

THE INVENTION OF TRADITION OF MAONAN FLOWER BAMBOO HAT FROM 1956AD TO 2020AD

A INVENÇÃO DA TRADIÇÃO DO CHAPÉU DE BAMBU FLOR MAONAN DE 1956AD A 2020AD

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ABSTRACT

Flower bamboo hat can be called as the gem of handicrafts of Maonan nationality of Guangxi province, as well as China's national intangible cultural heritage. This paper mainly discusses the invention of tradition of the flower bamboo hat of Maonan nationality amid the background of Chinese society from 1956AD to 2020AD. The results show that the transformation of Chinese society from 1956AD to 2020AD hasn't changed the value and connotation of flower bamboo hats. To fit into the development of society and culture, Maonan nationality chooses to transmit their culture through the media of flower bamboo hat. In the meantime, the flower bamboo hats of Maonan nationality have undergone innovations in the development of Chinese society, which maintain the everlasting vitality of in turn. There are many studies on handicraft skills, but few researches on the flower bamboo hats of Maonan nationality, even less on the relationship between the development of flower bamboo hats and Chinese social background. This research makes a qualitative study about flower bamboo hats of Maonan nationality by literature and field research.

Keywords: Flower Bamboo Hats, Maonan Nationality, Chinese Society, Intangible Cultural Heritage, Handicrafts, Cultural Transmission

RESUMO

O chapéu de flor de bambu pode ser chamado de joia do artesanato da nacionalidade Maonan da província de Guangxi, bem como do patrimônio cultural imaterial nacional da China. Este artigo discute principalmente a invenção da tradição do chapéu de flor de bambu da nacionalidade Maonan em meio ao contexto da sociedade chinesa de 1956 DC a 2020 DC. Os resultados mostram que a transformação da sociedade chinesa de 1956 DC a 2020 DC não mudou o valor e a conotação dos chapéus de flores de bambu. Para se enquadrar no desenvolvimento da sociedade e da cultura, a nacionalidade Maonan opta por transmitir a sua cultura através do chapéu de flor de bambu. Entretanto, os chapéus de flores de bambu da nacionalidade Maonan sofreram inovações no desenvolvimento da sociedade chinesa, que por sua vez mantém a vitalidade eterna. Existem muitos estudos sobre habilidades artesanais, mas poucas pesquisas sobre os chapéus de flores de bambu da nacionalidade Maonan, e menos ainda sobre a relação entre o desenvolvimento dos chapéus de flores de bambu e a origem social chinesa. Esta pesquisa faz um estudo qualitativo sobre chapéus de flores de bambu da nacionalidade Maonan por meio de pesquisa bibliográfica e de campo.

Keywords: Chapéus de Flor de Bambu, Nacionalidade Maonan, Sociedade Chinesa, Patrimônio Cultural Imaterial, Artesanato, Transmissão Cultural

1. INTRODUCTION

China's Flower bamboo hat is one kind of handicrafts of Maonan nationality, and is called as "Dingkahua" in Maonan language, which means the bottom of hat is knitted with patterns and symbolizes auspiciousness and happiness. The flower bamboo hat is a token of affection for young men and women of Maonan nationality, as well as an indispensable dowry for local women, thus it's known as the "national treasure" of Maonan. As the modern society develops, flower bamboo hat has lost its function of sheltering from the wind and rain, and gradually becomes the spiritual sustenance of Maonan ethnic culture.

The original place of raw materials of flower bamboo hat is located in Huanjiang Maonan Autonomous County of Guangxi Zhuang Autonomous Region. Maonan people pay attention to environmental and ecological protection while selecting raw materials, thus they usually choose tall and symmetrical *phyllostachys sulphurea* and black bamboo around July 15th every year. It's because bamboo contains more water in spring due to cold weather, and the bamboo strips made in autumn and winter are brittle and lack of flexibility. All kinds of strips for knitting patterns are dyed with vegetable dyes, black strips are dyed with *baphicacanthus cusia* brem, yellow strips are dyed with *gardenia jasminoides* Ellis, and all of these fuels are local plant dyes, without any chemical dye, so as to reduce chemical pollution.

To make flower bamboo hat needs the traditional tools like bamboo knife, scissors, wooden mold through more than ten process include selecting bamboo, making strips, splitting silk, getting into shape, knitting hat, knitting patters. The flower bamboo hat is made of main strip as the warp thread, which is about 2 mm wide and less than 1 mm thick. Each piece of the main strip is evenly divided into 20-25 pieces, which is as thin as hair.

