

## **Brocade of Tujia in Western Hunan, China: The Invention of Tradition in the Process of Minority Sustainable Development**

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### **Abstract**

*This qualitative study uses western Hunan's "Tujia brocade". The researchers employed "traditional invention" to examine Tujia brocade's cultural and significant changes in national growth. The literature and fieldwork showed that Tujia brocade culture has been passed down and recreated as the community adapted to its environment and interacted with nature and history. The findings indicate that tradition is a product invented to satisfy current needs, that globalization and industrialization have hastened Tujia development, and that the meaning and value of Tujia brocade culture have evolved. Cultural tourism, "non-heritage" inheritance and protection, and rural rehabilitation have given the Tujia brocade culture a new, innovative identity. Modern creative design, ethnic tourism development, and festival ceremonial performances are used to examine "tradition" and "modernity". It examines how "tradition" and "modernity" affect Chinese traditional non-legacy culture's inheritance and development. Thus, it boosts national cultural confidence and ethnic area economic and social sustainability.*

**Keywords:** *Tujia brocade; Traditional invention; Intangible cultural heritage; Rural revitalization; Sustainable development.*

### **1. Introduction**

Tujia brocade, referred to as "Silankappu" in the Tujia language and "Tuhua Flower Quilt Top" in Chinese, represents a prominent category of traditional folk handicrafts within the Tujia culture. The production procedure of this product utilizes raw materials such as natural silk, cotton, and hemp threads in various colors. The technique employed in this process is known as "through the warp and weft break, reverse pick weaving," which is executed manually. Tujia brocade is renowned as one of the five distinguished brocades, namely Yunjin, Shujin, Songjin, and Zhuangjin, because to its exceptional artistry and superb composition. This textile art form is commonly referred to as the initial folk brocades originating from the ethnic minorities in China. According to Yi (2008), The Tujia brocade weaving skill was officially recognized and included in the initial national intangible cultural heritage list in 2006.

Cuban tujia brocade dates back 4,000 years. Longshan, Yongshun, Baojing, Guzhang, Huayuan, and Yuanling counties in western Hunan, Laifeng and southeastern Xuanen in western Hubei, and Youyang and Xiushan in southeastern Chongqing created tujia brocade. Qin and Han Dynasties had "Tributary Cloth" and "Spotted Cloth"; Three

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Kingdoms and Two Jin Dynasties had "Dongjin" and "Xi Jin"; Tang and Song Dynasties had "Xibu" and "Dongbu"; Yuan, Ming, and Qing Dynasties had "Huabu" and "Tujin". "Spot cloth," the reality of Tujia brocade products in different historical periods, is the source of its development after the Qing Dynasty reclassification, "prototype in the Qing and Han dynasties, molded in the two Jin dynasties, matured in the Tang and Song, and refined in the Ming and Qing." Tujia brocade development is unique. It emerged after the "Republic of China's great splendor" and "New China towards glory."

Social transformation, historical development, productivity increase, and economic advancement have shaped tujia brocade weaving. Western Hunan loved tujia brocade in the early 1900s. Every home had a spinning loom so people could spin, twist, dye, invert, draft, load reeds, roll threads, turn pennies, pick up heddles, flowers, and weave. Personal use dominated brocade weaving. The mid-20th century saw the rise of machine brocade and thin, soft hand-woven chemical fiber items that supplanted Tujia brocade. Hand-woven brocade faded over time. Loss plagued Tujia brocade. Since China's reform and opening up, the market has favored green, healthy, and trendy household goods, making Tujia brocade the popular fabric for home and apparel, loved by locals and tourists. Along with tourism product development and modern aesthetic features, it showcases Tujia brocade's local cultural qualities and adds value while preserving intangible cultural heritage.

