

Innovative Reflections on the Visual Language of Batik in the Bouyei Ethnic Group of Guizhou, China

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Abstract

Intangible cultural heritage should not only be inherited and protected but also developed and innovated. Only in this way can traditional cultural heritage keep pace with the times and fully demonstrate its value and significance, and the Guizhou Bouyei batik is no exception. Batik is one of China's ancient folk traditional printing and dyeing processes. It is a common dyeing process and an intangible cultural heritage of ancient China. The art of batik is a time-tested craft. The technique of batik has more than one hundred years, during which it has become more and more complicated and improved. Guizhou is known as the birthplace of batik. Batik is an important symbol of Guizhou that can be traced back to the Qin and Han Dynasties. Guizhou Province is the main population center of the Bouyei ethnic group in China. The visual language is the overall display of the artistic design effect, and the Guizhou Bouyei batik has artistic attributes. Through the innovation of batik materials, technical methods, forms of expression and inheritance, the innovation of visual language will eventually lead to the formation of a new look of batik of Bouyei Nationality in Guizhou.

Keywords: Guizhou Bouyei, visual language, batik, innovation

1. Introduction

Batik comes from the rich cultural heritage and experience of ethnic minorities. The Guizhou Bouyei batik is an essential carrier of the culture of the Bouyei people and contains rich ethnic elements and unique aesthetic interests. It is mainly distributed in Central Guizhou, among which the batik of Huangguoshu area in Zhenning County, Anshun and Shitouzhai in Biandan mountain is the most famous. The batik of Bouyei Nationality in Guizhou is mainly characterized by beautiful patterns, smooth lines and fresh and bright colours. Each batik work can be called a work of Art (Liu, 2020), but this does not mean that the batik of Bouyei Nationality in Guizhou no longer needs to be developed. First of all, Guizhou Bouyei batik needs to be developed in terms of visual language to enrich its visual language, prevent the audience from forming a single stereotypical impression of its works, and prevent the audience from aesthetic fatigue Guizhou Bouyei batik. Secondly, the Guizhou Bouyei batik is a distinctive local cultural heritage and an essential resource for local socio-economic development.

Only through constant innovation can it better realise its value in modern society. The visual language is silent compared to the boundaries of other works. Thirdly, compared with the boundaries of other works, visual language is silent but also has international characteristics. It can cross language boundaries to solve the communication problems of different countries and Nationalities (Zhang et al., 2020).and the rational use of visual language can make the information more accurate (Bapiyev et al., 2021).

The motifs in Guizhou's Bouyei batik have become richer in composition through various combinations and distortions, on the whole, the content of these motifs is not as rich as it could be. However, on the whole, the content of these motifs is still relatively homogeneous about the richness of current life, and the visual language lacks contemporary flair. Therefore, under current environmental conditions, it is also necessary to innovate the design language to make the visual language of batik richer and more vivid.

However, compared to the large-scale development of batik of other ethnic minorities, the development of Guizhou Bouyei batik is small in scope and not influential enough, which largely affects the development of the inheritance of

related products. With the significant enrichment of material products and the exclusion of other batik products, Guizhou Bouyei batik's survival and development pressure are more important. To enable people to find Guizhou Bouyei batik in many products and feel the unique charm of Guizhou Bouyei batik, we must enhance the visual impact of batik through the innovation of visual language. Finally, the Guizhou Bouyei batik is a precious cultural heritage of the local Bouyei people, which should be inherited and protected and developed and innovated based on the existing one to make the relevant products form a long-lasting life.

2. Updating the Concept of Transmission of Traditional Batik

Visual language mainly refers to the picture formed by combining visual elements such as text, colour and graphics in art design according to specific design principles (Zhang, 2020). Designers can form pictures and convey information to the audience through different processing of different visual elements and applying design principles. Combined with the specific situation of Guizhou Bouyei batik, the innovation and development of its visual language should not only adjust the concept of consciousness but also innovate the relevant elements of the visual language of batik works. At the same time, it also needs to change the factors affecting the expression form of the visual language of batik works. Finally, it promotes the innovation and development of Guizhou Bouyei batik visual language with the joint action of many factors (Zhang & Zhang, 2013). Although the Guizhou Bouyei batik technique has developed its characteristics and advantages, it is clear that these advantages and features are still complicated to match in terms of current social needs, and new innovations in the visual language of batik must be made so that it can receive more attention in the diverse aesthetic needs of modern society. Innovations in the visual language of batik

