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Research on the Integration of Batik Technology as Intangible Cultural Heritage and Cultural Tourism——Example of Miao People in Guizhou, China

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ABSTRACT

Miao batik in Guizhou region of China has a long history, and the batik process is also a kind of inheritance of intangible cultural heritage, which contains the longing and pursuit of the minority people for a better life, and it is an indispensable treasure of the national folk culture, which is deeply loved by the people for its unique form showing its own unique value. At the same time, batik has become an important tourism resource to attract consumption because of its exquisite pattern modelling, iconic colour effect and deep cultural connotation.

Keywords: Miao batik; Craft symbols; Cultural heritage; Culture and tourism integration

1. Introduction

Batik is a traditional textile and dyeing technique of ethnic minorities in ancient China, which is known as one of the three major textile and dyeing techniques in ancient China together with ‘stranded val’ and ‘pinch val’. Miao and Buyi ethnic groups are good at batik, which is a technique of drawing patterns on cloth with liquid wax, then removing the wax after dyeing. The patterns are first drawn on the

cloth with liquid wax, and then the wax is removed after dyeing. Because of the natural cracking of the wax, the surface of the cloth often shows a special ‘ice pattern’, which has a special flavour. Batik has rich patterns, light colours and unique styles, and is often used to make clothing and all kinds of daily necessities, which gives people a sense of simplicity, elegance and pleasing to the eyes, and is very characteristic of the nation. Batik has a history

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of more than 2,000 years, starting from the Qin and Han Dynasties in China. In the wheel of history, the inheritors have created a rich and colourful batik technique and developed it into an indispensable and valuable treasure of the Chinese nation. From the perspective of cultural ecology, the creation and development of any kind of art or culture cannot be separated from its special living environment, and the unique social and ecological environment of Guizhou Province has enabled the continuation of the batik technique in the region, making it an indispensable element in the daily life of the local ethnic minorities.

2. Production process of batik

The production process of batik can be roughly divided into three steps: linen, waxing and dyeing. The materials used in these three steps are all taken from nature and are made by hand by the Miao people.

(1) Firstly, we go to the mountains to find ‘hemp’, extract the plant fibre and make it into cloth, then bleach and wash the cloth with straw ash, then use boiled taro to make a paste and smear it on the opposite side of the cloth, then put it on the stone plate after drying in the sun and use the horn of an ox to smooth and polish it.

(2) Firstly, lay the white base cloth on a wooden board, then put the yellow wax into a metal container and dissolve it over a low fire, then use a wax knife dipped in the wax juice to draw patterns on the base cloth. The way of holding the wax knife is different from the way we normally write. The wax knife is held with the handle tilted significantly forward at an angle of more than 45 degrees, and the blade tilted backward almost under the wrist, resulting in a forward tilt of the tip of the brush and a backward point of the nib. When painting, for those long straight lines, the wax cutter can only move vertically with the wrist, horizontal and other movements can only be used to trim some short horizontal lines and to draw circles, if the horizontal straight lines are long, then the method must be changed at this point, and in order to keep the process of making

the wax cloth fool-proof, it is common to change the position or rotate the wax cloth in order to change it horizontally or vertically before proceeding with the painting. The whole process must be done with concentration and patience. Throughout the painting, the wax juice must be kept at the right temperature, usually at fifty degrees centigrade. This process of using wax is called wax spotting, and the requirement of this step is to be very skilful and not to make any mistakes in the process of painting.

(3) Dyeing involves immersing the wax-coated cloth in large ceramic jars containing blue indigo dye extracted from plants, usually for five to six days per piece. After the first soaking and taking it out to dry, the cloth becomes light blue, and after drying it and soaking it several times, a deep

After the first soaking, the cloth turns light blue. After the first soaking, wax flowers are dyed on the light blue colour, so that after dyeing, two patterns of light and dark colour appear. When dipping and dyeing, some ‘wax seals’ are damaged and cracked due to folding, which is called ‘ice pattern’, making the batik pattern more rich in layers, with natural and chic flavour, of course, when people master this law, they can design and control this ‘ice pattern’, according to the overall aesthetics of the needs of controlling this unique flavour. ‘Ice pattern’.

