

Inheritance and Research of Cross-stitch Patterns of the Yao Nationality in Liannan

Li Mingzhen

Guizhou Normal University, Guiyang, China

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Abstract: Yao's cross-stitch belongs to the intangible cultural heritage in China. Through continuous analysis of the artistic and cultural characteristics of Yao's cross-stitch, its patterns and colors show the characteristics of maternal culture. In the aspect of expression of pattern art, the rhythm is changeable and the sentiment is mainly expressed by objects. This paper analyses the application and innovative design of Yao's cross-stitch patterns, and gradually explores a kind of new way and method in the application and design.

1. Introduction

Liannan Yao Autonomous County geographically locates in the northwest of Guangdong Province, where the Yao and Paiyao have lived. Pai Yao's native place is Liannan, with a history of more than 1500 years. In the whole world, Liannan is the largest settlement of Pai Yao while Shanyao belongs to the largest branch of the whole Yao nationality. Meanwhile, the Yao nationality is rich in culture with abundant cultural heritage and unique style, therefore it has quite broad development prospects.

2. Acupuncture Method, Pattern Design, Pattern and Costume Culture of Yao's Cross-stitch

2.1 Acupuncture Method and Pattern Design of Yao's Cross-stitch

Cross-stitch, called as the shelf flower, is a very traditional embroidery acupuncture method, which has been used in many areas until now, especially in the southern region, where it has its own unique characteristics. The Yao usually applies rough cloth as the base for cross-stitch, and the color is usually dark blue. They use white thick yarn to do cross-stitch, which reflects a zigzag or cross shape by the warp and weft yarn of the cloth. Cross-stitch usually tends to be a continuous symmetrical geometric figure, which is very rigorous in the structure and delicate in the process. There are generally "Wan" pattern, sun pattern, lantern pattern, etc.

Yao's cross-stitch craft is different from other crafts. It does not need to draw a draft or use a mold as a shelf, but relies entirely on its own skilled techniques and mental composition. Therefore, nowadays, most cross-stitch is improvised. Since ancient times, most skills have been taught by oral missionaries but no detailed written records, so there are not many cross-stitch materials or books in the world today.

2.2 Yao's Cross-stitch Pattern

Yao's cross-stitch pattern has a long history and is very exquisite. It was first recorded in the Han Dynasty in China. In Yao people's daily necessities and clothing, cross-stitch is the main decoration. So for Yao people, cross-stitch is also an important carrier to record the changes of their history and culture as well as their daily life. The theme of cross-stitch usually comes directly from all things in nature. They sometimes record important events, through which, Yao's famous customs and religious beliefs are more perfectly reflected.

Yao's cross-stitch patterns can be divided into two main types: black and white. In the actual composition, they are generally symmetrical or continuous geometric patterns. The style of the patterns is rude and bold. It is an Abstract treatment and highly generalization of all kinds of things

around them. The overall conceptual expression is very ingenious. The combination of virtual and realization reflects rich cultural connotations. These characteristics, to a certain extent, also symbolize the national characteristics of the Yao nationality.

2.3 Costume Culture of Yao's Cross-stitch

The Yao nationality in Liannan has a long history and is quite famous at the same time. Its reason is directly related to the gorgeousness and uniqueness of their costume. The Yao nationality in Liannan is characterized by very strong national features. After thousands of years of precipitation, it has formed a unique aesthetic characteristic and exotic culture, which also contains the aesthetic and wisdom of the Yao nationality in Liannan to a certain extent. The inspiration of most modern fashion design comes from the pattern design, color matching and matching of Yao's cross-stitch costume in Liannan. National style has always been a popular and fashionable element in the field of fashion design. At present, there are many national fashion clothing brands in our country, but according to the observation of the design style of these clothes, the use of Yao's cross-stitch elements at this stage is only staying in the development of fabrics and patterns. There is still a lack of exploration and excavation of Yao's exotic culture and national characteristics in Liannan, therefore the unique aesthetic feeling of the Yao nationality's cross-stitch costumes in Liannan is not fully reflected.

3. Research on Cross-stitch of the Yao Nationality in Liannan in the Academic Circle at the Present Stage

3.1 Study on the Cultural Value of Yao's Cross-stitch

When studying the value of Yao's cross-stitch culture in Liannan, some think that it inherits the romantic witch Nuo culture, that it is a kind of worship to ancestors and a eulogy to heroes, that it is a carrier to record the migration and long history of Yao people, and that the pattern of peach blossom of Liannan Yao is a kind of totem worship of this nation.

3.2 Study on the Aesthetic Value of Yao's Cross-stitch Art

Cross-stitch is one type of drawnwork and one of the important stitches in embroidery. It can also be called as cross-stitching or pick-up embroidery. In Yao's cross-stitch art, the implication is obvious, which expresses not only the praise for heroes, but also the respect for nature. To some extent, it is also a construction of Yao's feminine consciousness. The beauty of Yao's cross-stitch is a kind of holistic beauty. Since the Yao Nationality is influenced by Confucianism, in the actual composition, it is mainly based on the holistic beauty, and in the overall layout, it seeks harmony and integrity as well as a complete holistic consciousness.

