



The Symbolic Meaning and Cultural Identity of Lingnan Costumes: From Interpretation of Archaeological Relics to Contemporary Inheritance

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ABSTRACT

Lingnan costumes refer to the costumes of the southern Wulin region of China, that is, the "Lingnan" region, which is of great value to the study of Chinese archaeological culture. Previous studies on Lingnan clothing have mainly focused on theoretical analysis, ignoring the quantitative analysis of clothing and the cultural connotation of clothing. On this basis, this paper used Leica (Japan, KP2004) optical detector and 5N force measuring instrument (Guangdong, N2010) to study the fiber, weight and weaving structure of Lingnan clothing, and the measurement indicators included fiber distribution, style structure, load-bearing distribution and air permeability. The results show that there are certain differences between Fulao, Hakka and Cantonese clothing in Lingnan clothing, which are mainly manifested in the weaving method, warmth retention and air permeability, the weaving method is horizontal, longitudinal and cross direction, the warmth and air permeability are slightly higher, higher than that of ordinary clothing, the style is mainly fusiform, and the bearing capacity is 6~10kg. Among them, the Hakka people are more inclined to the weaving method of the Central Plains, the Fulao people are more inclined to the weaving methods of ethnic minorities such as Lingnan and Guangxi, and the Guangfu people are influenced by the maritime culture and the Central Plains culture, showing a hollow weaving method. Hakka and the elderly pay attention to practicality, warmth and breathability, and Guangdong pays attention to decoration and adopts hollowing. On the whole, Lingnan costumes have changed from a single design to a complex and diverse design, which indirectly reflects the production technology and cultural integration of various ethnic groups at that time.

Keywords: Lingnan, Clothing, Symbolism, Cultural Identity, Inheritance, Archaeology, Cultural Relics Interpretation.

INTRODUCTION

Lingnan costume is part of the treasure house of Chinese national costumes, and it is also a part of Lingnan culture, carrying the shaping memories of the clothing culture of the people of Lingnan under the long history of precipitation, and also contains a lot of historical evolution (Adam & Byrne, 2023). Lingnan costume was originally formed and developed by absorbing the essence of ancient South Vietnamese clothing (Agbabiaka Omisore & Olugbamila, 2023). In the long course of history, Lingnan costumes have successively absorbed the advantages and characteristics of various ethnic costumes in Lingnan region, and have shone new colors in various periods. As an important content of Lingnan traditional culture, Lingnan clothing elements are very rich, unique styles, at the same time, its clothing patterns are also diverse, including a variety of auspicious symbols (dragon, Pixiu) and full of national characteristics of clothing patterns, it is this diversity and continuous new characteristics, so that the vitality of Lingnan clothing culture can be formed, it can be said that its variability and clothing skills ingenuity and innovation, is the best in China's various clothing culture (Alexander, 2023).

Looking at the evolution of Lingnan clothing, it can be seen that after a long period of development, because the Lingnan coast began the relationship of international trade routes, the Lingnan region relied on the uniqueness of its geographical conditions to obtain some favorable conditions, so as to continue to be inclusive and learn from everyone's strengths, and then formed a Lingnan clothing culture with regional characteristics (Batorova & Boronoeva, 2023). As a result, Lingnan costume culture has a more inclusive and open development, that is, continuous learning and absorption of the essence of Western clothing, and carrying it forward to a new level, combined with the original skills of Lingnan clothing, after that, Lingnan clothing has become more diverse, such as Teochew yarn drawing and other skills are derived from this. It can be seen that the reason why Lingnan clothing has such a rich culture and such exquisite and superb clothing skills today is completely due to an innovative, compatible and diversified development spirit (Bedin, 2023). In short, the cultural heritage of Lingnan clothing is very deep and has high aesthetic value, and the development process of Lingnan culture is shown in Figure 1.

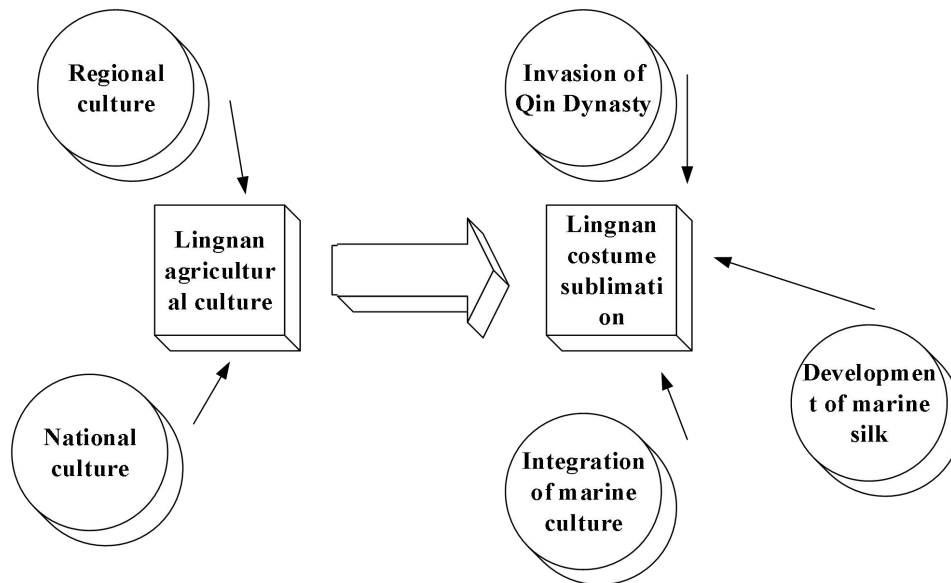


Figure 1. Development Process of Lingnan Clothing

As can be seen from Figure 1, the characteristics of Lingnan costume culture contain these three aspects. First, due to the influence of agricultural culture and marine culture in Lingnan, the characteristics of Lingnan costume culture are very obvious. Among them, geographical conditions have a certain impact on the formation of Lingnan clothing culture (Beketova, 2023). Constrained by geographical factors, the Lingnan region has vertical regional characteristics and spans cold, warm, Subtropical, and other climatic zones. The uniqueness of this climatic feature so that the people of Lingnan pay more attention to the cold resistance and farmability of clothing, pay attention to the cooling of clothing, etc., which made Lingnan clothing simple; second, because of the Qin and Han dynasties, Han people began to move into Lingnan for political reasons. Therefore, the influence of Central Plains culture in Lingnan region gradually increased; after long-term development, Lingnan culture also began to take Central Plains culture as the main body, which prompted Lingnan clothing culture to gradually absorb Han clothing culture (D'Alessandro, 2023).

