

The Changes of Clothing: Cultural Adaptation in Modern Society of the Yao Ethnic Group in Jinxiu

Yangzhen Wang and Kla Sriphet

Maharakham University, Thailand

Corresponding Authors, E-mail: Sriphet.k1@gmail.com

Abstract

In the background of modernization process, the clothing of the Jinxiu Yao ethnic group has undergone rapid changes from 1929 to the present, vividly reflecting the cultural adaptation of the Jinxiu Yao ethnic group in modern society. The aims included:(1) Studied the changes of clothing of the Yao ethnic group in Jinxiu;(2) Studied the cultural adaptation in modern society of the Yao ethnic group in Jinxiu. The methodology included:(1) Used the qualitative research methods; (2) Used the research tools included observation, interviews, and surveys were;Selected Four key informants, ten general informants, and five casual informants were; (3) Collected Data through fieldwork and literature survey, and used a research framework to classify the data; Used Structural-functional Theory, Cultural Change Theory, and Cultural Adaptation Theory to analyze the research data, and used the descriptive analysis methods to present the research results. The results of findings were as follows: (1) Since 1929, the clothing of the Jinxiu Yao ethnic group have undergone five changes, each with its own complex reasons. (2) The changes in clothing of the Jinxiu Yao ethnic group reflect their cultural adaptation in modern society. The conclusion of this study: In the past century, the clothing of the Jinxiu Yao ethnic group has been influenced by national policies, sinicization, modernization, globalization, and fashionability, and has undergone changes. The cloth and functions of the clothing have also changed accordingly, demonstrating the cultural adaptation of the Jinxiu Yao ethnic group in modern society. The results of this study have certain reference value for the Jinxiu government to formulate ethnic development policies, cultural heritage protection policies, and cultural tourism policies, for researchers to further study the clothing changes and cultural adaptation of the Jinxiu Yao ethnic group, and for producers and operators to adjust the styles and marketing methods of Jinxiu Yao clothing.

Keywords: The Changes of Clothing; Cultural Adaptation; Modern Society; Yao Ethnic Group; Jinxiu

Introduction

The clothing of the Jinxiu Yao ethnic group is a symbol of Jinxiu Yao culture, which records the history and culture of the Jinxiu Yao ethnic group and embodies the cultural spirit of the Jinxiu Yao ethnic group. It originates from the traditional culture of the Yao ethnic group and is an indispensable part of modern culture. It not only showcases the identity, status, and traditions of the Jinxiu Yao ethnic group, but also demonstrates their love and longing for modern social life.

In the past century, under the background of modernization, the clothing of the Jinxiu Yao ethnic group has undergone rapid changes. In this process, influenced by the Chinese Nationalist Party's policy of "civilizing" Dayao Mountains, breaking the "four old" policy during the Cultural Revolution, the policy of reform and opening up, the policy of protecting intangible cultural heritage, the policy of developing cultural tourism economy and other factors, the changes of Jinxiu Yao's clothing are reflected among Yao people of different ethnic groups, different genders, and different ages, reflecting the continuous cultural adaptation of Jinxiu Yao people in modern society. Of course, some of these cultural adaptations are proactive, some are passive, some are self disciplined, and some are heteronomous. Its impact has both positive and negative aspects, filled with complex contradictions between modernity and tradition.

However, the author has consulted the literature on Jinxiu Yao since 2001, such as "Tradition and Change: An Anthropological Investigation of Yao History in Dayao Mountains" by Li Yuanlong in 2001, "Contact and Change: An Anthropological Investigation of Hualan Yao in Jinxiu, Guangxi" by Qin Ruijun and others in 2011, "Chashan Yao", "Ao Yao", "Hua Lan Yao", "Pan Yao" and "Shan Zi Yao" jointly edited by the Jinxiu Yao Autonomous County Committee of the CPC and the People's Government of Jinxiu Yao Autonomous County in 2012, "Panhu Worship and Ethnic Identity in Yao Costume" by Huang Yujie, Yao Yuan, and Chen Jingyu in 2023, "Research on the Design Regeneration of Jinxiu Yao Costume Pattern from the Perspective of Grid System" by Ma Yuyan and Xu Yun in 2024, and so on. These research results mainly focus on the synchronic study of the costumes of the Jinxiu Yao ethnic group, mostly describe the current situation of the clothing of the Jinxiu Yao ethnic group, lacking not only a longitudinal study of its changes from 2011, but also insufficient research on the cultural adaptation of the Jinxiu Yao ethnic group in modern society.