(4) Then the cloth is boiled with water to remove the wax, and after rinsing, the cloth will show the blue and white distinct patterns in a process called wax removal.

Each piece of finished batik is the result of the hard work of Miao women, which contains the concept of Miao people living in harmony with nature for thousands of years. They depict a variety of exquisite patterns on the wax cloth, including bird patterns, fish patterns, dragon patterns, phoenix patterns, butterfly patterns and other animal patterns, as well as pear patterns, pomegranate patterns, and other plant patterns, no matter whether it is the pattern or the raw material are all taken from the nature, and Miao women then carry out purely handmade processing in order to make the pattern. Both patterns and raw materials are taken from

nature, and the Miao women then process them by hand in order to get a beautifully made batik cloth. Batik of the Miao is a concept that embodies the idea of harmony between human beings and nature, and it is a desirable way for human beings to get along with nature.

3. Combination of batik and modern technology

Through investigation and research, the reason is that purely handmade batik is too expensive, long time, low production, not enough visibility, then thought of using modern methods for processing and promotion.

(1) Nowadays, the scope of self media is very wide, all aspects of the life of common people are involved, many companies use media to promote their products, in fact, this reason can also be applied to batik, modern people's living standards compared to the previous has improved greatly, more in pursuit of the quality of life, for the products of the ancient technology but more like, just batik technology in the developed areas are rarely known, we can choose to promote through the self media to promote the batik. Developed areas are rarely known, we can choose to expand the impact through the promotion of self-media, such as the current jitterbug short video, WeChat public number and so on promotion.

(2) Use modern industrial technology to improve the industry, batik use of cloth is a linen plant fibre production, dyes are also extracted from the natural plant indigo pulp, sometimes because of seasonal reasons can not be produced in large quantities, we can use modern greenhouse technology planting, printing part can be carried out by machine, with modern assembly line, so that large quantities can be produced, but also to Reduce the price, conducive to the promotion. It is worth noting that some places have begun to use these techniques, but it is only a simple printing operation of the pattern on the batik, which is far from achieving the effect of promoting batik. The products of these industries often face the problem of discolouration, the designed clothes take back and wear a few times and start to lose colour,

the colour becomes faded, while the handmade batik, the traditional material is the more vivid the more it is washed, so the process should try to avoid dyeing with chemical materials, the traditional linen can better absorb the colour, in order to achieve the effect of the more it is washed, the more it is vivid.

(3) Guizhou is now a county with high speed, so it is completely capable of setting up batik factories in some famous places or Miao villages, making batik as a local income-generating industry and integrating the idle labour force at home, which can not only improve the output but also solve the employment problem of some people.

(4) Batik is not sold partly because of the problem of style, Miao village after all, less contact with modern society, batik fabric clothing style is also relatively obsolete, you can ask professional designers in accordance with the preferences of modern young people to design styles, innovation in the old.

4. 'Internet + Batik', and the integration of cultural tourism

With the arrival of the new media era, 'Internet +' has become a hotspot, exploring 'Internet + Batik' in the new media, network platforms on the dissemination of China's intangible cultural heritage and modern science and technology to carry out the organic fusion of batik culture is the focus of the current innovative development of batik culture. For example, various kinds of films and documentaries are combined with batik culture; at the same time, through interconnection, 'Batik Culture Taobao' shop is established to make batik culture peripheral, fully display the charm of batik culture, and put it on various short video platforms to expand the scope of dissemination.

Batik is China's intangible cultural heritage and a part of Chinese culture, it is not only an art form, but also a kind of cultural inheritance and spiritual pursuit. In the era of rapid development of the Internet, batik culture, as a member of China's intangible cultural heritage, should also keep abreast of the times, and the inheritors should actively

use the new media platform to let more people understand batik and love batik, and to promote batik culture in the 'Modern + Batik Culture Taobao' shop. 'Modern+Batik', "Campus+Batik", "Internet+Batik" and other innovations, to contribute to the promotion of the dissemination, inheritance and development of batik culture, so that China's intangible cultural heritage in the journey of the new era Shining.

