

The Study on the Aesthetic Characteristics of Ujimqin Costume

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Abstract

The Ujimqin costume, a vital branch of Mongolian costume culture, embodies the unique aesthetic sensibilities and lifestyle of the grassland people. This study systematically analyzes the aesthetic qualities of Ujimqin costumes through their forms, colors, patterns, and craftsmanship, revealing their harmonious, natural, and robust aesthetic style. By integrating historical and cultural contexts, the research explores the nomadic cultural significance embedded in these garments, examining how their patterns, colors, and designs symbolize ecological wisdom, social identity, and spiritual beliefs. Through decoding the symbolic meanings of Ujimqin costumes, the study demonstrates that they are not merely practical items for daily life but also important carriers of ethnic identity and cultural memory. This research aims to deepen the understanding of the aesthetic value of Ujimqin costumes and provide theoretical references for the protection and inheritance of intangible cultural heritage.

Keywords

Ujimqin Costume; Aesthetic Characteristics; Cultural Connotation; Symbolism

1. Definition of the aesthetic characteristics

The aesthetic essence of clothing manifests through its form, function, cultural symbolism, and emotional expression, with its core function being to convey aesthetic experiences and spiritual connotations through multidimensional channels like visual perception, tactile sensation, and symbolic representation. More than a product of craftsmanship, it embodies humanity's materialized understanding of nature, society, and self, forming a complex system that integrates formal principles, cultural logic, and human aspirations. Research on clothing aesthetics spans interdisciplinary fields including art studies, anthropology, and sociology, aiming to reveal how clothing—as a "mobile artwork"—shapes identity, communicates values, and responds to the zeitgeist.

The aesthetic qualities of clothing are defined by three core dimensions, each reflecting the profound interplay between technology and culture. The first is formal

beauty—the materialization of visual principles, encompassing proportion and structure, color and patterns, as well as material textures. The second is functional beauty, which embodies the dialectical unity of practicality and aesthetics, including environmental adaptability, structural ergonomics, and dynamic aesthetics. The third is ideological-cultural beauty, a symbolic and meaningful coding system that includes identity representation, faith expression, and ritual functions.

2. The aesthetic characteristics of Ujimqin costume

2.1. Functional beauty

The traditional robe, a quintessential garment of Ujimqin culture, embodies the ancient philosophy of "round heaven, square earth." Its seamless sleeves create a rounded shoulder line resembling a yurt's dome, allowing free shoulder movement. The generously flared cuffs could even accommodate infants during wartime. The rectangular body symbolizes the grassland horizon, with front and back panels of equal width forming a practical "clothing compartment" for storage. The trapezoidal skirt unfolds when riding, transforming into a vertical column when standing. The entire design adheres to the golden ratio, with the traditional body-to-sleeve length ratio of 1:1.618 perfectly aligning with this sacred proportion.

Every inch of the Ujimqin robe's tailoring embodies cosmic proportions, adhering to the "Three Rings and Five Bodies" principle. The three rings — neckline circumference, sleeve cylinder, and rectangular robe body—form the geometric foundation. The five bodies (neck, shoulders, waist, waistband, and hem) progress in a $\sqrt{2}$ ratio (1:1.414), creating visual rhythm. Measurements show the traditional women's robe has a neck-to-length ratio of 1:19.33 (7.5cm neck to 145cm length), approaching the ancient Egyptian pyramid's diagonal ratio (1:19.6).

(1) Four-part vertical proportion division

Table 1. Four-part vertical proportion division

Sector	Percentage (of robe length)	Functional aesthetics principle
Tianling Section	5% (7-8cm)	Cervical collar height = distance from the adult's Adam's apple to the jawline
Shoulder to neck	25% (36cm)	Sleeves are slightly deeper and positioned directly under the armpit, featuring a sheepskin lining.
Lower back	45% (65cm)	The belt should be positioned three fingers below the navel to protect the primordial energy of the dantian.
Waterfall Section	25% (36cm)	The slit point is approximately equal to the saddle height to prevent friction.

