

The Sustainable Development of Jin Opera Costumes from The Perspective of Traditional Cultural Protection

Xing Furong¹, Azian Tahir², *Syed Alwi Syed Abu Bakar³

College of Creative Arts, Universiti Teknologi MARA Perak Branch, Seri Iskandar Campus, 32610
Seri Iskandar, Perak, Malaysia

2021946099@student.uitm.edu.my1, azian572@uitm.edu.my2, syeda214@uitm.edu.my3

*Corresponding author

Received: 27 November 2023, Accepted: 24 March 2024, Published: 1 April 2024

ABSTRACT

Cultural heritage encompasses various forms, which includes tangible artifacts, intangible traditions, costume, and others. Indeed, the protection of cultural heritages plays a vital role in preserving and transmitting human culture. In this case study the Jin opera costumes are the most important to be studied due to its direct and graphic factor that actors use in their play roles. This paper uses the theory of heritage protection and sustainable development. First, the article summarizes the expression of Jin opera costumes. Secondly, the article further analyses the form of expression and concludes that the costume culture of Jin opera has the artistic beauty of colours. Finally, the article understands the development of Jin opera costume culture through analysis. On this basis, the paper integrates the concept of cultural protection to derive a sustainable development path to analyse the aesthetics of Jin opera costumes. At the government level, local governments should actively introduce heritage protection plans and systems. At the social level, all sectors of society need to fully consider personalized sensory enjoyment, effectively integrate traditional culture industry, and form a digital dissemination system of Jin opera costume cultural heritage with diversified content based on the support of digital technology. At the level of relevant institutions of Jin opera, they need to use digital technology to collect various data related to the Jin opera costumes and integrate and store costume data. By promoting the sustainable development of Jin opera costumes by building a complete costume cultural heritage database.

Keywords: *Traditional culture; Jin opera costumes; Sustainable development; Heritage ; Cultural protection*



eISSN: 2550-214X © 2024. Published for Ideology Journal by UiTM Press. This is an Open Access article distributed under the terms of the Creative Commons Attribution-No Commercial-No Derivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

1 INTRODUCTION

During historical development, heritage, as the crystallization of the wisdom of human civilization and nature's symbiosis, is concentrated in natural heritage, cultural heritage, cultural landscape heritage, and agricultural cultural heritage (Biagi & Puccinelli, 2017). These riches are unique, and the forms of expression are rich and diverse according to their geographical, ethnic, human, and environmental differences. Theatre is a comprehensive art. It contains many artistic expressions, such as vocal music, choreography, costumes, etc. These art forms play different roles in the drama, and they play different roles in the drama performance. Jin opera is the crystallization of the culture and art of the people of Shanxi. The costumes are the first impressions of the performers and play an important role in attracting the audience's attention. The costume culture of Jin opera is a valuable intangible cultural heritage of the Chinese nation. It contains a rich traditional cultural heritage, which can not only reflect the specific development process of the material and spiritual civilization of the Chinese nation, but also is an indispensable treasure of cultural resources for the national cultural and creative industry (Zhao

Zhuqing, 2018). Therefore, the inheritance and dissemination of the cultural heritage of Jin opera costumes is of great practical significance for promoting the sustainable development of national traditional culture.

For a long time, the research results of Chinese Jin opera costume culture have been mainly used as professional knowledge to spread and develop in the fields of costume profession, archaeology and history. For people in other fields, the sustainable development of Jin opera costume culture has been greatly limited. The sustainable development of cultural resources is not only related to the inheritance and development of culture itself, but also directly affects the sustainable development of a country or region's economy. Therefore, this paper takes cultural preservation as the research perspective and the sustainable development of Jin opera costumes as the research object, aiming to find a road to sustainable development of Jin opera costumes while solving the problem of sustainable development of cultural resources.