The Han costume culture has become a major force in Lingnan costume culture, establishing the status of Lingnan costume as the main cultural body (Eppelsheimer, 2023). In modern times, due to the continuous influx of overseas people into the Lingnan region, Lingnan costume culture has been continuously accommodated and then become open, inclusive, and innovative; thirdly, as an important transportation place on the Maritime Silk Road, Lingnan costume culture has also been affected and began to integrate China and the West to a certain extent. In the Guangzhou area, the colors of foreigners' clothing are more gorgeous and bold. Lingnan people have integrated some of the essence of clothing culture into their own clothing culture (Fu, Sittithai & Chankoson, 2023), so that Lingnan clothing culture has been continuously innovated, absorbed a certain foreign clothing culture, and then highlighted the characteristics of Lingnan clothing under the changes of the times. Therefore, the continuous integration and development between Lingnan local clothing, Central Plains clothing, and imported clothing has created the innovation and leading position of Lingnan clothing in modern and modern Chinese dress and has become more and more popular, and the development changes are shown in Table 1.

Table 1. The Change Process of Lingnan Clothing

Stage	Content	Function	Variation
The first stage	Original Lingnan style	Cold, practical functions	Small amount
	Transition phase	Marine cultural influences	Small amount
Stage 2	Qin Dynasty culture invaded	Color, war role	substantially
	Transition phase	Blend with local style	Small amount
The third stage	Maritime Silk Road	Colors and functions have changed, and multiple colors and functions have merged	Greatly
	Transition phase	Differentiation of types and styles	Diversification, small development

It can be seen from Table 1 that Lingnan clothing shows a slow development in the early stage, rapid development in the middle stage, and diversified development in the later stage, and gradually derives many branches such as Central Plains clothing, foreign clothing, and Lingnan clothing, and changes slightly in their respective branches. There is also a trend of convergence between different branches.

CHARACTERISTICS OF LINGNAN CLOTHING

Research Methods

Leica (Japan, KP2004) optical detector and 5N force measuring instrument (Guangdong, N2010) were used to study the fiber, weight and weaving structure of Lingnan clothing, and the measurement indicators included fiber distribution, style structure, load-bearing distribution and air permeability. Among them, there are 4 Lingnan tops, 3 Hakka shirts, and 3 Fulao shirts.

Cultural Connotation of Lingnan Clothing

The components of Lingnan culture include South Vietnamese culture, Central Plains culture, and foreign culture after migration to the south, among which South Vietnamese culture includes fishing and hunting civilization, commercial civilization, and rice cultivation civilization (M. Gibson, 2023). The Central Plains culture that migrated south exists as the main part of Lingnan culture and has important research value. In addition, the foreign culture of Lingnan culture is based on its background as one of the starting points of the Maritime Silk Road (A. Giorgi, 2023). In terms of its characteristics, Lingnan culture is pragmatic, compatible and innovative, and attaches great importance to business. Guangdong culture and Gui culture are two important parts of Lingnan culture, among which the main components of Guangdong culture are Cantonese culture, Hakka culture, and Chaoshan culture, which are also the main parts of Lingnan Han culture (Hassan et al., 2023). Three pieces of silk and two pieces of cloth cultural relics excavated in Lingnan were used as samples for decorative index analysis, and the results are shown in Table 2.

Table 2. Decoration Statistics of Lingnan Clothing

Costume installations	Shape	Angle	Pattern depth	Color differences
upper portion	Arc, straight, raised, concave	45~180°	8±1.2mm	monochrome
Central	bulge	0~15°	8±1.2mm	Color mixing
Lower	concavity	0~15°	8±1.2mm	monochrome
Top left	Arc, straight, raised, concave	45~180°	8±1.2mm	monochrome
Bottom left	Straight, raised, concave	0~15°	8±1.2mm	monochrome
Top right	Arc, straight, raised, concave	45~180°	8±1.2mm	monochrome
Bottom right	Raised, sunken	0~15°	8±1.2mm	monochrome

As can be seen from Table 2, the decoration of the costume shows a symmetrical structure on the left and right, with the upper left and upper right sides being consistent and the upper and lower parts being

asymmetrical. The maximum change angle of the flat pattern is 180° (Idrus, Hussin, & Gulca, 2023), and the complete change of the horizontal pattern is 15° . The depth of the pattern is $8\pm 1.2\text{mm}$, indicating that the decoration of Lingnan clothing is mainly handmade, and no textile production has been realized, which indirectly indicates that the production technology level at that time was backward. In terms of color, the colors of the upper and lower (Ivankiva, 2023), the left and right parts are monochrome, and the middle is mixed, indicating that the color decoration is single, which further confirms the backwardness of clothing production technology. However, the handmade form of Lingnan clothing has a certain connotation in terms of color matching, mainly in two aspects. Clothing is the most basic need of people; in addition to satisfying people's material life needs, the degree of civilization shown can reflect the cultural nature of clothing; clothing culture not only reflects the basic material living conditions of a region or a nation but also reflects its spiritual life state. The material composition content in clothing culture includes the materials used in the production of clothing, the technical process of manufacturing, etc., and at the same time, it also includes the spiritual composition content in clothing, such as the life appearance and aesthetic taste, color preferences, cultural mentality, belief, etc. of people in a region or a nation, which may be precipitated into the clothing culture, making the clothing culture more connotative.

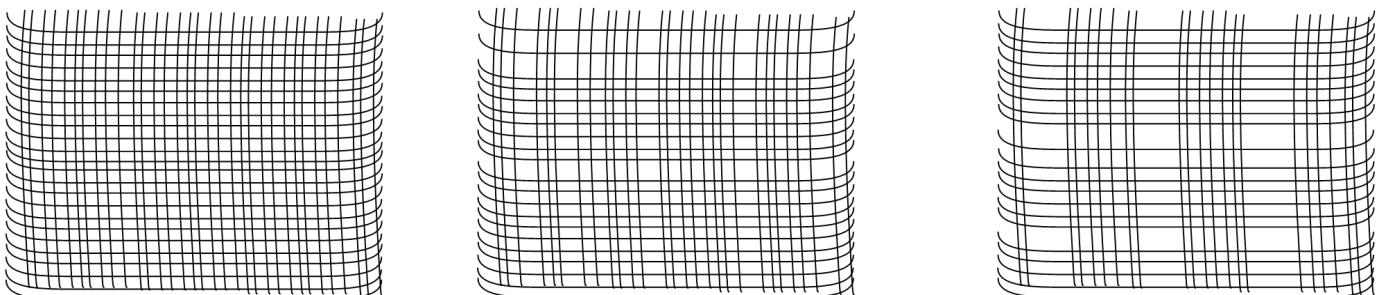
Archaeological Value of Lingnan Costumes

The main body of Lingnan costume is the Central Plains Hanfu, but Lingnan costume was first formed based on the clothing of indigenous Nanyue people as a paradigm. Later, after absorbing the essence of other ethnic costumes in Nanyue Country, through long-term integration and innovation, sublimation, coupled with continuous absorption and improvement and development in the late Qing Dynasty (Mrgic, 2023), it finally formed its own regional clothing cultural system, with strong regional and national characteristics. Lingnan costume culture is a key component of Chinese national costume culture and Lingnan culture. Among the samples of 3 silk and 2 cloth cultural relics unearthed in Lingnan, Lingnan costume culture is divided into three components: Cantonese costume culture, Hakka costume culture, and Fuluo costume culture (Mrgic, 2023).

