

Research on the Embroidery Art of Traditional Costumes in Three Major Dialect Areas of Liangshan Yi Nationality

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Abstract

As the main distribution area of the Yi ethnic group in China, the dress embroidery art of the Liangshan Yi ethnic group is an important part of the Yi culture. This paper analyzes the unique characteristics and cultural connotations of the traditional costume embroidery art of the three major dialect areas of the Liangshan Yi (Enuo dialect area, Shengzha dialect area, and Sodi dialect area) through an in-depth study, so as to provide theoretical support for the protection and inheritance of the traditional art.

Keywords: Liangshan Region, Yi Clothing, Embroidery Art

1. Introduction

Traditional dress embroidery is not only a symbol of cultural heritage in modern society, but also an art of life with multiple values. As a kind of fine handcraft art, traditional dress embroidery still has a unique artistic charm in modern society, which can show the exquisite skill and unique beauty of handicraft. Many traditional dress embroidery techniques have been listed as intangible cultural heritage, which is an important part of the treasure house of national culture. Liangshan Yi Autonomous Prefecture is the largest Yi settlement in China, where Yi culture has been well inherited and developed. As an important form of expressing aesthetic, cultural and social status of Yi women, dress embroidery not only occupies an important position in daily life, but also plays an indispensable role in traditional festivals, religious ceremonies and other occasions. With the acceleration of modernization, the art of traditional dress embroidery in Liangshan is facing the risk of inheritance disruption and cultural loss, and the loss of cultural heritage can be prevented through the protection and promotion of these skills. Traditional dress embroidery has become a pillar industry in some areas, and through the development and sale of dress embroidery products, it can promote the

development of local economy and increase employment opportunities in minority areas. Therefore, the study of the characteristics of traditional costume embroidery art in the three major dialect areas of the Liangshan Yi is of great practical significance and academic value.

Research Objective

1. To explore the differences and commonalities in patterns, colors, techniques of traditional costume embroidery art in the three major dialect areas of Liangshan Yi.
2. To investigate the cultural connotations of the costume embroidery art and its relationship with the Yi society and religious beliefs of the Liangshan Yi.

2. Literature Review

1. Division of the Three Major Dialect Areas of the Liangshan Yi

The Yi is the sixth largest ethnic minority in China, with a rich history and culture and a unique language and script. The Yi are mainly distributed between the plateau and the coastal hills in the four provinces (autonomous regions) of Yunnan, Sichuan, Guizhou and Gui, the Liangshan Yi Autonomous Prefecture Liangshan Yi Autonomous Prefecture is the largest Yi settlement area in China. According to the China Statistical Yearbook 2021, the population of the Yi in China is 9,830,327. The language of the Yi is Yi It belongs to the Yi branch of the Tibeto-Burman branch of the Sino-Tibetan language family, and there are six dialects in the north, east, south, southeast, west and center of the country, including five sub-dialects and 25 dialects of indigenous languages. The script of the Yi people is Yi script, which is an ideographic script, also known as syllabic script (Bujimo et al., 2022).

There are many kinds of Yi costumes with distinctive features. The Yi costumes can be divided into six major types according to the performance of regions and clans, which are Liangshan, Wumeng, Honghe, Southeast Yunnan, West Yunnan and Chuxiong, and each type can be divided into a number of styles (Zhao, 2015). Among them, Chuxiong type and Liangshan type are particularly typical, and they have preserved a unique and complete dress culture system. The costumes of the other regions also show their own styles and incorporate elements of the local costume culture of other ethnic groups. The Liangshan Yi have been living in the Anning River Valley in Sichuan for a long time, and the many branches and differences in the regional environment have led to the formation of diversified types of costumes. Liangshan-type Yi costumes are widely popular in Liangshan Prefecture and its neighboring counties in Sichuan Province and some areas of the Jinsha River in Yunnan Province, and are further subdivided into three costume culture areas based on the different Yi sub-dialects and regional cultures, namely, Yino (represented by Meigu), Shodi (including Adu, represented by Butuo), and Shengzha (represented by Xide) (Li, 2022).

