

# **Inheritance, Innovation and Development: Dialectic and Interpretation of the Artisan Spirit in Chinese Minority Traditional Crafts**

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**Abstract:** The aesthetic connotation of Chinese minority handicrafts is rich and varied. As the core driving force for the continuation of handicrafts, the spirit of craftsman promotes the sustainable development of minority handicrafts. The inner connection between artisan spirit and minority handicrafts, the development motivation of artisan spirit in handicraft inheritance, the contradiction and conflict between artisan spirit in minority handicrafts and economic mass production in the context of post-industrial era, and how to effectively promote the development of minority handicrafts in the inheritance and innovation relationship. To make it harmonize with it in the process of social development is the content that needs dialectic and interpretation in the level of philosophy.

**Keywords:** Traditional Handicraft of Minority Nationalities; Craftsmanship Spirit; Dialectics; Concept of Development

## **1. Introduction**

Ethnic handicraft is an objective reflection of the economic, cultural, political and social development of ethnic individuals and groups in a specific regional environment, and its craftsman spirit is accompanied by it, and its connotation and extension change with the development of The Times. Materialist dialectics, as a scientific thinking method, is of great significance in the study of the artisan spirit in the traditional handicraft of minority nationalities. It can not only reveal the changing law of the craftsman spirit in the historical development process, but also provide scientific guidance for the innovation

and development of the craftsman spirit.

The Dialectics of Nature: "The so-called objective dialectics is dominant in the whole of nature, while the so-called subjective dialectics, that is, dialectical thinking, is nothing but the reflection of the movement in opposition which is at work everywhere in nature." Materialist dialectics can deeply explore the essential characteristics of artisan spirit through the study of the internal relations and contradictions of things. It emphasizes the dialectical unity of the development of things, can summarize and conclude the development of traditional handicrafts under the modern industrial society, and can better understand the role and influence of artisan spirit in the traditional handicrafts of ethnic minorities. In addition, materialist dialectics also emphasizes the practical nature of things, which is in line with the practice-oriented nature of artisan spirit. Therefore, through the study of the combination of artisan spirit and materialist dialectics, we can better explain the embodiment of artisan spirit in actual production activities.

In general, materialist dialectics and the study of the artisan spirit in the traditional handicraft of ethnic minorities complement each other, and can provide us with a more scientific perspective, so as to better understand and protect the value of the artisan spirit.

## **2. Chinese Minority Handicrafts and Craftsman Spirit in Handicrafts from the Perspective of Materialist Dialectics**

Materialist dialectics, as a philosophical viewpoint about the existence, development and extinction of things, holds that things are materialistic, development is dialectical, and extinction is inevitable. In this dialectical

theoretical category, the minority handicraft and craftsman spirit is no exception. [1] Social production in ancient China is mainly manual production, and manual skills are the main content of production activities. The handicraft of ethnic minorities is the goods made by hand of ethnic minorities, and its external characteristics show its unique, historical significance of ethnic region and typical aesthetic value of national culture. They reflect the continuation and change of the history, culture and lifestyle of the minority nationalities. (e.g., Figure 1. Li nationality handicraft brocade bag, Hainan Province, China) From the perspective of materialist dialectics, ethnic handicraft is affected by history, culture and social environment, but it also affects the development of these external factors to a certain extent.



**Figure 1. Li Nationality Handicraft Brocade Bag, Hainan Province, China**

The craftsman spirit is a kind of value of striving for excellence, pursuing perfection and being people-oriented that the artisan embodies in his work. This spirit is not only reflected in the mastery of manual skills, but also in the work attitude, moral concept, life attitude and so on. In general, the handicraft and artisan spirit of ethnic minorities are complex and changeable, and in the continuous development and evolution, they are the comprehensive products of national history, national culture and social environment. Therefore, in the perspective of dialectics, the minority handicraft and artisan spirit are deeply studied in order to understand their development process and cultural value, so as to better protect and inherit these precious cultural heritage.

## **2.1 Handicraft Skills of Ethnic Minorities and the "Historical Rationality" of Ethnic Life**

Liu Jiahe, a senior history professor at Beijing

Normal University, once said: "historical reason actually includes the reason of history (as an objective process) and the reason of historiography (as a process of study); in short, It is to explore the reason or reason of the historical process and the reason or reason of the historical research process." [2] The handicraft skills of ethnic minorities and the "historical rationality" of ethnic life is a topic involving many fields, which involves many factors of ethnic culture, history, society and so on. From the perspective of ethnic culture, history and society, we can better understand the significance of ethnic handicrafts in ethnic groups and social environment.