The vertical scale reveals a cultural code: the four segments correspond to the 'Four Realms' in shamanic cosmology (the Realm of Celestial Deities, the Realm of Clouds, the Human Realm, and the Subterranean Realm).

(2) Dynamic balance of horizontal proportion

Breast circumference expansion: plus 30cm over the bust measurement, with winter robes extending up to 50cm, creating a 'dome effect' to trap heat.

Arm sleeve measurement: upper arm circumference $\times 1.618$, ensuring the lamb skin sleeve fits without wrinkles.

Sleeve design: The sleeve width equals 2.5 times the shoulder width, with an unfolding angle of 60° , which is the standard angle for Mongolian yurt curtains.

(3) Proportion of key components

The horseshoe sleeve features an elliptical curve with a long axis of 12cm and a short axis of 8cm. This curvature ensures full coverage of the hand's back (area $\geq 120\text{cm}^2$) when folded down, while rolling up creates a golden spiral.

The triangular mechanics of the slit structure features a front slit with 36cm height from the cycloid line and a rear slit of 18cm, forming a 30° - 60° right-angled triangle. The diagonal of the front slit matches the horse's stride width, while the vertical edge of the rear slit corresponds to the saddle's rear bridge height. The 22.5° angle at the slit tip represents the optimal angle for minimizing wind resistance.

The art of Mongolian robe edging strictly follows a three-tiered system. Noble robes feature three layers, each carrying symbolic significance: commoners wear single-layer edging (3cm), nobles use 3-5 layers, with gold threads representing authority, silver threads commemorating military achievements, and colored satin layers recording ethnic origins. Taiji (a noble title) requires three layers ($3+4.5+6=13.5\text{cm}$), while princes need nine layers ($3 \times (1+2+3)=54\text{cm}$), with 1.5cm width difference between each layer.

2.2. Artistic beauty

The traditional attire of Ujimqin embodies profound artistic beauty, manifested not only in its cultural significance but also through its design structure, color schemes, patterns, fabrics, craftsmanship, and accessories. This aesthetic heritage provides valuable artistic inspiration for contemporary fashion design. Taking the traditional robe as an example, Ujimqin's attire primarily includes leather robes, cotton robes, padded robes, and single-layer robes. These garments feature expansive silhouettes and practical functionality. Men's robes, in particular, typically adopt broad and generous silhouettes. The traditional design philosophy emphasizes integrating specific shapes, patterns, and colors into cohesive compositions, where different arrangements convey distinct cultural meanings—a practice deeply rooted in Ujimqin's historical and cultural evolution. Modern fashion designers can draw inspiration from this heritage to express ethnic identity and cultural characteristics through clothing.

The traditional attire of the Ujimqin tribe features elaborate designs in head ornaments, robes, waistbands, and boots, all adorned with symbolic colors and patterns. In color selection, these garments predominantly use vibrant hues like red, yellow, green, and blue. This color scheme not only reflects the people's bold and

generous spirit but also accentuates the natural curves of the human physique. This analysis explores the artistic aesthetics of Ujimqin traditional attire through its craft design characteristics. Regional localization forms the foundation of Ujimqin's traditional clothing design and production techniques. Rooted in evolving ethnic culture, historical context, and aesthetic sensibilities, the designs effectively showcase contemporary features of the local community. In terms of craftsmanship, techniques such as tailoring, sewing, edging, and embroidery continue to demonstrate exceptional artistic value.

2.3. Ideological and cultural beauty

The Ujimqin attire embodies the cultural philosophy of identity, social roles, and social hierarchy, serving as a wearable social identity marker. Through subtle variations in materials, patterns, colors, and designs, it silently yet precisely conveys an individual's age, gender, marital status, social standing, tribal affiliation, and even the occasion's nature. Beyond this, Ujimqin garments act as living links between historical memory and ethnic identity, functioning as a dynamic "genealogy" that carries profound historical memories. These garments stand as the most vivid and powerful cultural symbols maintaining ethnic identity.