This division is not only closely related to the size of men's trouser legs, but also deeply reflects the scope of migration and settlement of Yi tribes and the characteristics of regional

culture. The Yi dress of the Yino dialect area, commonly known as the "big trouser leg", is prevalent in Ganluo, Meigu, Jinyang, Zhaojue, Leibo and other places, and is characterized by exquisite embroidery, novelty of color and overall splendor. The Yi dresses of the Shengzha dialect area are called "middle trouser leg", which are mainly distributed in Xide, Yuexi, Coronation, Yanyuan, Ganluo, Xichang, Zhaojue and other places in Liangshan Prefecture, with elegant and dignified styles and richness. The Yi dress of the local language area is customarily called "small trouser leg", which is mainly concentrated in Butuo, Huili, Huidong, Puge, Dechang, Ningnan, Xichang, Zhaojue and other places, and its dress mostly shows a rough, plain and simple original style (Formoso, 2000).

2. Dress Embroidery Techniques of Liangshan Yi Traditional Costumes

Sichuan Yi costume embroidery is mainly distributed in 17 counties (cities) of Liangshan Yi Autonomous Prefecture, Ebian County, Mabian County and Jinkouhe District of Leshan City, Yanbian County and Miyi County of Panzhihua City, Jiulong County and Luding County of Ganzi Prefecture, and Asbestos County and Hanyuan County of Ya'an City, etc., of which Yi costume embroidery in Ganluo and Yuexi County of Liangshan Prefecture is an important representative. Liangshan Yi ethnic dress embroidery has strong colors and rugged techniques, reflecting the totem worship and folk customs of the Yi people, and is a form of Yi culture inherited in the long history. It is a form of Yi culture inherited in the long history. With diversified cultural and ecological landscapes, it is unique in the forest of various nationalities' clothing embroidery art. The Yi traditional dress embroidery technique carries the history and culture as well as the aesthetic concepts of the Liangshan Yi people, and is the crystallization of the wisdom and exquisite skills of the Yi forefathers. Liangshan Yi clothing embroidery evidence can be traced back to before the Three Kingdoms, and has an inextricable relationship with primitive paintings, symbols and costumes. The colors of Liangshan Yi clothing embroidery are basically based on black fabric, with red, green and purple of extremely high purity, showing a strong contrasting effect. The color of male costumes is blue and black as the main background color, and the embroidery patterns of costumes are mainly plain and clean; the female costumes are blue, green and orange as the main background color, and the patterns of bright costumes embroidery are often used. Most of the embroidered patterns of Liangshan Yi costumes originate from nature. Animal motifs include goat horns, sheep horns, buffalo horns and the eyes of various animals; plant motifs include various flowers, plants, trees and seeds; natural motifs include mountains, water, thunder and lightning, etc., as well as geometric motifs composed of various lines and surfaces. The fabrics used for embroidery of Liangshan Yi costumes are generally cotton and hemp plain weave fabrics, as well as other blended plain weave fabrics. The embroidery threads used are cotton threads, puffed yarn-colored threads, mercerized embroidery threads and gold threads. After the fabric is cut, needle embroidered and ironed, it becomes an exquisite Yi embroidery work. The craft of Yi embroidery is unique and exquisite, colorful but not too complicated, it is a handicraft that combines culture and art, carrying Yi culture and artistic expression, making Yi clothing not only a piece of clothing, but also a handicraft (Chen & Yuan, 2013).