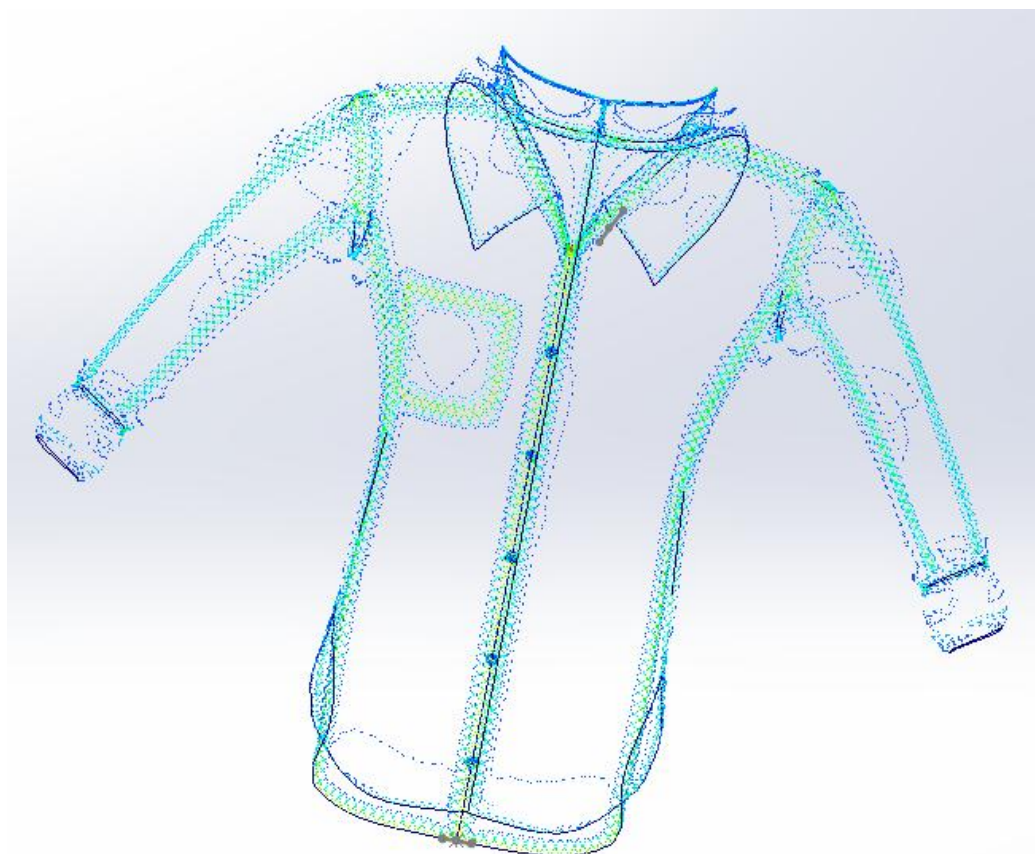
1. Cantonese costume culture. Canton costume culture refers to the clothing culture of central and southwestern Guangdong and eastern Guangxi because it has the convenience brought by the geography of the three rivers. The Canton culture has adopted the essence of many different clothing cultures, so it has diversified characteristics, and it is good at absorbing a variety of new styles and elements, continuous innovation, which is the main body of Lingnan Han clothing;

2. Hakka costume culture. Hakka costume culture is mainly the clothing culture of the region covered by the Hakka dialect, which has obvious characteristics of the traditional clothing culture of the Central Plains;

3. Fu Lao costume culture. The Fuluo costume culture is mainly the clothing culture formed by the Chaoshan Plain and the east coast of Guangdong; because of its geographical factors, its clothing characteristics are relatively water-resistant. The textile structure of the above sample is shown in Figure 2.



The warp and weft changes of the costume



The location of the garment's heat dissipation

Figure 2. Weaving Forms of Different Costume Cultures (Hakka costume on the left, Fuluo costume in the middle, Cantonese costume on the right)

It can be seen from Figure 2 that Hakka clothing is influenced by the Central Plains culture, and the horizontal and vertical longitude and latitude are closer, mainly because the Chaoshan area has more wind and rain and is relatively cold, so it is mainly functional. The warp and weft of Fuluo clothing are partially missing, mainly based on heat dissipation and paying more attention to functionality. Canton clothing has a concentrated lack of longitude and latitude lines, mainly for decorative hollowing, and pays more attention to the lightness, beauty and comfort of clothing. Relatively speaking, Hakka and Fuluo clothing pays more attention to functionality, simple decoration, and relatively few. However, the functionality of Cantonese clothing is weak, and more attention is paid to the decoration and comfort of clothing. The difference between the three is mainly the role of clothing and the location of the region.

Analysis of Physical Indicators of Lingnan Clothing

The light film, longitude and latitude tension, and heat preservation in Lingnan clothing were analyzed, and the specific results were as follows.

