

## Development Strategy of Li Totem Cultural Innovation Industry under the Initiative of "China (Hainan) Pilot Free Trade Zone (Port)"

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**Abstract:** The totemism of the Li people has penetrated into all aspects of their social lives, which reflects the relationship between people and people in the primitive society or people and nature. In this article, it starts from the perspective of the cultural connotation and aesthetics of Li totem under the background of the current China (Hainan) Pilot Free Trade Zone (Port), exploring the development strategy of Li totem from the perspective of cultural innovation.

### 1. Unique Interpretation of Li Totem

After the use, evolution and transmission of the worship of women in the matriarchal society, Li people use straight lines, parallel lines, squares, and triangles to form clever ideas through exaggerated and deformed craftsmanship, based on the art schema of dots, lines, and surfaces, which has exaggerated or beautified it into abstract pattern ornaments in order to make it appear in real life and production, for which it has formed the totem of "frogman pattern" that not only expresses the pursuit of the artistic beauty, but also the feelings of totem worship and the awe and remembrance of ancestors.<sup>[1]</sup>

On the one hand, the "frogman pattern" has obvious symmetrical characteristics, with the main pattern of rhombus while two fold edge curves intersected, decorated with orange-red head accessories, orange-yellow hand pattern, and geometric pattern with legs arranged in a symmetrical pattern. It not only has a clear shape, but also generated a symmetrical effect of strong visual impact. On the other hand, the "frogman pattern" has obvious uniform characteristics of colorful, which is mainly composed of six colors, such as black, white, red, green, blue, and yellow. Each color has its own unique meaning. For example, black refers to solemn, white means pure, red expresses festive, green means life, blue means quiet, and yellow means fitness.

#### 1.1 Cultural Connotation

##### 1.1.1. The Worship of the Totem Pattern of the Li People is A High Expression of Worship and Belief to Their Ancestors

The "frogman pattern" of the Li people expresses the belief of the Li people to the reproduction of women and the continuation of their race. The frogman pattern is the second basic pattern on which Chinese matriarchal clan society has relied for thousands of years of history and social culture. Li people has different frogman patterns in different regions, which reflect the different understandings of the beliefs on frogs in different regions. These changes have been affected by foreign cultures to a certain extent, which reflect that the diversified culture of traditional Chinese society has generated certain effects and integration in the main gathering places of Li people.<sup>[2]</sup>

##### 1.1.2. The Worship of the Totem Pattern of the Li People is A Vivid Expression of Their Personal Emotions.

The "frogman pattern" of the Li people is a kind of emotional sustenance that has been gradually

inherited and developed for thousands of years. Its existence has become the bridge of mind for people's mutual communication no matter from the subjective feeling or the objective image. Through the understanding of the "frogman pattern", people form an ethnic group to work and live together, which expresses their love for a better life and tributes to the gift of nature.

### **1.1.3. The Worship of the Totem Pattern of the Li People is the Inheritance of the Myths and Legends of Their Own Nation.**

The "frogman pattern" of the Li people tells their special myths and legends, which is the key to the inheritance and development of their national spirit. The reason why the Li people regard frogs as totem is because the extremely strong breeding ability of frogs. During its reproduction, the belly of frogs is very similar to the belly of pregnant women, for which it has formed certain worship of fertile animals such as frogs, considering the frog as the womb of female reproduction, which has received special admiration and worship. The resulting series of stories of Li people such as "Li Pregnancy", "March 3" and "Legend of Limu Mountain" are widely spread in Li gathering regions. The vivid and moving stories eulogized behind these legends have praised the courage and braveness of their ancestors, and expressed the nature of the Li people and their yearnings for a better life.

## **1.2 Design Aesthetics**

The "humanoid" totem pattern of the Li people represents their beliefs and spiritual sustenance, which is the embodiment of the history and religious culture of the Li people. From an aesthetic point of view, the totem pattern of the Li people is an expression for pursuing beauty. It is the product of design elements such as aesthetics, conception, and color, which has distinctive characteristics of the times and nationality<sup>[3]</sup>.