Conclude the research problems: the first problem is how the clothing of the Jinxiu Yao ethnic group have changed. The second challenge is how the Jinxiu Yao ethnic group adapts to culture in modern society. From this, it is necessary to study the above two academic problems. Therefore, it is necessary to conduct this study.

This study aims to analyze the changes in clothing of the Jinxiu Yao ethnic group through fieldwork and literature survey, and explore the cultural adaptation of the Jinxiu Yao ethnic group in modern society. The author hopes that this study can provide new perspectives, methods, and materials for the study of the changes in clothing of the Jinxiu Yao ethnic group, and provide new cases for the study of cultural adaptation of the Jinxiu Yao ethnic group, helping to promote the development of Jinxiu Yao culture, economy, and society.

Research Objectives

To study the changes of clothing of the Yao ethnic group in Jinxiu.

To study the cultural adaptation in modern society of the Yao ethnic group in Jinxiu.

Literature Review

Regarding the first research objective, the academic circles has mainly explained the functions, shapes, and innovative applications of Jinxiu Yao ethnic costumes from the theoretical perspectives of structural functionalism, aesthetics, and semiotics. Papers in this area included: "Research on the Characteristics and Distinguishing Functions of Women's Headwear in Chashan Yao, Guangxi" by Yang Zijie in 2023, "Innovative Application Research

on Jinxiu Yao Clothing from a Semiotical Perspective” by Liu Qingqing in 2021, “Studies on Modeling of Yao’s clothing of Jinxiu Yao Nationality in Guangxi Autonomous Region” by Chen Hao in 2018, etc. However, there is not much research on the changes in clothing of the Jinxiu Yao ethnic group, and the research results in this area are scattered in chapters of some monographs. Some monographs included: “Contact and Change: An Anthropological Investigation of Hualan Yao in Jinxiu, Guangxi” by Qin Ruijun and others in 2011, “The Changes of Dayao Mountains in Seventy Years” by Xu Ping and others in 2006, “Tradition and Change: An Anthropological Investigation of Yao History in Dayao Mountains” by Li Yuanlong in 2001. In the past decade, the clothing of the Jinxiu Yao ethnic group has also undergone changes, but the academic circles lacks attention to this.

Regarding the second research objective, the academic circles currently focuses on the cultural adaptation of the Jinxiu Yao ethnic group in modern society from the perspectives of cultural innovation, cultural inheritance, and cultural identity. Papers in this area included: “Research on the Design Regeneration of Jinxiu Yao Costume Pattern from the Perspective of Grid System” by Ma Yuyan and Xu Yun in 2024, “Research on the Inheritance and Development of Yao Costume Art in Jinxiu” by Shen Yue in 2023, “Panhu Worship and Ethnic Identity in Yao Costume” by Huang Yujie, Yao Yuan, and Chen Jingyu in 2023, etc. However, these studies are mostly synchronic and lack diachronic research.

In conclusion,, there is still a lack of research in the academic circles on the changes in clothing of the Jinxiu Yao ethnic group and their cultural adaptation in modern society. Therefore, it is necessary to conduct research.

Research Methodology

1. Research methodology

This study used qualitative research methods and conducted field work in Jinxiu Yao Autonomous County, Laibin City, Guangxi. Jinxiu is known as the capital of Yao people in the world, and the Yao people in Jinxiu still possess a wide variety of Yao costumes with local characteristics. This helps to analyze the changes in clothing of the Jinxiu Yao ethnic group and explore their cultural adaptation in modern society.

2. Population and sample

The subject of this study was Yao ethnic group in Jinxiu, and a targeted sampling method was used to select three types of informants. The first type of informant was the key informant. Four individuals were selected, including two local government officials and two experts in the study of Yao culture of Jinxiu. The second type of informant was the general informants. Ten Yao people were selected, who come from five ethnic groups of Jinxiu Yao, with two people from each ethnic group. The third type of informant was the casual informants. Five tourists were selected.