From the perspective of cultural development, handicraft skills of ethnic minorities are an important part of ethnic culture, representing the uniqueness of ethnic history, culture and lifestyle. Handicraft is not only the heritage of ethnic culture, but also the inheritor of ethnic culture. (e.g., Figure 2. Wenzhou traditional handicraft - gold lacquer wood carving Ruyi, Wenzhou, China) By learning and using handicrafts, the younger generation of ethnic minorities can understand and master their history, culture and way of life, thereby preserving and enhancing their cultural pride.

From the perspective of historical development, handicraft skills of ethnic minorities are an important record of ethnic history. They reflect the different stages of the history of ethnic minorities and are a strong evidence of the history of ethnic groups. Through the study of handicraft skills, we can understand the historical development of ethnic minorities, so as to better understand and protect the historical heritage of ethnic minorities.



**Figure 2. Wenzhou Traditional Handicraft - Gold Lacquer Wood Carving Ruyi, Wenzhou, China**

From the perspective of social development, handicraft skills of ethnic minorities are an important part of ethnic life. They are not only the materialized expression of ethnic life, but

also the belief support of ethnic life. At the same time, handicraft skills are the economic pillar of ethnic minorities, and also an important factor to promote social stability within ethnic groups. By engaging in handicrafts, members of ethnic minorities can gain economic benefits and promote inter-ethnic communication and cooperation. It can help ethnic minorities get rid of poverty, improve their living environment and enhance their social status.

Therefore, the handicraft skills of ethnic minorities and the "historical rationality" of ethnic life are not only related to the cultural, historical and social development of ethnic minorities, but also related to the concern and support for ethnic minorities. The traditional handicraft of ethnic minorities is not only the "survival skill" of craftsmen, but also the "emotional symbol" of describing the inner mood, which tells the survival pattern, historical evolution and cultural circumstances of a specific ethnic group. The creation symbols of ethnic handicraft culture with symbolic meaning not only represent the diachronic origin of ethnic life, but also mean the synchronic connection of "individual experience" and "collective memory". [3]

## **2.2 The Dialectic Characteristics of Artisan Spirit in Minority Handicraft**

From the perspective of materialist dialectics, artisan spirit is the love and pursuit of handicraft makers for their own work, which is contained in the rich handicraft culture. Looking back at history, in ancient China, scholars, farmers, businessmen and people were divided into four categories, of which artisans were certainly there. They are not only the creators of reality, but also the craftsmen and even the inventors and masters of science and technology. [4] The artisan spirit is not only reflected in the improvement of professional skills, but also in the pursuit of work and the pursuit of results. The artisan spirit has a unique dialectic feature in the handicraft skills of ethnic minorities.

The artisan spirit is highly prized in the handicraft skills of ethnic minorities. Among ethnic minorities, craftsmanship is often traditional, familial, and even sacred. Therefore, handicraft makers of ethnic minorities often regard the spirit of craftsmanship as their own soul, the meaning

of their life belief, and the core value of handicraft skills of ethnic minorities. In addition, the spirit of craftsmanship is very complicated in the traditional handicraft skills of ethnic minorities. In the traditional handicraft of ethnic minorities, handicraft skills involve not only production skills, but also psychological and spiritual factors in the production process. In addition, it is rich in the mentality, values, beliefs and other factors of the artisan, which have an important impact on the quality and effect of the handicraft. The spirit of artisan is very common in the handicraft skills of minority nationalities. Among ethnic minorities, handicrafts are usually jointly completed by a large number of artisans with the spirit of craftsmanship. They influence and learn from each other, and jointly maintain and inherit the tradition and value of handicrafts. Artisan spirit In the handicraft production process of ethnic minorities, it is not only the quality of the individual, but also the material presentation of the artisan spirit of the entire region, ethnic group and community.

Materialist dialectics holds that all things advance continuously through old and new and metabolism, and the development of things is the dialectical unity of inheritance and innovation. In the dialectical process of new and old things, the spirit of artisans not only sticks to the tradition and value of minority handicraft skills, but also promotes the evolution and development of minority handicraft skills. It is not only the maintenance of minority handicraft skills, but also the innovation guide of minority handicraft skills. It is precisely because of this dialectic feature of the artisan spirit that the handicraft skills of ethnic minorities are preserved and inherited. At the same time, the spirit of artisans has also inspired the creativity and innovation of the handicraft skills of ethnic minorities, so that the handicraft skills of ethnic minorities have always maintained their own traditions and characteristics while constantly developing and evolving.