The main part of the flower bamboo hat is divided into two layers, with the surface and the bottom woven with auspicious patterns and the upper edge is woven into a lace with black thin strips. The outer edge of the hat is a flower ribbon woven with golden yellow and

black thin strips of the width of three or four inches, which is woven with symmetrical and ribbon-like patterns. There are various Chinese auspicious patterns, such as "flowing clouds and water" and "flowers of four seasons". The ribbon-like pattern expresses the beautiful implication embedded by the artists of flower bamboo hats. The study shows that most of the patterns of flower bamboo hats are similar to the auspicious patterns of central plains, from which we can see the communication and integration of the cultures of Maonan culture and central plains. Therefore, flower bamboo hat has profound cultural connotation and represent ethnic art (Wei, 2021).

The basic shape of the flower bamboo hat is a three-dimensional combination of plane and cone. The pattern is centered on a five-pointed star, and the surrounding area is arranged delicately according to the hexagonal ring through overlapping and crossing. The flower bamboo hat looks generous from overall appearance, with beautiful decorative pattern, which is durable. After getting into shape, it's painted with brush refining paste of oil to increase its strength and moth-resistant ability.

The weaving process of is complicated and technically difficult, which is only taught and demonstrated orally by the old inheritor in the direct or direct family, without any written records or pictures. At the end of 1980s, influenced by modern civilization and fast-paced life, the Maonan traditional culture and flower bamboo hat weaving skills were once on the verge of extinction due to the shortage of inheritors and young people are reluctant to learn traditional culture due to foreign cultures and diversified entertainment methods.

After the 1980s, the Chinese government promulgated a series of policies and laws on protecting intangible cultural heritage. As a result, the skill of making Maonan flower bamboo hat gets more developed, and the handicrafts of other minorities also gradually have recovered and expanded, which are closely related to the social background. By observing and studying the changes of flower bamboo hats during the 30 years from 1980

to 2020, we can see the microcosm of the

handicraft development of other ethnic minorities in China.

Figure 1 - Materials and weaving tools of Maonan flower bamboo hat



This study adopts the research concept — — The Invention of Tradition, a concept proposed by The British researcher E. J. Obsbawn. According to this concept, the traditional behavior of Invention is a cultural custom. Some popular cultural customs in the current social background are often regarded as traditions by modern people. We think these traditions are inherited from ancient times and seem to have a long history. However, these traditional customs are not traditional actually, but are relatively new due to constant changes, or even consciously created by modern people.

In the past, some researchers believe that the art, teaching mode and value mode of Maonan flower bamboo hat are all inherited

from the past to the present (Lv, 2017). In fact, the flower bamboo hat is changing with the development and change of Chinese society. Through the comparative study of Maonan ethnic group and social background in modern China, the author finds that there are two traditional inventions of flower bamboo hat in the course of contemporary society: one is the invention of tradition of the flower bamboo hat itself; the other is the invention of tradition of social processes related to the flower bamboo hat. The study aims to demonstrate the correlation between the development of the Maonan ethnic group and the Maonan flower bamboo hat by analyzing the correlation between the art of the Maonan ethnic group and the Maonan social background.

2. RESEARCH VALUE OF FLOWER BAMBOO HAT

2.1- Introduction of Maonan Ethnic Group in Huanjiang, Guangxi

Located in Hechi City, Guangxi Zhuang Autonomous Region, China, Huanjiang Maonan Autonomous County is of subtropical monsoon climate. With a total population of 60,000 people, Maonan nationality is one of

the mountainous ethnic groups with a small population in China. Maonan people are good at weaving various kinds of daily products such as flower bamboo hats and mats with bamboo. Huanjiang county is inhabited by many ethnic groups, and land is barren, but the mountainous area is more suitable for growing all kinds of plants. Huanjiang county is a birthplace of good bamboo and high-quality stones. Many local

people are good at stone carving. After years of accumulation of folk handicrafts, the place is plentiful of artistic creations. Huanjiang is also located in the border area of Guangxi and Guizhou, where ethnic minorities live together and have rich ethnic culture accumulation and mutual infiltration, forming a unique cultural collection with regional characteristics.

The flower bamboo hat is a token of affection given by the man to the woman in the ancient love story of Maonan nationality, so it is regarded as a special auspicious symbol of love and happiness by Maonan women. Flower bamboo hat is the necessary honorary dowry items. The making process of flower bamboo hat is complex and is regarded as handicraft treasure by Maonan ethnic group. In the past, flower bamboo hats were very important in the socializing activities of Maonan females. No matter going to market or visiting relatives and friends, they would carry flower bamboo hats with them, which could not only shade themselves from the sun and rain, but also set off graceful posture and marriage attributes, so it's full of fun.

2.2 - Value attribute of flower bamboo hat

The flower bamboo hat has traditional national handicraft artistic value, which is the masterpiece of Maonan folk traditional weaving skills, as well as the unique national craft treasure of Maonan nationality. Bamboos produced during the Qing Dynasty Jiaqing era (1796AD-1820AD) of Qing dynasty are extremely dense, and young women used to wear hats woven by it (Qing “Guangxi Annals”). According to literature records, the flower bamboo hat enjoys a history about 350 years. It is woven by sliced bamboo. The body and pattern of the hat are all hand-woven, which usually takes 8-12

days. In the 1940s, a flower bamboo hat could be exchanged for 100kg of grain, which was very precious in that era.