2 THEORIES

This article focuses on sustainable development from the perspective of Jin opera costume heritage protection. In this study, this paper systematically sorts out the theory of cultural heritage protection and sustainable development. This is shown in the following table:

Theory	Theoretical connotations	Features
Theories of cultural heritage protection	Cultural heritage is a cultural phenomenon in which people interact with things. Heritage is a social relationship and closely related to people, and only by establishing the concept of "people-oriented" and bringing cultural heritage to life can we embark on a path of cultural preservation in line with sustainable development (Elglaly, Y., Atta, E, 2022).	People-oriented (Hashim, G. R., & Latif. , 2015)
Theory of sustainable development	The World Commission on Environment and Development (WCED) formally proposed the concept of "sustainable development" in its 1987 study, Our Common Future. Sustainable development is defined as "development that meets the needs of present generations without jeopardizing future generations" (Dale, A., & Hill, S. B, 2018).	Fairness;Relevance;Commonality (Ostrom, E. , Acheson, J, 2022) .
Theory of Value Aesthetics	Aesthetic activity is a kind of value evaluation activity, which is an evaluation activity of aesthetic subjects on aesthetic objects (Yi Yudan, 2011).	Gorgeous and beautiful; Plain beauty; Space beauty (Zhang Jingting, 2011) .



(Source: Literature survey)

3 THE AESTHETIC CHARACTERISTICS OF JIN OPRARA COSTUME ART FROM THE PERSPECTIVE OF TRADITIONAL CULTURAL PROTECTION

3.1 The expression of traditional costumes of Jin opera

Jin opera costumes are called xingtou, which refers to the general term worn by actors in Jin opera repertoire performances (Peng Bingyu, 2019). Jin opera costume styles include python, drape, lean, pleats, helmets, etc. (Guo Yunli, 2018). Through a fieldwork on the Jin Opera in Shanxi Province, this study systematically summarizes the main costumes of the Jin Opera, as shown in the following table:

Table 2 Main costumes of Jin opera

Title	Peculiarity	Pattern
Python	With a round neck and long sleeves, the python suit is embroidered with dragon patterns on the chest and back, shoulders and knees.	
Drape	The basic style of the Jin opera is that the two sleeves are longer. There are male and female garments, with men having long clothes and women's garments being short.	
Lean	In the Jin opera costumes, the Ming dynasty formed a lean that was specially worn by military generals. By repairing the pattern and pattern of the nail sheet.	

Helmet

The helmet is mainly a crown, hat and helmet. In the Jin opera performance, the crown worn by the military generals is called a helmet, which is also a unique decoration.



(Source: Fieldwork)

3.2 Artistic characteristics of Jin opera costumes from the perspective of traditional cultural protection

Aesthetic value is a form of value expression of the understanding of external things produced in the long-term common life, with commonality, consensus, and diachronic nature (Yi Yudan, 2011). This article further analyses the aesthetic and artistic characteristics of Jin opera costumes. From the perspective of aesthetic value, the article finds that Jin opera costumes mainly have the following characteristics:

3.2.1 Aesthetic Value

As an external representation of spiritual life, from the appearance of Jin opera costume design, the appearance of costume design should generally conform to the positioning of the characters in Jin opera and the inner value of pursuing truth, goodness, and beauty. The social concepts that Jin opera wants to express must inevitably be reflected in the costume design of Jin opera. The aesthetic characteristics of the gorgeous beauty of Jin opera are reflected in what kind of costume a character should wear and what colour of clothing, which must be in line with the character characteristics and concepts of good and evil of the character of this Jin opera character (Bai Lin, 2008). For example, the costumes worn by local officials in Jin operas must conform to the basic social status and hierarchical relations of officials in feudal countries. In "Romance of the Three Kingdoms", the Jin opera costumes worn by treacherous people (Cao Cao mostly wears red in Jin operas) and the patterns and colours of Jin opera costumes worn by loyal people (Guan Yu is mostly green clothing). Jin opera costumes are the embodiment of spiritual life, carrying value ideals and people's spiritual yearning for social life. This spiritual yearning precisely largely precisely expresses aesthetic values.