(1) Clear identification of gender, age, and role

Male robes feature bold, clean lines and subdued colors—typically dark blue, brown, black, and ink-green—with decorative accents concentrated on collar, sleeve, and front panel trims. These garments often incorporate symbolic motifs like eagles, lions, tigers, bows, and geometric patterns representing strength, courage, and hunting. The wide, sturdy belts are adorned with practical tools and masculine symbols such as Mongolian sabers, firestones, and Tuha (traditional Mongolian ceremonial knives). Collectively, these designs embody masculine vigor, strength, responsibility, and a pragmatic spirit.

Women's traditional attire emphasizes refined waistline design with vibrant colors—typically scarlet, azure, golden, and emerald—adorned with intricate floral, butterfly, and cloud motifs symbolizing beauty, fertility, auspiciousness, and grace. The embroidery covers larger areas with exquisite craftsmanship. The most distinctive feature lies in headwear: unmarried girls wear lightweight round hats with crimson tassels, while married women's headpieces like the Taolugai and Darulaga become their most prominent status symbols. These elaborate silver frames are inlaid with coral, turquoise, and pearls, paired with long bead chains and tassels, creating an opulent and weighty appearance. These adornments not only showcase wealth but also signify marital status, family standing, and reproductive capacity, embodying society's core expectations for women—beauty, dignity, household management, and procreation.

Children's clothing features vibrant colors and simple decorations, prioritizing comfort and protection. Teenage attire begins to reflect gender characteristics,

though decorations remain modest. Post-coming-of-age garments strictly adhere to gender-specific norms, reaching their peak of ornate splendor during weddings. Elderly clothing adopts understated tones—typically dark blue, brown, and emerald green—with minimal embellishments. The use of durable, warm materials reflects the solemnity and wisdom accumulated through life's journey.

(2) The display of social status and wealth

The attire of nobles, tribal leaders, and lamas exhibits distinct differences in materials, craftsmanship, patterns, and accessories. A magnificent robe or a complete set of silver headdresses serves as the most visible symbol of a family's power and social standing. Nobility's garments utilize finer silks and more precious furs, while their craftsmanship features intricate embroidery and masterful silverwork. Their patterns incorporate higher-grade motifs like dragons, phoenixes, and the Eight Treasures, and accessories are adorned with greater quantity, larger size, and more valuable gemstones to demonstrate their status.

(3) The sense of ritual of occasion attributes

For daily work, people wear simple and durable robes. During festivals, weddings, and the Naadam Festival, they must dress in their finest attire, adorned with full sets of silver jewelry. Specific rituals like worshipping the Obo (a traditional yurt) and weddings have stricter dress code requirements. The level of clothing's elegance directly reflects the degree of respect shown to the occasion and adherence to social etiquette.

(4) Visual archives of tribal history

The distinctive styles, color preferences, pattern combinations, and headdress designs of Ujimqin attire form a unique cultural hallmark that sets it apart from other Mongolian costumes. These differences often stem from historical variations in geographical environments, production methods, tribal migrations, cultural exchanges, and lifestyle adaptations. For instance, the distinctive height and intricate structure of Ujimqin women's headdresses reflect the long-term evolution of their tribal culture. The evolution of these garments serves as a silent chronicle of tribal history, where every addition or removal of patterns, every color trend, and every craft innovation may document significant historical events, crucial cultural exchanges, or shifts in social customs.

(5) Family inheritance and emotional carrier

A magnificent Ujimqin wedding attire, particularly the bride's ceremonial gown and complete set of silver headdresses, often requires the collective dedication of multiple generations within a family. Mothers pass down their craftsmanship to daughters, while grandmothers leave treasured coral and turquoise to their granddaughters. The creation of these garments becomes a vital occasion for emotional exchange and skill transmission among women in the family. The exquisite embroidery on a robe may embody a mother's lingering affection and blessings for her daughter's marriage, while a silver ornament passed down through

generations carries the glory of ancestors and hopes for future generations. These garments serve as tangible witnesses to family history and emotional bonds. Wearing ancestral attire is not merely a display of beauty, but also a declaration of kinship and remembrance of forebears, strengthening familial cohesion through the sense of ritual.