The flower bamboo hat is also embodied of traditional cultural value. As the token of love between men and women of the Maonan ethnic group, it is especially valuable in the Maonan ethnic group, which also reflects happiness, diligence and free love. When young women get married, flower bamboo hat is the indispensable dowry. At the same time, the flower bamboo hat also implies reproduction. According to folklore, people can give birth to children is due to the gift of the fertility god “Flower God”. The delicate pattern on the flower bamboo hat is the worship and awe of the her, so when a woman returns home after giving birth, she must wear the flower bamboo hat to thank her parents for their upbringing and the kindness of Flower God. People of Maonan ethnic group uses the flower bamboo hat culture to educate young people to promote diligence and sincerity, thank their parents and praise for fertility, thus the cultural value of flower bamboo hat has positive social significance.

The customs and legends of Maonan nationality stimulated the progress and change of the weaving skills of flower bamboo hat, and also made the technology of flower bamboo hat weaving popular among Maonan males in this period. Flower bamboo hat advanced technological progress, from simple to complex, from single to diverse materials, from plain to gorgeous decoration. In terms of economy, the sale price and sales quota of flower bamboo hat are greatly increased. At the cultural level, flower bamboo hat absorbs the cultures of other nationalities because of its pursuit of artistic beauty and realized the cultural diversity of Maonan nationality.

Figure 2 -Finished product of Maonan flower bamboo hat



This hat used to be a rain gear in daily life in the past, which was just a common flower bamboo hat, far less beautiful than now. As time goes by, the weaving technology of flower bamboo hat has improved, gradually from bamboo hat into flower bamboo hat. There are even folklore about flower bamboo hat. The details vary from one version to another, but the basic story is similar, like a Maonan girl falls in love with a clever young man and accepts the flower bamboo hat he weaves and they get married in the end. The flower bamboo hat has become a token of love in the legend. Influenced by this legend, it has become a custom for girls of Maonan nationality to make flower bamboo hat as one kind of their dowry, and this custom also makes the flower bamboo hat a symbol of the beautiful love between men and women of Maonan nationality. In the early days, most people make woven handicrafts in Huanjiang

were men. Bamboo weaving was a manual labor, which required people to cut the bamboo from the mountainous area first and then carried to their homes through rugged mountain paths in autumn. Local men earn profits by weaving bamboo hats in their spare time, and they exchange skills and learn weaving skills from each other in their spare time. Woven flower bamboo hats are mainly sold at rallies, which account for most of the income during the slack season. It can be said that the skill of the male members of each family in knitting bamboo hats can even determine the level of the family's sideline income. The custom of men giving a bamboo hat to their partners has been formed in Maonan nationality, and those who can give a beautiful bamboo hat are usually from a better family or have excellent weaving skills.

2.3 Related theories: traditional inventions

The concept of “The Invention of Tradition” was put forward by the British Eric Hobsbawm (1917-2012), whose main view is that the traditional behavior of invention is a cultural custom, which is regarded as a tradition and seems to have a long history. But the truth is that these customs are relatively new and even consciously invented by recognizable historical actors.

This phenomenon is particularly evident in ethnic areas and in the modern development of nationalism, which creates a national identity that promotes national unity and legitimizes certain institutions and cultural

3. METHODOLOGY

The Qualitative analysis is adopted in this study. In the field survey, the researchers mainly interviewed the national inheritance masters and teachers and students of colleges and universities.

The interviewees included Chinese national craft masters, Chinese intangible cultural heritage protection scholars, makers of flower bamboo hat makers. The interview content includes: the development trend of Chinese national handicraft in the process of intangible cultural heritage protection, the influence of intangible cultural heritage protection process on the weaving art of Maonan bamboo hat, the inheritance of

4. SOCIAL PROGRESS AND THE INVENTION OF TRADITION OF MAONAN FLOWER BAMBOO HAT

The analysis of the development factors of flower bamboo hat during the initial period of Chinese socialist society (1956AD-1980AD)

The early weaving skills bamboo hat only circulated within the Maonan ethnic group, and the inherited by relatives, families, teachers and disciples. Similar to the master and apprentice inheritance of other handicrafts, the inheritance consciousness of inheritors is narrow and conservative. These inheritance methods can be implemented in feudal society, but with the development of the production mode in the mechanized society, the above inheritance methods are seriously incompatible with the production relationship, which hinders the development

practices. Traditional invention concepts and terms have been applied to a wide range of cultural phenomena, such as Japanese martial arts, Scottish “highland mythology” and the traditions of major religions. Flower bamboo hats have been invented in traditional ways through development. Flower bamboo hats have become commodities, tokens of love, props for performances of song and dance groups, and even the name cards of Maonan ethnic groups. These “new identities” have protected the culture and consciousness of Maonan ethnic groups, as well as the culture of Maonan ethnic groups.