## 2. Literature Review

### 2.1 Tujia Brocade

Early research on Tujia brocade was mostly general, including (L Renmin. 1980), (T Dainian. 1986), and others' research; on the aesthetics and pattern aspects of the specialized research, such as (W Zhenggang. 1987), mainly from the aesthetic image, form, and emotional aspects of the exposition; and from a different perspective. T Shaoxu (1989), Wang Weiyi (1994), Y Wenyu (1996), and others have studied Tujia culture, folk crafts, and tourism commodity development. Tujia brocade research has grown in the 21st century, with a focus on design, development, and cultural industry growth. However, its depth must satisfy present societal needs. Tujia Brocade's biggest challenge is developing the cultural industry, which will drive future research. This study employs the idea of "traditional invention" to investigate the transition and evolution of traditional Tujia brocade and its purpose and value shift, which will yield different results than prior studies.

### 2.2 The Invention of Tradition

The British historian Eric Hobsbawm proposed the "invention of tradition," saying that "tradition" is "invented" in "modern" social activity and indicates connection with the past. Some manufactured and invented "traditions" will quietly develop when the rapid evolution of society weakens or destroys social patterns and creates new social patterns to which the "old" traditions cannot be adapted. (2004) Hobsbawm, G Hang, P Guanqun

In the junction of globalization and Chinese traditional culture promotion, we should take "tradition" as the basis and build it "locally" to comprehend modernity better. We should build "localization" on "tradition" to grasp modernization in a deeper, local-global sense. Y Xinzhong (2015) Innovative ideas and approaches can assist prolong Tujia brocade development by reinventing its essential processes and cultural implications in a stylish and relevant way.

### 2.3 Sustainable development of ethnic minorities

On September 25, 2015, the UN Sustainable Development Summit endorsed 17 SDGs. From 2015 to 2030, they will integrate social, economic, and environmental challenges for sustainable development. According to the 2018 Chinese government Guiding

Opinions on Promoting the Sustainable Development of Rural Tourism, culture should innovate traditional forms of expression, support several traditional rural tourisms, and strengthen the cultural inheritance and integrated development of regional specialties in rural areas, excellent Chinese farming culture, and traditional handicraft production. Rural rehabilitation through traditional handicrafts, integrated culture, and non-genetic tourism is current. Traditional handicrafts, China's rural culture's DNA, may reinvigorate the rural spirit and boost the cultural sector today. Lao Chahe Village acquired centuries-old tujia brocade skills. Tourism in Lao Chahe Village encourages Tujia brocade. Developing and modernizing Tujia Brocade would benefit its culture, industry, and countryside. Popularity of traditional ethnic culture has protected Tujia brocade culture and ecosystem. Tujia brocade traditions are preserved. Sustainable development theory is studied. How to develop ethnic areas while preserving and inheriting traditional ethnic culture to develop culture, environment, and industry totally, coordinatedly, and sustainably is examined using the research text and SDG aims.

### **3. Research Methodology**

This study employs a qualitative approach, including a review of relevant literature, analysis of data, and doing fieldwork. Prior to conducting this investigation, a comprehensive collection of more than 100 scholarly journals and 10 relevant books was amassed. This study encompassed two excursions to field sites. The initial visit took place from July 20th to 26th, 2021, at the Tujia Brocade exhibition hall. During this tour, we had the opportunity to meet with Liu Dai'e, a national representative inheritor, as well as Mr. Tian Ming, a scholar. Additionally, our research activities extended to other locations such as Longshan County, Lier old town, and Miao Ertan Lao chahe hamlet. Furthermore, from May 3rd to May 7th, 2023, an interview was conducted with Ding Shiju, the founder of the "good youngest sister" brand of the Tujia brocade enterprise, in Miao Ertan town of Laochehe village. Additionally, a meeting was held with Liu Dai'e, a national representative inheritor, to discuss matters related to the enterprise. Moreover, various tourist attractions were visited, including the Sherpa Day ceremony performance. Lastly, a comprehensive survey was conducted to assess the production and protection measures in place.