Light Film Degree Comparison

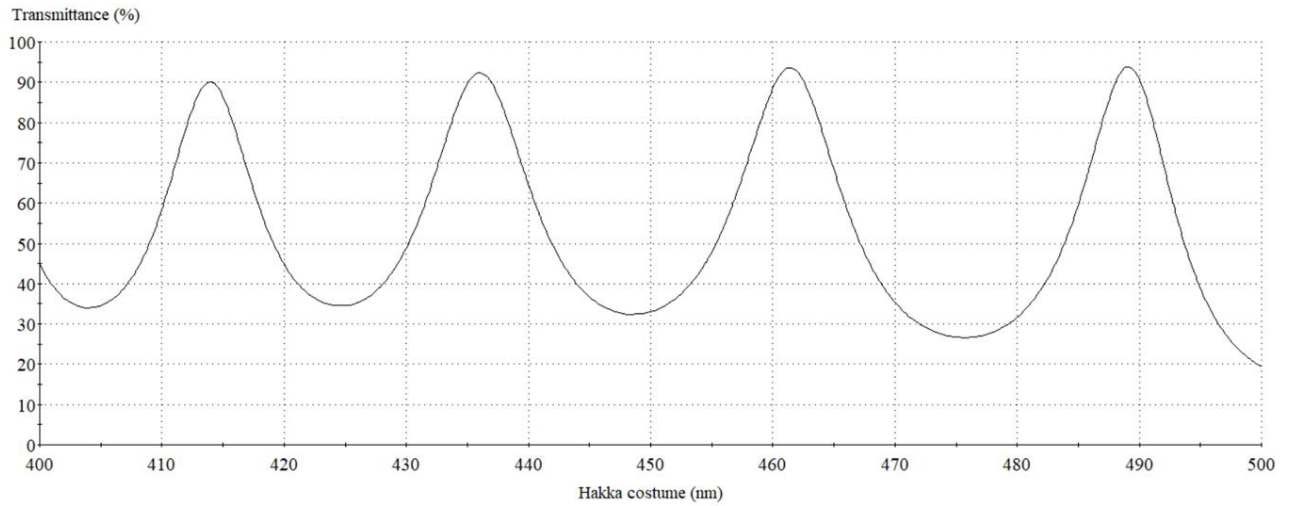


Figure 3. Light Penetration Effect of Hakka Clothing

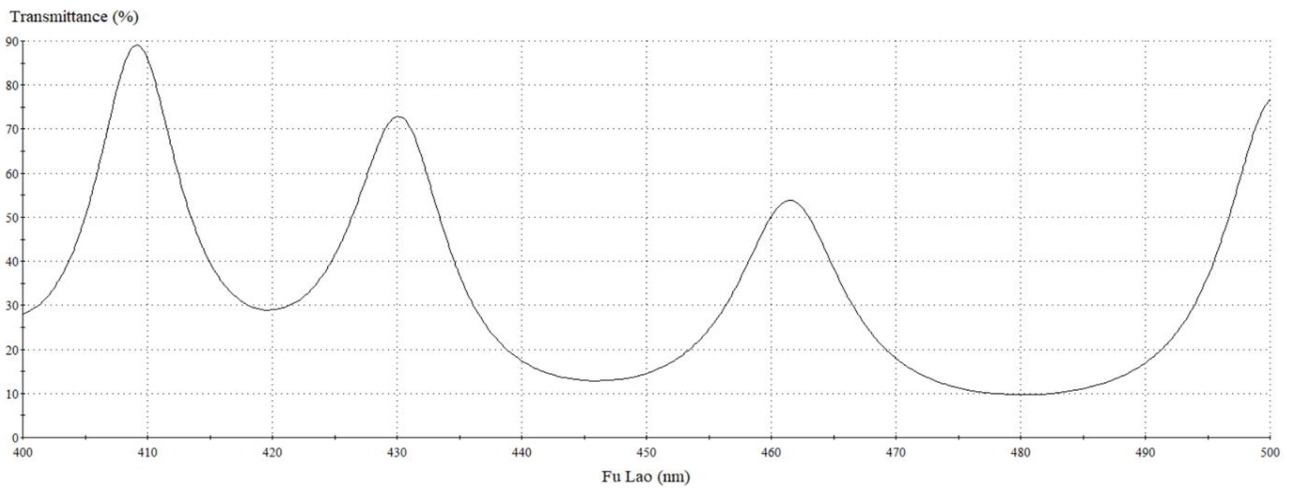


Figure 4. Light Penetration Effect of Fu Lao Costume

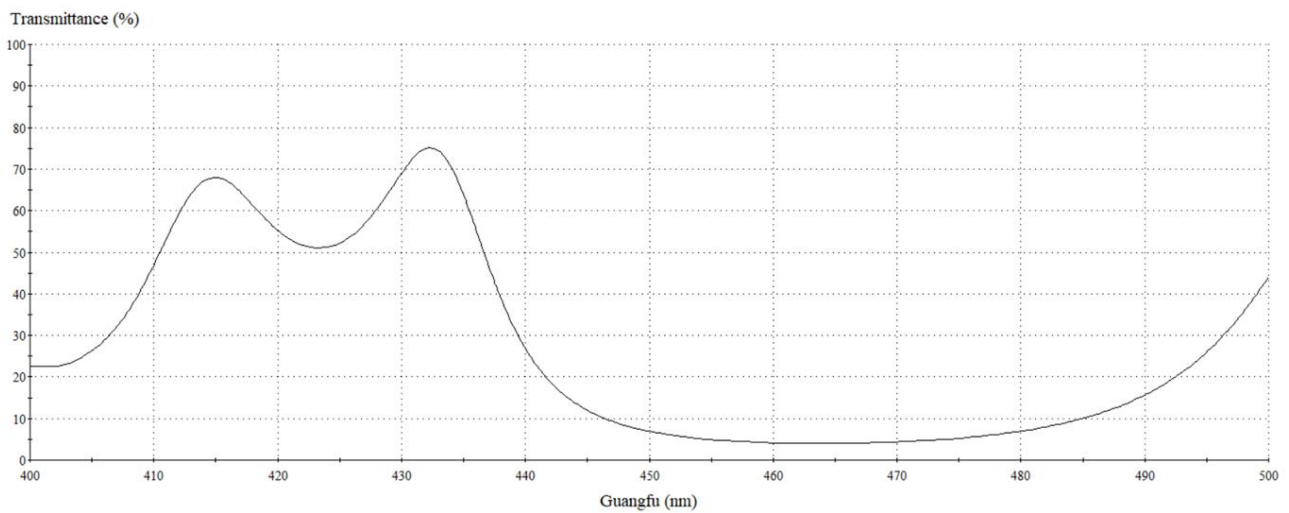


Figure 5. Light Reflection Effect of Cantonese Clothing

It can be seen from Figure 3 and 4 that there are differences in the light reflection effect of Lingnan clothing, but the highest value is 90%, indicating that the warmth of clothing is better. It can be seen that although Lingnan clothing pays attention to decoration, the basic warmth and cold protection functions are very prominent.

