

# On the Educational Significance of Hanfu to Modern Society under the Background of Cultural Rejuvenation

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## Abstract

Costumes are like mirrors. They can not only reflect all aspects of social development in an era, but also infiltrate the cultural heritage of an era and a nation. The development of costumes inherits the material and spiritual civilizations of different eras and different nationalities. It is influenced by many factors such as system, culture and economy in different times, reflecting all aspects of people's lives. A milestone in the development of China's costume culture was in the Han Dynasty. It was not until the second year of Emperor Yongping of the Eastern Han Dynasty that a relatively complete clothing system was formed. It was influenced by the factors that the people were eager to settle down during the long-term war and the times of the Han Dynasty. The system has not changed much, including the crown service system, which basically inherits the Qin system and lays a foundation for the development of later generations of clothing. This paper aims to analyze Hanfu's development of the status quo and development prospects of Hanfu in the context of today's globalized and diversified society.

## Keywords

Hanfu; costume culture; nationality; development.

### 1. The Definition of Hanfu

In the history books, there are records about Hanfu. Hanfu was originally set up in the Yellow Emperor's system, and was fully developed in the Zhou Dynasty. It was not until the Han Dynasty that a complete system of crowns was formed. At that time, the Han Dynasty advocated Zhou Li's method of emphasizing the heavens and the earth. It was the embodiment of the "clothing on the kingdom and the state of etiquette", which was greatly influenced by the Confucianism of the Four Books and Five Classics. But many people who don't know today think that Hanfu is just the costume of the Han Dynasty. It only represents a dynasty. In fact, this is a misunderstanding. Hanfu is the collective name for the traditional costumes of the entire Han nationality. After long-term development, it has been integrated into the unique costume system of the traditional culture of the Han nationality, which is obviously different from other nationalities. It is like the traditional costume of the Hu people (referring to the general name of the Han people in other times to other foreign nationalities) is called "Hufu". Hanfu not only refers to a set of clothes, but a complete crown system formed by clothes, accessories, hair style, face decoration, shoes, first service, etc., according to different backgrounds, attendance occasions, and crowds. Need to design a crown system with different colors and styles.

Traditional Hanfu has undergone thousands of years of change and has been constantly evolving and influenced by the social background of different eras. Hanfu has always been centered on Chinese ceremonial culture, fully absorbing the excellent traditional culture of each period, and has accumulated profound culture after thousands of years. The foundation makes Hanfu not only a simple costume, but also a concentrated expression of the material civilization and spiritual civilization of the entire Chinese civilization, such as hand-woven textiles, printing and dyeing techniques, philosophical thoughts, and aesthetics. Since ancient times, there has been a great etiquette in China called "Summer". The beauty of the service is called "Hua", so it

is called Huaxia. In the history of thousands of years, the habits, aesthetic tastes and spiritual culture of the Han people are deposited in this costume, showing the Chinese charm to the world.

## 2. The Status Quo of Hanfu

Since the Yellow Emperor drove clothes and ruled the world thousands of years ago, the Han nationality has its own clothing - Hanfu, after many dynasties such as Qin, Han, Tang and Song, people often say that they wear Chinese clothes, dresses, and Tang suits. It is all about it. It was not until the end of the Ming Dynasty that the Manchu Qing and Ming dynasties headed by Nurhachi entered the customs and the South China invaded and finally entered Beijing. After the Manchu aristocracy gained its dominant position, in order to strengthen and consolidate the rule of the Han people, successively promulgated the "Shaving Order" and "Easy Service Order" in the form of force strikes, all the men of the country were shaved, and the clothing system was in accordance with the system of the DPRK. Wearing the full service, its ultimate goal is to completely destroy the Han people's national consciousness and national self-esteem, and to eliminate the cultural differences between Manchu and Han people. The history is called "shaving and easy to wear". In order to preserve the clothing system passed down from generation to generation, the Han people also fought back, especially in the current Sichuan and Jiangnan areas. After the struggle of more than forty years, the Han people's failure ended, and the development of Hanfu has stopped. In the early years of the Republic of China, the Hanfu revival movement was initiated by Mr. Zhang Daqian, the master of Chinese painting, the revolutionary Mr. Zhang Taiyan, and the thinker Qian Xuantong. However, due to historical factors such as weak national power, social unrest, and strong external culture, this Hanfu The revival movement only lasted for a short time.