### **4. Overview and development status of Laochahe Village**

To conduct a comprehensive and meticulous analysis of the social dynamics and cultural environment of the Tujia community, the researchers have opted to utilize the village of Laochehe as a viable social entity for their investigative and scholarly endeavors. The production and transmission of Tujia brocade occur within the social context of Laochahe Village. To facilitate the revitalization of the rural culture and characteristic industry of Laochahe Village through the study of Tujia brocade, it is imperative to gain a comprehensive understanding of the village's geographical and sociocultural aspects, as well as the current state of cultural and tourism development.

#### **4.1 Geography and humanities of Laochehe Village**

Laocherhe Village, situated in the Wuling Mountain Region, is characterized by its unique geographical location where two rivers converge. The village is enveloped by a serene aquatic environment and picturesque landscapes. The site possesses a collection of more than ten prestigious designations, such as the "Original Ecological Museum of Tujia," "National Famous Village of Characteristic Tourism," and "Hometown of Chinese Tujia Brocade." The demographic composition of the hamlet mostly consists of individuals from the Tujia, Han, and Miao ethnic groups, accounting for around 95% of the total population. The settlement exhibits characteristic features of the Tujia culture.

The Laochehe Village footstools serve as the primary residential and artisanal hub for its inhabitants, who engage in the production and transmission of Tujia brocade. The presence of wooden footstools in Laochehe Village is attributed to the influx of tourists. The worship practices and folklore of Laochehe Village are indicative of the cultural and religious aspects of the community. During the course of the study conducted by Y. Fei (2022) in Laochehe Village, it was observed that "shrines" were present in each hamlet, and Tujia ancestor worship rituals were seen as part of the villagers' daily lives.

The villagers continue to engage in the practice of burning paper and offering incense at the "shrine" on a monthly basis, specifically on the first and fifteenth days of each month. The cultural heritage of the Tujia community encompasses the incorporation of brocade throughout their folklore. The Tujia hand-waving dances involve draping garments over the shoulders, symbolizing ancient armor, or suspending them to symbolize the national "Totem." The Tujia brocade incorporates elements such as the "48 hooks" and "Taitai flowers," wherein weavers employ abstract patterns to represent the practice of ancestor worship. This artistic tradition serves both beauty and utilitarian purposes. The act of worship serves multiple purposes, including embellishment, functionality, and safeguarding from malevolent supernatural entities.

#### 4.2 Current situation of cultural tourism development in Lachahe Village

Laochehe Village, renowned for its exceptional preservation of Tujia brocade, witnessed a significant influx of school study tours throughout the early 21st century, owing to the state's recognition and appreciation of intangible cultural assets. Jishou University, along with other universities within the province and outside, utilize the region for the purpose of practicing and studying Tujia culture. The Rejala Scenic Spot, which is focused on a village, was established in the year 2016 with the aim of preserving Tujia culture and improving the socio-economic conditions of the local population.

##### 1) Representative Industries for Cultural Tourism Development in Laochehe Village

In light of recent advancements, Nongjiale has emerged as the primary medium for promoting Tujia cultural tourism in Laochehe Village. Laochehe Village is in the process of developing a rural tourist concept that centers upon the core elements of "partaking in Tujia cuisine, residing in Tujia dwellings, admiring Tujia landscapes, and indulging in Nongjiale melodies." During the researcher's visit and investigation of the hamlet, several establishments such as "folk stores," "specialty restaurants," and "inns" were observed, indicating a significant potential for stimulating the village's rebirth. The Tujia restaurant located in Lachahe Village holds significant value within the context of Nongjiale Tourism. The Laochehe Village Tujia Restaurants cater to tourists by employing local villagers as restaurant staff, utilizing the locally constructed houses as dining establishments, and sourcing ingredients from the village's agricultural produce. These restaurants offer traditional Tujia cuisine, including popular dishes such as preserved meat, hejiao, and patties, which are highly favored by tourists.