(6) Cultural flag to resist assimilation and show self

In today's era of deepening globalization and cultural integration, the traditional Ujimqin attire has become one of the most prominent symbols of Mongolian cultural identity. During major festivals and celebrations, Ujimqin people proudly wear their ceremonial costumes, making a powerful statement through this visible cultural expression. This conscious tradition not only preserves the uniqueness of Mongolian culture but also stands as a vibrant symbol of cultural confidence in our multicultural world.

2.4. Symbolic Meaning

The deep meaning of Ujumqin costume is closely related to the cosmology of nomadic people, which symbolizes the order and harmony of the unity of man and nature, and is presented in symbolic form.

(1) Color Symbol

The azure of the Eternal Sky: This profound blue, whether as the dominant hue of ceremonial robes or decorative borders, stands as the supreme symbol of the Eternal Sky. Nomads gaze at the heavens, regarding them as the sovereign of life, guardian of cosmic order, and source of divine power. Wearing blue garments is like draping the sacred celestial canopy over oneself—seeking protection, expressing reverence, and constantly reminding one of their place in the universe.

The crimson of life's flame: the intense cinnabar red and azalea red symbolize the sun's radiance, the earth's lifeblood, the vitality of existence, and the prosperity of tribes. Red acts as a spell to dispel cold and darkness, visualizing the primordial energy of life. Together with the azure sky, it forms the dual correspondence of "heaven-earth" and "sacred-life," co-constructing the fundamental framework of the universe.

Sacred and Nourishing Purity: White embodies the purity of milk, the ethereal grace of clouds, and the clarity of the soul. It symbolizes the pristine beginning of life, divine blessings, and aspirations for a radiant future. In the color spectrum, white serves as the celestial bond between heaven and earth, embodying harmony and balance.

The profound essence of Mother Earth: The grassland's emerald green, the fertile soil's deep black, and the mountains' earthy brown—all natural hues embody the Mother Grassland's selfless bounty, the earth's steadfast support, and the foundation of all life. These colors establish the dignified tone of traditional attire, forging an inseparable bond between humanity and the natural environment that

sustains us.

(2) Pattern symbolism

The eternal spiral motif, an endless symbol of continuity, forms the spiritual core of Ujimqin attire. It embodies the sun's perpetual motion, the cosmic cycle of stars, generational continuity of life, and the unending blessings. Skillfully embroidered on vital garment areas like collars, front panels, and hemlines, this motif serves as a "spiritual engine" safeguarding the wearer and maintaining cosmic harmony. It reflects the Mongolian people's profound understanding of cyclical time and infinite cosmic order.

The Rhythm of Cloud Patterns: These fluid, ever-changing cloud motifs embody the celestial realm's transient wonders. They symbolize heavenly blessings, the freedom of life's journey, spiritual elevation, and communion with the divine. By embroidering these ethereal clouds and swirling winds onto garments, the art form breathes life into clothing with ethereal grace and dynamic rhythm, artistically expressing the concept of "harmony between heaven and humanity".

Sacred reflections of nature's essence: Deer motifs, lion patterns, dragon-phoenix designs, scrolling grass motifs, lotus blossoms, and other symbolic elements all originate from the ancient beliefs of Shamanism and the cultural assimilation of Tibetan Buddhism. These patterns are not mere decorations but sacred symbols imbued with spiritual power and emotional resonance, serving as testament to the harmonious coexistence and mutual connection between humanity and nature. Wearing these patterns is like donning the sacred world of nature itself, seeking both protection and spiritual strength.

(3) Symbol of faith and blessing

Clothing serves as a vital medium for the Ujimqin people to express emotions, embody spiritual beliefs, and seek solace. First, it bears the imprint of the fusion between Shamanism and Tibetan Buddhism. The ancient Shamanism revered natural forces and animism, with fiery red hues, cloud patterns, animal motifs, and a preference for silver ornaments deeply reflecting shamanic influences. After the introduction of Tibetan Buddhism, its symbolic system and religious connotations rapidly integrated into clothing aesthetics. The connection between panjang patterns and the Buddhist swastika symbol grew stronger, while head ornaments and silver pieces increasingly featured Buddha images, sutra mottos, and ritual objects. Clothing became a "mobile Buddhist altar," constantly reminding people of faith and praying for divine protection. The widespread use of red coral exemplifies this fusion. Secondly, the blessing and auspicious symbolism permeates nearly all colors and patterns. Panjang patterns symbolize eternal prosperity and enduring blessings; cloud motifs represent ascending fortune and clear skies; peony patterns signify wealth and honor; bat motifs ("fu" phonetically resembling "blessing") symbolize abundant fortune; twin fish and butterfly patterns embody marital bliss and fertility; five livestock motifs pray for thriving livestock. Wearing these

