addition to their own use, they can also be worn by men. Every family has cannabis, mature, boiled and cleaned, then weaved into threads and cloth. The family needs to put two wooden sticks in front of the door, put two bamboo poles on them, fix them with ropes, and then insert the hems vertically and horizontally, each of which is up to 6 inches wide. After weaving, we will sew together, called Yinbu, which is the best cloth. If it is not dyed, it is the original white. [3]

From the above description, the process of textile dyeing, textile tools and garment making of Anu can be clearly seen. Although Anu's textiles have not yet formed a profession, Anu women are skilled in planting hemp, stripping hemp, spinning hemp, woven linen and so on. The production process of Anu clothing is more complicated. First, the hemp rod should be cut back from the ground, and then soaked in the water. After the hemp skin is soft and peeled, the skin is peeled and dried, then torn into a thread, and then twisted by hand, then use the stove ash to boil, boil in the river water, then dry, and finally on the loom. When weaving the hemp, the longitude line is tied to the waist at the end, and the other end is tied to the wooden frame. The wooden shuttle is used to guide the weft back and forth. This weave is called "single-bar waist weaving". Anu women can weave burlap 20 cm wide and 40 cm long every day. Today, Anu women incorporate a large number of modern fabrics such as colored

wool, cotton, and acrylic based on the traditional hemp spinning process. The fabrics are beautifully colored, and the woven blankets are known as "Nu multi-colored blankets." Nowadays, it is difficult to find Anu's traditional costumes in the Bingzhongluo area. Nowadays, the Anu costumes have undergone major changes compared with the traditional Anu costumes. From the appearance of Anu's clothing materials, cotton fabrics, polyester fabrics, etc. have been used to replace the self-woven fabrics. In the literature, the written description of Anu clothing is extremely simple:

"Anu women use the headscarf as jewelry, braided with red, green and black woolen hair bands on the headscarf, decorated with delicate bamboo tubes, wearing a linen gown, or a vest, like a rattan ring wrapped around the head, chest and waist, a Nu carpet on the waist, and ordinary trousers on the lower body. Anu men wear a linen gown and wear ordinary trousers. The adult man has a long knife on the left side and a bow on the right shoulder and an arrow bag. [4]

III. THE ARTISTIC CHARACTERISTICS OF ANU TRADITIONAL COSTUMES

According to the author's field investigation, in order to adapt to the changes of climate in different seasons and the needs of production and labor, Anu women's clothing has been adjusted to varying degrees in different seasons. The author divides Anu women's clothing into the following three types:

First: "Dianga" (Anu language): That is black or cyan cotton shirt, sleeveless, the clothes are divided into two fronts and back, the front piece and the back piece are as long, to the crotch, do not need a belt. This is the clothes that Anu women wear when they work on weekdays. The advantages are simple style, dirt-resistant, short and light.

Second: "Xiangze" (Anu language): It is a blue or cyan double-layered cedar with sleeves. The long gown is divided into two pieces, the front is short, just over the lower abdomen, and the back is long and knees. At the interface is a square piece of red edging cloth. The young Anu women like a colorful striped Tibetan belt. The belt is a Tibetan-style colored strip with a width of about three inches. The old man likes to use a black pleated belt. "Xiangze" is the clothing worn by Anu women in winter, which is warm and breathable.

Third: "Xiangzhu" (Anu language): It is a blue or cyan thin cotton gown, sleeveless, with a short front swing and a back swing at the knee. At the interface is a square red striped cloth, a waist-colored horizontal strip of Tibetan belt, and a belt with a Tibetan pattern. Anu elderly people like to use the color vertical strip with Nu pattern around the waist. "Xiangzhu" is the summer costume of Anu women. Its advantages are cool and breathable.

The headwear of "Dianga", "Xiangze" and "Xiangzhu" are the same, and they are all decorated with headscarves. The straps of the headscarf are slightly longer. They are braided on the head with colored wool containing red, green and black or black wool, and then inserted into the hair loop with "Songbeng" (Anu language, part of the Anu women's

headwear, consisting of two silver rods connected by red wool). "Songbeng" is a unique headgear of Anu and one of the important symbols to distinguish between adult and minor. Anu believes that the headgear can reflect the economic situation of a family. According to Anu's old man, in the past poor families, the "Songbeng" on the head was made of wooden sticks, and the wealthy Anu girl could wear "Songbeng" made of silver rods. Therefore, people used to know that their home was poor or rich through "Songbeng" on the head of Anu girls. In addition, Anu advocates colorful stripes, whether it is a Nu pattern belt or a Tibetan belt, decorated with colored stripes. This aesthetic appeal visually highlights the combination of color and distance, forming a change in symmetry. At the same time, the contrast in color has a harmonious beauty, and there is no lack of visual difference between the colored stripes, thus showing the unique color beauty of contrast and harmony.