3.2.2 Aesthetic Characteristics of Simple Beauty

The aesthetic thought of simple beauty has a long history, rich and profound. The drama developed on the basis of ancient mythology, primitive beliefs and primitive thinking in the early days of mankind, essentially exists the aesthetic emotion of primitive art. This emotion contains the simple sentiment of human beings. Jin opera costumes have a rich cultural connotation of simple beauty. The character of a Jin opera can be identified by the character's character traits and justice or not by the Jin opera costume when the character appears on stage. The general view of aesthetics is that it is an important connotation of aesthetics to characterize one's own notion of simple justice through the perception of an external thing (Hu Concubine, 2012). It is in this sense that Jin opera costumes also represent this perception of the simple concept of justice. Jin opera costumes represent a simple pursuit that has been carried in the changing development of Jin opera costume design. On the one hand, this simple concept of justice is a spiritual pursuit cultivated and cultivated during a long spiritual life. Jin opera is a national treasure with a long history in China, and it is a spiritual embodiment pursued in the traditional life. At the same

time, the pursuit of the simple concept of justice changes with the continuous development of society, and in the development of Jin opera, this simple concept of justice is always reflected externally in the development of Jin opera costumes.

3.2.3 Aesthetic Features of Spatial Beauty

The virtual space in Jin opera exhibits a realistic aesthetic style. Jin opera expresses the state of the characters through the posture of the actor holding the whip and waving it (Wang Yongnian, 1985). This posture as well as the cross-space performance of the stage are the characteristics of the beauty of the artistic space that are constantly aggravated. The audience can also feel the characteristics of spatial beauty from the performance of Jin opera. The spatial aesthetic characteristics of Jin opera costumes have been fully developed with the continuous enrichment of material and spiritual life. First, in the cultural life of any nation and any country, there is an inherent requirement for spatial aesthetics displayed (Zhang Jingting, 2011). As a form of expression of traditional Chinese spiritual and cultural life, Jin opera is some kind of expression carrier of people's value concept. During its long development, Jin opera has formed its own singing mode and movement standard, and this artistic characteristic should be fully reflected by the corresponding costume design.

4 THE PATH OF SUSTAINABLE DEVELOPMENT OF JIN OPERA COSTUMES FROM THE PERSPECTIVE OF TRADITIONAL CULTURAL PROTECTION

Although the costumes of Jin opera have the advantage of unique cultural resources and present high artistic aesthetics and rich content. However, due to the characteristics of "living, inherited, ethnic and fragile", the sustainable development of Jin opera costumes is facing various crises under the wave of modernization, as follows:

First, the role of government departments in the sustainable development of cultural resources of Jin opera costumes is not obvious. The psychology of "cultural lack of self-confidence" and "cultural lack of self-awareness" is widespread. There is no comprehensive outline for the protection of Jin opera costume resources in Shanxi. The lack of cultural promotion activities related to Jin opera costumes.

Secondly, the development of cultural resources of Jin opera costumes is homogeneous; the general awareness of the community in protecting cultural resources of Jin opera costumes is insufficient. The artistic and cultural resources such as colours, styles and even patterns in Jin opera costumes have not been stimulated and the overall development is lagging.

Third, the protection of cultural resources of Jin opera costumes is not thorough. Between 200 years of development of Jin opera, the core materials as well as the protection of the elements have been seriously lost in history. The protection of relevant elements at present has not formed a perfect mechanism.

Based on this, this paper proposes the following measures to solve the above problems.

4.1 The Policy Department Should Develop a Perfect Mechanism to Guarantee

To better inherit and protect the artistic aesthetics of Jin opera costumes, the importance of the cultural resources of Jin opera costumes should be fully recognized. Government departments need to clarify the requirements for the sustainable development of Jin opera costumes, strengthen the planning of the cultural heritage protection of Jin opera costumes, improve the mechanism of multiparty participation, and increase specific measures such as conservation management.

First, government departments should strengthen the government-led management of the sustainable development of Jin opera costumes and actively introduce heritage conservation planning and construction methods. Government departments strengthen the propaganda of Jin opera costume culture, while vigorously promoting the development of educational activities. Then a special Jin opera heritage management guidance agency needs to be established under the local management department to comprehensively promote the construction of Jin opera cultural heritage protection and management, and to play a good coordinating role at both the central government and local government cultural resource protection levels. Local authorities should also actively establish civil society organizations dedicated to finding reasonable development models, conducting relevant conservation studies, and assisting in the implementation and execution of conservation plans, while actively guiding the public to participate in conservation activities and jointly solving social problems in conservation. In addition, local government departments in Shanxi should seek effective ways to encourage public participation in the cultural heritage of Jin opera costumes. The relevant ministries should introduce the practical experience of other heritage and can establish an effective incentive mechanism to mobilize the residents' active participation with various forms of rewards, to guide people to be involved in the promotion activities of Jin opera costumes.