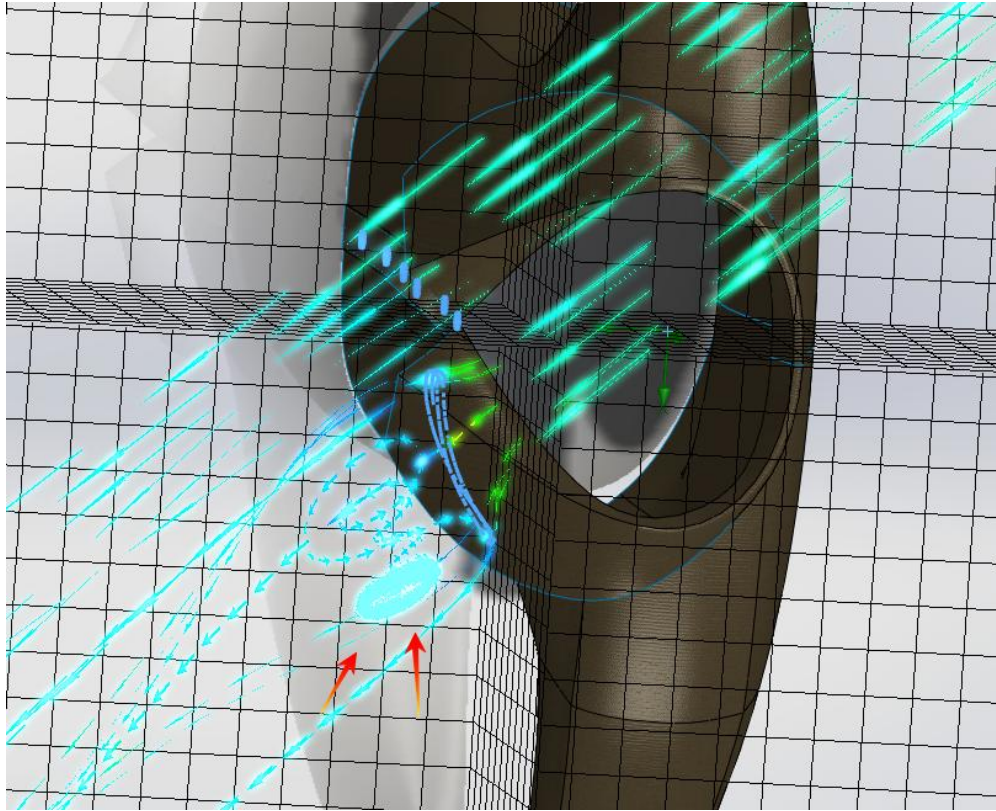
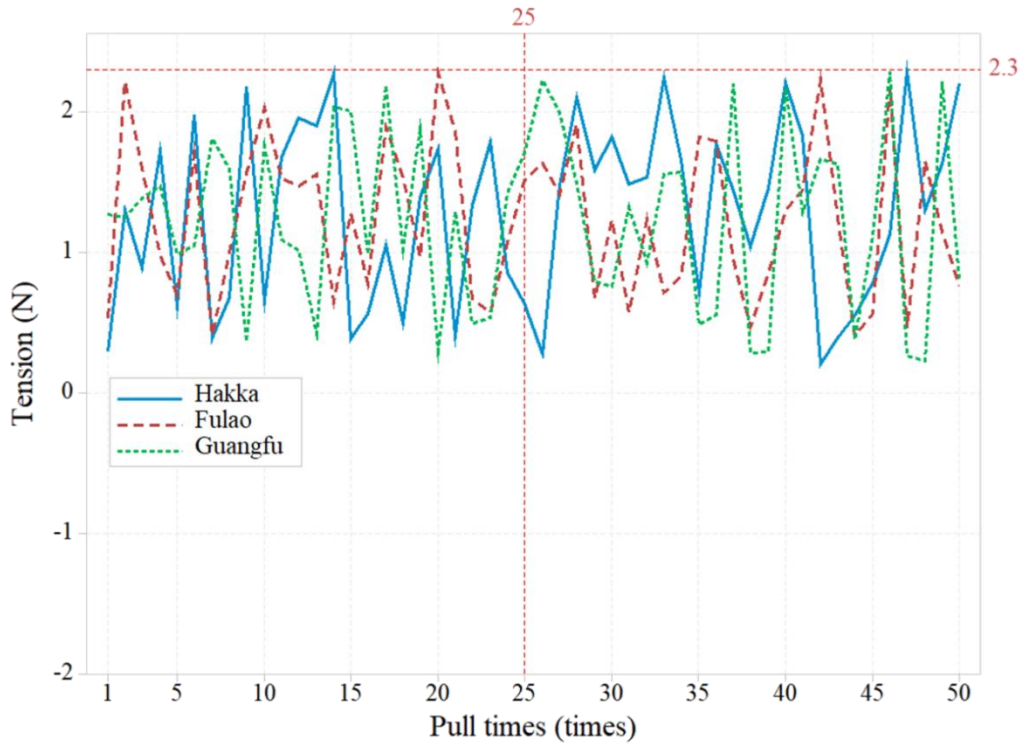
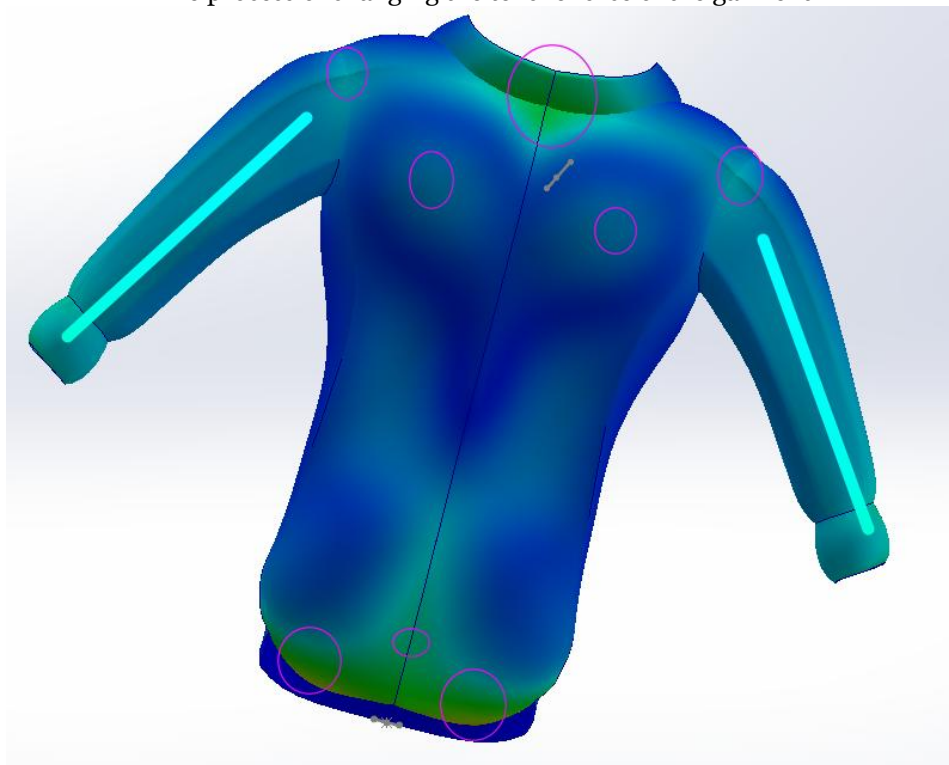


Figure 6. The Breathability of Lingnan Clothing

As can be seen from Figure 6, Lingnan clothing has strong air permeability and will form a vortex on the chest, thereby enhancing its breathability effect. The good air permeability of Lingnan clothing is related to the reasonable warp and weft distribution of its fibers. Comparison of Tension Between Longitude and Latitude Lines.



The process of changing the tensile force of the garment



The rally point of the garment

Figure 7. Comparison of Longitude and Latitude Tension of Lingnan Clothing

As shown in Figure 7, the longitude and latitude tension of Lingnan clothing is less than 2.3N. However, there are some fluctuations; the overall tension is average, indicating that Lingnan clothing has good toughness high wear resistance, and toughness and further explains the practicality of Lingnan clothing. Although there are

differences in decoration in Lingnan clothing, the practicality remains unchanged, mainly because it is superior to the difference in weaving form and reflects the wisdom of Lingnan people. Based on the above analysis, the warp and weft, tensile and air permeability were analyzed, and the effects of different elements on Lingnan clothing were compared, as shown in Table 3.