IV. THE CHANGES AND INTEGRATION OF ANU'S COSTUME CHARACTERISTICS

In the early years of Emperor Qianlong of the Qing Dynasty, Tibetans moved from Weixi, Zhongdian and Deqin to the area of Bingzhongluo, bringing Tibetan costumes to the Anu area. At the same time, the Anu costume culture also influenced Tibetan costumes. With the development and changes of the society, Anu and Tibetans have absorbed and integrated some of their costumes, and gradually formed the characteristics of "inextricably interwoven with each other". Comparing the Anu and Tibetan costumes in the Bingzhongluo area, it can be found many aspects that are mutually infiltrating and integrating with each other.

First, from the color of Anu and Tibetan costumes, especially women's costumes, it can be found that Anu and Tibetans are mainly based on blue, green and black. The common preference for the color of these costumes fully reflects the cultural customs and life interests of Anu and Tibetans in the context of primitive farming. In the natural environment where they live together, they are green mountains and green water all the year round. The humid subtropical monsoon climate and the slash-and-burn environment make the selection of the main colors of Anu and Tibetan to blue, green and black more consistent with the living environment. At the same time, it also reflects the solemn, subtle and practical national character of the local Anu and Tibetan women.

Second, from the dress of Anu women's clothing, Anu clothing has absorbed and integrated some of the Tibetan costume characteristics. Influenced by the Tibetan culture, local Anu women like to wear a Tibetan belt around the waist and gradually replace the Nu pattern belt. The Tibetan belt and the Nu pattern belt mentioned above need to be explained: the Tibetan belt is a horizontal strip of red, yellow and blue. The Nu pattern belt is a straight strip that is woven by Anu women's waist loom and can be stitched into a Nu pattern belt, a Nu blanket, a shaversack and so on. Due to the influence of Anu, many Tibetan women in the village will also weave in this way. At the time of slack season, Tibetan women also weave Nu blanket at home. Today, Nu blanket can be seen in many Tibetan homes.

Third, from the perspective of Tibetan women's clothing, Tibetan women are affected by the Anu women's clothing culture living in the same natural environment, and they have also adapted and changed their clothing, and drawn on the three upper body clothing styles that incorporate Anu costumes. That is, "Dianga", "Xiangze", "Xiangzhu".

Fourth, from the appearance of Anu and Tibetan men's clothing, the wear of Anu men reflects the characteristics of Tibetans. Anu, who now lives in the Bingzhongluo area, has had difficulty finding their traditional outfits. In the past, Anu men wore traditional long gowns made of linen. Since the Tibetans brought their costumes to the Anu area, the Anu men also learned Tibetans to wear "Chuba" (the traditional costume of Tibetan men). Especially after the founding of New China, the clothing of Anu men reflects the characteristics of Tibetans. Many Anu men wear Tibetan costumes during major festivals or when they travel far away. It can be seen that in the Bingzhongluo area, the Tibetan costume culture has gradually influenced and assimilated the men's clothing of Anu.

From the analysis of the above four aspects, it can be seen that Anu and Tibetan costumes show compatibility with each other to some extent. From the color, style, craftsmanship of Anu women's clothing, and the style of Anu men's clothing, it can be clearly seen that Anu and the Tibetan costume culture interact and merge with each other to a greater extent. But in comparison, Anu costumes are more deeply influenced by the Tibetan costume culture, because Anu not only incorporates the characteristics of Tibetans in costumes, but also some young Anu women and men will wear the whole set Tibetan clothing directly during religious ceremonies, festivals and folklore activities. At the same time, the Tibetans also incorporate some clothing styles of Anu, but they do not wear the costumes of the other ethnic groups like some Anu, and always maintain the distinctive characteristics of the Tibetans. In short, the multicultural characteristics of the national costumes in the Bingzhongluo area reflect the cultural exchange and integration of Anu and Tibetans.

V. CONCLUSION

Anu, as a branch of the Nu, has a long history. With the development of society, the social and economic ties between Anu and Tibetans are deepening, which will inevitably bring about the exchange, penetration and integration of the two national cultures. In the long-term communication and exchange process, Anu and Tibetans' cultural and custom, national beliefs, costume culture and other aspects have shown greater similarity and integration. Throughout the historical changes and development of Anu traditional costumes, whether in the material culture of clothing, or in the style of clothing, art, cultural aesthetics, aesthetic concept, etc., it shows the blending and convergence with Tibetan costume culture. Therefore, it gradually became a form of clothing culture fusion of "inextricably interwoven with each other".

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