Dependence on the batik bearer. As the name implies, "inheritance" means transmission and succession, which involves two main actors, one being the transmitter and the other the successor (Tu & Luo, 2016; Temirbekov et al., 2016b). In practical terms, the current transmission of the Guizhou Bouyei batik is mainly family-based and is passed on to women but not to men. This means that the visual language of Guizhou Bouyei batik is inevitably confined to existing ideologies. Therefore, in order to promote innovation in the visual language of Guizhou's Bouyei batik, it is first necessary to make the inheritors and learners open to development in terms of ideology and realise the necessity and importance of visual language innovation so that innovation can be firmly supported from an ideological perspective (Guo, 2011; Nass et al., 2021). To form an innovative concept, on the one hand, learners of Guizhou's Bouyei batik need to actively compare themselves with the batik art of other regions and understand their own advantages and disadvantages through comparison; on the other hand, learners of batik also need to actively understand the current artistic needs of consumers and stimulate the visual language innovation consciousness of Bouyei batik creators by taking demand as the guide. It is also necessary for the learners to learn more about the concept of artistic development and new science and technology and to broaden their horizons to facilitate the transformation of their thinking. Only when the inheritors of batik can broaden their horizons and emancipate their minds. And they have a clear understanding of the consumer demand for such products in society. They seek the dynamic balance between the development of the art market and consumers and batik products as much as possible. The ideological pursuit of this balance is the critical factor for the innovative development of Guizhou Bouyei batik in visual language.

The colours of the patterns result from the Bouyei people's pursuit of harmony with nature (Chen, 2021), which comes from the Bouyei people's past state of living, where they lived off the mountains and water. At that time, batik production took more time, and batik fabrics were more concerned with the quality of use and longevity, so there was no excessive pursuit of brilliant colours. Blue and white are the colours that are resistant to washing and sunlight and do not fade easily. The blue and white colour of the batik patterns is a characteristic of the aesthetic of the Bouyei batik culture. The batik products produced by the creators of Guizhou Bouyei batik with this batik colour are rather homogeneous in terms of visual effect. To change this situation and to make the Guizhou Bouyei batik colours form a new development based on the existing diversity so that the Guizhou Bouyei batik can be consistent in its differentiation and different in its consistency, it is necessary to innovate on the existing batik colour combinations (Wu & Wu, 2011). For this, on the one hand, we should expand the creator's consciousness and ideas so that it can form more colour matching creativity based on the existing composition and promote the diversified development of batik pictures of Bouyei Nationality in Guizhou. On the other hand, it is also necessary for the creators to grasp the thinking method of Guizhou Bouyei batik's traditional design method to grasp the basic points of the traditional colour design method on the existing basis. On this basis, refine and summarize, grasp the main tone of blue and white and the method of colour embellishment. Then innovate from this, which can maintain the basic characteristics of Guizhou Bouyei batik and make its visual language relatively neat, and find the diversified characteristics of Guizhou Bouyei batik colour.

3. Results

The primary raw materials used in the production of Guizhou Bouyei batik include beeswax, fabric, dyes and tools (Liu & Wei, 2018; Gordienko et al., 2016). According to the traditional batik process, the creator first melts the wax, and then

arranges the fabric to make the fabric soft and smooth. The third step is the drawing, in which the creator lays the prepared fabric flat and then dips a wax knife into the wax to draw on the cloth. Finally, remove the wax, dye the cloth, put it into the pot and boil it with clean water (Temirbekov & Bostanov, 2016; Kim et al., 2020). Although the tools and materials used in the process are relatively simple, the process is more tedious. In contrast, in the modern social environment, the development of various new technologies and materials has given the Guizhou Bouyei people more options in terms of visual language generation. Firstly, in terms of design tools, computers and other tools are more convenient and can avoid unreasonable graphic matching or compositional effects in the design process. They are using these new technologies to produce the impact before batik production can make the visual language of batik more vivid. Secondly, in terms of material selection, Guizhou Bouyei batik is mainly made of cotton and linen, and the dyes are mainly natural in the early stage. Still, there are more choices in modern society in terms of fabrics, and different fabrics have different visual effects (Koval et al., 2021). The emergence of chemical dyes can also make batik pigments more effective in fixing colours or make colours more vivid or varied, which helps change the visual perception of batik colours. In terms of technology, the traditional process is mainly manual. Still, with the development of modern technology, it is also possible to adopt modern flow lines and shift partly or entirely to machine-based operations. Although the handwork is more delicate in terms of detail, the machine-based approach improves efficiency and makes the product concerned appear more stable in terms of tone and structure (Bin et al., 2020; Temirbekov et al., 2016a).