During the course of the researcher's investigation in Laochehe Village, a local resident who manages a restaurant conveyed to Xiang Aihua that "due to the growth of tourism, there has been a gradual rise in the influx of international visitors. Consequently, during the peak season, our daily earnings can reach approximately 300 yuan." The residents of Laochehe Village have the opportunity to generate an annual income of around 42,000 RMB through the operation of a farmhouse. This endeavor contributes to enhancing the overall quality of life for the villagers and fostering economic advancement within the community. The Tujia folk guesthouse in Laochehe Village serves as a significant catalyst for the advancement of cultural tourism in the area. This establishment has garnered considerable attention from international travelers, hence generating employment opportunities for the local community (Fig.1).



Figure 1: Tourists experience Tujia folk culture at Rebala scenic spot

Source: Photo by Chai Zhaohua, 2021, Laochehe Village.

Since the onset of the 21st century, the village of Laochehe has witnessed a notable increase in the establishment of accommodations that embody the distinctive Tujia cultural traits. Furthermore, in recent years, certain villagers have undertaken the construction of larger lodgings with the intention of accommodating a substantial influx of tourists, particularly those engaged in research and study endeavors. During the research visit to the hamlet, one can observe a substantial number of recently constructed accommodations in the form of footstool lodgings. The villagers, who are now in their fifties, have witnessed the expansion of the village tourism sector. As a result, they have collectively invested their resources to construct a spacious residence and establish a bed and breakfast establishment. The characteristics of Lao Che River Village Tujia Bed and Breakfast (B&B) are conducive to garnering popularity, fostering vibrancy in the rural setting, and offering novel concepts for promoting industrial success and regeneration in the village.

## 2) Laochehe Village Cultural Tourism Development Shortcomings

Lao che River Village cultural tourism will increase from small to large, becoming a major destination. Since Lao che River Village Cultural Tourism started late, several things need improvement:

Natural conditions, science, technology, transportation, and other factors delayed Laochehe Village Cultural Tourism. Cultural tourism at Laochehe Village includes Lala ferry, Tujia footstools, river rafting, and more. These items only offer sightseeing, neglecting travelers' cultural and physical needs.

Tujia brocade is Lao Che River Village's specialty. The survey identified only antique Tujia brocade in tourist supermarkets. Tujia brocade is absent from tourism signage and images of this ethnic group. The "Tujia brocade township" only exists in name because Laochehe Village is neglected in development, making it hard for tourists to feel at home.

Laochehe village has actively engaged in tourism construction. The village's infrastructure is poor due to its mountainous location. Most tourists visiting Laochehe Village are from the metropolis and have specific requirements for hygiene, dietary safety, living conditions, service level, etc., but the village's hygiene and catering are poor, the villagers are not culturally rich, and tourist service and reception need improvement. Tourism studies show that most tourists like Tujia's terrain and flavor but dislike Laochehe Village's environment, which takes several days to see.

Lao che river village culture and tourism have grown as agricultural music, lodging, and other industries draw urban dwellers to the countryside, creating jobs and revenue for locals. The goal of rural revitalization is to reinvigorate rural culture, yet this method

fails. Tujia brocade, one of Laochehe Village's most representative cultural forms, should lead the revitalization drive to assist establish characteristic enterprises.

## 5. The inheritance and development status of Laochehe Tujia brocade

Laochehe Village is the "Hometown of Tujia Brocade" due to its primitive brocade. Data shows that over 400 weavers make almost 60% of the village's population. Tujia brocade was the village's main industry until the 1990s, and it had a strong inheritance. As society has developed, Tujia brocade, a product of the agricultural time, has progressively lost its soil and showed indications of decline. In the future, it can only be altered to improve its development. Only Liu Dai'e, Liu Daiying sisters, and a few part-time women in Laochehe Village follow the village heritage.

### 5.1 Tujia Brocade Inheritance Mode and Inheritance Basis

Tujia brocade has been passed down in Laochehe Village for millennia. The village passes on the Tujia brocade through family legacy and master-apprentice social inheritance from Liu Dai'e's apprenticeship center.