3. Current Situation of the Inheritance of Liangshan Yi Embroidery

Yi embroidery plays an important role in clothing, is the essence of the whole piece of clothing, and is also the physical representation and symbol of the Yi culture. On May 24, 2021, Yi embroidery (Liangshan Yi embroidery) was approved by the State Council of the People's Republic of China to be included in the fifth batch of national intangible cultural heritage list, with the heritage number of VII-130. In the fast passing of cultures nowadays, Yi embroidery is still well preserved and passed on to the present day, mainly due to the love and hard work of Yi women, who have made it possible to pass it down from generation to generation with their talent and intelligence. The fact that Yi embroidery is still well-preserved and has been handed down to the present day is mainly attributed to the love and diligence of the Yi women, who have made it possible to pass it down from generation to generation, and have made it more and more exquisite by virtue of their talent and cleverness to carry out innovation and creation in the later stage of the development of the Yi embroidery. The traditional way of passing down the Yi embroidery in Liangshan is from generation to generation within the family, through the way of mothers teaching their daughters, sisters teaching their sisters, mothers-in-law teaching their daughters-in-law, and sisters-in-law learning from each other, with the family as the unit, and through the passing down of this inheritance from one generation to another the Yi embroidery skills are firmly and long-lastingly preserved, and the situation that everyone knows Yi embroidery has been formed in the Yi women's group (Zhao, 2017). The Yi girls in Daliang Mountain not only have beautiful appearance and physique, but also show extraordinary wisdom and dexterity. Inheriting the family tradition, they have acquired exquisite embroidery skills from their ancestors, and in addition to their hard work, they use the needle as a pen and the thread as a color to carefully embroider vivid and simple patterns on their costumes, which contain a natural flavor and a strong ethnic flavor. In the past and still today, certain regions still retain the custom that a girl's embroidery skills become, to a certain extent, a measure of her social status. The Yi people have always had a relentless pursuit of beauty, especially in the grand "Torch Festival" held in Daliang Mountain in June every year, there is a "beauty contest" as an important part of the celebration. At that time, the girls dressed in elaborate handmade costumes, wearing shiny silver jewelry, holding yellow umbrellas, competing to show style. These costumes are not only a display of external beauty, but also a reflection of a woman's inner qualities and talents, especially the embroidery on the costumes, which is an important criterion for judging her quality (Formoso, 2000).

For a long time, Liangshan Yi dress embroidery is mainly based on family self-production and self-sufficiency, with the rapid economic and social development, the gradual increase of migrant workers, coupled with the impact of modern machine embroidery, Yi dress embroidery embroiderer is less and less, Yi dress embroidery culture was once faced with the crisis of loss of heritage (Sisi, 2019). The local government and civil organizations have made a lot of efforts and taken many measures to save the situation. Since 2014, the government of Liangshan Prefecture has continuously invested huge sums of money in the basic training of Yi dress handicrafts, which has been incorporated into the scope of the state's ten major

livelihood projects, and has initially constructed a sizable team of Liangshan Yi dress makers, laying a solid foundation for the inheritance and development of Yi dress culture. In the implementation of the national strategy of poverty alleviation and rural revitalization, the Yi dress embroidery skill has to a certain extent solved the problems of home employment and income generation for some Yi women, and the "Yi embroidery" industry has also been significantly developed as a result (Lee & Cho, 2015).

4. Dilemmas and Challenges of Liangshan Yi Embroidery

The strong rise of modern aesthetics has put great pressure on the traditional aesthetic concepts of the Yi ethnic group; the fast pace of urban life and the leading of fashion trends have made modern clothing more popular; traditional Yi clothing is mainly made of linen and wool, but due to changes in the living environment and the influence of modern aesthetics, the Yi clothing has gradually changed to a lighter and thinner and more modern aesthetics; and the imitation of foreign clothing fails to understand the traditional aesthetics and the modern design guidelines, leading to the phenomenon of "kitsch" in some of the clothing (Yang, Zhong, & Zhang, 2020). When imitating foreign costumes, they fail to fully understand the traditional aesthetics and modern design guidelines, resulting in the phenomenon of "kitsch" in some costumes. Under the impact of globalization, informatization and the economic market, the scope of Yi costume inheritance has gradually shrunk, and the degree of protection and inheritance varies according to the region. The creation of clothing embroidery skills originally comes from the love of life and the pursuit of beauty and aspiration. However, when traditional craftsmen and the general public have been influenced by foreign cultures, their aesthetics have also undergone profound changes. This phenomenon undoubtedly poses a new challenge for the inheritance and development of Yi ethnic costume embroidery. The changes in the social form of the Liangshan Yi are reflected in the costumes and costume embroidery techniques. Despite the progress of traditional dress and dress embroidery culture, they are complicated in style and inconvenient to wear. For reasons of aesthetic differences, they are no longer adapted to the modern way of production and life. In order to keep up with the trend of the times, the Yi clothing and embroidery industry needs to be integrated into modern life and realize large-scale and industrialized development, so as to promote the economic upgrading of the Yi ethnic region. This is the current focus of the urgent need to solve the problem (Su, 2023).