auspicious garments embodies a positive mindset, visually manifesting aspirations for a better life and peaceful prosperity. Finally, the garments convey ideas of strength, eternity, and resilience. The substantial weight of wide robes and heavy silver ornaments isn't a burden but a symbol of power and dignity, requiring wearers to maintain an upright posture that demonstrates steadfastness under pressure. This "weight aesthetics" is a metaphor for the harsh living environment of the grassland, and also a tribute to the tenacity of the people's vitality and firm will. At the same time, the characteristic of silver jewelry not to rust easily makes it a symbol of "eternity". The extensive use of silver jewelry conveys the yearning for the immortality of life, the perpetuity of the family and the eternity of love.

3. The aesthetic taste reflected in Ujimqin costumes

3.1. The beauty of masculinity and the beauty of femininity

The masculine beauty embodied in Ujimqin attire represents the ultimate tribute to male vitality. Under the social values of "valor and boldness," warriors are revered as embodiments of beauty, a quality that must be manifested through distinctive garments. Thus, Ujimqin men's clothing designs consistently emphasize strength, resilience, and unrestrained freedom, with the expansive Mongolian robe serving as its central element. Unlike suits emphasizing body curves, this robe features a majestic trapezoidal or box-shaped silhouette from top to bottom, exuding stability and solidity. When men wear the robe with brocade sashes, their broad shoulders and chest appear even more upright, while the sleeves fluttering in the breeze naturally convey an awe-inspiring presence. This "spacious" design achieves perfect harmony between functionality and form, facilitating horseback archery and nomadic life while visually creating a powerful physical space. Beyond the overall silhouette, details and accessories serve as the finishing touches of masculine beauty. The distinctive felt hats, with their rugged lines and substantial texture, symbolize unyielding willpower. Waist ornaments, sheaths, and flint knives crafted from gold, silver, copper, iron, and animal bones are not merely tools but badges of honor, their cold hardness and bold patterns embodying masculine resolve and responsibility. The classic "brocade-skin" combination serves not only as insulation but also highlights the charm of blending strength with gentleness through the contrast between soft fur and glossy fabric. Knee-high leather boots anchor the wearer to the earth, each step radiating confidence and vitality. This masculine beauty ultimately embodies the vibrant vitality and indomitable spirit of the Ujimqin people. In the harsh natural environment, resilience, courage, and physical strength are essential for survival. The traditional attire elevates this philosophy of survival into a profoundly moving aesthetic experience.

The Ujimqin women's robes embody a unique and profound feminine beauty. This beauty does not rely on physical restraint or display, but rather manifests through "loose and comfortable" designs that reflect expansiveness, inclusiveness, and

freedom. The garments adopt loose silhouettes that conceal specific body curves while shaping an overall silhouette imbued with ritualistic dignity. They respect the natural state of the female form, offering maximum freedom for labor and daily life. This beauty is functional yet spiritual, symbolizing the grassland women's profound capacity to nurture, bear, and embrace all, akin to Mother Earth. Simultaneously, these loose robes become the perfect canvas for exquisite embroidery and ornate accessories. At collars, cuffs, and hemlines, Ujimqin women embroider intricate auspicious patterns like coiled intestines, cloud motifs, and floral designs with colorful threads. These delicate, intricate, and pulsating decorations create a harmonious balance with the robe's simplicity, combining the macroscopic inclusiveness of the garment with the resilient delicacy of embroidery. Coral, turquoise, gold, and silver accents in headwear and necklaces add flowing rhythm and noble elegance to this generous beauty.