Maonan bamboo hat weaving technology, and the application of the weaving technology of Maonan bamboo hat. On the other hand, based on previous literature, the researcher collected and analyzed the development process of Maonan bamboo hats from 1956 to 2020, as well as the artistic characteristics of Maonan bamboo hats.

Based on the information from the two aspects, the researcher analyzed the social environment of the Maonan ethnic group, the development process of the Maonan flower bamboo hat, and the research on the invention of tradition of Maonan flower bamboo hat. garden.

of national handicrafts. At the same time, all kinds of handicrafts were also influenced by the social environment at that time, and these factors influenced the development of handicrafts.

Flower bamboo hat is the treasure of Maonan ethnic group, and the weaving techniques is secret, which is circulating within Maonan ethnic group, thus other people have no way of learning, and there is no text and images to study. They learn only from the older generation who teach orally and make demonstrations. Therefore, those beginners to grasp, and they must repeatedly practice to master technology for a long time. The difficulty of inheriting also aggravates the loss crisis of weaving skill of bamboo hat.

From 1956AD to 1980AD, the sale of woven bamboo hats in Huanjiang county was also defined as “residual capitalism” and was

cracked down. As a result, the number of woven bamboo hats and the production of bamboo hats declined sharply. The vast majority of inheritors stopped weaving bamboo hats between 1956AD and 1980AD, which left a few people continue to learn the weaving skills of bamboo hats and directly led to the fault of talents in the weaving skills of bamboo hats of Maonan nationality, and the skills of bamboo hats were on the verge of being lost.

At the same time, there was a fault line among the craftsmen of bamboo hat: after the “Cultural Revolution” and the “Reform and Opening up”, the craftsmen who were still alive and able to knit bamboo hat were old and infirm, while few young people learned this skill. There are also some inheritors who are only passed on between their immediate or direct relatives, not to outsiders, let alone people of other ethnic groups. At the same time, there is no systematic arrangement and data preservation in the Maonan ethnic group, which leads to the lack of data on the weaving technology of bamboo hat. And the inheritors of some traditional crafts are not willing to teach their skills to external people, thus these skills are also faced with the risk of extinction.

Weaving flower bamboo hat costs more time, and the sales channel is single, so it's time-consuming and laborious but with no good economic benefits. It is difficult to achieve mass production and industrialization. The scattered processing mode is difficult to adapt to the needs of the market and society. Without production capacity, it is difficult to have a broad market. The low income is also one of the reasons of the decline of flower bamboo hat.

Before 1956AD, the bamboo hat was a necessary item for the honorable dowry of Maonan females. However, between 1956AD and 1980AD, Chinese society began a cultural movement to break the Four Old Traditions, such as old thoughts, old cultures, old customs and old habits (Han, 2016). As a cultural behavior in the old period, bamboo hats were strictly prohibited and replaced by new wedding customs at that time, which

also led to the decline of bamboo hats in the marriage culture (1956AD-1980AD).

From 1956AD to 1980AD, the Chinese society underwent reform in the early stage of socialism, and the lifestyles of Maonan ethnic group also changed accordingly, whose relatively closed lifestyle was reformed by Chinese communist ideology. Between 1956AD and 1980AD, the focus of people's work was mainly on the reform of socialist ideology. The production and sale of small goods by farmers was defined as residual capitalism and was suppressed. At that time, the administrative action of attacking small capitalism in various regions severely damped the enthusiasm of handicraft production and sales, and the national handicraft industry system suffered a serious blow.

From the perspective of human factors, the inheritors' outdated ideas and their reluctance to carry out external inheritance have directly affected the development and inheritance of traditional handicrafts. From the perspective of market factors, production efficiency and production level directly affected the rise and fall of the commodity itself. From the perspective of social factors, administrative behavior directly affected the living space of handicraft industry, such as “Cultural Revolution period”, “reform and opening up” period, all of which directly affected the inheritance and development enthusiasm of handicraft and influenced the rise and fall of bamboo hat technique and the living environment of Maonan ethnic group.

4.1 The Development of Modern Chinese Society and the Investment of Tradition of Flower Bamboo Hat

Some scholars have discussed “the invention of tradition” and “newly created pseudo folk customs” because they clearly believe that there is a close correlation between “the invention of tradition” and folk variation phenomena. Brown first clearly pointed out that the emergence of both is an inevitable phenomenon. A negative answer was given to the question of whether “the invention of tradition” belongs to “pseudo folklore”, as he distinguished “the invention of tradition” into

two different situations from the perspective of manifestation. One is the new invention of trade based on the original tradition, and the other is the new invention of trade made without the previous tradition as the foundation. Only in the latter case may there be "pseudo folk customs", but not all of them are (Xuan, 2007). The invention of tradition carried out by the flower bamboo hat is an expansion of the audience and a change in the specifications of the artwork itself, which is based on the original tradition. The researcher can consider this tradition as the invention of tradition of the style cap.