It can be said that the spirit of artisans is an indispensable part of the handicraft skills of ethnic minorities. The spirit of craftsmanship is the driving force for the development of minority handicrafts and the guarantee for the sustainable development of minority handicrafts. The promotion and popularization

of the artisan spirit is of great significance to the protection and revitalization of ethnic minority handicrafts, the enhancement of the value of ethnic minority handicrafts, and the enhancement of ethnic minority cultural confidence.

In today's society, handicraft skills of many ethnic minorities are facing various threats, such as lack of inheritors, insufficient market demand, and declining skill level. How to save and revitalize these minority handicraft skills facing crisis has become an urgent problem to be solved. Therefore, it is particularly important to carry forward and popularize the spirit of artisans. The artisan spirit can not only help the inheritors of minority handicrafts to enhance their self-confidence and skills, but also provide new impetus for the development of minority handicrafts.

The dialectic features of the handicraft skills and artisan spirit of ethnic minorities are a special form combining traditional culture and modern technology. It reflects the artisans' reverence and dedication to manual skills, and also reflects the ethnic minorities' pride and love for their own culture. The spirit of craftsmanship in ethnic minorities is not only reflected in the details of the production process and the spirit of pursuing perfection, but also in the respect for traditional culture and the determination to inherit. The artisan spirit is a combination of inheritance and innovation, which not only grasps the essence of tradition, but also infuses its own imagination and creativity. At the same time, the artisan spirit is also reflected in the sense of responsibility for the cultivation and inheritance of artisan skills. The artisan spirit encourages artisans to continuously improve their skill level, but also encourages artisans to inherit their skills and pass on traditional culture to future generations. From the perspective of materialist dialectics, the dialectic features of craftsman spirit show that the development of craftsman spirit is a process of continuous development, reform and perfection. The craftsman spirit constantly Adapts to the needs of the environment in the process of development, and constantly improves its own level in the process of constantly pursuing perfection.

### **2.3 The Dialectical Relation between Handicraft Skill and Craftsman Spirit**

From the perspective of materialist dialectics, handicraft skills and craftsman spirit are interrelated and interdependent. As two people who share the same cultural connotation and aspiration, they must share various series of concepts, images and concepts, which enables them to think and feel the world in a roughly similar way, so as to explain the world. In a broader sense, they share the same cultural code. [5]

Handicraft is an important form of human in production activities, it represents people's technical level, practical ability, creativity and cultural connotation. The craftsman spirit represents the traditional virtues of people in production activities, such as conscientiousness, attention to detail, and dedication to quality. The connection between the two is reflected in the fact that manual skills not only require people to have a solid skill base, but also need people to have a good craftsman spirit. If the craft lacks the support of the spirit of craftsmanship, it does not have the power to inherit and develop. Similarly, artisan spirit also needs the practice of manual skills to be reflected, if there is no practice of manual skills, the craftsman spirit will soon disappear. Therefore, the relationship between craftsmanship and artisan spirit is a dialectical connection, they support and promote each other, and provide a guarantee for people to achieve better results in production activities. Through the understanding of this relationship, we can better understand the obvious dialectical relationship between manual skills and artisan spirit in the perspective of materialist dialectics: First of all, craftsmanship is the material expression of the craftsman's spirit and the craftsman's actual operation of the real world. The high level of manual skills reflects the unremitting efforts of craftsmen and the continuous improvement of skills. In this process, craftsmen continue to think and practice, and constantly explore and innovate to adapt to the development needs of society. Secondly, artisan spirit is the spiritual support of handicraft skills and the spiritual attitude of artisans towards the real world. Artisan spirit includes respect for craftsmanship, pursuit of beauty, responsibility to users and so on. In this process, artisans are constantly improving themselves and constantly improving their literacy to adapt to the cultural requirements of society. Therefore,



the relationship between craftsmanship and artisan spirit is interactive and mutually reinforcing. The improvement of handicraft skills is conducive to the development of artisan spirit, and the enhancement of artisan spirit is conducive to the progress of handicraft skills. The development of handicraft skills and craftsman spirit is interdependent and the embodiment of dialectical connection.

From the perspective of materialist dialectics, the relationship between craftsmanship and craftsman spirit has obvious historical and social rationality. It is a dialectical relation of the product of social history in the perspective of materialist dialectics. From one aspect, handicraft is the embodiment of the spirit of artisan, and the spirit of artisan is the spiritual processing of handicraft. On the other hand, craftsmanship is also the source of craftsman spirit, craftsman spirit is the spirit booster of craftsmanship. Both cause and effect each other, reinforce each other, and continue to improve in the continuous development. Therefore, while protecting and inheriting minority handicrafts, it is also necessary to protect and inherit the spirit of artisans, so that this spirit can be further developed and improved in the new historical period.