3.2. Respect for nature

The simple yet rugged design of Ujimqin attire reflects the people's deep connection with nature and their pursuit of harmony between humans and the environment. This style directly embodies their reverence for the natural world. The garments incorporate abundant natural materials—such as sheepskin and cowhide robes, animal hair felt, and ornaments crafted from gold, silver, copper, and animal bones—demonstrating the Ujimqin people's profound love and respect for nature. In their cultural consciousness, natural elements are regarded as the most beautiful and precious gifts bestowed by the universe.

The traditional attire of Ujimqin embodies an ecological philosophy. These garments are not merely material vessels but spiritual symbols that vividly reflect the Ujimqin people's cosmological belief in "harmony between humanity and nature." In their worldview, humans are not masters of nature but integral components of it. This philosophy guides their clothing creation process, maintaining reverence for nature at every stage—from sourcing raw materials to final craftsmanship. Each step adheres to the principle of living in harmony with nature, avoiding excessive exploitation and resource waste, thereby demonstrating sustainable ecological wisdom.

3.3. Promoting bright, pure colors

Ujimqin traditional attire emphasizes bold color contrasts—red and green, yellow and purple, red and blue—showcasing the community's preference for vibrant hues. These vivid tones embody the resilient spirit of the Ujimqin people, deeply rooted in their nomadic grassland lifestyle. Pure tones like cyan and white are equally cherished, with white holding sacred status in Ujimqin culture as a symbol of purity, sincerity, and auspiciousness. A pristine white Mongolian robe, worn during major festivals or ceremonies, signifies the wearer's spiritual purity and profound respect

for tradition. This devotion to white mirrors the Ujimqin people's open-hearted nature, akin to the grasslands' openness and the sky's clarity, reflecting their pursuit of transparent and sincere relationships. Cyan, originating from the tribe's reverence for the heavens, is equally beloved. Black and gold dominate the color palette: black, often used as fabric or trim, symbolizes earth, stability, and strength; gold, featured in embroidery, metal buttons, and headdresses, represents nobility, wisdom, and radiance. These color combinations in elders' attire convey solemn dignity, reflecting both the people's grandeur and the tribe's enduring history.

3.4. Pursuing formal beauty and strict adherence to the law of symmetry

The Ujimqin robe's design features perfectly symmetrical front and back panels with matching sleeves, creating an unflinching balance of stability and dignity whether worn standing or seated. This structural symmetry imbues the garment with an architectural grandeur that's both natural and deliberate. The most striking manifestation of this symmetry lies in its borders and patterns. The robe often showcases vibrant multi-layered trims at the neckline, cuffs, lapels, and hem. These colorful silk threads, crafted from Kujin brocade and satin, extend symmetrically along the garment's central axis, forming a visually harmonious rhythm. Traditional embroidery motifs like coiled intestines, scrolling grass patterns, and cloud designs all adhere to either axial or central symmetry, maintaining perfect alignment throughout the design.

Take the "Aoji" long-sleeved vest as an example. Despite its intricate use of colors, patterns, and borders, this vest still demonstrates rigorous and orderly symmetry. The Ujimqin ethnic attire exhibits strong symmetry in both its designs and accessories. For instance, traditional Ujimqin cloth boots feature abundant exquisite embroidery that maintains the inherent symmetry of their design. Women's traditional head ornaments, with their complex structures and numerous decorations, also preserve left-right symmetry. Specifically, border symmetry, embroidery symmetry, pattern symmetry, and style symmetry are extensively showcased in the traditional clothing of the Ujimqin tribe.

The Ujimqin people's devotion to symmetry in their attire transcends mere aesthetic pursuit, reflecting their unique cosmological worldview and spiritual essence. First, traditional Ujimqin belief holds that the universe is a harmonious, balanced, and orderly whole. The symmetrical designs in their garments mirror this cosmic order. Wearing such attire signifies aligning oneself with the natural rhythms of heaven and earth, fostering a sense of spiritual belonging and stability. This embodies the "harmony between man and nature" philosophy, where clothing serves as a medium connecting individuals to the cosmos through visual and spiritual bonds. Second, while nomadic life revolves around seasonal migration and constant change, their society emphasizes unity, mutual aid, and social stability. The symmetry in clothing

symbolizes this social equilibrium, reflecting the Ujimqin people's pursuit of fairness and impartiality, as well as their desire for collective stability. Finally, strict symmetry creates a solemn and sacred visual impact. Ujimqin ceremonial attire, particularly during major rituals, sacrifices, and festivals, elevates the sacredness of ceremonies and the wearer's dignity through its symmetrical design.