In the existing studies, the Yi ethnic dress embroidery art is mostly researched in Chuxiong area, and there are rich studies on the Yi ethnic dress embroidery of various counties and branches in Chuxiong, which mostly focus on the innovation of patterns and colors (Qu & Yan, 2014), while there are fewer studies on the dress embroidery in Liangshan area, with individual studies focusing on the description of the dress embroidery process and the exploration of the business cooperation mode, and there are fewer systematic comparative studies on the artistic characteristics of the dress embroidery of the three major dialects of the Yi ethnic group in Liangshan (Wang & Li, 2020). There are relatively few systematic comparative studies on the artistic characteristics of the three major dialect areas of the

Liangshan Yi, and there is a lack of in-depth excavation of the cultural connotations of the art of costume embroidery. On the basis of previous studies, this study tries to fill this research gap by comparing the artistic characteristics of costume embroidery in the three major dialect areas (Xu et al., 2021).

3. Methodology

This study adopts a qualitative research approach, using a research strategy that combines literature analysis, fieldwork and comparative analysis.

1. Data collection

Firstly, the research results about Liangshan Yi dress embroidery art are systematically organized by reviewing relevant literature, atlases and historical data. The specific method is to use the three entries of Liangshan Yi culture, Liangshan Yi dress embroidery and Yi dress embroidery in China's largest literature database, Zhi.com, to screen out the corresponding literature by means of theme keyword search, and to organize the journal papers, dissertations, academic monographs and local histories that have the closest relationship with this topic. Secondly, through the field visit to the three major dialect areas of Liangshan Yi Autonomous Prefecture, we interviewed the local costume embroidery artists and cultural inheritors to record their costume embroidery skills and cultural inheritance. The areas visited include Ganluo County, Yanyuan County, Dechang County, Yuexi County, Huili City, and Xichang City in Liangshan Prefecture. We went to the local county museums, cultural centers and exhibition halls to conduct field research, and most importantly, we went to Gagu Village in Puxiong Town, which is known as the "First Village of Yi Embroidery", to experience the culture of Liangshan Yi costumes and costume embroidery, and to interview local costume practitioners, costume embroidery artists and heads of cultural departments. Embroidery artists and the person in charge of the cultural department. Finally, the collected first-hand and second-hand data will be synthesized to compare and contrast the similarities and differences of the three major dialect areas in terms of dress embroidery patterns, colors and techniques, and to explore the cultural reasons behind these differences.

2. Data analysis

In order to conduct a comprehensive and in-depth analysis of the collected data, the researcher used a variety of research methods such as descriptive statistical analysis and content analysis. Through literature research and in-depth interviews, the researcher found that Enuo, Shengzha and Sogang dialect areas, Yi costume embroidery shows subtle differences in patterns, colors, techniques, etc., but there are commonalities in the cultural connotations of traditional costume embroidery and its relationship with Yi society and religious beliefs. The differences among the three dialect areas are determined by their different clans, status, and clan relationships, while the social structure and class concept of the Yi, which plays a decisive role behind them, is the same system. In the subsequent innovation and inheritance, people can make use of the

method of iconology to digitize and analyze the dress embroidery patterns collected from different dialect areas, to reveal their symbolic meanings and aesthetic features, and to organize them into a complete database of Liangshan Yi embroidery.

4. Results

Through the study of the embroidery art of traditional costumes in the three major dialect areas of the Liangshan Yi, the following main results are derived from this study:

1. Differences and similarities in the artistic characteristics of costume embroidery in the three major dialect areas

Appearance: For the women of "Yino", the high collar design in their attire not only has the function of keeping warm, but also skillfully modifies the neck line, making them slenderer and more beautiful. The collar is either decorated with picks, fine embroidery and colorful paintings, or attached with silver ornaments, and the blouse is designed with right-over-right lapel, covering three styles of undershirts, shirts, and smocks, with close-fitting and short-sleeved outer blouses, and the cuffs, collars, and lapel edges are all decorated with cross-stitched crab-legged patterns, and other red, yellow, and green-tinted panels and pinstripes, and are supplemented by appliquéd flowers and embroideries, and other crafts. The color selection of the decorative flowers depends on the age, young women prefer orange, yellow, red, pink and other contrasting tones, as a symbol of positive enthusiasm, youthful vigor; while middle-aged and elderly women tend to black, white, blue, green and other tones, decorated with simple lace is the main, reflecting the solemn and calm attitude. Skirts, mostly pleated skirts, by red, yellow, green and other colors of the fabric set and become, skirt body wide, pleated a lot, outside the loose poncho, showing the "YiNuo" women's beautiful and dignified. In addition, the waist is often hung with a triangular bag of accessories that contain articles and needlework.