### **3. The Contradiction between the Spirit of Craftsman in Traditional Handicraft and Modern Society**

The contradiction between the artisan spirit in traditional handicrafts and the modern society is mainly manifested in the following aspects: 1. The difference in production mode: The modern society aims at large-scale production and efficient production, while the artisan spirit in traditional handicrafts focuses on personalized production and the pursuit of perfect production process. (e.g., Figure 3. Enshi Tujia handicraft clothing, Enshi, China) For example, with the popularization of modern industrial production methods, traditional handicraft products are difficult to compete with mass-produced products, resulting in handicraft producers unable to survive. 2. Different attitudes towards labor: modern society regards labor as a factor of production, focusing on production efficiency and production costs, while the spirit of artisans in traditional crafts regards labor as an art, focusing on the labor process and the soul of workers. For example, in order to improve

production efficiency, many jobs in traditional processes are replaced by machines, which makes the skills of traditional processes gradually disappear.<sup>3</sup>, the evaluation of technology is different: modern society pays attention to the science and reality of technology, while the spirit of craftsmanship in traditional crafts pays attention to the artistry and creativity of technology. For example, in the competition of the market economy, many handicraft producers are forced to sell their products at low prices, which is a threat to the spirit of the craftsman, because it means that they cannot put all the energy and attention to detail into their work. 4, the evaluation of the value of commodities is different: modern society pays attention to the practical value and economic value of commodities, while the artisan spirit in traditional crafts pays attention to the artistic value and spiritual value of commodities. For example, in today's fast-paced lifestyle, people lack respect and attention for craftsmanship and craftsman spirit because they don't have time to appreciate these things.

These contradictions are caused by many factors such as modern production mode, time pressure and market competition, which makes the craftsman spirit in traditional handicraft difficult to survive and develop in modern society and faces many challenges. Therefore, it is necessary to solve these contradictions while protecting and developing traditional handicrafts, and re-respect and praise traditional handicrafts and craftsman spirit in modern society, so as to maintain their inheritance and enable the healthy development of traditional handicrafts and craftsman spirit.



**Figure 3. Enshi Tujia Handicraft Clothing, Enshi, China**

#### **3.1 The Conflict between the Artisan Spirit in the Traditional Handicraft of Minority Nationalities and the Modern Production Concept**

The craftsman spirit is a realistic reflection of the economic, political, cultural and social development of The Times, and its extension and connotation will change with the changes of The Times. [6] In the traditional handicraft of ethnic minorities, the spirit of artisan is a very important value concept, which represents the love for the production process, the persistence of quality and the pursuit of perfection. However, in the modern view of production, this artisan spirit is gradually replaced by the values of efficiency, scale and material gains. This conflict led to the gradual decline of the artisan spirit in minority handicrafts. For example, in the process of traditional handicraft production, craftsmen will spend a long time to complete a piece of work because they attach great importance to the quality of the product. However, in the modern view of production, products are required to be produced quickly to meet the needs of consumers. Therefore, the conflict between the artisan spirit in the traditional handicraft of ethnic minorities and the modern production concept has become more obvious. In addition, in the traditional handicraft production of ethnic minorities, workers usually rely on their personal skills and experience to complete a work, which makes each work have a unique personality. In modern production, however, producers will rely on standardized assembly lines to produce large numbers of identical products, which makes each product has no personality. Therefore, this is another significant conflict between the artisan spirit and the modern concept of production. Modern production concept emphasizes high efficiency, rapid output and quality improvement, so there is an obvious conflict between the artisan spirit in traditional crafts and the modern production concept.

With the acceleration of the pace of life, people have higher and higher requirements for time, and the artisan spirit in traditional handicrafts can not be fully reflected in modern production. In traditional handicraft production, craftsmen generally spend a lot of time on the production of a product to ensure the quality of the product. In modern production, however, people want products to be produced quickly and at low prices. Therefore, the spirit of craftsmanship in traditional handicraft production is difficult to

be fully reflected in modern production.