In the context of the rapid integration of today's global information, the development of apparel is also changing with each passing day. At the same time, the rapid integration of information brings convenience. At the same time, the influx of too many foreign cultures has caused many young people to ignore many excellent cultures of their own nation. Hanfu, the representative of the Chinese civilization, has been forgotten by too many people. There are still many outstanding traditional national cultures in this aspect of clothing. It has been gradually neglected by people. In recent years, the Chinese New Year has been hot in China, Christmas and Valentine's Day. When foreign festivals are welcomed by more young people, the pursuit of foreign festivals and the neglect of traditional festivals are behind the loss of national traditional culture. Along with the rise of China's current economy, along with the continuous improvement of its international status, Chinese characteristics have been mentioned by more and more people, and the Chinese element has become a subject that cannot be ignored. Our ruling party has clearly realized the importance of cultural construction to the rise of the country, proposed a culture of self-confidence and culture, and promoted the traditional cultural strategy. The traditional culture that we lost was brought to the world, and the traditional culture of China is recovering. In this context, Hanfu, which lasted for thousands of years, represents the national costume of the Chinese civilization. Although it has been broken for hundreds of years, why does China lacking the beauty of the dress claim to be China, and the trend of Hanfu's revival has become inevitable.

## 3. The Factors Restricting the Development of Hanfu

The revival of Hanfu is not a simple thing like a dress. It is only a shallow level of externality. Through the revival of Hanfu, it is a traditional culture with the appearance of Hanfu and the revival of the national spirit. The rapid development of the industrial process has brought about a large number of mechanically simple copies of goods, as well as the clothing industry. For

example, some national costume brands in today's market are simply putting together various national elements, instead of exploring deeper meanings, without cultural connotations and lack of innovation. Such a costume cannot be called a costume that can represent the nation, because it lacks the most important core - the cultural connotation of a nation. The consequences of such market trends are the resistance of many young people to national costumes. They believe that national costumes are backward and represent the elderly.

Another factor restricting the development of Hanfu is that people's awareness of Hanfu is not enough. It is influenced by many costume dramas and costumes used in photographs in the studio. Most people think that it is the traditional Hanfu, which forms a wrong perception of Hanfu. The reason for this situation is that the promotion of Hanfu is not enough. The national cultural treasure of Hanfu has been forgotten for too long. The first step to be solved in the revival of Hanfu is to first let the public form a correct understanding of Hanfu, either by holding a special lecture at the school or promoting it on the online media. Let the public approach Hanfu to understand Hanfu and understand the meaning of Hanfu behind the whole nation. In recent years, many schools have begun to hold adult ceremonies. Students wear Hanfu, learn traditional etiquette and have a certain understanding of Hanfu. There are also many folk spontaneously organized revival of Hanfu culture, which is worth promoting. The way. The revival of Hanfu is not a return to the original and completely retro, but on the basis of grasping its core connotation and combining with modern design, it is to create a Hanfu system that conforms to modern aesthetics.

#### **4. Prospects and Suggestions for the Development of Hanfu**

The core of Hanfu's improvement is that we must accurately understand the cultural connotation of Hanfu, a national costume. The innovation of Hanfu must be designed on the basis of maintaining the basic core of the traditional culture carried by Hanfu itself. The accurate transformation of Hanfu makes it better integrated into modern society, adapts to the new environment, and is accepted by modern people. Hanfu is integrated into the daily life of modern people. It is very important to study how to design it so as to keep its own culture while simplifying it to adapt to the modern people's lifestyle.

After a comparative analysis of the Hanfu styles of several dynasties, it is suggested that the Hanfu improvement can learn from the style of the Song and Ming dynasties. Although the Hanfu was shaped in the Han Dynasty, the Han Dynasty costumes were mainly based on the length of the clothes (see Figure 1). The wide cuffs of the clothing have many inconveniences with the daily work and study of modern people. At the same time, the Han Dynasty admired the fire, the main red and black, the color of the costumes are also mostly heavy colors, which is also different from the aesthetics of modern people. Compared with other dynasties in history, the Tang Dynasty was open and inclusive. The free exchanges between the Tang Dynasty and the surrounding nationalities and countries also promoted the richness and diversity of costumes. The advanced textile technology provides high-quality fabrics and various choices for the costumes. The Tang Dynasty costumes are mostly silk-based, focusing on the use of bright and vivid colors, and pursuing the gorgeous visual effects (Figure 2), which is in the Tang Dynasty. The social background is inseparable. The Tang Dynasty costumes were formed on the basis of inheriting the tradition and blended with a variety of foreign national cultures. However, the overall basic shape of the costumes continued the characteristics of Chinese costumes. This is also worthy of the present. People learn to learn from.