### **1.2.1 Symmetry**

The main characteristic of the "Humanoid" pattern is its shape of the human body, which has the posture of frogs, that is, the overall image of a person standing upright, with his head, body, and limbs, the difference is that the posture shown is like a creeping frog. The exaggerated limbs are similar to the frog's web, therefore, it is also known as "frogman pattern". It is designed with the left and right symmetrical composition. The vermilion accessories on the head, the yellow decorative surface of the chest and hands, and the geometric patterns of the legs are evenly divided into left and right sides. The simple composition modeling creates a left and right symmetry. For which it has generated a kind of aesthetic characteristics of bright and clear, naive and simple. The main pattern is composed of two intersected fold curves. The source pattern should be a frog pattern. After further changes, it gradually becomes a geometric pattern. And its biggest feature is "diamonding". The geometric pattern of "humanoid" evolved from the frogman pattern has a tendency to decompose the upper and the lower part, after further separation, it has become two geometric figures. A distinctive feature of the evolution from the frogman pattern to the geometric pattern is the "patternism", which is essentially a variant of the geometric frogman pattern. The evolution of the geometric patterns of frog pattern and frogman pattern have formed the "diamonding" tone of the Li totem.

### **1.2.2 Arrangement**

Arrangement, as one of the important formal rules of designing formative arts, has been widely used in the design of the totem patterns of Li people, whose main performance is: taking a pattern as the main body and using a variety of composition styles to form a queue style, a block style embedded style, or an overlapping style, and using a two-dimension series and a four-dimension series performance method to repeatedly arrange and combine in order to form a new pattern, which is the most common one among the multiple totem pattern combinations of Li people. The totem pattern formed by the arrangement rule is unified and orderly, light and dexterous, thus it has enhanced the visual effect of the totem pattern and better emphasized the formal beauty rules of the group. And the whole picture is light, smooth, harmonious and unified.

### **1.2.3 Diversity and Unification of Colors**

The totem pattern of Li people mainly uses six colors, black, red, yellow, green, blue, and white. The above-mentioned "six colors" used in the totem pattern of Li people are the consensus formed by the Li people in their long-term production and living practices, which is an unparalleled national color culture that reflects the understanding of the "six colors" of the laboring people. The six colors in the pattern have different ideographic functions, which are regarded as silent color language. These "six colors" of black, red, yellow, green, blue and white are formulated by the ancestors of the Li ethnic group by using vines, leaves, tree roots or bark, etc. People use it to dye textiles with prepared dyes. Some Li people also express their spiritual pursuits with different colors. Black is an indispensable color in their totem pattern. The rich color displayed on the black background shows a striking and coordinated pattern. Red reflects the dignity, wealth and joy of human beings, which can ward off evils, known as the color of the "almighty". Blue, representing the blue sky, embellishes the totem pattern, on the one hand, it makes people feel quiet and looks simple and elegant, while on the other hand, it reflects the longing and respect of the Li people for the blue sky. The Li people use yellow to symbolize male bodybuilding, energy and strength. Most of the Li people are scattered in the mountains, for which they think green is the color of life given by heaven and earth. White represents the pure hearts of women, and contains auspicious meaning.

## **2. Necessity of Exploring the Totem Cultural Innovation Industry of Li People**

The totem pattern of the Li people records their stories of farming, enjoyment, and love for national unity. The Li people has lived on Hainan island for generations, for which it is less affected by foreign cultures, therefore it is easy to form and inherit the essence of national culture for a long time. The Li people, regarding themselves as the protagonists, take advantage of the unique climatic conditions and geographical environment to build homes, protect the ecology, and explore a better future with their hard-working hands. Under the instruction of the heroic wife of the country, Mrs. Xian, they gradually paid more attention to the harmonious development of the nation and promote national unity. In this period, the totem of Li people has formed new patterns combining with hunting, farming, celebrations, etc., which has effectively recorded that the Li people value the harmonious development of the nation and promote national unity. The totem pattern of Li people records the ecological ethics of the Li people of protecting nature, paying attention to ecology and carrying forward tradition.