Guangxi Huanjiang belongs to the autonomous administrative region of ethnic minorities in China, and administrative management is carried out through administrative autonomy rights. Ethnic minorities have the right to manage affairs in their own ethnic areas. This system helps to combine national administrative policies with the administrative characteristics of ethnic minority areas, thereby facilitating the development of various economic and social undertakings in ethnic autonomous regions (Felipe, 2006). The local cultural department attaches great importance to promoting the revival and development of the local Maonan ethnic culture, promoting the construction of the cultural field, and proposing the development strategy of "cultural active county" to promote the development of cultural undertakings. The system of ethnic regional autonomy has made the sense of cultural identity the driving force for the flower bamboo investment of tradition.

In short, protecting traditional cultural skills requires the invention of tradition, as it enables traditional culture to keep up with the times, develop, and inherit. The protection of traditional cultural skills does not mean completely remaining static, but rather requires appropriate innovation and improvement based on the preservation of tradition, combined with the needs and development trends of modern society. This can better adapt traditional skills to the needs of modern society, allowing them to be widely inherited and developed in modern society. At the same time, it can also help people better understand and understand traditional

culture, enhance their sense of identification and pride in traditional culture, and promote the inheritance and development of culture. So, while protecting traditional cultural skills, it is very necessary to carry out the invention of tradition.

4.2 The introduction of tradition from the official dissemination of flower Bamboo hat

The dissemination of the early Maonan Flower Bamboo hat was a folk individual behavior and a marketing method for the individual weavers of the Flower Bamboo hat. Now the entire Huanjiang County is using the flower bamboo hat as the city name card for promotion, which is a process from the public to the government (Hobsbam & Langer, 2004). The local government has invested approximately 20 million yuan in recent years to carry out the protection and inheritance of the entire county's intangible cultural heritage (Tan, 2010). The Intangible Cultural Heritage Protection Center in Huanjiang Maonan Autonomous County organized art groups to hold multiple performances around the world to promote Maonan ethnic culture and art. They also spread and interpret Maonan culture through Tiktok, micro video and other ways. These new ways of communication strengthen the external publicity function of Maonan culture, while improving the cultural and artistic vitality of Maonan. The above all belong to the new construction of the investment of tradition by the government administrative department regarding the Maonan Flower Bamboo hat, as these phenomena protect and promote the flower bamboo hat culture and skills from another aspect.

Later, in order to promote the distinctive ethnic culture of the Maonan ethnic group, the local government specifically ordered a large number of flower bamboo hats from the production personnel of the flower bamboo hat as a unique gift in the local area, which was given to various distinguished guests. These dissemination from the public to the official sector has promoted the influence of Maonan culture and increased the sales channels of flower bamboo hat, making it a city card representing Huanjiang County, conveying and expressing the beautiful

meaning of Maonan people's emotions. This market transformation is also part of the new construction of the invention of tradition in the flower Bamboo hat.

The plays created and performed by Maonan Yinyun Art Group, such as "Nating", ethnic dance "Dingkahua", "Maonan Girl", and folk song "Nong Nai", are often performed domestically and internationally. The artistic planning of the Maonan ethnic group creates a performance form of flower Bamboo hat through the secondary creation of stage culture, and disseminates the Maonan ethnic culture through singing and dancing with flower Bamboo hat. It is worth considering

that in the past, the flower Bamboo hat was originally a private space for men and women. But now, the space where the flower Bamboo hat is located has changed, becoming a performance prop and a new type of dance on the public stage. The existence space of this flower Bamboo hat has changed from a private attribute to a public attribute, and The researcher believe that the reason is that changes in the economic and market environment have changed the existence space of flower Bamboo hat. This can be summarized as a new construction of the invention of tradition in the flower Bamboo hat.

Figure 3 - Mao Nan stage play "Mao Nan Girl" stills



Source: Photographs taken from the researcher, October 22, 2020

In recent years, the rise of China's cultural industry has made ethnic dance very popular. In various ethnic dance performances, the flower Bamboo hat has become an exquisite performance prop. The use of flower Bamboo hat to convey the emotions between men and women in stage art has become a popular element on stage. The production process of the flower bamboo hat used on stage is relatively simple, retaining only external and visual features. This change in craftsmanship makes it more convenient for the needs of stage art. It can be said that if one sees the

figure of flower Bamboo hat in a stage performance, the audience will definitely associate it with the love narrative of Maonan culture. This is the visual feature possessed by the flower Bamboo hat. By simplifying the visual symbols of the flower Bamboo hat through the stage repertoire, it becomes a lyrical representation, allowing traditional private love stories to move towards the collective public stage. This transformation is the new construction of the invention of tradition.