In short, there is an obvious conflict between the artisan spirit in traditional handicrafts and the modern production concept, which can be reflected not only in the lack of attention to traditional handicrafts, but also in the change of the value concept of products. In the modern production view, the value of the product is often only evaluated by its practicability and economic benefit, but neglects its cultural value. This change in values has made many traditional handicraft products unable to receive due attention and recognition, resulting in the conflict between the spirit of artisans and modern production concept. For example, traditional handmade minority jewelry is often replaced by mass-produced plastic and alloy materials in modern production. Traditional artifacts are not only a piece of decoration, but also a piece of art containing history and culture. However, due to its high price and long production cycle, in modern times, many people are not willing to choose it. Similarly, many traditional minority handicrafts, such as Miao embroidery and Mongolian bone carving, are also facing the conflict of modern production concepts.

To find a balance point between modern production concept and traditional craftsman spirit, so that traditional crafts can get due respect, while losing the practicality and economic benefits of modern society. This is a challenging problem, but one that must be faced. Modern production concept is based on efficiency, speed and scale, and high efficiency and high productivity are the core values of modern production concept. The craftsman spirit in traditional handicraft pays attention to the details and perfection of manual production, and advocates the slow speed and investment of manual production. This difference leads to the conflict between the traditional handicraft of the minority and the modern production concept. Modern production methods have less and less demand for handicraft, and the inheritance of handicraft has become more and more difficult. The rapid production and expansion of production scale of modern production methods also tend to destroy the traditional culture of craftsmanship.

The modern society should re-examine the handicraft and craftsman spirit, and combine it with the modern production concept to meet the modern production needs. To borrow a

point of view from Gropius, "to inject a living soul into the dead machinery, to make the cold steel human body temperature", which shows that in modern mechanical production, it is necessary to see things, but also to see people, so that products have spirituality. Taking handicrafts as a valuable mode of production, combined with modern technology, while protecting the history and culture of handicrafts, promote the development and popularization of handicrafts. At the same time, the artisan spirit should be reflected in the production to improve the quality of raw products and consumer experience. [7] In general, traditional handicraft and artisan spirit of ethnic minorities still have important value in modern society, but their conflict with modern production concept can not be ignored.

### **3.2 The Contradiction between the Spirit of Artisan and the Concept of Technological Innovation in Traditional Handicraft of Minority Nationalities**

In the traditional handicraft of ethnic minorities, the spirit of artisan is a noble value, emphasizing the individual's love for work, the pursuit of perfection, and the inheritance and development of skills. However, with the development of modern society, the concept of technological innovation is constantly leading the progress of society. The speed, efficiency and science brought by this concept of technological innovation are contrary to the persistence, slow enthusiasm and humanity of the craftsman spirit. For example, in the traditional ceramics of ethnic minorities, potters take conscience and skills as the core, and treat pottery as a combination of technology and art of handicraft, with the goal of inheriting the skills of pottery and inheriting national culture. With the advancement of modernization, some pottery enterprises began to mass production in pursuit of high efficiency and cost reduction, which not only lost the essence of traditional pottery, but also made the spirit of craftsmanship no longer exist.

The contradiction between the craftsman spirit and the concept of technological innovation in the traditional handicraft is also reflected in the contradiction between the craftsman spirit's emphasis on skills and experience and the modern concept of technological innovation's worship of scientific knowledge and

technology. The craftsmen of traditional handicrafts pay attention to the accumulation and continuous improvement of skills, and they ensure the quality and beauty of their works through long-term practice and accumulation of experience. In modern society, the strong demand for technological innovation makes many enterprises and institutions constantly seek new technologies to improve production efficiency, and at the same time, many traditional processes are facing the threat of technological replacement and extinction. For example, wood art is a typical traditional handicraft of ethnic minorities, and carpenters emphasize the accumulation of skills and continuous improvement of skills, rather than the use of the most advanced machines and technologies. With the increasing demand for technological innovation in modern society, modern enterprises use advanced machinery and technology to produce wood products to improve production efficiency and reduce costs. In modern society, there exists a certain contradiction between the artisan spirit and the concept of technological innovation in traditional handicraft of ethnic minorities, which has a great impact on the development and protection of traditional handicraft of ethnic minorities. Through the dialectical unity of the craftsman spirit and the concept of technological innovation, we can protect the traditional handicrafts while constantly promoting their development. For example, at the same time of technological innovation, inherit the exquisite skills of the traditional craftsman spirit; While protecting traditional handicrafts, we will continuously improve production efficiency and economic benefits.

Materialist dialectics, as the ontology of materialist philosophy, reveals the essential law of the movement, change and development of all things in the world. As the unity of opposites, the contradiction in dialectical meaning refers to the organic unity of life which contains opposites and differences within itself. In real life, such contradictions take the form of organisms. The contradiction between the artisan spirit and the concept of technological innovation is both opposite in essence, but forms the same under the law of development, and exists in a mutually promoting relationship. Only through dialectical unity can the value of traditional handicraft of ethnic minorities be reflected to

the greatest extent.