The "Shengzha" subgroup accounts for 54.2% of the total population, and their men's pants have a moderate leg, which is why they are also known as the "middle leg" Yi. The group mainly resides in Xichang, Yuexi, Coronation, Ganluo, Yanyuan and other Yi areas around Xide, and the most significant cultural difference between this group and the other two subgroups lies in the prevalence of arranged marriages. The "Shengzha" style of men's hair is adorned with the "Zir" bun, commonly known as the "Heavenly Bodhisattva", and the "Ohtie" headdress, while young and middle-aged men also wear the "Ohtie" headband. The young and middle-aged men will also be decorated with "hero bun"; left ear pendant decorated with red and yellow beeswax beads, with red and black round cloth pieces and green thread spikes as decorations; right-over-right overlapping lapel, tight and narrow-sleeved, the color of greenish-blue-based, decorative style is simple and rugged, similar to the women's clothing. Men also often wear "Wala", that is, below the knee wool cloak. "St. Za" type of female clothing is more complex, multi-layered head embroidered square pajamas "Oh hair", blouse

long to the knee, tight cuffs, the whole decorated with a fire sickle, windowpane, cockles, etc., outside the cloak decorated with flowers kangshi, the lower garment pleated skirt and the "Yino" convergence. Yino" style.

The "Sodi" subgroup accounts for 21% of the total population of the Liangshan Yi, and is also known as the "small-legged" Yi because of the narrow legs of their men's pants. The subgroup mainly resides in the central Yi districts of Puge, Huili, Huidong and Dechang around Butuo, and its unique cultural practices include the popular "Torch Festival" and free love in marriage. The men's hair ornaments in the style of "all land" are similar to those in the style of "St. Za", but the shape of the headgear is different; the left earrings are decorated with silver earrings; the blouse has a standing collar and a right overlap, the fabric is thick and the decorative style is rugged, and the right side of the lapel is arranged with a half-circle of silver buttons; the outer white felt is draped with white poncho; the pants have a big waist and a wide crotch, and the trouser cuffs are very small. The pants have a big waist and wide crotch, and the cuffs of the pants are extremely small. Women's clothing is daily head wear color line lock edge of the green cloth headdress, wearing wool kangsha, jacket pipa placket short, body decorated with flowers; pleated skirt material natural, color changes with age; festival celebrations or marriage, women will be decorated with silver ornaments throughout the body, highlighting its graceful and elegant dress style.

Table 1: Representation of dress styles in the Liangshan Yi region

Distinguishing between the sexes	Yeno dialect area dress	Clothing of the Santa Rosa dialect area	Dress in all local languages
Women's clothing styles			



Source: Author

Color application: The color tone of the Liangshan Yi clothing nowadays is based on the colors of blue, blue and black, with pink, green, yellow, red and other colorful embellishments to produce a strong contrast, and the color tone has a bright rhythm, which highlights the greatness, depth and gravity of the Yi men like big mountains, and also highlights the elegance, nobleness and elegance of the Yi women. The Liangshan Yi follow the philosophical concept of five colors, i.e., red, yellow, black, blue and white. For the Liangshan Yi, black is dignified, stable and simple, and it also means faith, ancestor worship and honor. For the Liangshan Yi people, the color yellow symbolizes brightness, harvest, good luck, beauty and wealth, implying that people long for a beautiful and happy life. In the Yi costume, wearing yellow can be interpreted as being free, rational, culturally cultured, good at communication and exchange, full of courage and tenacious fighting spirit, and very challenging. The red color is a symbol of flame, life and celebration for the Liangshan Yi people, implying the passion, boldness, vitality, bravery, frankness and kindness of the Yi people, and the red color is a symbol of the flame, the sun, the earth and the hot blood. The Yi people call blue and green "Na", symbolizing purity and supremacy, and regard white clothes as their permanent attire, black meaning "exquisite, passionate and noble", and white meaning "simple, mediocre and concise". White is "simple, mediocre and concise". However, in the embroidery of costumes of different dialect areas, the use of color also reflects differences. Shengzha dress mainly blue and black, embroidery lines are simple, women's coat obeisance edge inlaid with white rabbit hair, the overall color tone is more calm; Enuo dress is red, yellow and green, etc. The color contrast is prominent, the color combination is very simple. The color contrast is sharp and prominent, this color combination makes any girl wear it appear clear lines, fullness, radiant; all the land clothing mainly in white and gray as the tone, supplemented by blue and black lines, appearing to be the most important thing in the world. supplemented by blue and black lines, appearing to be simple and atmospheric, but rich in classical flavor. This difference in color not only reflects the aesthetic preference of the Yi people in each dialect area, but also their unique way of life and cultural traditions. Each kind of dress has its unique cultural meaning and symbols, and through the choice of colors and patterns, it shows the diversity and richness of the Yi culture.