The grand festival of the Maonan ethnic group, "Maonan Dragons Separating Day," was named the "most distinctive ethnic festival in China" in October 2013. The "Dragons Separating Day" of the Maonan ethnic group was originally just a small festival within the Maonan ethnic group. Nowadays, it has become a festival celebrated throughout the city, with 280000 people singing and dancing together on this day to enjoy the holiday. On this day, the

Maonan ethnic group will wear flower bamboo hats and their own ethnic costumes for display and performance activities. These activities showcase the unique ethnic culture of the Maonan ethnic group. The grand festival atmosphere and the singing and dancing performance of the flower Bamboo hat make it a carrier of the Maonan ethnic symbol, thereby affecting the cultural identity of Maonan youth and surrounding people.

Figure 4 - Mao Nan stage play "Mao Nan Girl" stills



Source: Photograph from Tan Sujuan, October 22, 2022

In short, in modern life, people cannot distinguish their ethnicity from their daily appearance and clothing. The fusion of cultures has led to the disappearance of traditional cultures of many ethnic groups, and the Maonan ethnic group has deliberately avoided homogenization with other ethnic cultures. These new forms of communication are also a new creation that better meets the needs of the younger generation for communication methods. It is also because of these newly created ways of dissemination that young Maonan people are proud of their national culture, resulting in a deep level of cultural consciousness.

4.3 The invention of tradition of flower Bamboo hat spread from the public

Changes in the recipient of the gift. After the 1990s, the flower Bamboo hat generated a new construction of the invention of tradition in the process of the new society. In the past, the flower Bamboo hat was only given as a gift between male and female lovers, but now the tradition of giving flower Bamboo hats has undergone a new construction. The development of the economy and transportation industry has led to a significant increase in foreign tourists. Local people have discovered this business opportunity and turned the flower bamboo hat into a

convenient and distinctive tourist souvenir. In recent years, many tourists have purchased flower bamboo hats as souvenirs for consumption. By purchasing gift flower bamboo hats, tourists convey the beautiful meaning of flower bamboo hats. This non romantic gift and purchase has expanded the supply and demand relationship of flower bamboo hats, which were originally limited to love. Deeper analysis is the expansion of a product's application scenarios. People reduce the appearance of the flower Bamboo hat, keep other features unchanged, and put it into a beautiful display box. In short, many traditional technologies and products are precious legacies of human culture and history. Through re creation and innovation, these traditional technologies and products

can be brought into modern society and drive the inheritance and development of culture.

The changes in the weaving personnel of flower bamboo hats: Young and middle-aged Maonan people generally work outside the manufacturing, construction, and other industries, with men occupying the majority. The number of men weaving flower bamboo hats has significantly decreased. Now, the vast majority of people engaged in the inheritance of Handmade weaving techniques in the flower bamboo hat are women, and the production target has changed from traditional men to women. This process of transformation has supplemented the shortage of labor and increased the production space of the flower bamboo hat.

Figure 5 - Huanjiang 2022 non-traditional cultural heritage heritage flower bamboo hat training course Training participants are basically presented monogamous gender



Source: Photograph from the network Tan Sujuan provided, February 2, 2023

Design update: The inheritor of the flower Bamboo hat technique used Photoshop for a new design of the flower Bamboo hat technique, which did not exist in previous flower Bamboo hat weaving. The change in design methods also led to the invention of the artwork itself. Modern design software incorporated the techniques of flower

bamboo hat weaving patterns into modern design, while also restoring some lost patterns. Through continuous research and development of new products, new designs were made to the patterns. At the same time, new designs were also carried out for new utensils, such as modern satchels, household items, etc., integrating traditional and modern

industries to design new products, revitalizing traditional craftsmanship and allowing flower bamboo hat and make weaving techniques to travel around the world. This has enabled the invention of traditional art and the use of new tools, promoting the creation of the art itself.

the invention of tradition has important implications for the development of modern society. The knowledge and technology contained in the invention of tradition can provide beneficial insights and references for the development of modern society.

Figure 6 - New artwork produced by Qin Min's design of the flower bamboo hat preparation technique - Flower bamboo hat table lamp



Source: Photograph from courtesy of Qin Min, December 14, 2020

The traditional stage plays of the Maonan ethnic group on screen record and beautify the traditional life scenes of Maonan wedding customs, and preserve this part of marriage culture for future generations. Stage plays can be achieved using various modern media under internet technology. The researcher not only need to record the performance itself, but also the background and cultural significance of the performance, and explain and explain the wedding.