Table 3. Differences in Stretch, Warp and Weft and Air Permeability of Lingnan Clothing

	Warp and weft					Stretch					Breathability				
	Lingnan	Supporting the elderly	Hakka	Differences	Similarity	Lingnan	Supporting the elderly	Hakka	Differences	Similarity	Lingnan	Supporting the elderly	Hakka	Differences	Similarity
constant	3.343	0.522	6.403	0.000**	-	3.303	0.527	6.269	0.000**	-	3.300	0.530	6.223	0.000**	-
Warm	0.183	0.113	1.624	0.109	0.185	0.178	0.113	1.570	0.121	0.180	0.176	0.115	1.531	0.130	0.178
Transverse warp and weft	0.031	0.108	0.291	0.772	0.033	0.029	0.109	0.263	0.793	0.030	0.028	0.109	0.256	0.799	0.030
Longitudinal warp and weft	0.138	0.116	1.195	0.236	0.135	0.125	0.118	1.066	0.290	0.122	0.126	0.118	1.062	0.292	0.123
Cross warp and weft	0.151	0.113	1.338	0.185	0.150	0.149	0.113	1.311	0.194	0.147	0.147	0.114	1.288	0.202	0.146
Transverse stretching						0.085	0.119	0.710	0.480	0.081	0.083	0.120	0.688	0.493	0.079
Longitudinal stretching											0.017	0.086	0.194	0.846	0.022
R^2	0.067					0.074					0.074				
Adjusted R^2	0.018					0.011					-0.002				
F-number	$F(4,75)=1.353,p=0.258$					$F(5,74)=1.176,p=0.329$					$F(6,73)=0.974,p=0.449$				
ΔR^2	0.067					0.006					0.000				
ΔF -value	$F(4,75)=1.353,p=0.258$					$F(1,74)=0.504,p=0.480$					$F(1,73)=0.038,p=0.846$				
Note: Dependent variable = GP															
* $p<0.05$ ** $p<0.01$															

THE SYMBOLISM OF LINGNAN CLOTHING

The analysis of the symbolic meaning of Lingnan clothing includes many aspects because Lingnan clothing not only contains Han costumes but also contains many representative ethnic minority costumes, such as the Yao ethnic group, so the analysis of the symbolic meaning of Lingnan clothing should be separated. The Han costumes in Lingnan costumes are divided into Cantonese families, Fu Lao and Hakka families. In addition to the content of physical clothing, clothing also includes first clothing and foot clothing. In terms of modern understanding, what we modern people usually call clothing refers to "body clothing." Therefore, this article focuses on the discussion of body clothing and mainly discusses the symbolism of Lingnan clothing. Moreover, due to space limitations, this article only discusses the symbolic meaning of Lingnan Han costumes, including the symbolic meanings of

Cantonese, Hakka, and Fulao.

The Symbolic Meaning of the Canton Department - Diversity and Inclusiveness

The distribution area of the Cantonese system contains many different topographies, its total area is vast, and the ways of developing and utilizing natural resources can be described as diverse. In the Ming Dynasty, the costume culture and skills of the Guangfu area were particularly developed, and the clothing raw materials in the region were very rich, such as cotton, linen, silk, etc., which were used to a certain extent. Because the Pearl River Delta was used as a place to live after the Tang Dynasty, transportation in the Guangfu area has become very developed. The bright and gorgeous exotic clothing culture has begun to flood in, thus making the clothing of the Lingnan Guangfu area into a very inclusive clothing culture aggregate, so the costume culture of Guangfu has the symbolic meaning of "diversity and inclusiveness." It is worth mentioning that it is precisely because of this diversity and tolerance of Guangfu clothing that it can begin to form its own costume cultural heritage in the Ming Dynasty, such as Lingnan Guangxiu is a representative of Guangfu costume culture and skills, Guangfu embroidery is characterized by full composition, clear texture, vivid image and diverse stitching, such as the 2023 "Color Silk Embroidery-Guangzhou Museum Tibetan Flowers and Birds Weaving and Embroidery Exhibition" Among the Lingnan Guangxiu costumes of the Qing Dynasty on display (Figure 1), one of the white thread embroidered floral shawls is embroidered with a single white silk thread, its composition is full, the four corners of the ornament are symmetrical, and a variety of different stitches are used, such as twisting needles, biting leaves, etc., which makes the flowers embroidery extremely full, vivid and natural, and extraordinary, and the stitching of the flower branches is also very delicate and delicate, so that the whole flower is rolled naturally, as shown in Figure 8.



Figure 8. Lingnan Guangxiu Costumes during the Qing Dynasty

Archaeological findings have found that as early as the Ming Dynasty, Lingnan clothing culture has been very good at borrowing, absorption, etc., such as Guangcai. However, it is a kind of colored porcelain art; in the Ming Dynasty, some people have applied its patterns and colors to the Lingnan Guangfu clothing culture at that time, which shows that the "diversity, inclusive" spirit of Guangfu clothing culture had always led its development, and reached a relatively high peak during the Qing Dynasty.

The Symbolism of Hakka Clothing - Simplicity and Hard Work

Hakka clothing culture has always been very traditional; it is a pragmatic clothing culture naturally formed after the long history of the Hakka people. Hakka traditional clothing culture reflects the hardworking, thrifty, and simple quality. Hakka clothing culture in the blue shirt is one of its main symbols. The Hakka blue shirt is a long coat dominated by blue, similar to a cardigan, which follows the principle of light and practicality in Hakka clothing culture and has also become a feature of Hakka clothing, such as Hakka clothing in the Fujian Tulou exhibition (Figure 2), you can enjoy the light and practical design of Hakka clothing, as can be seen from this archaeological relics, this pragmatic style of Hakka clothing culture is naturally displayed, without any intention, Figure 9.



Figure 9. Hakka Costume Artifacts

In Lingnan clothing culture, Hakka clothing is known for being conservative and traditional, and its clothing culture respects the inheritance of tradition very much. Therefore, the metaphorical symbol of the blue shirt is simple, hardworking, simple, and practical, and it is difficult for people to see a trace of pompousness in the pattern and style of Hakka blue shirt clothing. From the point of view of the color of Hakka blue shirts, it is often more natural; the formation concept of blue shirts and the blue of the sky is very close, and white is also the common color of Hakka blue shirts. Hakka clothing has a certain symbolic meaning for the natural pursuit of color, that is, "quiet, life," which reflects the pursuit of happiness in the heart of the Hakka is "natural life." This symbolism can also be evidenced by the common patterns of Hakka clothing, for example, the pattern of the traditional Hakka blue shirt. In addition to animals, there are often many plants, such as flowers, antiquities, etc., which may be because the Hakka people once drifted, so they advocate nature and harmony, a stable life concept.