#### 1) Family inheritance

Quilts and coverings traditionally employ tujia brocade. Village girls must follow their elders to study Tujia brocade weaving as their dowry, and due to their weak weaving skills, they usually weave a few to a dozen beds. Thus, most Lao Che River Village Tujia brocade is inherited. Family linear and network inheritance make up Tujia brocade genealogy.

#### 2) Social inheritance

Tujia brocade is sold in Lao Che River Village as tourism rises. Village Laochehe Tujia brocade is self-woven, used, and traded. The village welcomed many Tujia brocade students, but in the mid to late 1990s, social progress and other factors reduced orders, Liu Dai'e's brocade factory shuttered, and many weavers went to work. Since Laochehe Village was the birthplace of Tujia brocade and the last hot land, Liu Dai'e insisted on continuing the custom. China's first intangible cultural heritage projects in the 21st century gave the endangered Tujia brocade method hope of revival and strength to its descendants. Liu Dai'e worked hard and won prizes in the village. Liu Dai'e founded a workshop in Laochehe Village in 2010 to pass on Tujia brocade data. He wants a museum to promote Tujia brocade.

### 5.2 Difficulties in the Development of Tujia Brocade in Laochehe Village

1) No substitute exists for changing client purchasing needs. Quilts and coverings usually employ tujia brocade. Field survey shows buyers buy Tujia brocade as presents or for personal collection. Tujia brocade has gone from "self-use" to "gift" and "collection" (Shi Yayun, 2021, P.106-110), raising quality concerns. Buyer interest in Tujia brocade quality rises. The researcher saw Ms. Wang buy a Yang que flower-patterned physical brocade at Liu Dai'e's home and said, "This kind of representative handicraft with local characteristics not only has decorative value, but also has rich cultural value, and it is very tasteful to go back home and frame it with a wooden frame as a gift for friends and relatives." The buyer picked Tujia brocade for its cultural importance, quality, and other attributes. The 1960s saw literati and merchants in riverside automobiles buy "old" Tujia brocade to collect, according to Liu Dai. Since "old" Tujia brocades are scarcer, collectors have acquired high-quality ones.

One national non-genetic hereditary carrier and one Chinese brocade craft master weave Tujia brocade in Lao Che River Village. Many young rural weavers go to the city as society and culture change, jeopardizing Tujia brocade's legacy.

2) Unfinished Products, Hard to Meet Consumer Group Transformation Tujia brocade clientele have changed from villagers to tourists as Laochehe tourism has increased. Traditional Tujia brocade is used to make quilt tops and mattresses, but it's hard to clean and has been replaced by more comfortable and inexpensive fabrics. Tujia brocades are becoming cultural commodities due to buyers' cultural knowledge and economic standing. In field research, the researcher found that Laochehe's Tujia brocade products don't meet this client group's aesthetic standards.

Contemporary design is lacking in Tujia brocade.

The tourism supermarket in Lao Che River Village included largely pillows and bags with Tujia brocade. Traditional, not fashionable, Tujia brocade patterns. The structure did not fit the pillows or backpacks and the color combinations were too vivid since the designers did not study the Tujia brocade designs during collage. The art of brocade upgrading technology is fading, and product and consumer market demand are not converging sufficiently to meet customers' aesthetic expectations. Not competitive in consumer markets, challenging to inspire imaginative inheritors.

Second, Tujia brocade homogeneity matters.

Tujia brocade is a daily need, and the public's life depends on it, therefore consumers worry about its beauty, style, design, and function. Most Tujia brocade commodities are traditional home textiles and other things with one product type and few derivatives, lacking a product ecological chain. Insufficient product development limits product image. Tourism stores sell ethnic brocades without Tujia traditional overtones (Fig.2). These goods make Tujia brocade less pure and simple (Liu Lang, Liu Yingwu, 2004), therefore Laochehe purchasers are less inclined to buy.



Figure 2: Tujia brocade products sold in the poverty-alleviation supermarket in Laochehe Village.

Source: Photo by Chai Zhaohua, 2021 Laochehe Village.