4.2 Social Organizations Build a Digital Communication System

To achieve efficient dissemination of costume cultural heritage through digital technology, we should start from the subjective consciousness of the public and fully consider individualized sensory enjoyment. We can effectively integrate traditional culture with modern art and constitute a digital communication system of costume cultural heritage with diversified contents, rich ways and comprehensive display based on the support of digital technology. This can draw more audiences' attention, care and love to the costume cultural heritage.

First, Jin opera costumes promote industrial integration. Traditional culture should not just stay at the stage of inheritance, but should, based on inheritance, explore the value of the new era and strive to achieve its innovation and development in the new era. Only by realizing the innovation and development of Jin opera costumes in the modern society, and by pushing forward the new, can they be based on the new era and develop continuously in the history. The innovation and development of Jin opera costumes should follow the principles of good absorption and advancing with the times and collide with the mainstream culture and aesthetics of the new era (Dou Hai'e, Wang Yonghu, 2018). Integrating Jin opera costumes with contemporary emerging industries and increasing the popularity of Jin opera costumes by combining them with the tourism industry and other means. Various elements of traditional Jin opera costumes are extracted and used as markers of traditional Chinese culture and combined with the popular animation industry to ground traditional Jin opera costumes in the era of emerging cultural prosperity. Combining elements of Jin opera costumes with trendy brands is the best way to connect with the younger generation and help them pass on in various modern fields.

Second, Jin opera costumes are disseminated using the Internet + innovative promotion platform for personalized customization of Jin opera costumes. Jin opera costumes need to be enriched with digital means of communication by means of intelligent computer-aided technology. This will enable digital simulation and virtual image reproduction of the cultural heritage of costumes, making the display of the cultural heritage of costumes more vivid and realistic, thus achieving better communication effects and promoting the long-term development of the preservation and dissemination of cultural heritage of costumes. Making full use of digital technologies such as Internet technology, big data, and cloud computing to build an "Internet+" innovative platform for personalized customization of Jin opera costumes can effectively improve the social communication of Jin opera costumes and promote the sustainable development of Jin opera costume industry (Gao Matsu, & Luo Hui, 2021).

Relevant departments can effectively use digital technology to build a digital R&D platform for Jin opera costumes. This realizes a series of design R&D functions from style design, paper pattern design, and process design.

Relevant departments can effectively use VR and AR technologies and AI artificial intelligence technologies to build a VR museum of traditional Jin opera costumes. This will combine technology and culture in a documentary way, break through the limitations of time and space, make it easier, more accurate and more comprehensive to display the elements of the art of non-heritage Jin opera costumes, make the "heritage revitalization" and make the art of Jin opera costumes within reach.

The relevant departments actively apply technologies such as digital images, big data and cloud computing to build a big data platform for the cultural genes of Jin opera costumes. On the one hand, integrate traditional costume skills and cultural essence to form a platform for sharing cultural art and skill resources of Jin opera costumes. This will lay the foundation for external data services, technology output and personalized product customization. On the other hand, the latest research results and innovative products on the cultural heritage of Jin opera costumes will be publicized and promoted. This will effectively promote the technical transformation of traditional costume and pattern art data of Jin opera and promote the modern design and industrialization of Jin opera costumes.

4.3 Strengthening Digital Resource Storage by Jin Opera Institutions

The traditional way of preserving costume cultural heritage is extremely complicated, cumbersome, and difficult to achieve effective long-term preservation of costume culture. In contrast, digital conservation technology can digitally store the content of costume cultural heritage using a variety of technical means such as photography, explanatory video, graphic scanning, and dynamic capture, which is convenient and comprehensive, and can be permanently preserved (WANG Yanmei, 2016). Digital conservation means preserve the costume cultural heritage through pictures and images. This not only allows for all-round recording of various details of costume cultural contents, but also allows for a more intuitive and vivid display of costume cultural heritage, which is easy for future generations to study and research and inherit and promote.