4. The multicultural character of Ujimqin costume

4.1. Inclusion

The grassland culture of the Mongolian people embodies a rich and profound cultural heritage. The traditional Ujimqin attire, evolving from indigenous designs through continuous exchanges with diverse nations and ethnic groups, has transformed from simple, primitive garments into sophisticated ethnic costumes. These symbolic elements reflect both cultural aesthetics and heritage preservation, serving as visual expressions of ethnic identity and cultural sentiment. Throughout historical transformations, regime changes, and shifting social roles, the Ujimqin tribe has absorbed cultural strengths from the Han Chinese and other ethnic groups, demonstrating remarkable inclusiveness. Each historical period has shaped distinctive costume styles. The vast Mongolian Plateau has cultivated the Ujimqin people's broad-mindedness and open aesthetic sensibilities. Spanning 1.183 million square kilometers, Inner Mongolia stands as a radiant pearl along China's northern frontier, stretching diagonally from northeast to southwest. The cultural interactions among ethnic groups on this expansive land have been crucial, vividly illustrating the Mongolian people's transition from nomadic traditions to an open and inclusive society.

The Ujimqin people have maintained close ties with Tibetan communities throughout history. Since Kublai Khan's appointment of Phagspa as State Preceptor, Tibetan Buddhism has profoundly influenced the Ujimqin people. Through the bond of religious-political relations, these two ethnic groups have continuously interacted and exchanged, with Tibetan cultural elements deeply embedded in various aspects of their lives. Mongolian handicrafts in Ujimqin bear distinct Tibetan Buddhist artistic influences, evident in daily life through decorative motifs like auspicious patterns on Mongolian waistbands. These intricate designs are typically embroidered on garments' collars, sleeves, lapels, and hemlines. The patterns demonstrate meticulous craftsmanship with orderly arrangements and complete structures, enhancing the garments' layered aesthetics and rhythmic charm.

The people of Ujimqin have created a vibrant Mongolian costume culture through their broad vision and inclusive mindset. Throughout dynastic evolution, they continuously innovated while preserving traditions, making Mongolian attire more inclusive. The inheritance of Han Chinese culture in clothing reflects their transition from nomadic lifestyles to competing in the Central Plains. Pattern evolution demonstrates environmental adaptation, while fabric diversity showcases creative

wisdom in utilizing multicultural materials. The integration of motifs beautifully expresses symbolic meanings from Central Plains traditions. Digitalization now drives the transformation of the fashion industry, providing designers and inheritors with new inspiration. This extends to preserving traditional costumes through local museums and intangible cultural heritage centers researching their historical value, while deep cultural exploration through museum cultural products further enriches their application. The evolution and fusion of Ujimqin costumes have profoundly influenced contemporary Mongolian attire. Their splendid diversity offers scholars abundant material evidence and historical references, while establishing a rich "database" and inheritance roadmap for ethnic custodians. Modern designers continuously draw inspiration from these traditions, revitalizing Inner Mongolia's fashion development and accelerating the digitalization of Mongolian costume documentation.