As the old saying says in "Chinese Proverbs Integrated · Hainan Volume": "the richness or sadness of people depends on the prosperous or desolation of mountains; when the mountains are dense, people are rich, on the contrary, when the mountains are barren, people are hungry; a waste mountain represents a poor year", it tells that only when the mountain is rich, people will be happy, while the people will be sad when the mountain is barren; if the land is fertile, people will be rich; if the land is barren, people will suffer; if the mountains are bare, people will always be poor. Meanwhile, with the long-term influence of traditional ecological concepts, the Li people have not changed their emotions for green homes with fragrant fruits and evergreens, and have paid more attention to protect natural ecological for generations, keeping and protecting the green homeland, and applying this to national costumes, which is the ancestral motto that the Li people have followed for generations. The Li people has totems about flowers and trees, which not only reflects the importance of planting trees and protecting forests from the other aspect, but also expresses the simple and pure ecological consciousness and ideas of the Li people, and reflects the traditional ecological moral concepts of the Li people. (Lan Chen, Translation On the Modeling Beauty of Traditional Brocade Patterns of Li Nationality [J], Journal of Qiongzhou University, December 2010)

## **3. Development Strategy of the Totem Cultural Innovation Industry of Li People**

### **3.1. Creating a Humanistic Ecological Environment Conducive to the Development of the**

## **Totem Cultural Innovation Industry of Li People**

The Totem culture has been involved in it since the appearance and inherence development of the Li people. Among which, the Zhongliao Village, located in the north of Sanya City, is the most representative. As one of the original villages of the Li people, Zhongliao Village has a cultural history of more than 100 years. Based on maintaining the original terrain without damages, rivers, ancient trees, ancient buildings, etc. have been retained. It has strengthened the construction of hardware facilities in the ecological environment, focusing on carrying forward and inheriting the cultural connotation of Li people in Zhongliao Village, in order to build a civilized ecological demonstration village with the characteristic Li people and unique resources. With this advantage, Zhongliao Village should fully develop Li totem cultural tourism to attract more tourists to visit and investigate here, and then based on the rich totem culture to spread the totem national art of Li people.

### **3.2. Establishing the Development Strategy of Coconut Carving Industry**

Coconut is one of most famous specialties in Hainan. Coconut carving takes the coconut shell, coconut palm, coconut wood as raw materials, which will be carved into various practical products and modeling art works by hand. Coconut carving is one of the specialties in Hainan. Coconut carvings are known as "Tiannan Tributes" because they used to be paid tribute to the court by officials. Coconut carving handicrafts are novel in style, simple in appearance, elegant in picture, light in texture, which integrates ornamental and practical value, and has a strong style of Hainan. The handicrafts of the shell totem pattern of Li people carved in coconut shell, on the one hand, can incorporate and inlaid the excellent totem pattern of Li people into the exquisite handicrafts with national characteristics, reflecting the artistic value, appreciation value and collection value, and more importantly, through the continuous promotion of the handicrafts to present the charm of the culture of Li people, and promote the national cultural and artistic characteristics of the totem of Li people.

### **3.3 Expanding the Development Strategy of the Cultural Innovation Industry**

In an information era, where the technology develops rapidly, the traditional enterprises should also upgrade and transform accordingly. The development of the cultural innovation industry has set off a new wave of creative life. Cultural innovation products also present a cultural spirit, which is also an important way for China to promote national traditional culture. The brocade of Li people, a folk brocade of Hainan island, is the first Hainan national skill that has been regarded as a UNESCO intangible cultural heritage; Dachai dance, as China's national intangible cultural heritage, has distinctive characteristics of the era and unique regional folk culture. We should extract the essence of the brocade of Li people and Dachai dance and integrate them into innovative cultural products, such as household daily necessities, cultural souvenirs, creative modeling crafts, etc., in order to endow it with unique national connotation relying on rich ethnic cultural resources, and let more people feel the charm of national culture. Only in this way can we effectively promote the innovation and development of national culture while promoting China's excellent national culture, and further enhance the international cultural competitiveness and national cultural soft power.

Therefore, the protection, inheritance and promotion of the totem pattern craftsmanship of Li people in Hainan shall be based on the protection of tradition in order to develop steadily. Practice has proved that the sustainable development of traditional ethnic handicrafts must be based on openness. Chinese traditional culture is the cultural soul of the Chinese nation. The totem art, as a way of cultural inheritance, shall also be constantly activated, and become the foundation and bloodline for national reproduction. Openness is to show our own excellent culture, while exchanging and merging the absorbed and refined ideology and culture into a benign interaction. There is no conflict between protection and development. The purpose of protection is to protect our own cultural rights and national characteristics, while development is to creative our own culture.

## **Conclusion**

In contemporary society, skilled in absorbing new culture and gradually mastering a nation's cultural development context has become a fundamental force for promoting social progress. In order to better develop the totem of Li people, on the one hand, we need to absorb the essence of the culture of Li people; on the other hand, we must go out and advance with the times to integrate traditional ethnic culture into modern life.

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