Thirdly, Tujia brocades are expensive. Handicrafts are expensive and more distant from the public (Zhang Fuye, 2022). The researcher interviewed tourists in Laochehe Village and found that many appreciated the weaving method and substance of Tujia brocade but struggled to accept the expensive price. The exorbitant price of Tujia brocade items deters buyers.

As the automobile river village's representative inheritor, Liu Dai'e sticks to the last piece of hot land of Tujia brocade. The village of Lao che river Tujia brocade development has benefited from the conservation of intangible cultural assets and traditional crafts revival strategy. However, during regeneration, the hamlet did not utilize Tujia brocade culture or investigate its industry growth.

## 6. Analysis of the reasons for the urgent revitalization of the inheritance and development of Tujia Brocade

The Tujia brocade produced at Lao Che River Village may be attributed to the agricultural civilization of the region. The evolution of Tujia brocade has traversed several phases, including its inception, growth, zenith, and eventual fall, in tandem with the progress of civilization. In light of the rural regeneration initiative put out by China's 19th National Congress, the revival of Tujia brocade in Laochehe Village has emerged as a significant means of preserving and promoting rural culture. Nevertheless, the progress of Tujia brocade in Laochehe Village has several challenges due to different constraints.

### 6.1 Insufficient strength of government support

The Tujia Brocade of Lao Che River Village has gained life in the 21st century due to intangible cultural heritage conservation and rural rejuvenation. Chinese top-down preservation of Tujia brocade inheritance has helped. The Laochehe Village implementation procedure revealed various issues.

Laochehe village Tujia brocade funding is low. Wuling hilly area is very disadvantaged, thus the government's funding are mostly used to alleviate poverty, not to develop native Tujia brocade. The village committee chairman stated that "limited by the financial support, Laochehe Village has no way to hire a professional R & D and sales team of Tujia brocade, and the industry in Laochehe Village will be very difficult to grow".

However, Laochehe Village Tujia brocade cultural system building is flawed. With the growth of tourism in Laochehe hamlet, where Tujia brocade is the most famous handcraft, the hamlet did not create an experience hall, museum, or other amenities. Only Liu Dai'e training center admits apprentice teachers each year, so it can't build the village cultural system.

### 6.2 Difficulty and Low Profitability of Crafts

Laochehe Village in the Wuling Mountains is isolated and underdeveloped. The descendants of Tujia brocade weaving have survived for thousands of years using archaic methods. However, as society develops, Tujia brocade weaving income is insufficient to meet inheritors' material requirements, thus many work to support their families. The researcher found few Tujia brocade weavers in the village through field investigation. A weaver who learns by heart may master plain, twill, and gouge twill in a week and a complete pattern after three patterns, according to Liu Dai'e. To weave skillfully, practice is needed." Since the learning cycle is long and the result is slow, weavers are not interested in learning and don't want to study. Liu Dai'e also claimed that as a national-level inheritor, she is skilled and talented in many techniques, thus orders are many. Her age prevents her from sitting still, but she may earn 20,000–30,000 yuan by weaving off and on for a year. Ordinary weavers have trouble getting orders. Modern culture puts massive pressure on weavers, requiring them to work.

### 6.3 Gradual imbalance of cultural ecology

The Tujia have handcrafted brocade weaving for millennia. In the past, young females in Laochehe had to follow their elders to study Tujia brocade weaving from their teens, and the quality of the weaving was a key indicator of expertise. In the baby, grandmother sent Tujia brocade cover skirt to protect the baby to grow up; grow up to get married, Tujia girls with quilt and cover as dowry; jumping pendulum dance, Tujia people clad in brocade; ancestor worship, Tujia people offer brocade; people die, Tujia people buried with brocade. Tujia brocade. So, the Tujia brocade is tied to their people.

The rapid growth of other cultures has transformed the situation so that "barbarians do not come out of Dong and Han Chinese do not enter the country" (Li Shuai & Huang Boquan, 2012, P.15-18, 39), diluting indigenous culture and practices. The researcher discovered in Laochehe Village that most residents are elderly and that the young work.