### **3.3 The Connection between Artisan Spirit and Materialist View of Labor**

There is a close connection between craftsman spirit and Materialist view of labor. Materialist view of labor believes that labor is the basis of human social production activities, human beings create material living conditions through labor, and constantly develop social productive forces and production relations in labor, so as to achieve cultural progress and social progress. The craftsman spirit emphasizes the workers' love and pursuit of excellence for their product quality and working process, and emphasizes the workers' enthusiasm, creativity and sense of responsibility for their work. From the perspective of genesis, the work of craftsmen is to "create" by changing nature, and then accumulate empirical skills and techniques through the work method. This kind of labor over the years leads to the continuous improvement of the knowledge, skills and techniques of the craftsmen. [8] Therefore, in the process of inheriting and developing traditional handicrafts of ethnic minorities, the close combination of artisan spirit and Materialist view of labor can be said to be the concrete expression of Materialist view of labor.

In the process of work, ethnic artisans should not only pay attention to production efficiency, but also pay attention to product quality and aesthetics, which reflects the love for work and the pursuit of excellence in the labor process. This spirit is the emphasis on the enthusiasm, creativity and sense of responsibility of the workers in the Materialist view of labor. Therefore, craftsman spirit and Materialist view of labor complement each other and provide important theoretical guidance and practical support for human social production activities and cultural innovation.

The Materialist view of labor holds that labor is the fundamental driving force for the development of human society and the essential feature of human social civilization. The craftsman spirit also emphasizes the importance of labor, and believes that labor is a creative behavior, through which people can achieve spiritual, material, moral and other aspects of improvement.

The connection between artisan spirit and

Materialist view of labor can be reflected in the following aspects: 1, respect and appreciation of labor: the spirit of craftsmanship emphasizes the dignity of labor, and regards the skills, wisdom and enthusiasm of workers as the highest value of labor. 2, labor to create value: craftsman spirit emphasizes the creation of value through labor, so as to realize people's self-value. 3. Labor improves people's morality and culture: the craftsman spirit emphasizes that labor can improve people's moral and cultural level, so as to achieve the spiritual upgrading of people. The craftsman spirit is closely related to the Materialist view of labor, which emphasizes the love of labor tools, the attention to labor efficiency, the pursuit of quality and beauty, as well as the respect for labor and the concern and respect for workers in the labor process. The Materialist view of labor emphasizes the social and political significance of labor, while the craftsman spirit focuses on the practice and artistry of labor. When the craftsman spirit is combined with the Materialist view of labor, the perfect combination of social and practical significance of labor can be realized, and the respect for labor and laborers can be realized.

### **4. The Innovation and Development of Minority Traditional Handicraft from the Perspective of Dialectics**

The conclusion of the change of the social principal contradiction reflects the realistic interaction between subjective dialectics and objective dialectics, and reflects the internal logic of materialist dialectics. At the same time, materialist dialectics provides a theoretical premise for understanding the conclusion of the change of the main contradictions in the new era. [9] Dialectics has the following influences on the innovation and development of traditional handicraft of ethnic minorities. First, dialectics emphasizes the regularity of historical development. The traditional handicraft of ethnic minorities is also the product of history, and its development is regular. Dialectics can help us deeply analyze the historical development process of traditional handicraft of ethnic minorities, and dig out the inherent laws of its inheritance, innovation and evolution. Secondly, dialectics emphasizes the existence of contradictions. For example, the contradiction between traditional handicraft and modern production concept, the



contradiction between artisan spirit and technological innovation concept, etc. Dialectics can help us analyze the nature, causes, manifestations of these contradictions, and how to solve them. Third, dialectics emphasizes the continuous progress of history. The innovation and development of traditional handicraft of ethnic minorities is also the continuous progress of social history. Dialectics can help us to bring the innovation and development of traditional handicraft of ethnic minorities into the general trend of history, so that it can continue to advance in the long river of history. Finally, dialectics emphasizes the relationship between man and nature. The traditional handicraft of ethnic minorities has a close relationship with nature. Dialectics plays an important role in the innovation and development of traditional handicraft of ethnic minorities.