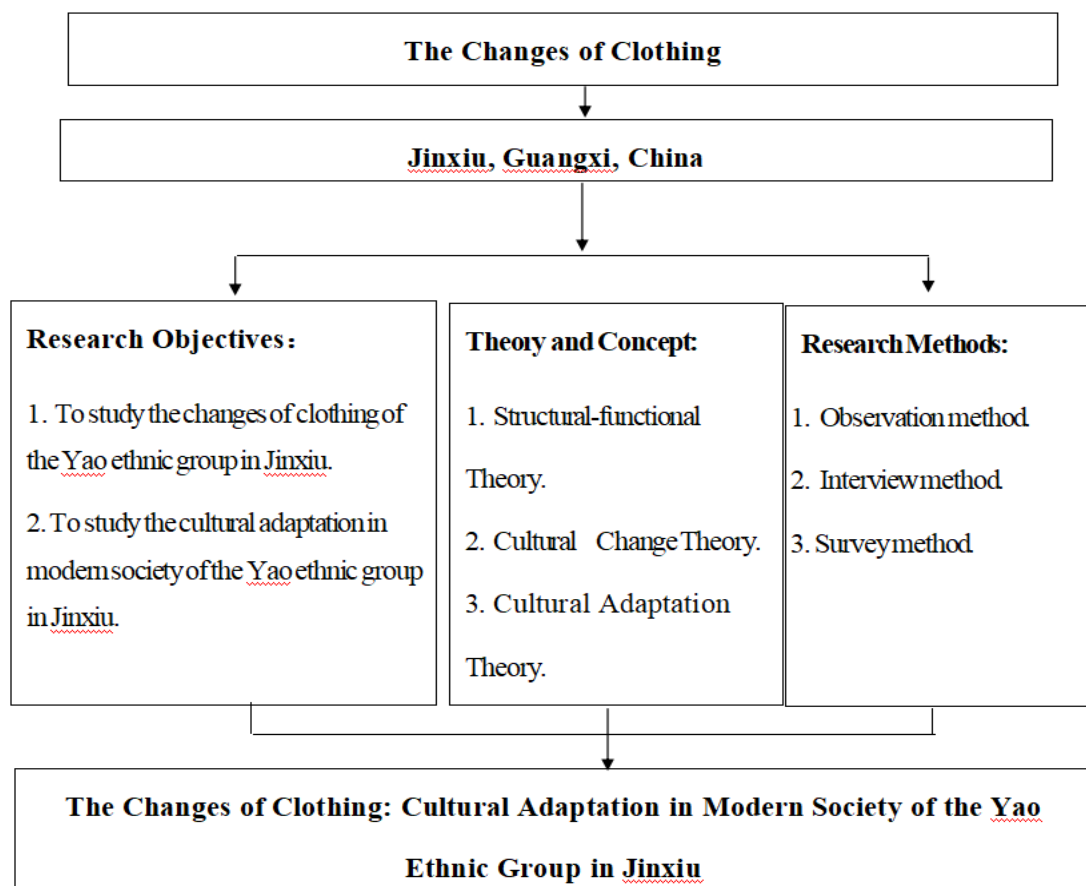
3.Data collecting

This study collected research data through observation, interviews, field survey, and literature survey. This study collected data on traditional and modern costumes of the Jinxiu Yao ethnic group through observation. This study collected data on the changes in clothing and cultural adaptation of the Jinxiu Yao ethnic group through interviews. This study collected data on Jinxiu's cultural tourism, cultural performances, and tourist experiences through field survey and literature survey.

4.Data analysis

According to the research objectives, this study classified and summarized the obtained data. This study was guided by a conceptual framework to classify the collected data, and integrated the data obtained from observation, interviews, and surveys to analyze the changes in clothing of the Jinxiu Yao ethnic group and their cultural adaptation in modern society. This study conducted a descriptive analysis of the research results using Structural-functional theory, Cultural change theory, and cultural adaptation concept.

Research Conceptual Framework



Picture 1 Research Conceptual Framework

Research Results

From a macro perspective, the Yao ethnic group has always been fond of “five colored clothes” since ancient times. “Colorful” has always been the main feature and style of its clothing (Yu, 2005). However, in the past century, the clothing of the Jinxiu Yao ethnic group has undergone multiple changes due to the influence of national policies, sinicization, modernization, globalization, and fashionability.

1. The Changes of Clothing From 1929 to 1949: Forced Cultural Adaptation

To explore the reasons for the changes in Yao clothing during this period, the author conducted interviews with two experts in Yao culture research in Jinxiu on November 25, 2023. The interview data is shown in the table 1 below.