(1) Culture and tourism revitalisation type and protection type integration: display batik museums

As a must-visit attraction in the cultural tourism of ethnic villages, batik museums, as productive protection bases, make batik culture preserved and inherited by combining revitalisation and protection through the display of showrooms. At present, the batik museums in Guizhou Province include Guizhou Provincial Museum, Anshun Batik Museum and so on. Besides, Guizhou Province has also established ethnic culture tourism villages so that tourists can directly understand batik culture.

(2) Experiential Integration of Culture and Tourism: Batik Handmade Workshop Experience

At present, in Guizhou ethnic village scenic spots such as Xijiang Thousand Houses Miaozhai, Danzhai Wanda Town, Yagi Gou Batik Experience Workshop, Anshun Batik Experience Museum, Anshun Tunbao Scenic Spot Oriental Batik Experience Museum, and other areas, the batik technique is made to present the batik products' production process of painting, washing and dyeing to tourists through the form of culture and tourism fusion handicraft experience. Visitors can outline the pattern, point the wax flower, dye with the batik heritage master, make their beloved batik works, and personally feel the infinite charm of batik art.

(3) Creative and Extended Integration of Culture and Tourism: Batik Tourism Handicrafts and Folklore

The combination of batik and tourism is mainly through the form of tourism products. It is the core element in the tourism industry and the basis of all tourism activities, such as B&Bs, costumes, coasters and wall hangings with batik elements as IP. The integration of batik culture and tourism products

promotes the development of tourism in ethnic areas on the one hand; on the other hand, it satisfies the visual experience of tourists through the presentation of batik tourism products, so that the period of more in-depth understanding of the rich batik culture.

(4) Virtual Landscape Roaming

Adhering to the tenet of 'inheriting batik technique, creating cultural tourism, promoting industrial development and shaping batik brand', the theme attractions of batik handicraft industry are established in minority areas of Guizhou, and the batik non-heritage handicraft cultural brand is created through large-scale batik industry clusters and mutual co-operation among multiple industries. In the process of travelling from the source to the destination, tourists can enter the experience interface of minority villages and batik non-heritage tourism products through virtual reality technology to understand the connotation of the original national culture, such as the pattern symbolism, colour matching and legend stories of batik. Through the informative and real visual 3D information, the tourists have a certain degree of understanding of batik culture and the beautiful feeling of immersion before entering the scenic spot.

(5) Virtual Character Experience

The production process of batik is programmed, and the processes from painting, washing, dyeing to cutting, sticking and sewing are closely integrated. It can be designed according to the different scenes of the non-heritage virtual tourism products, so that tourists can enter the exploration board of the knowledge of batik technique, the practice board of batik technique, the design board of batik creation, the cultural protection board of batik technique, etc., so as to make them immersed and wholeheartedly integrated into the unique handicraft of batik and be a protector, experiencer and disseminator of the intangible cultural heritage.

(6) Virtual Product Experience

Cultural tourism products can enhance the travelling experience of tourists on the one hand, and lay the groundwork for the sale of cultural commodities on the other. The virtual tourists

landscape roaming route is dotted with a bright pearl - intangible cultural heritage virtual tourism products, tourists can experience the derivatives of batik according to their personal interests and hobbies, such as virtually wearing batik costumes, satchels, batik tea table tea tasting, etc., through the rich audio, video, text, animation, text pictures in the experience process to feel the connotation charm of batik, handmade techniques, etc., and get to know batik knowledge in depth through the microblog public account, WeChat public account, and Jitterbug number of batik craftsmen.

5. Conclusion

As an intangible cultural heritage, batik handicraft should extend and expand the artistic and cultural charm of batik, so as to make the protection and dissemination of the gradually disappearing handicraft and migration history more convenient and complete. Both the traditional batik handicraft and the products of cultural and tourism fusion bring vitality to the original ethnic cultural tourism in Guizhou. In the process of development of culture and tourism fusion industry, batik handicrafts, through its exquisite skills, representative legends and stories, carry cultural skills through culture and tourism products, so that tourists can feel its cultural heritage through the original national cultural tourism, enhance the inherent inheritance power

of the national excellent traditional culture, better inheritance and development, so that the national skills blossom all over the world, and let the cultural memories flow for a long time.

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