The Symbolism of Fu Lao clothing - Exquisite, Rich, and Auspicious

In the Lingnan region, the main residence of the Fulao people is the coastal area of eastern Guangdong because the geography is both open and closed. Hence, the Fuluo culture is different from the Cantonese culture and the Hakka culture, and this difference is also reflected in the clothing culture. Compared with Cantonese clothing and Hakka clothing, Fulao clothing pursues a kind of "refinement" and "gorgeousness," which reflects the ideal of Fulao people to pursue a more exquisite life. At the same time, the Fuluo culture is very open and full of dynamic changes, and it has a long-term, cultural mutual access and mutual penetration between the local aborigines and immigrants, so this continuous mutual absorption and integration of changes has also affected the Fuluo clothing culture, and then formed certain characteristics. Due to the influence of the idea of daring to think and do, the production conditions and economic conditions of the Fulao people have become very developed, reflected in the clothing; it is gorgeous, exquisite, and delicate, so the Fulao clothing is exquisite and gorgeous in terms of shape, color, and embroidery. In terms of color, Fulao clothing prefers black and red, dark blue, especially red, which has always been respected in Fulao clothing culture, which symbolizes wealth and auspiciousness, which also shows that Fulao people's pursuit of wealth, beautiful, and exquisite life. Of course, the Fu Lao people dare to fight, dare to break in, dare to think, dare to do; their hope for prosperity in life is based on hard work, so the patterns in the Fu Lao clothing often have "auspicious wishes" such metaphors, among which the patterns that often appear are "dragon, wind, unicorn" and so on. After the continuous change of the times, Fulao clothing also absorbs the essence of Western thought. It integrates it into its own clothing culture, highlighting the diversification, change, and innovation characteristics of modern clothing, which makes Fulao clothing exude a long-term charm. Therefore, the Fu Lao clothing culture has the symbolic meaning of the spiritual pursuit of "exquisite, rich, and auspicious."

Integration of Different Elements in Lingnan Clothing

The Integration of Lingnan Clothing with Geographical Features

The exploration of the cultural identity of Lingnan clothing is bound to start from the combing of the detailed development context of Lingnan clothing culture because only when people understand the initial formation of Lingnan clothing culture and sort out the general development context of Lingnan clothing culture, can they better understand the characteristics of Lingnan clothing and the formation of Lingnan clothing culture, and better find the "opportunity" of cultural identity through their feelings and perceptions, and then truly achieve the

psychological identity of Lingnan clothing culture. Only in this way can we better inherit Lingnan clothing culture and be able to make certain efforts for the further development and, innovation and application of Lingnan clothing culture as much as possible in spirit and action, and even become a member of inheriting and carrying forward Lingnan clothing culture. Lingnan clothing was born in the Lingnan region, and the formation of Lingnan clothing culture has its geographical, climatic, and social factors, among which the influence of geography and climate is more obvious. Lingnan's climate is warm and humid all year round, so its clothing is basically open and nude, and the clothing changes throughout the four seasons. Therefore, one of the most obvious characteristics of Lingnan clothing is simplicity and coolness. The ancients' Huainanzi Yuan Daoxun (Western Han Dynasty, by Liu An) contains: "In the south of the nine mountains, there are few land affairs and many water affairs, so the people are given tattoos to be like scale worms; short and not squirrel so that they can swim; short and rolled, so that they can pierce the boat; and therefore also." It can be seen that the Lingnan people in the Western Han Dynasty love labor for the convenience of work, generally like short sleeves short pants, which also reflects the characteristics of Lingnan clothing in that period; in fact, the Lingnan people in the Western Han Dynasty often wear this short-sleeved short crotch production method is to fold a piece of cloth directly in half, and then regularly cut a reasonable size hole, the front is not open, the whole production process does not need sewing, the production is extremely simple.

The Integration of Lingnan Costumes into Different Political Cultures

Lingnan costume was originally formed by absorbing the essence of Nanyue national costume, and later, Lingnan costume absorbed the essence of Han costume culture in the process of development, thus forming the main body of Lingnan costume culture - Central Plains clothing. By the time of the Guangwu Emperor of the Eastern Han Dynasty, because the Han people and the Lingnan indigenous people gradually mixed and lived, the indigenous people also increasingly understood etiquette, coupled with the strengthening of centralized rule, and there were many imperial officials who "came on orders" in the Lingnan area, so more and more Han people gathered in the Lingnan area and lived and settled in Lingnan. Hence, the Han costume culture gradually occupied an important position with this transformation. In the Tang Dynasty, the Lingnan region began to undertake the mission of connecting with the international sea route. With the existence of Guangzhou as an important port, the Tang Dynasty had more and more frequent exchanges with Japan, Korea and Africa. Hence, a large number of foreigners appeared in the Lingnan region during the Tang Dynasty, especially the Guangzhou area. Furthermore, the open atmosphere of the Tang Dynasty and the prosperity of the economy and culture gave Lingnan clothing culture a good opportunity to achieve a new transformation in clothing. Women's clothing during this period was generally bold and open and paid attention to color, texture, and so on. During the Song Dynasty, due to the development of economy and culture, the Han costume culture in Lingnan clothing culture became more and more prominent, and the weaving and embroidery technology developed relatively maturely. Due to the influence of Han culture during the Yuan Dynasty, the weaving and embroidery handicraft industry was able to develop more and more large-scale. It provided the technology for the development of later Lingnan clothing. During the Ming Dynasty, due to political reasons, the Tusi system in Guangxi was retained so that the ethnic minorities in Lingnan remained independent politically, economically, and culturally, coupled with the large number of immigrants and immigrants of Han Chinese, thus forming a high degree of ethnic integration. In this context, Lingnan costume absorbs the essence of many different ethnic minority costumes, thus presenting a kind of universality. During the Qing Dynasty, due to the rule of the Manchus, the clothing of officials in Lingnan was basically horse gowns, robe gowns, and other characteristic clothing, the horse gown was covered outside the robe, and it was only up to the waist, originally it was a military clothing, because it could facilitate people to ride horses, so it was named "horse gown". At first, horse coats were worn by only a few people, but by the Kangxi and Yongzheng periods, they began to be popular among the nobility and then spread to the people. In addition, the "cheongsam," which was more popular among Manchu aristocratic ladies, was gradually popular in the Lingnan region during the Qing Dynasty. Until the Republic of China, Lingnan clothing culture also did some absorption of it, thus enriching Lingnan clothing culture such as Lingnan qipao, small broken flowers, cold colors, thin edges, and small buttons are often its standard.

In general, Lingnan costume culture reached a peak in the late Qing period and formed the characteristics of diversified integration. Later, with the continuous development and driving of the economy of Guangdong during the Republic of China, Lingnan clothing culture has more Chinese and Western characteristics and then shows the characteristics of extraordinary pluralism, openness, and inclusiveness; at this time, the popularity of "Zhongshan clothing" highlights a combination and innovative spirit, which has a certain relationship with the Xinhai Revolution that just overthrew the rule of the Qing Dynasty at that time, it advocates a kind of "unification," both people's demand for uniform clothing styles and people's expectations for political "peace and unification."