Table 1: The reasons for the changes of Yao clothing from 1929 to 1949

Interviewee	Viewpoint
one	In 1929, the Chinese Kuomintang sent a group of officers and intellectuals to Jinxiu Dayao Mountains to carry out “civilized” work, including suppressing bandits and opening schools. Progress has been made in suppressing bandits and establishing schools. However, the Jinxiu Yao people believed that “civilized” meant assimilation, which was not conducive to their development. In 1940, the Yao people in Jinxiu held a meeting of the Yao people in Dayao Mountains. The opposition to “civilisation” prevailed. The meeting decided not to accept “civilisation”, and the Yao people who accepted “civilisation” were suppressed. The Kuomintang of China learned of the content of this meeting and dispatched troops to forcibly implement the policy of “civilisation”.
two	The “civilized” policy of the Chinese Nationalist Party on Dayao Mountains had a great impact on the dress of the Jinxiu Yao ethnic group. After 1941, the Chinese Nationalist Party forced Yao women to cut their hair and change their clothing, discriminating against Yao clothing.

The Jinxiu Yao ethnic group commonly practices the custom of wrapping their heads and wearing hats. This custom originated from the myth of King Pan and is still popular today. The headwear of Pan Yao is quite unique in Jinxiu. Among them, the headwear of men of Pan Yao is simpler than women’s headwear in Jinxiu. From 1929 to 1949, after Kuomintang of China “civilized” Dayao Mountain, they were forced to change their clothing (Hu & Fan, 1983). During this period, the clothing of the Jinxiu Yao ethnic group underwent significant changes compared to before 1929, with the most noticeable changes observed in men’s headwear. Before 1929, it was popular for Pan Yao to grow long hair and braid it in Jinxiu. They have long hair on their heads, shaved off the outer hair of their heads, and wrapped the shaved parts in black cloth. Leave a blank space on the head cloth, and leave the hair braid in the middle of the blank space on the head cloth. During the rule of the Kuomintang of China, the government forced Pan Yao men to shave their heads, and the wrapping method of Baotou cloth changed. The top of the head is no longer empty, but completely covered. This method of wrapping the head has continued to this day. After 1949, Pan Yao men of Jinxiu no longer shaved their heads, kept short hair, did not braid, and still wrapped their heads in cloth.

2. The Changes of Clothing From 1949 to 1976: Passive Cultural Adaptation

From 1949 to 1966, the Jinxiu Yao people still liked to wear Yao costumes and gradually fixed the previous changes. From the perspective of the clothing style of the Jinxiu Yao ethnic group, at least five distinct clothing styles with ethnic characteristics were formed during this period. After 1966, the government implemented the policy of abolishing the “Four Olds”. Yao ethnic costumes are prohibited. After 1976, Yao people returned to their original state and resumed wearing Yao ethnic costumes in Jinxiu. From 1929 to 1976, the author analyzed the reasons for the changes in clothing of the Jinxiu Yao ethnic group during this period and believed that the main reason was influenced by national policies. From the policy of civilized Dayao Mountains to the policy of breaking the “four old”, the national politics led to the cultural changes of Yao costumes in this period.

3. The Changes of Clothing In the late 1980s to the End of the 20th Century: Proactive Cultural Adaptation

To explore the reasons for the changes in Yao clothing during this period, the author conducted interviews with 2 government officials and 5 Yao personnel in Jinxiu on November 25, 2023. The interview data is shown in the table 2 below.

Table 2: The reasons for the changes of Yao clothing in the late 1980s to the end of the 20th century

Interviewee	Viewpoint
one	The policies of reform and opening up have had a significant impact on the clothing of the Jinxiu Yao ethnic group. The rapid flow of population and the accompanying cultural contact have led to the proactive cultural adaptation of the Jinxiu Yao ethnic group.
two	The Jinxiu Yao people who went out to make a living all like to wear the ready-to-wear clothing, which allows them to quickly adapt to the local culture and environment.
three	The Jinxiu Yao people who went out to make a living do not like to emphasize their ethnic identity.
four	The Jinxiu Yao people were gradually becoming wealthy and beginning to pursue aesthetic images.
five	More and more ready to wear clothes are entering the Jinxiu market, and the Jinxiu Yao people could buy more and more types of clothes in the market, with higher requirements for clothing quality and styling.
six	The price of Yao ethnic clothing was relatively high, and people preferred the ready-to-wear clothing, which was economically practical.
seven	Han culture was a dominant culture, and people were more susceptible to the influence of Han culture, preferring to follow and imitate the fashionability of Han clothing.