Figure 1.

Figure 2.

The Song Dynasty costumes basically followed the Tang Dynasty's costume system, but compared with the Tang Dynasty's pursuit of gorgeous luxury style, the Song Dynasty costumes are more focused on the pursuit of simple and simple style. The colors of the costumes are mostly clean and elegant. The styles of the costumes are mainly dignified and elegant, and the traditional patterns are subtle. The lines of dress are simple and succinct (Figure 3). This change originated from the preservation of the "Cheng Zhu Li Xue" at that time. The system of ecstasy and the continuous war of influence in neighboring countries. In the Ming Dynasty, Ming Taizu Zhu Yuanzhang "received Zhou Han, took Tang Zong" and re-enacted a new set of clothing system. The most prominent feature of the costumes of the Ming Dynasty was the replacement of the knots with the buttons of the front cymbals (Fig. 4). The overall shape was slender and the aesthetics of the dignified atmosphere was pursued. Nowadays, many costumes appearing in the opera are based on the style of the Ming Dynasty.



Figure 3.

Figure 4.

Compared with the Tang Dynasty, the proportion of dresses for women's clothing in the Ming Dynasty has changed a lot, and the proportion of tops has been lengthened. The most common clothing for women is the upper and lower skirts. The tops are the most popular sleeves at the time. The lower skirts are horse-faced skirts with Ming Dynasty characteristics (Figure 5, Figure 6). Compared with the large sleeves of the Han Dynasty, the sleeves are much more convenient. The improved and simplified design of the skirts can be well adapted to the life and work of people in modern society. In the Ming Dynasty, women's costumes were more like the Tang and Song Dynasties. In addition to the skirts, the more popular ones were the backs and the armor. The basic styles were not much different from those of the Song Dynasty. They were mainly divided into two styles: the collar and the confrontation. The back is also called the scorpion. It

was first developed from the half-armed period of the Sui and Tang Dynasties. It was widely popular in the Song, Yuan and Ming dynasties. The scorpion was opened by the squat, and the waist was long over the knee. It was usually covered in other the outside of the clothes is easy to be flexible and versatile, and can be worn regardless of the male or female (see Figure 7 and Figure 8). Also known as vest, no sleeves and collars, from the sides of the confrontation to the knees to the buttocks can also be a longer style of clothing (Figure 9), first appeared in the Yuan Dynasty, prevailing in the Song and Ming dynasties.



Figure 5.

Figure 6.



Figure 7.



Figure 8.



Figure 9.

The evolution of costumes reflects the cultural thoughts and political systems of an era. Throughout the history of the development of Hanfu, it can be found that in addition to the changes in the color and style of the costumes, the patterns on the costumes are also a very important element. Compared with other eras, the cultural relics unearthed from the Ming Dynasty and related works of calligraphy and painting can be found, and a large number of auspicious patterns are used in the costumes of this period. This aspect is due to the fact that the rulers of the Ming Dynasty vigorously advocated the Han culture tradition, and strictly managed the level of the clothing system. On the other hand, it also originated from the woven embroidery technique that has been passed down for thousands of years in China. At that time, it reached a peak, the technique of embroidery and the materials used have been greatly developed. A large number of rich and meaningful patterns have given the Ming Dynasty clothing a deeper cultural connotation, making it more traditional ethnic characteristics in Hanfu. In the modern Chinese clothing design, you can often see some large group flower designs and some highly decorative patterns, most of which have the shadow of Ming style clothing.

In summary, whether it is from style or color pattern, Hanfu can be improved with the aesthetics of modern people through reasonable improvement and simplification. How to find the matching point between Hanfu and modern clothing, and create a set that conforms to the aesthetics of modern people. The modern Hanfu system is a very important issue facing the Hanfu revival movement.