Graphics are a fundamental element of visual language, and the choice of graphics can directly impact the visual effect of Guizhou Bouyei batik. In the traditional production process, the designs of Guizhou Bouyei batik do not have ready-made patterns to compare with in advance. Still, they are drawn directly by the creator after composing his ideas in his mind during the production process. Still, these drawn patterns have been handed down from generation to generation. They are generally limited to abstract geometric patterns, etc. (Su, 2020; Eremenko et al., 2020), mainly due to the local Bouyei living environment. This is mainly due to the living environment of the local Bouyei people. Generally speaking, the formation of visual language mainly includes patterns and texts (Wei, 2018). In contrast, in the visual language of Guizhou Bouyei batik, there are only patterns without texts, and the pattern ornaments have certain limitations. Therefore, for the innovation of the design language, we can start from two aspects: firstly, pattern innovation, i.e. to incorporate more things with modern elements into the patterns based on the existing patterns to expand the scope of the patterns and enrich their contents; secondly, to introduce the ancient culture of the Bouyei ethnic group, an essential feature of the Guizhou Bouyei batik is the variety of pattern contents, and the patterns are used to convey information, and according to the formation of the visual language, The ancient texts of the Bouyei ethnic group have the function of highlighting and explaining the design of the work, and the texts themselves have a certain sense of beauty, especially some pictograms, which can have various aesthetic effects after multiple variations, so in the visual language innovation of the Guizhou Bouyei batik, the ancient texts can also be introduced into the batik to enrich its content (Zhennan & Yahaya, 2021).

All Guizhou Bouyei batik patterns are based on a flat surface, without any sense of three-dimensional (Dai et al., 2021), and the rhythm of the patterns themselves is entirely revealed by the interaction of curves and straight lines. This is partly due to the stereotypical thinking of the creators and partly due to a lack of technique. The traditional method of pattern representation makes the Guizhou Bouyei batik lack a three-dimensional sense of visual language. Therefore, the innovation of batik pattern works can be realized from the breakthrough performance of the plain sense of the pattern. So that the plane pattern in batik is expanding to the three-dimensional space so that consumers' appreciation of batik works can span the visual space and feel the three-dimensional space in batik works. This approach is already reflected in many artistic designs. Of course, the flat pattern of batik is related to the creator's thinking stereotypes, skills and ideas, so for this breakthrough in graphic expression, through the following aspects. Firstly, it is necessary to liberate the mind and change the thinking stereotype. The purpose of graphic expression in batik is to transmit certain information to consumers through the formation of visual language, and the transmission of information is the direct goal of visual language. Therefore, the creator of Guizhou Bouyei batik need not stick to the original flat expression method in graphic expression; as long as it can make the visual language information be transmitted, flat expression or three-dimensional expression is fine. Secondly, creative expression of ideas is needed. Compared to flat graphic performance, three-dimensional graphic performance is more vivid and can convey more information. The process of spatial transformation naturally requires designers to pay more thought to forming innovative performance ideas to make three-dimensional graphic performance play the meaning of innovation in visual language. Thirdly, it is necessary to further improve in terms of technology. The graphical representation from flat to three-dimensional means forming a three-dimensional effect in a flat space, and to form a distinct spatial division is more complex. It requires more skills in handling related issues, so the designer also needs to further improve in terms of batik skills. As an artistic product, it must present itself aesthetically to consumers through visual language in various ways, and different ways of the presentation can make the visual language appear different (Table 1).

Table 1. Batik visual language

Classify Change	Tradition	Innovation
Batik Colour	Blue and White	More Colour
Making Methods	Melts the wax, Arranges the fabric, Drawing, Dye the cloth, Remove the wax.	Modern technology, Modern flow lines, Machine-based operations.
Materials	Beeswax, Fabric, Dyes and Tools.	Different fabrics, Chemical dyes, Computers and other tools.
Batik Pattern Content	Abstract geometric patterns	Modern elements, Ancient texts.
Methods of Pattern Expression	Two dimensions	Three-dimensional

In the case of Guizhou Bouyei batik, innovation in the form of expression is needed to expand its influence and deepen the public's impression of the product in question. In the traditional social environment, Guizhou Bouyei batik is widely used in the life of local people, making head-wear, pleated skirt, clothing, belt, etc. (Li, 2016). Therefore, the local performance of batik products of Bouyei Nationality in Guizhou is mainly through the daily wear and household use of ethnic minorities or placed in the exhibition room for the audience to visit. Under these forms of representation, the audience's perception of the Guizhou Bouyei batik products is that they are mainly everyday objects of the general public or, at most regular household items with a sense of beauty. However, after an extended period, it has become a concentrated expression of national culture, national spirit, national aesthetics and national thought and has reached a high artistic level.

4. Conclusion

The history and culture of the Bouyei people of Guizhou have led to the inheritance and development of the batik craft, which is a precious cultural heritage of the Bouyei people. The innovation of batik in the context of the times is ultimately the innovation of the visual language of batik. The visual language is the central expression of the charm of the Guizhou Bouyei batik. Suppose the Guizhou Bouyei batik is to have more realistic value and prove its charm to the public. In that case, it is necessary to make the innovation of the visual language of batik in line with the nation and the times and to form its unique batik charm.

In the modern social environment, the latter level of significance needs to be emphasized even more to promote the development of the popular market for the Guizhou Bouyei Batik Bouyei and the advancement of the art of Guizhou Bouyei Batik. To achieve this, we need to adjust the visual expression form of Guizhou Bouyei batik, change its expression form and make it more artistic. The visual language of batik works is influenced by the change of expression form so that consumers can recognize Guizhou Bouyei batik with artistic vision.

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