In the late 1980s to the end of the 20th century, Yao people who left Jinxiu to make a living in other places no longer wore ethnic costumes. The younger generation who stay in Jinxiu, influenced by Han culture, have weakened their concept of wearing Yao costumes. Taking Chashan Yao from Jinxiu Village during this period as an example, “except for a few elderly women in their seventies and eighties, there are very few who wear ethnic costumes in their daily lives. Every year on the first day of the Lunar New Year, there were occasionally a

few young girls wearing gorgeous Yao costumes, just to take a few photos. Their attire is no longer the same as in the past, with almost no silverware except for bracelets. Their attire is becoming increasingly Sinicized. There are only three people in Jinxiu Village who can make ethnic costumes, one is an elderly woman in her seventies, and the other two are retired cadres in their fifties. They have a master apprentice relationship. Women under the age of sixty in the village do not know how to make Yao costumes. Some women over the age of sixty can make Yao costumes, but they no longer make Yao costumes due to their old age. Because the entire process of handcrafting from headwear to embroidery is very complicated. If someone in the village wants to make a set of clothing for their daughter, they have to go to those two fifty year old tailors to have it custom-made. A set of Yao ethnic costumes for girls costs about 300 yuan, a set for boys costs about 150 yuan, a set for adult women costs about 700 yuan, and a set for adult men costs about 300 yuan”(Li, 2001). The cost of each set of Yao costumes here was a considerable expense for ordinary families at that time, while Han costumes were relatively cheap and more convenient to wear. Therefore, during this period, Yao ethnic group tended to wear Han ethnic clothing in Jinxiu, and Yao ethnic clothing appeared less frequently in daily life. However, Jinxiu has gradually attached importance to the inheritance of Yao ethnic costume culture. In the flag raising ceremony of primary and secondary schools, the school has gradually required students to wear Yao ethnic costumes to participate. It is worth noting that the Yao costumes worn by students of Yao ethnic group in school are simplified versions of Yao costumes, which are relatively lightweight and easy to wear.

Analyze the above data and explore the reasons for the changes in Yao ethnic clothing during this period. There are four main reasons.

The first reason is reform and opening up. The reform and opening up prompted Yao people of Jinxiu to export their labor force to the outside world. The outward flow of labor force appears to provide opportunities for survival and development for the Jinxiu Yao ethnic group, but in reality, it plays a role in destroying the clothing culture of the Yao ethnic group.

The second reason is to accelerate sinicization. After the reform and opening up, the closed state of Yao ethnic region was gradually broken in Jinxiu. The policy of ethnic equality has been further implemented, and ethnic equality has become the mainstream of ethnic relations. The contact between the Yao ethnic group of Jinxiu and the surrounding Han ethnic group is becoming increasingly frequent. The economic exchanges between the two sides are becoming increasingly close, and the long-standing ethnic barriers are gradually disappearing. During this process, factors such as the relatively low price and convenient wearing of Han clothing prompted the Jinxiu Yao ethnic group to borrow Han clothing. The cultural borrowing in clothing has further accelerated the sinicization of the Jinxiu Yao ethnic group and become a major trend. However, there are differences in the sinicization of the costumes of the Jinxiu Yao ethnic group. Existing survey data shows that, from the perspective of Jinxiu region, the clothing of Yao people living in cities is more rapidly sinicized than that of Yao people living in rural areas. “In the 1980s, when most Yao people in rural areas began to buy jackets, sportswear, and other ready-to-wear clothing at the market, Yao youth in towns had already begun to pursue fashion”(Yu, 2005). From the perspective of the five ethnic groups of Yao in Jinxiu, the clothing of Ao Yao was sinicized earlier than that of other Yao ethnic groups. From a gender perspective, men's clothing is becoming more rapidly sinicized than women's clothing. After the 1980s, Yao men of Jinxiu had already pursued fashion, while at the same time Yao women of Jinxiu began to buy the ready-to-wear clothing.

The third reason is economic globalization. During this period, “from an economic perspective alone, the production of star anise in Jinxiu Liuxiang Township was also largely influenced by the international spice market, as they were already supplied overseas as an export agricultural product”(Qin, Xu, Zhang, & Huang, 2011). The emergence of commercial production in Yao society of Jinxiu has made Jinxiu’s agriculture no longer a self-sufficient economy, but a production activity that relies on the international market. The introduction of Western business culture into the Yao society of Jinxiu further challenged the original clothing culture of the Yao people of Jinxiu and provided an acceptance mechanism for the expansion of cultural globalization. Therefore, with the impact of economic globalization, cultural globalization is also occurring simultaneously. During this period, suits and shirts often appeared in the economic production and daily life of the Jinxiu Yao ethnic group. Regarding this cultural phenomenon, Professor Xu Ping believes that “the essence of culture lies in adaptation. People’s continuous adaptation to nature and society accumulates to form a traditional cultural system of the nation, and new adaptations further bring about cultural changes”(Qin et al., 2011).