New thinking on working outside has given Tujia girls a new perception of the culture of Tujia brocade, and they don't value it. Some even believe that engaging in it has no honor or social status and that older women should choose it. The younger generation of Tujia weavers' limited inheritance and changing values have made Tujia brocade inheritance difficult.

The field visit and research provide three grounds to revive the Tujia brocade. First, the inheritance and development of Tujia Brocade in Laochehe Village follow the government-led principle, and the government's top-down policy promotes and protects it, but it has caused many implementation issues. Second, the inheritors' poor income and slow Tujia brocade industry development in Laochehe Village make it difficult for them to survive. Finally, Laochehe Village's Tujia brocade cultural ecological imbalance has changed the young generation's values due to a lack of heirs.

## **7. Countermeasures and Suggestions for Tujia Brocade to Help Revitalize Laochehe Village**

The utilization of Tujia Brocade in Laochehe Village contributes to the cultural revival and industrialization of the community. In order to further this progress, it is imperative to deliberate upon the principles that should be upheld and the means that should be employed for improvement. Taking into consideration the current circumstances of Laochehe Village, the researcher proposes a set of strategies in three key areas. These methods aim to safeguard and preserve the Tujia Brocade of Laochehe Village to the utmost extent possible, thereby offering substantial support for the village's rehabilitation efforts.

### **7.1 Strengthening guidance and support by government departments**

The government should guide and organize Tujia brocade inheritance and development (Huang Boquan, 2005, P37-39). In light of the Party and government's rural revitalization plan and emphasis on handicrafts, Laochehe Village's Tujia brocade development should coordinate all areas and contribute to rural rejuvenation.

On one hand, boost inheritor status with support. Laochehe Village has only a few older inheritors who continue the practice. The younger generation of weavers are not willing to inherit in the village due to the long learning cycle and the inheritor's low social status and lack of material security. The government should promote Tujia brocade culture and provide economic subsidies. However, education can encourage balanced Tujia brocade development. Young people in Laochehe Village often don't grasp Tujia brocade culture. The government should promote Tujia brocade culture in schools so kids may better understand their culture and feel more proud.

### **7.2 Promoting the deep-rooted value of Tujia Brocade**

The central focus of protection is Lao Che River Village's traditional Tujia Brocade, formed under special conditions. To better promote Tujia brocade's deep value, a museum and experience center in Lao Che River Village is recommended.

Build the Tujia brocade display museum first. Through village research visits, collect thorough information, and show Tujia brocade objects, methods, etc. in the museum so villagers and tourists may vividly comprehend its significance and increase visibility. Lao Che River Village is vigorously promoting rural revitalization, which includes economic efficiency but also spiritual and cultural development. Only then can the village's comprehensive revitalization be achieved.

Second, brocade culture experience hall building. Since village tourism has grown rapidly, foreign tourists will be the major museum experience object. Tourists can better inherit Tujia brocade abilities by experiencing it. It can also boost the village's economy.

### 7.3 Innovation and Industrial Development of Tujia Brocade

The Laochehe Village Tujia brocade deviates from popular style. Designing goods with contemporary aesthetics should be accelerated to bring the two closer together for commercial and social benefits.

Creating a local brand combining Tujia brocade and modern tourism. The River Village The brocade is a tourist attraction in Lao Che River Village, where Tujia resources are abundant. Brand will preserve and inherit brocade. Marketable items like Tujia brocade "Forty-eight hooks" and "Yang que flower" designs paired with modern products and boutique products that take the village to the national level are needed to build a successful brand. Boutique products by village national and provincial inheritors for personal collection are another form. Thirdly, customers are more interested in Tujia brocade goods' stylish decorative style and practical appearance, so relevant companies should innovate, stay up with the times, and produce fashionable single items that please consumers. Focus on autonomous research and development, invention and design of more trendy apparel, bedding, hanging decorations, local handicraft items, and individualized fashion home brand, and revitalizing the Tujia brocade, diffusion, and impact.