CULTURAL IDENTITY OF LINGNAN CLOTHING

Traditional Central Plains Culture Embodiment of Lingnan Costumes

Freud first proposed the concept of "identity" based on the research results of psychology, which points to the psychological level of people and specifically refers to the fact that individuals and others, groups, or imitators can achieve a state of "convergence" psychologically. Identity requires a process, and this process has to undergo a transformation from "nothing" to "have." Transformation requires a so-called "opportunity," which is based on a certain understanding, so identity is both a process and an attitude. For the study of "identity," we should be able to observe and analyze from multiple angles as much as possible; only in this way can we achieve true "identity." From the 1960s to the 1970s, a large number of scholars analyzed the changes in various ethnic groups, often starting from the material aspects such as clothing or language and limited to "small groups." After the 1980s, the study of "identity" between ethnic groups gradually increased, so that various knowledge and materials on "identity" were slowly formed. The culture of Lingnan clothing needs to be effectively protected, and this protection must be accompanied by a certain inheritance and development, which needs to be based on a certain cultural identity. Since it is "inheritance and development," of course, it is necessary to publicize it for young people so that they can gradually form a real cultural identity on the basis of understanding, understanding and loving Lingnan clothing culture and further study and explore, and then apply Lingnan clothing culture to form a closed loop of "being publicized - understanding - identifying - inheriting - carrying forward," so as to better promote the effective protection and development of Lingnan clothing culture. Therefore, it is necessary to promote young people's cultural identity with Lingnan clothing.

The identity of Yungui Ethnic Minorities in Lingnan Clothing

Cultural identity, as the name implies, is the final "identification" of a person (with their own ethnic group) with the characteristic culture of some other ethnic group, which is a psychological convergence. Cultural identity is a process, the ultimate manifestation of a change in people's attitudes; it is not only superficial but also the real "convergence" in the heart, so cultural identity needs to be based on the understanding of a culture and its spiritual civilization, development context, and specific characteristics. Through the in-depth discussion of the previous part, it can be determined that the Han costumes of Lingnan clothing and other ethnic minority costumes have a certain degree of inclusiveness, diversity, and openness, pay attention to integration, and at the same time, do not lose innovative ideas, such as Zhongshan clothing at that time was an innovation after borrowing from suits. Therefore, Lingnan clothing culture has strong tolerance and innovation, and has an open and diversified connotation. This is undoubtedly one of the charms of Lingnan costume culture. For anyone who is good at learning, absorbing, and reflecting, it is possible to gradually find the psychological state of "cultural convergence" from the process of understanding and understanding Lingnan clothing culture so as to achieve the state of cultural identity under the "sudden transformation." Therefore, from this point of view, the study of the cultural identity of Lingnan clothing has a certain significance, which is that it can deepen the understanding and identification of different people with Lingnan clothing culture so as to play a certain enlightening role. Hence, it stimulates their interest in inheriting Lingnan clothing culture and is conducive to the subsequent inheritance, development, and application of Lingnan clothing culture.

Promote the National Culture of Lingnan Costumes

Promote among the Younger Generation of Students

College students are the main force in the transmission and inheritance of various contemporary cultures, and college students generally have a certain academic research foundation and a variety of different professional foundations, so it is of great significance to promote the identity of college students with Lingnan clothing culture and the subsequent inheritance and development of Lingnan clothing. Therefore, the author believes that relevant personnel can hold Lingnan clothing culture exchange activities near some university towns or publish relevant Lingnan clothing knowledge content and promotional videos on APP and traffic platforms where college students often gather on the Internet so as to attract and promote the cultural identity of college students with Lingnan clothing. At the same time, if conditions permit, relevant personnel can also actively cooperate with some universities to organize research activities and discussion conferences related to Lingnan clothing and then let some university students understand Lingnan clothing and understand Lingnan clothing so as to gradually develop a sense of cultural identity with Lingnan clothing.

Embodiment in New Media Technology

In order to promote more people to identify with Lingnan clothing culture, it is necessary to actively spread Lingnan clothing culture, break down aesthetic barriers, and establish a mini core commonality between the culture of the audience and Lingnan clothing culture, so that it can establish a connection between input and

acceptance. Lingnan clothing culture identity requires certain conditions, and recently, due to the influence of clothing trends such as Europe, America, Japan, and South Korea, the influence of Lingnan clothing culture shows a low sense of existence. Therefore, relevant personnel should actively disseminate Lingnan costume culture and promote the recognition of Lingnan costume culture by different groups of people. There are many different groups gathered on the short video APP, which provides a good platform for the dissemination and promotion of Lingnan clothing culture. Because cultural identity includes cultural export and cultural acceptance, in addition to the direct transmission of Lingnan clothing culture, the relevant inheritors can also combine the characteristics or charm elements of Lingnan clothing culture to achieve the dissemination of Lingnan clothing culture, and then improve and promote the identification of various groups with Lingnan clothing culture. For example, fashion design practitioners can design and combine current trend styles with traditional Lingnan clothing crafts such as wide embroidery and tide embroidery, or short-sleeved gowns and other elements to make breakthroughs in clothing design, and spread them on some clothing design and exhibition exchanges and Douyin APP, so as to promote people's recognition of Lingnan clothing culture.

Dissemination of Self-Media Technology

At present, with the continuous development of self-media, various short videos and public account articles have changed people's reading methods; this way of reading is called "fragmented reading," such as articles on WeChat public accounts, articles of major self-media, etc., all pay attention to short length, content refinement, pictures, and texts, etc., which helps people use some fragmented time to better absorb different knowledge and cultural content. Therefore, relevant personnel can use this fragmented reading feature of people to write articles about Lingnan clothing culture and extract some attractive parts to promote the spread of Lingnan clothing culture and promote people's cultural identity with Lingnan clothing.

CONCLUSION

This paper first analyzes Lingnan costumes and related concepts in this study, then analyzes the symbolic meaning of Lingnan costumes in detail based on the three major lines of Han costumes, and also interprets the related archaeological artifacts. The author then discusses in detail the corresponding strategies to promote the public's cultural identity with Lingnan clothing, with the aim of finding ways to spread Lingnan clothing culture so as to enhance its influence and promote the inheritance of Lingnan clothing culture.

AUTHOR CONTRIBUTIONS

Conceptualization, Lan Mo and Asliza Bt Aris.; methodology, Lan Mo.; formal analysis, Lan Mo and Asliza Bt Aris.; resources, Lan Mo.; data curation, Lan Mo and Asliza Bt Aris; writing—original draft preparation, Lan Mo.; writing—review and editing, Lan Mo and Asliza Bt Aris.; All authors have read and agreed to the published version of the manuscript.

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CONFLICT OF INTEREST

There is no conflict of interest in this manuscript.

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