The fourth reason is fashionability. During this period, the Jinxiu Yao people generally pursued fashion and aestheticization. In the past, the raw materials for traditional Yao costumes were all from nature, and the production was also entirely handmade. The fabric is self-produced cotton and linen, and the silk used for embroidery is obtained through self spinning and weaving. The textile tools are also handmade from bamboo and wood harvested from the mountains. The dyeing material mostly comes from natural indigo. The materials for accessories also come from nature, such as bird feathers, plant fruits, etc (Rong, 2017). However, during this period, the Jinxiu Yao people generally believed that machine woven fabrics were far more beautiful and durable than homemade earth fabrics; Using plastic beads as accessories looks better than fruit of plants; Buying the ready-to-wear clothing, rubber shoes, leather shoes, etc. is more convenient, long-lasting, and effortless than sewing clothes, pants, and self provided shoes and socks. As a result, mechanized products such as the ready-to-wear clothing and leather shoes flooded the urban market and then flowed to rural areas where the Yao ethnic group lived. At the end of the 20th century, with the development of the social economy in the Yao region and the enhancement of the purchasing power of the Yao people, some fashionable clothing with novel and elegant styles, exquisite workmanship, and high-end texture began to become popular among the Yao people, especially among young Yao people, making their clothing more diverse and colorful. For example, during this period, the Jinxiu Yao ethnic group had more diverse styles of headwear, which were more beautiful than in the past(Yu, 2005).

4. The Changes of Clothing at the Beginning of the 21st Century: Cultural Adaptation in the Background of Industrialization

To explore the reasons for the changes in Yao clothing during this period, the author conducted interviews with the other five Yao people in Jinxiu on November 25, 2023. The interview data is shown in the table 3 below.

Table 3: The reasons for the changes of Yao clothing At the beginning of the 21st century

Interviewee	Viewpoint
one	During this period, it is rare to see homemade cloth and Yao ethnic clothing made from homemade cloth. The process of making Yao ethnic clothing is tedious and time-consuming.
two	During this period, it was popular for people to wear the ready-to-wear clothing. The ready-to-wear clothing was cheap and easy to obtain.
three	Compared to the time spent on homemade clothing, people could earn more money and buy more beautiful clothes in the same amount of time.
four	The traditional Yao ethnic costumes have complicated and time-consuming wearing procedures. During this period, people don't like to spend too much time on clothing, so Yao costumes have been simplified a lot.
five	During this period, the Jinxiu Yao people were no longer enthusiastic about inheriting the craft of making homemade clothes, and many young people no longer possessed the craft of making homemade clothes.

At the beginning of the 21st century, the headwear of Cha shan Yao underwent significant changes in Jinxiu. The headwear of this period is simpler and lighter than before, but more beautiful than before. “In the past, both women's and men's clothing used silver to make headpieces such as hairpins, spoons, and plates, but now they are all replaced by aluminum. In the past, both men's and women's clothing required hair to secure headwear, but now hats are used to secure headwear to the head. Wrap a long strip of sponge and cardboard around the man's head with black cloth, then sew it with thread, and cover the black cloth with colorful ribbons at the front. Previously, only a black cloth was used to wrap the head, but now the headwear is much more beautiful than before. The method for women's clothing is also similar. Wrap a long strip of sponge and a cardboard with a white cloth. Use bamboo slices to clamp the aluminum plate with three upward curved boards, tie it tightly with wire, and fix it in the center of the cap. The front edge of the hat is also wrapped around with a ribbon”(Li, 2001).

After entering the 21st century, among the fabrics used in the clothing of the Jinxiu Yao ethnic group, woven fabrics have completely replaced the homemade cloth of the Yao people and become the main source of fabric for Yao clothing. The fabric woven by machines has completely replaced the local cloth woven by the Yao people, becoming the main source of fabric for Yao clothing. In the composition of the fabric, “a large amount of yarn and acrylic thread replaced the original cotton or silk colored thread, becoming the raw material for embroidery, embroidery, and weaving, thus forming the modernization and non localization of Yao ethnic clothing fabrics”(Yu, 2005). At the same time, “traditional production activities such as cotton planting, spinning, and weaving have gradually decreased. A considerable number of families have placed handmade tools such as spinning wheels, looms, and dyeing vats downstairs or chopped them as firewood. Many young people simply purchase the ready-to-wear clothing from the market to wear. The generation of folk artists with exquisite craftsmanship is gradually aging, and the new generation is completely unfamiliar with folk crafts. The traditional craftsmanship of Yao ethnic clothing production is gradually declining”(Yu, 2005).