4.4 The invention of tradition in the wedding culture of the Maonan ethnic group

There are now multiple shops operating Maonan ethnic clothing in Huanjiang County, selling some improved Maonan ethnic clothing. When young couples of the Maonan ethnic group get married, they will take a set of Western style wedding photos. If the economic conditions permit for newlyweds, they will also take a set of traditional Maonan

wedding photos, which are popular among young Maonan ethnic groups. At present, a set of traditional Maonan clothing is also relatively expensive, and the store owner is also marketing traditional clothing on various apps, WeChat Moments, and Facebook. Young people are also willing to consume in order to record important moments in life. From this, it can be seen that the excavation of traditions can also become a means of promoting consumption. While people have consumed traditions, they have also promoted the popularization of new traditions, which is beneficial for the protection of traditions in a certain way.

In traditional Maonan wedding ceremonies, there is no bridesmaid or groomsman, but now there are bridesmaids and groomsman in Maonan wedding ceremonies. The occurrence of groomsman and bridesmaids in Maonan ethnic weddings is closely related to the exchange and integration of Chinese

and Western marriage cultures after Reform and Opening-up. Foreign wedding cultures have caused changes in Maonan ethnic wedding ceremonies. The wedding ceremony is a solemn oath, marking the significant significance of two individuals combining into a family. At the wedding, the audience attending the wedding will also observe the ceremony, etc. This open and easy to demonstrate wedding ceremony also plays an important role in spreading wedding culture among the public.

Nowadays, in Maonan weddings, the costumes of Maonan bridesmaids use the improved ethnic costumes of the Maonan ethnic group, and also wear small diameter flower bamboo hats as decorations. The tassel decoration of the flower Bamboo hat has also been changed from the bottom of the hat to the top of the hat, because the headgear of the bridesmaid's clothing needs to be different from the bride's clothing and cannot be changed due to being too dominant. The changes in Maonan ethnic

weddings can fully convince people that the continuous changes and development of culture will drive new changes in traditional wedding ceremonies, and after a long period of change, they have become the new invention of tradition. The recording of traditional wedding customs helps to preserve the cultural traditions of marriage customs for the descendants of the ethnic group. By recording videos, taking photos, and conducting interviews with practitioners and participating members, education and awareness of traditional wedding customs are promoted, thereby ensuring the inheritance of the cultural heritage of the intangible cultural heritage. Marriage culture can also be studied in seminars and cultural activities, and interpreted through interdisciplinary thinking, using anthropological, ethnological, and sociological perspectives. The researcher believe that through efforts, we can help protect and preserve these important cultural customs.

Figure 7 - Bride's bridesmaids and grooms in a Maonan wedding



Source: Photograph from (Researcher: Mao Xiu Cai), June 18, 2019

Various traditions are passed down from generation to generation and have an intangible impact and control on people's social behavior (Wang, 2016). In the Maonan ethnic group and surrounding social spaces, the flower bamboo hat is also influenced by the Maonan ethnic group. With over 400 years of history, the flower bamboo hat has become a representative of Maonan traditional culture. The deepening of this tradition is achieved by using the flower bamboo hat as a marriage token and repeatedly appearing in wedding ceremonies.

Unlike previous Maonan weddings, some foreign wedding cultures have been added to the current Maonan weddings. The emergence of this phenomenon gives the researcher two aspects of thinking:

One is the conscious invention of new cultures by the Maonan ethnic group. Through the exchange and integration of modern economy and culture, the form of marriage customs of the Maonan ethnic group has changed. This change is gradually fixed through the continuous repetition of wedding ceremonies, and through long-term

evolution and public demonstration of wedding ceremonies, it will facilitate the spread of new wedding ceremonies (traditional Maonan wedding ceremonies combined with foreign wedding cultural ceremonies). This spread will also promote the Maonan ethnic group to invent new traditional marriage customs. The second is the awakening of the Maonan ethnic group's awareness of protecting culture. The development of the economy has provided a material foundation for protecting the culture

of our own nation, and has also led to the integration of new cultural content. The Maonan ethnic group gradually regained their cultural confidence and protected their national identity and cultural identity through traditional festivals, weddings, and cultural performances. In recent years, the Maonan ethnic group has revived and invented traditional culture, successfully saving a cultural crisis caused by foreign cultural assimilation.

Figure 8 - Maonan couple in Western-style wedding dress with Maonan flower bamboo hats



Source: Photograph from what Website, November 30, 2022

In the history of the Maonan ethnic group, the traditional flower bamboo hat has only one size. But now, the size of the flower Bamboo hat has changed, ranging from large to small, and even fingertip sized. For the change in the size of the flower bamboo hat, the researcher will find through research that changes in the social environment have led to the emergence of a new construction in the invention of tradition: the size change of the Maonan flower bamboo hat is mainly caused by three factors.