Dialectics emphasizes the analysis of the objective reality of things and avoids all formalism and fixed thinking. When innovating and developing traditional handicrafts of ethnic minorities, it is necessary to carry out in-depth research on the inheritance and development of national culture, grasp the inherent laws of traditional handicrafts of ethnic minorities, and reveal the revolutionary and critical spirit of artisan spirit and dialectics. Dialectics emphasizes the historicity and relativity of knowledge. It is necessary to analyze the history of national handicrafts, grasp the development course of national handicrafts, and demonstrate the connotation of innovation and craftsman spirit from the historical point of view. Dialectics emphasizes the relation analysis of things and grasp the internal relation of things. It is necessary to analyze the multiple relations between national handicrafts and national culture, national economy and national society, grasp the direction of national handicrafts and national life in today's post-industrial society, and realize innovation and development from the perspective of connection.

#### **4.1 Craftsman Spirit and Dialectic Revolutionary Critical Spirit**

The craftsman spirit is closely related to the revolutionary critical spirit of dialectics. The spirit of revolutionary criticism is the core spirit of dialectics, which requires us to criticize the existing social system and values,

and constantly explore the social system that is more suitable for human needs. The craftsman spirit reflects a high respect for and pursuit of manual skills, which emphasizes the attention to the details and quality of the production process, making the product with unique artistic value and historical value. Through the craftsmen's focus and yearning for excellence in product quality, many minority handicrafts with beautiful and skillful materials have been achieved. Aristotle explained this behavior as follows: "Existence is desirable and lovely for all living things, and we exist through the realization of activities (life and practice), and the product is in a sense the producer himself in the realization of activities." So the maker loves his product because he loves his existence."

The combination of dialectics and artisan spirit can make the traditional handicraft of ethnic minorities continuously sublimate in the innovation and development. Through dialectic critical thinking, we can constantly find and improve the shortcomings of traditional handicrafts, so that they can adapt to the needs of modern life. At the same time, the introduction of artisan spirit makes traditional handicraft not only a kind of production labor, but also an artistic expression, which makes it have unique historical and cultural value in the process of innovation and development. For example, in ancient folk crafts, some handmade skills are often restricted by religion and belief, which leads to their development being hindered. However, through dialectic critical thinking, we continue to find these limitations unreasonable, so as to achieve new development in eliminating the false and preserving the true.

As a thinking method, dialectics emphasizes the objective, comprehensive and scientific analysis of the contradictions in real life in order to solve the problems. First of all, both the craftsman spirit and the revolutionary critical spirit of dialectics are based on practice. The craftsman spirit pays attention to the combination of product practicality and aesthetic value, constantly improve and perfect in the production process, and prove their value with actual results. The revolutionary critical spirit of dialectics is also based on practice, emphasizing a comprehensive and objective analysis of the problems existing in real life, and promoting the actual reform of

real life. Secondly, both the craftsman spirit and the dialectic revolutionary critical spirit pay attention to the analysis of the contradictions existing in real life. The craftsman spirit advocates scientific analysis of the practicality and aesthetic value of products, and proves its value with actual results. The revolutionary critical spirit of dialectics emphasizes the objective and comprehensive analysis of the contradictions in real life in order to promote the actual reform of real life. Finally, it can be seen that the craftsman spirit and the revolutionary critical spirit of dialectics are closely related, and they both have the nature of dissatisfaction with reality, a strong desire for change, and unremitting efforts for society. The craftsman spirit and the dialectic revolutionary critical spirit jointly promote the development and progress of society.

#### **4.2 The Connotation of Innovation and Artisan Spirit from the Perspective of Dialectics**

The internal connection between innovation and craftsmanship runs deep. Because innovation is an important part of the craftsman spirit, it is to improve, upgrade and innovate the existing knowledge, skills, technologies, processes, products, etc., so that it can adapt to the development needs of modern society. Craftsman spirit is a kind of noble professional ethics, with creativity and enthusiasm. In the pursuit of technological innovation and product upgrading and practice of continuous improvement and perfection, always take customer needs as the starting point, with high quality products as the goal, with strict standards and rigorous attitude to complete the work. From this perspective, innovation is the soul of the craftsman spirit and the progress of national culture. For example, in traditional handicrafts of ethnic minorities, craftsmen have been seeking technological innovation and product upgrades to meet customer needs and maintain the inheritance of ethnic culture.

The internal relationship between innovation and artisan spirit is reflected in the following aspects:

(1) Innovation inherits the craftsmanship inheritance and innovation spirit of the artisan spirit. Innovators continue to explore and seek better ways to inherit and promote the spirit of

craftsmanship.

(2) Innovation constantly optimizes technical means, bringing more possibilities for the development of artisan spirit. In the process of innovation, the spirit of craftsmanship has been continuously improved and carried forward.