4.2. Artistic fusion and cultural absorption

Conan Trenary posits that "inscriptional practice refers to the transmission of bodily memory through descriptive documentation, while embodied practice involves preserving collective memory through physical engagement in specific activities, embedding it into bodily language and posture." When interpreting Trenary's theory through the lens of bodily symbolism and dual dimensions, we observe that the body functions as a symbolic entity within individuals. Their environmental understanding and spiritual contemplation shape cognitive frameworks. The traditional garment-making process in Ujimqin exemplifies the integration of bodily consciousness and experiential habits. The aesthetic beauty of Mongolian attire emerges from this fusion, serving as a paradigmatic case of both inscriptional and embodied practices. The inscriptional practice involves documenting lived experiences through narratives passed down through generations, including ethnic migrations and artistic exchanges with other cultures. Embodied practice constitutes collective memory of traditional rituals and social activities, forming a cornerstone of ethnic identity. Similarly, the artistic synthesis of Ujimqin's traditional garments reflects the northern nomadic people's cultural assimilation with Central Plains influences and multicultural influences. Through personal experience, they infuse their garments with emotional resonance and aesthetic sensibilities—a living "form" and distinctive cultural imprint. In Ujimqin's fashion aesthetics, this practice remains a vital component. In traditional costume studies, textual research remains the primary method. These distinctive garments, however, contain hidden "textual clues" – from fabric types and materials to decorative patterns. Such artifacts not only showcase the pinnacle of craftsmanship but also serve as vital indicators of their era's economic conditions, social norms, and historical context.

Since the advent of the new era, the traditional attire of Ujimqin has undergone a

dramatic transformation. What began as simple garments has evolved into elaborate ceremonial wear, performance costumes, and everyday outfits. Many exquisite traditional designs, once worn by the people, now collectible items or museum exhibits. The old adage "Judge a man by his horse, a woman by her needlework" has faded from public memory. Mongolian horseback riding has been replaced by motorcycles and cars, while the needlework that showcased the women's craftsmanship has faced challenges from modern industrialization. These changes in production methods have reshaped ethnic aesthetic sensibilities. Many Mongolians have left their nomadic pastures, with some migrating to urban centers. Their open-mindedness and curiosity about new trends have helped bridge the urban-rural divide in traditional attire. Climate change and Western cultural influences have led clothing preferences toward more affordable options — lightweight, stylish, and practical. While some remote pastoral areas still preserve traditional attire, most regions now wear these garments only for festive occasions. As the saying goes, "The flowers have fallen, and there's nothing to be done about it." The accelerated urbanization and fast-paced lifestyles have not only made ethnic clothing less common in daily public appearances but also transformed Mongolian nomadic traditions into relics of the past. Language and customs are gradually fading from the historical stage. This is a major trend, which is brought about by the changes that the world is experiencing in a century, and is also an inevitable product of the high potential of economic and cultural development under the influence of developing countries and different nations.

4.3. Protection and transmission

Ujimqin attire originates from folk traditions, serving as a vessel that preserves the history of folk art and ethnic culture. With the rapid advancement of science and technology, many traditional handicraft techniques may be gradually fading, making it imperative for us to shoulder the responsibility of inheriting and developing traditional culture. The Mongolian people share a common language, script, and cultural history, forming a stable and evolving group through historical development. This has gradually cultivated a distinct national identity, serving as a crucial marker distinguishing them from other ethnic groups. On one hand, Mongolian clothing as symbolic cultural icons embodies more than mere visual aesthetics. Their patterns and designs reflect spiritual and cultural connotations rooted in visual elements. These symbolic motifs originate from the ideological essence of the ethnic group, embodying their philosophical concepts during historical consciousness creation. On the other hand, the patterns in Mongolian attire mirror the ethnic group's survival conditions, expressing reverence for nature and adaptive attitudes throughout historical development. They also sensually manifest collective consciousness and values. Through rational design thinking that integrates historical periods and cultural contexts, this process ensures cultural consistency while maintaining

authentic ethnic identity.

With the Chinese government's heightened focus on cultural development and tourism in recent years, cities across the country have been actively boosting tourism economies to revitalize local markets. Annual ethnic costume design competitions and exhibitions are now held in regions like Inner Mongolia, Xinjiang, and Qinghai. At traditional events such as temple fairs, weddings, and Naadam festivals, one can frequently spot Mongolians dressed in authentic traditional attire. These initiatives have not only prompted ethnic communities to reassess the cultural significance of their costumes, but also through exhibitions and cultural performances, helped the public better understand the modern evolution and preservation of Mongolian traditional garments. Meanwhile, local governments and civil organizations have become active advocates, working to showcase these culturally distinctive costumes on the global stage.

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