4. The Changes of Clothing Since 2005: Cultural Adaptation in the Background of Cultural Tourism

After 2005, with the increasing attention of the country to the protection of intangible cultural heritage, the Jinxiu Yao ethnic group actively applied for intangible cultural heritage protection projects. In 2014, the clothing of the Jinxiu Yao ethnic group was included in the list of intangible cultural heritage protection in Guangxi Zhuang Autonomous Region. At the same time, Jinxiu actively held a Yao ethnic costume exhibition to showcase the beauty of Yao ethnic costumes to the outside world. For example, on November 27, 2015, Jinxiu held the performance of “Colorful Jinxiu·Yao Fashion Show”, showcasing the traditional costumes of five ethnic groups: Jinxiu Panyao, Shanzi Yao, Ao Yao, Hualan Yao, and Chashan Yao. On May 12, 2018, Jinxiu held the Yao Ethnic Costume Competition of “Five Ethnic Groups of Yao· Charm”. On November 12, 2019, the “Epic Show on the Body”- Jinxiu Yao Costume Show was held. It is worth noting that these cultural performances are closely integrated with Jinxiu cultural tourism activities such as Shengtang Mountain Rhododendron Tourism Culture Festival and King Pan Festival. From this, it can be seen that cultural tourism has become an important opportunity for the “regeneration” of Jinxiu Yao costumes.

To explore the reasons for the changes in Yao clothing during this period, the author conducted interviews with three tourists in Jinxiu on November 25, 2023. The interview data is shown in the table 4 below.

Table 4: The reasons for the changes of Yao clothing since 2005

Interviewee	Viewpoint
one	The clothing of the Jinxiu Yao ethnic group was very beautiful, giving the impression that they were very fond of beauty. The Jinxiu Yao people attached great importance to their clothing, and the Jinxiu Yao Museum displays many types of Yao clothing from around the world.
two	The Jinxiu Yao people considered their clothing as a cultural heritage to be protected and displayed. The clothing of the Jinxiu Yao ethnic group has been endowed with more aesthetic functions.
three	The Yao clothing we saw in the museum were different from the Yao clothing worn by the Jinxiu Yao people. The former is handmade, relatively rough, and appears complex; The latter is machine made, relatively exquisite, and appears simple.

In the context of cultural tourism, the function of Jinxiu Yao ethnic costumes has undergone changes. Firstly, for the display of cultural heritage. The Jinxiu Yao Museum has set up a clothing exhibition hall, showcasing the costumes of five ethnic groups of the Jinxiu Yao ethnic group and more than 400 sets of Yao costumes from various parts of China and abroad. The museum provides a detailed introduction to the structure, quantity, and types of Yao costumes, vividly showcasing the unique charm of Yao costume culture. Secondly, it is used for various ritual performances and cultural exhibitions. This type of performance includes Yellow Mud Drum Dance Performance, “Marrying a Man” Performance, “Buiding-climbing” Performance, Yao Weaving and Embroidery Performance, the Performance of Climbing up the Blade “Mountain”, Crossing the Sea of Fire, and so on. It is worth noting that the Yao clothing used for various ritual and cultural performances have been simplified, with

the more simplified ones being headwear and hair accessories. “Because traditional headwear takes half an hour from combing hair into a bun to fully dressing up, and one cannot complete it alone, requiring the help of others. So, now there is a new type of headwear that uses black yarn to make a wig, and also creates a fake bun under the back of the head. The red yarn is neatly wrapped around the wig, and the wig and cap are connected together. It can be worn directly on the head, which is very convenient. This indicates that in some Yao ethnic areas, under the impact of tourism, ethnic costumes have shown a trend of being staged and simplified”(Rong, 2017). Thirdly, it is used as a ceremonial dress. In the process of modernization, although the clothing of Yao have gradually withdrawn from the daily life of the Yao people of Jinxiu, the clothing of Yao have not completely disappeared from the daily life of the Yao people of Jinxiu. Instead, they have appeared as ceremonial dress in various major Yao festivals. The Yao clothing is a cultural symbol and external expression of the Jinxiu Yao ethnic group. It reflects to a certain extent the cultural features of the five ethnic groups of the Jinxiu Yao ethnic group, and is an important symbol of the differentiation between the five ethnic groups of the Jinxiu Yao ethnic group and external ethnic groups. During major festivals such as the Pig Slaughter Festival, the Lunar March 3rd Festival, the Lunar June 6th Release the Boat Festival, and the King Pan Festival, the Yao people wear Yao clothing to celebrate in Jinxiu. As an aesthetic image of the Jinxiu Yao ethnic group, the clothing of the Yao ethnic group during festivals showcase their ethnic traditions and identity to the outside world in the form of ceremonial dress. Therefore, it is not difficult to find that during this period, the practical function of Jinxiu Yao costumes gradually disappeared, and their aesthetic function became very prominent. For example, the practical functions of shoulder guards, aprons, and leg wrap cloth were used in agricultural production activities in the past, with practical effects such as protecting key parts of the body and preventing clothing stains. Nowadays, many Yao women are gradually withdrawing from agricultural production activities. As a ceremonial dress, the practical functions of shoulder guards, aprons, and leg wrap cloth in Yao clothing have gradually disappeared, and more of their aesthetic functions have been retained.