One is that the traditional type of flower Bamboo hat has gradually been forgotten by the times. The integration of economy and culture has changed the clothing and attire of the Maonan people, and traditional clothing has changed. The flower Bamboo hat worn in daily life has been replaced by other hats. The second is the choice of economic benefits. The traditional flower bamboo hat is relatively large, so the labor cost during production will also be higher. The best-selling flower Bamboo hats in the market are

all relatively miniaturized, and the market orientation has led to a gradual trend towards miniaturization. The third is the choice of media and aesthetics. The traditional flower bamboo hat is a symbol that expresses the meaning of love in Nanning. Now that the Maonan flower bamboo hat has become the medium of Maonan culture, aesthetics and media have also become the production conditions for the size of the flower bamboo hat.

5. DISCUSSION

In terms of the research concept, this study expands the application scope of the invention of tradition in China, and gives a new explanation to the specific content of this concept. On the other hand, this study can provide reference for researchers who also use this concept and can be used as a model of this kind of research and provide guidance for other types of handicraft research.

Through the study of the invention of tradition in the flower Bamboo hat, this chapter points out that the inheritance and development of intangible cultural heritage techniques have achieved an adaptive change process with society through the continuous invention of tradition. At the same time, the intangible cultural heritage culture not only updates within itself, but also interacts and integrates with different cultures. The traditional intangible cultural heritage culture has a self-protection mechanism and can adapt to the environment and social change. This chapter identifies the reconstruction and new construction of the invention of tradition in Maonan culture and flower bamboo hat techniques. Field research found that both new construction and reconstruction are two forms of the invention of tradition,

The reconstruction of the invention of tradition is a manifestation of traditional innovation, which is improved and optimized based on the invention of tradition. Traditional innovation is the process of improving and innovating the invention of tradition to enhance its functionality and efficiency, typically utilizing advances in modern technology and design to achieve

this goal. The reconstruction of the invention of tradition is also similar, which improves and enhances the existing technology or product to meet new needs and application scenarios. However, the difference between the two lies in the degree of improvement and scope of impact. Traditional innovation places greater emphasis on technological and design improvements to enhance the functionality and performance of the innovation of tradition.

Protecting and inheriting intangible cultural heritage is of great significance for absorbing cultural and spiritual nutrients from history, connecting national emotions, maintaining world cultural diversity and creativity, and promoting common human development. In the process of inheritance, attention needs to be paid to issues such as cultural identity, sustainable human development, and the impact of modernization and globalization. In order to better protect and inherit the intangible cultural heritage, measures such as strengthening protection and training, accelerating theoretical research, conducting distance education, group learning, and community of practice can be taken.

This study can prove that traditional Maonan handicraft flower bamboo hat continues to make the invention of tradition of their own traditions to obtain vitality in various times background, so as to adapt to the needs of the times and social development. The invention of tradition from both inside and outside of bamboo hat still keeps the original value attribute of bamboo hat. Maonan ethnic group also protected and expanded their cultural identity through the invention of tradition, and the bamboo hat technique was revived because of that.

Previous researchers study specific weaving technique innovation, and ignore the social background and ethnic environment, thus this study can prove that the reasonable innovations of ethnic handicrafts don't change the traditional cultural value attributes, but can help to better adapt to modern society and protect traditional culture.

6. CONCLUSION

From 1956 to 2020, with the development of Chinese society, different changes have taken place in things related to flower bamboo hats. The Maonan ethnic group and flower bamboo hats are making the invention of tradition. These new traditional creations have not changed the value attributes of bamboo hats, but have saved and revived the traditional handicraft. After the invention of tradition, the bamboo hat is still the spiritual pursuit and identity card of Maonan ethnic group, reflecting the unique national culture of Maonan ethnic group. At present, the development mode of national handicraft is spreading all over the world, thus we think we can refer to the the mode of the invention of tradition of Maonan flower bamboo hats for protection and development, so as to maintain the vitality of traditional handicraft culture and make further development in the social environment.

We believe that the invention of tradition of flower bamboo hats turn out to be successful, and it save the inheritance crisis of bamboo hats. Through the invention of tradition, the Maonan flower bamboo hat technique has realized the revitalization in way of inheritance. At the same time, the consciousness of Maonan ethnic group can better adapt to the development of modern Chinese society, and the new generation of Maonan youth can more easily understand the national and cultural identification.

7. LIMITATIONS AND THE FUTURE RESEARCHES

This study is about the invention of tradition of Maonan ethnic group and flower bamboo hats in China from 1956 to 2020. However, there are still some limitations in this study. Firstly, the source of this study comes from document reading and field survey. While in the process of field survey, some respondents may make subjective judgments about the development of the Maonan ethnic group and the change of the bamboo hat according to their own career and position, all of which can be analyzed through collecting more opinions of the respondents to reduce

the error rate. On the other hand, this study pays less attention to the interviews of other ethnic groups engaged in bamboo weaving handicraft in other regions, who are also a part of the development of the whole handicraft. In future studies, more attention should be paid to the relationship between the artistic development and social process of craftsmen of different nationalities and types.

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