#### **4.1. Japanese Kimono**

When it comes to Japanese costumes, most people will immediately think of kimonos. To a certain extent, kimonos have become national symbols that can represent Japan, and they are the unique costumes of the Yamato ethnic group that they are proud of. The kimono was finalized in the Muromachi era in Japan. It has a history of more than 600 years. It has developed into Japan during the Nara period. Due to frequent exchanges between China and Japan, cultural exchanges and kimono development have been greatly influenced by the Tang Dynasty costumes. The Meiji Restoration Movement in Japan, the influx of Western culture also affected the traditional culture of Japan. This period, especially the overall style of the kimono during the Meiji Taisho Showa period, has undergone great changes. Although the daily dress of the Japanese in today's society is no different from ours, the concept of kimono is still deeply rooted in people's hearts, which is particularly evident in women's clothing. In important holiday occasions in Japan, people wear kimonos. This stems from the rigorous education they have received since childhood. The idea that they are the Yamato nation is deeply rooted in the hearts of every Japanese. Like Chinese Hanfu, there are many types of kimono styles. Choose the appropriate kimono style for different occasions such as marriage, funeral, marriage, and jealousy. It can be said that almost every Japanese has several different kimonos, and there are escorts in every important stage, which can be said to be their cultural beliefs.

We can see that in today's Japan, kimonos have not been put on the shelf, and kimonos are not just in textbooks and museums. People wearing kimonos can often be seen in the streets of Japan. Kimonos still appear in people's daily lives and are loved by many young people. In the context of today's fashionable fashion, the traditional costume of kimono still occupies a very important position in Japan, which is inseparable from Japan's special protection policies promulgated by traditional culture. For example, in Kyoto, Japan, women wearing kimonos to go shopping, take a taxi can enjoy a 10% discount. Japan's emphasis on traditional culture is also reflected in education. In order to inherit and carry forward traditional costumes, a number of schools have been set up throughout the country to teach knowledge about kimonos. For example, Goto and Nakajima in Nagoya, Ohara kimono professional college in Okinawa, and Japanese kimono school in Osaka. These schools offer specialized subject courses for the production of kimonos, such as color studies in kimonos and the like. It is precisely because of these policies promulgated by the Japanese government that whether it is from life, education or cultural propaganda, it has paved the way for the integration of kimono into people's daily life, making the kimono adapt well to the modern society and is widely used. accept. In this way, the kimono that exists in people's daily life can be better carried forward. Japan's policy on the protection and inheritance of traditional culture is worth learning from.

### **5. Summary**

The new era has given new meaning to Hanfu. Hanfu is not synonymous with self-restraint. In this era, it will not be eliminated with social changes. It is imperative for Hanfu to continue to develop inheritance and improvement. The improvement is based on the Hanfu, and it is a prerequisite to retain the core. The Chinese culture has a long history and it is not like other civilizations. The ancient country is inundated in the long river of history. A large part of the reason is because it understands the flexibility and knows how to do it in time. The improvement of Hanfu is also the same. Hanfu has been developing before the shaving of the

Qing Dynasty. It has developed into every dynasty and has its own characteristics. Integrating modern innovation on the tradition is not another feature. From traditional Hanfu to modern Hanfu, there is a process. There are many people who try to improve Hanfu. There are also successful examples. Firstly, the improved Hanfu in the era of this suit has brought a refreshing feeling. At the same time, the improved Hanfu can be light. Wear it on a daily basis to facilitate people's daily life and work and study. Of course, the traditional Hanfu style should also be preserved and can be worn on major occasions such as festivals.

The revival of Hanfu is not only to regain our national costumes, but also to retrieve the unique external identity that belongs to our nation through costumes, to regain traditional etiquette, and to re-establish the national costume system unique to the nation. Although the Hanfu revival is only a small point in the revival of today's culture, the Han culture carried behind the Hanfu is crucial to the Han nationality because it is the core spirit of a nation. Since the Qing soldiers entered the violent implementation of the shaving and arbitrage system, the Han people lost their sense of identity to their national culture in the next few hundred years, and also lost the national character and spirit. In today's globalization of rapid information integration, Hanfu can only be constantly changed and developed in order to be in line with the times and the world, and be recognized by the world. However, no matter how it develops, the core essence of keeping Hanfu cannot be changed. Losing the essence of the core can not be called Hanfu can not be called national traditional costumes, losing the core essence is equivalent to losing the soul and national characteristics. Inheritance is not to hold on to the things of the ancestors, but to take its essence to its dross, and to adapt to the times can be a long-standing. The development of the times has also given Hanfu a new era of significance. Today's China's international status is constantly improving and its influence in the world is growing. In this era, it is also a new opportunity for the development of Hanfu.

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