3.3 Study on the Maternal-type Cultural Characteristics of Yao's Cross-stitch Patterns

For the theme of Yao's cross-stitch in Liannan, it mainly involves historical stories and daily life, as well as animals and plants. Among these, themes about animals and plants are widely used. According to the essence of culture, Yao's cross-stitch patterns own very strong national cultural foundation, which can also be understood as the characteristics of maternal-type culture. While maternal culture has the characteristics of self-entertainment, initiative and regionalism. The originality of Yao's cross-stitch mainly lies in Yao's women who design spontaneously, naturally and needfully to some extent. For example, when dressing up the family or themselves, or expressing good wishes, they will use the most real and direct patterns.

In the aspect of the self-entertainment of Yao's cross-stitch design creation, the main performance is that there will be some flowers, dragons and phoenixes, as well as immortals or beasts in the design, which symbolizes people's yearning for and sustenance for a better life. In fact, when doing cross-stitch, Yao women are able to think while embroidering, which is full of self-entertainment.

In the aspect of regionality of Yao's flower-picking pattern creation, it is mainly manifested in that it is existing only in Liannan Yao Autonomous County. Since one landscape has one kind of

custom, under this background, it has gradually bred a unique style of cross-stitch art. The initiative of Yao people's cross-stitch pattern creation mainly expresses the meaning of pursuing harmony and beauty, being positive and upward as well as clear hating, and extols the beauty and love in the world.

4. Present Situation and Problems of the Development of Yao's Cross-stitch Embroidery in Liannan

4.1 Low Degree of Industrialization and Small Scale of Production

Yao Autonomous County in Liannan is currently in the stage of workshop and family-style retail business, with scattered distribution, small scale of sales and production. It seriously lacks uniformity of business organization, has inefficient scale of operation and production, and is in urgent need of more professional marketing talents, leading to the overall low industrial education level. When many merchants actually process Yao's cross-stitch embroidery, their awareness of goods is not strong enough. Especially, their concept of brand is so weak that the added value of products in this case is also quite low.

4.2 Scarce Processing Talent of Yao's Cross-stitch Embroidery

Because Yao's cross-stitch embroidery art belongs to a kind of pure handicraft goods, so its value is not very high, which leads to the situation in which many young people prefer to go out to work rather than embroider at home at the current stage. The original ecological embroidery problem of the Yao nationality in Liannan has seriously restricted the development and survival of the Yao nationality's embroidery. For the traditional Yao nationality's embroidery, how to develop has become an urgent problem in this era.

5. Restrictive Factors in the Process of Inheritance and Protection of Cross-stitch Culture of the Yao Nationality in Liannan

5.1 Relatively Single Protection Measures

5.1.1 Lack of detailed protection planning

When protecting the inheritance of Yao's cross-stitch in practice, its status has not attracted enough attention. Most of the literary protection will be generally put after the material planning. The protection planning with operability and local characteristics has not been reasonably formulated. At the same time, it is also an urgent task to be solved at this stage.

5.1.2 Serious lack of execution

In the protection of Yao's cross-stitch culture in Liannan, due to the serious lack of detailed protection planning, policy-based protection regulations and comprehensive protection measures, the actual protection, with some theoretical calls, just focuses on the distribution of government subsidies for representative successors. In the whole process, although a lot of material resources and manpower have been invested, the actual protection is not very strong.

5.2 Difficult Cross-stitch

The actual production of cross-stitch generally takes a very long time and the conceptual time consume a lot of time as well. If a woman does nothing but invest all his time to make a good work, it will takes her half a year. Secondly, in the aspect of cross-stitch skills, there are no samples. They are only taught orally. In fact, when doing cross-stitch, workers can only rely on their imagination and memory. To some extent, this situation has greatly delayed the progress of cross-stitch and increased the difficulty. Meanwhile, it also takes a long time to learn how to do cross-stitch. Therefore, now many young people go out to work, and seldom learn embroidery at home. Even if they have learned it, what they have learned are only some simple skills. As a result, such skills have gradually become endangered.

6. Protection of Cross-stitch of the Yao Nationality in Liannan

6.1 Publicize Vigorously the Yao's Cross-stitch Embroidery Art

Through the continuous propaganda of Yao's cross-stitch art, it is possible to make the outside world more clearly realize the charm of embroidery art, such as the national museum that is established for collecting Yao's embroidery works. In addition, it is also suggested to plan and build embroidery commercial street, and constantly encourage the public to enter the embroidery street for specializing in the production and sale of embroidery. For the government, it is also necessary to allocate a part of the funds for holding regular matches to enable women to make greater efforts to carry out cross-stitch innovation.

6.2 Enhance the Awareness of Protection

Anyone's action is accomplished under the control of his own thoughts. Therefore, for the cultural protection of Yao's cross-stitch, there is also a need for certain ideological guidance. As long as the protection consciousness is strengthened and the ideological deficiencies are overcome, Yao's cross-stitch culture can be truly inherited. In addition, it is of great importance to abandon the fear of difficulties and face up to difficulties. When protecting Yao's cross-stitch culture, there will be various difficulties. Faced with these difficulties, we must face them squarely. Effective elimination of difficulties will better protect and inherit Yao's cross-stitch culture.

7. Conclusion

In our country, cross-stitch of the Yao nationality is a intangible cultural heritage. It is the customs and historical beliefs of the Yao people as well as their yearning for a better life. It is also the soul and essence of the whole nation. Therefore, it is essential to show the Yao people's cross-stitch culture to the world, so that it can continue to develop in a living way.

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