(3) Innovation promotes the internal development of artisan spirit and brings more vigor and vitality to it. Innovators explore, practice and create, and constantly improve the skills and levels of artisan spirit.

Innovation is not only the soul of the craftsman spirit, but also the soul of national cultural progress, it can not only bring the improvement of skills and technology, but also promote the development and progress of the craftsman spirit. Craftsman spirit is a kind of active consciousness activity, which is the driving core of the craftsman to constantly surpass himself. In hands-on practice, creativity and originality are cultivated, and innovative ideas are constantly enriched. The driving force of innovation, in turn, inspires the enthusiasm of artisan spirit to explore, and brings technological and cultural updates. When the two are combined, there will be more innovative achievements, and national culture will continue to progress.

#### **4.3 The Development Path of Minority Handicraft under the Background of Post-Industrial Society**

Materialist dialectics is a general law about the external world and the movement of human thought, which determines the "total connection" of things, knowledge and thinking methods in a specific social environment, and its totality lies in its unity of critical, realistic, practical generation and diachronic. [10] Therefore, under the background of post-industrial society, traditional handicrafts of ethnic minorities are faced with unprecedented development opportunities and challenges. With the progress of society, people's demand for handicrafts is also growing, which also provides new opportunities for the development of minority handicrafts. The traditional handicrafts of ethnic minorities face challenges such as intensifying competition, diversification of market demand, increase of production cost, environmental deterioration and so on. In this case, carrying forward the spirit of artisans has become the key to the development of minority handicrafts. It helps

to protect and inherit the traditional handicrafts of ethnic minorities, and at the same time can help the handicrafts of ethnic minorities to combine with modern production concepts, so that the handicrafts of ethnic minorities can be better developed.

With the continuous improvement of modern science and technology, the development of minority handicrafts has also received more attention and support. Therefore, the craftsman spirit plays a more important role in the development of minority handicrafts. For example, in the post-industrial society, the introduction of modern factories and high technology has greatly improved the production efficiency of minority handicrafts. However, if only from the perspective of efficiency, the particularity and uniqueness of minority handicrafts can easily be ignored. And the spirit of artisan can make the minority handicrafts to maintain the traditional characteristics and at the same time to achieve the improvement of production efficiency.

The spirit of craftsmanship encourages producers to strictly control the production process, thus ensuring the quality of the product. This spirit also applies to minority handicrafts, enabling them to enhance their competitiveness by producing high-quality products. At the same time, the spirit of craftsmanship can also encourage producers to carry out continuous innovation in handicraft, so that it can continue to develop and adapt to the needs of the market.

In the context of post-industrial society, traditional minority handicrafts need to adapt to the needs of the market, but also need to maintain the uniqueness of traditional crafts. Under the guidance of the artisan spirit, minority handicrafts can keep pace with The Times through continuous innovation and quality improvement, while not losing the charm of traditional crafts. With the development of society, these traditional crafts also need to adapt to the needs of the market, such as innovative design to make them more attractive. In addition, in the production process, it is also necessary to improve production efficiency and maintain the quality of products, so as to better serve the market.

## 5. Conclusion

Materialist dialectics studies the artisan spirit in the handicraft of minority nationalities, puts

forward a scientific point of view, and expounds the significance and value of the artisan spirit in the traditional and modern society. Through dialectic analysis, we find that the contradiction between the spirit of craftsmanship in traditional crafts and modern society is not unsolvable, but a contradiction that needs to be solved through innovation and development. Under the guidance of materialist dialectics, ethnic handicrafts can realize their own development and improvement through technological innovation, market adjustment and production mode reform while retaining the traditional artisan spirit. Therefore, we expect that in the future, materialist dialectics will continue to guide and promote the innovation and development of minority handicrafts, so as to protect and pass on the cultural heritage of minority nationalities and realize its sustainable development in modern society.

From the viewpoint of materialist dialectics, we can know that the development of things is a process of continuous progress. Therefore, the traditional handicrafts of ethnic minorities will not stagnate. Under the guidance of the artisan spirit, minority handicrafts can constantly innovate and improve without changing their essential characteristics. With the continuous development of modern society, the demand for traditional handicrafts of ethnic minorities will also continue to increase, which will create more opportunities for the development of ethnic handicrafts. Finally, with the help of materialist dialectics, we can better understand and guide the development of minority handicrafts through in-depth study of the internal relationship between minority traditional handicrafts and artisan spirit. In this process, we must continue to protect and inherit the unique cultural value of traditional handicraft of ethnic minorities, and continue to promote the innovation and development of ethnic handicraft on this basis.

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