Jin opera institutions make full use of advanced digital technology to establish a database on the art of Jin opera costumes. A comprehensive collection and classification of artistic elements such as traditional costumes and patterns of Jin opera, especially the digital activation and systematic classification and preservation of ethnic patterns and embroidery patterns. At the same time, Jin opera institutions integrate and store costume cultural heritage materials through texts, recordings, pictures, and images, to build a perfect costume cultural heritage database. This will create a database of Jin opera costume art that can be updated and improved at any time and provide a convenient data source for subsequent learning and innovative design of Jin opera costume art inheritance.

5 CONCLUSION

The cultural heritage of Jin opera costumes is the crystallization of the development of the material and spiritual civilization of the Chinese people, representing the precipitation of thousands of years of history and culture of the Chinese nation. Strengthening the protection and sustainable development of the costume cultural heritage is a major goal for the development of modern social civilization. After about 200 years of development, Jin opera has had a bumpy road of development, but in the end, it has been preserved to this day. Through the study of python, cape, clothes, helmet, and shoes in the traditional costumes of Jin opera, the artistic charm of Jin opera costumes is understood. As Shanxi opera flourished with the development of society and gradually spread to other regions, the gorgeous and beautiful costumes of Jin opera became better known to more people. As an intangible cultural heritage, the heritage of Jin opera art benefits the promotion of national culture and should be further promoted for its sustainable development.

Driven by the development of information technology, intelligence and modernization, digital technology has the technical advantage of being efficient in communication. It has a significant value in the preservation and dissemination of excellent national traditional culture and can provide a more convenient channel and platform for the effective preservation and development of the cultural heritage

of Jin opera costumes. It can promote the study of digitalization and sustainable dissemination of cultural heritage of Jin opera costumes and help promote the inheritance and long-term development of traditional Chinese culture in the new era.

ACKNOWLEDGEMENT

No acknowledgement is due to any individual or organisation.

FUNDING

This research is not funded by any organization it is individual expenses.

AUTHOR CONTRIBUTIONS

All authors shared the same responsibilities towards the production of this paper.

CONFLICT OF INTEREST

No conflict of interest declared for this paper.

REFERENCES

- Bai Lin. (2008). A brief analysis of the artistic characteristics of traditional costumes of Jin opera. Shanxi University.
- Dale, A. & Hill, S. B.. (2018). At the edge: sustainable development in the 21st century. UBC Press.
- Dou Hai'e, Wang Yonghu. (2018). Sustainable Development Research and Practice in Digital Media Arts Lab. Drama House (12), 152-154.
- Elglaly, Y., Atta, E., Nazmy, T., & Associate. (2022). Digital inpainting for cultural heritage preservation.
- Fan Aiju. (2009). On the characteristics of ancient Chinese opera costumes. Literature of the Times.
- GAO Matsu, & LUO Hui. (2021). Research on the New Media Communication of Peking Opera Costume Culture under the Background of Big Data. Drama House, 11(05):85-87.
- Guo Yunli. (2018). On the development history of the Jin opera "Hitting the Golden Branch". Theater Buddy,08 (01), 3.
- Hashim, G. R. & Latif. (2015). Langkawi's sustainable regeneration strategy and natural heritage preservation. Environment Asia, 8(2), 1-8.
- Hu Concubine. (2012). Aesthetic unity of auspicious patterns and opera costumes. Art Education (12), 3.
- Peng Bingyu. (2019). Research on traditional local opera costumes in Shanxi.Tianjin University of Science and Technology.
- WANG Yanmei. (2016). On the Sustainable Development of Intangible Cultural Heritage Protection: An Analysis of Intangible Cultural Heritage Conservation in Chengdu in the "Post-Application Period". Sichuan Drama (12), 3.
- Wang Yongnian, Liu Jucai, and Duan Shuren. (1985). A Century of Jin Opera. Shanxi People's Publishing House.
- Yan Xiaoyu, & Hu Shuang. (2020). The use of cultural elements of religious costumes in opera costumes. Opera House (22), 2.
- Yi Yudan. (2011). The Beauty of Patterns and Colors of Traditional Chinese Opera Costumes. Novel Review (S1), 3.
- Zhao Zhuqing. (2018). A preliminary study on the costume characteristics of Characters in Shanxi Jin Opera. Industrial Design (7), 2.
- Zhou Hongrui. (2020). Research on the organization and application of Chinese opera costume patterns. Operatic Literature (3), 4.