Discussion

For the discussion of the first research objective, the book “Research on Theoretical Methods of Cultural Anthropology” believes that “the reasons for promoting cultural change are internal, caused by changes within society; and external, caused by changes in the natural environment and social environment such as migration, contact with other ethnic groups, changes in political systems, etc. When the environment changes and members of society react to it in new ways, a change begins, and once this way is accepted by a sufficient number of people of the nation and becomes its characteristic, it can be considered that culture has undergone a change”(Huang & Gong, 1998). The results of this study indicate that in the past century, the clothing of the Jinxiu Yao ethnic group has undergone rapid changes, mainly influenced by external factors. These external factors include the Chinese Nationalist Party’s policy of “civilizing” Dayao Mountains, the policy of breaking the “four old” during the Cultural Revolution, the policy of reform and opening up, the policy of protecting intangible cultural heritage, the policy of developing cultural tourism economy, and so on. This to some extent aligns with the views of cultural anthropologists mentioned above.

For the discussion of the second research objective, the book “Selected Readings in Cultural Anthropology” believes that “from an evolutionary perspective, cultural change is inevitable in any society. However, due to the varying adaptability or persistence of each cultural trait, some cultures become very fast while others become very slow, and the degree of this speed is also related to group behavior patterns”(Li, 1980). The results of this study indicate that different Yao ethnic groups classified based on gender, region, and ethnicity have varying speed of cultural adaptation due to inconsistent behavioral patterns". The results of this study have elaborated on the above viewpoints of cultural anthropologists.

Regarding the discussion of the results of this study, the book “Research on Theoretical Methods of Cultural Anthropology” believes that “in the process of cultural change, the scope or degree of cultural diffusion is determined by the duration and closeness of contact between two ethnic groups”(Huang & Gong, 1998). The results of this study indicate that the reform and opening up accelerated the contact between the Yao and Han ethnic groups, deepening the borrowing of Yao clothing from Han clothing. The results of this study confirm the above views of cultural anthropologists.

Synthesize the overall finding as new knowledge by setting the mind mapping, as shown in the following figure.

Table 5: Synthesize the overall finding as new knowledge by setting the mind mapping

	Reason	Influence factor	Affected period
The Changes of Clothing in Jinxiu	External reasons	the Chinese Nationalist Party’s policy of “civilizing” Dayao Mountains	From 1929 to 1949
		breaking the “four old”policy during the Cultural Revolution	From 1966 to 1976
		the policy of reform and opening up	From 1978 to present
		the policy of protecting intangible cultural heritage	After 2005
		the policy of developing cultural tourism economy	After 2005
	Internal reasons	Cultural contact: gender、region、 ethnicity→cultural adaptation→sinicization, modernization, globalization, fashionability	From 1929 to present

Suggestions

The following suggestions are proposed to all parties related to it, according to the analysis of the changes of clothing of the Jinxiu Yao ethnic group in this study.

1. Suggestions for usage: producers and operators of Jinxiu Yao clothing may refer to the results of this study to adjust the styles and marketing methods of Jinxiu Yao clothing, in order to promote its production and sales; Researchers may further study the changes in clothing and the cultural adaptation speed of the Jinxiu Yao ethnic group from the behavioral patterns of different groups.

2. Suggestions for further research: academic circle may explores the changes in clothing and cultural adaptation of the Jinxiu Yao ethnic group from new theories, perspectives, and methods.

3. Suggestions for policy : the Jinxiu government can refer to the research results to formulate policies on ethnic development, cultural heritage protection, cultural tourism, and other aspects, further promoting the cultural adaptation of the Jinxiu Yao people in modern society.

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