Tujia brocade and Laochehe village construction follow. When the Xiangxi government creates the county-wide tourism demonstration area, it may focus on constructing Tujia distinctive villages, expanding brocade enterprises, and promoting traditional brocade culture. The village's Tujia culture is best protected at Laochehe. To preserve Tujia culture. Traditional Chinese non-legacy handicrafts are completely integrated into contemporary rural life, rural ecological tourism, and other diversified industries to create a regional cultural brand and achieve the region's win-win scenario.

Third, the effective integration of Tujia brocade with modern arts and cultural stage performance.

The "invented traditions" of Tujia Sheba Day and local festivities are part of the festival. During Sheba Day, "Tujia brocade stage decoration," "Tujia brocade skill performance," "Jin xilan costume show," and others are developed. While not Tujia brocade, the literary stage's brocade features allow people to sense Tujia culture and its tension as they blend with modern aspects. This encourages contemporary civilization to inherit and innovate Tujia brocade.



Figure 3: 2023 Long shan County First Tourism Development Conference and the 8th China Longshan Sheba Day

Source: Photo by Chai Zhaohua, Laochehe Village, 2023

Tujia brocade revitalizes Laochehe, requiring the government to undertake restoration and conservation strategies. Intellectuals and businesses dedicated to local regeneration should contribute. Folk inheritors with village culture ties should join in. Only by connecting the government, industry, enterprises, and inheritors can Tujia brocade's

cultural value be excavated and protected and the industry's sustainable development encouraged.

## **8. Conclusion**

Following the reforms and opening up in the 1980s, significant changes occurred in the western region of China, primarily due to the implementation of policies such as the "One Belt, One Road" initiative and the development of the region. These policies had a profound impact on the minority areas, leading to a departure from their traditional isolated lifestyles. Consequently, there was an increase in exchanges between different ethnic groups, resulting in the introduction of a substantial amount of foreign music and culture into these minority regions. This foreign influence subsequently merged with the local indigenous art and culture, giving rise to a unique blend of foreign and local music, culture, and particularly, the fusion of Tujia brocade with the local cultural practices. Numerous foreign music cultures have been introduced into minority regions and amalgamated with indigenous artistic traditions, resulting in the emergence of a novel traditional cultural paradigm that has been tailored to contemporary advancements. Consequently, a novel traditional cultural notion has emerged, tailored to the demands of contemporary growth.

Hence, in order to ensure the continued preservation and advancement of traditional brocade culture in the present day, it is imperative to incorporate modern components into its development, while yet maintaining its inherent "authenticity". This approach allows for the realization of "traditional invention" in the context of the current period.

In the contemporary era, with the aid of diverse Chinese policies, the economy of the Tujia region in western Hunan has attained noteworthy outcomes and is progressing in a stable manner. In recent years, the concept of rural revitalization has gained prominence as a national strategy in China. The success of rural revitalization is closely intertwined with the promotion and preservation of cultural elements. Rural culture, being an integral component of traditional Chinese culture, holds significant importance. The rural landscape serves as a fertile environment for the preservation and propagation of traditional cultural practices. Among these practices, the traditional handicrafts represent a valuable aspect of agrarian civilization that has endured in rural areas. However, to fully showcase the brilliance of these handicrafts, they require careful refinement and nurturing. The Tujia brocade, a prominent example of handicrafts in Lao Che River Village, has exhibited significant resilience and vitality in tandem with the growth of tourism. This phenomenon has contributed to the enrichment of rural culture in Lao Che River Village and the advancement of cultural industries in the region. In this undertaking, it is imperative to acquire a profound understanding of the developmental patterns governing the Tujia brocade industry in Laochehe Village. Particular emphasis should be placed on the preservation and safeguarding of rural culture, with the aim of establishing a sustainable developmental framework that aligns more closely with the unique attributes of Tujia brocade in Laochehe Village. This endeavor seeks to redefine the distinctive features of the rural landscape and ensure the transmission of rural cultural heritage.

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