Technique: Liangshan Yi embroidery, as a unique form of arts and crafts, displays brilliant and colorful patterns on the embroidery ground through fine needle threading techniques. Compared with embroidery crafts in other regions of China, Yi embroidery is characterized by simplicity and convenience in the choice of materials and utensils. Through the dexterous hands of the craftsmen, the Yi people's yearning for a better life and their passion for life are vividly displayed on their costumes in the form of various patterns and motifs. Their craftsmanship is rich and varied, each of which contains deep cultural connotations and ethnic characteristics. The Yi women fully display their love of life and pursuit of beauty in the selection and embroidery of dress patterns, and produce various patterns through the exquisite flower decoration process. The craftsmanship of Liangshan Yi clothing includes embroidery, collage, disk flower, inlay, patching, piping, flat embroidery, picking and other craftsmanship, among which cut-and-paste embroidery, lock-edge embroidery, "horse tooth tooth" inlay embroidery and slanting strip disk embroidery are the most characteristic and commonly used, and are the identifying symbols of the Yi national clothing craftsmanship, which fully embodies the unique charm of Yi culture.

Embroidery in the Enuo dialect area is characterized by delicate craftsmanship and warm tones, showing the love and persistence of Yi women for life. This embroidery style pays attention to the harmony and beauty of colors, and shows the deep heritage of Yi culture through exquisite patterns and delicate lines; embroidery in Lashuo area is based on decorative craftsmanship and adopts cold color. The embroidery of Lashuo region is mainly decorated with flower craft, adopting cool colors, giving people an aesthetic sense of simplicity and generosity. This embroidery style emphasizes the layout of patterns and color contrasts, showing the unique insights into beauty and artistic creativity of Yi women; the embroidery style of the Shizha dialect area is diversified, colorful and varied, and contains a variety of needlework techniques, including picking, picking, picking, picking, picking, picking, picking and picking. The embroidery style of the Shiza dialect area is diversified, colorful and varied, and contains a variety of embroidery styles such as pick stitch embroidery, disk stitch embroidery and row stitch embroidery. This embroidery style reflects the superior skills of Yi women and their infinite love for embroidery art, and is a unique landscape in Yi culture.







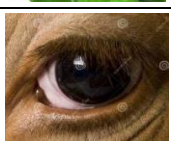




Characteristics of Patterns: The comparison of the dress patterns of the three major dialect areas in Liangshan demonstrates the diversity and regional characteristics of the Yi dress culture. The dress patterns of different dialect areas reflect their own cultural traditions and aesthetic preferences. The dress pattern of Enuo dialect area is dominated by red, yellow and green color contrasts, with clear lines of embroidery, and any girl who wears it looks clear, full and bright. Any girl who wears it will look clear, plump and glowing. This color combination shows the gorgeousness and brightness of the dresses of Enuo dialect area; the dress pattern of the local dialect area is mainly based on white and gray, supplemented by blue and black lines, which is simple and atmospheric, and rich in classical flavor. This color combination reflects the classical flavor of the local language. This color combination reflects the simplicity and generosity of the dresses of the local dialect area; the dress patterns of the Shengzha dialect area are mostly inlaid with animal teeth patterns, which are deeply influenced by nature












worship and totem worship, reflecting the worship of the Yi people for natural things and the "unity of heaven and man". It reflects the Yi people's worship of natural things and the idea of "unity of heaven and mankind". To sum up, the dress patterns of the three major dialect areas in Liangshan have their own characteristics. The dress patterns of the Enuo dialect area are dominated by bright colors and clear lines, while those of the Sogang dialect area are characterized by simple color combinations and classical flavors. This diversity reflects the richness and regional characteristics of Yi culture.

2. Cultural Connotation of Dress Embroidery Art in Three Dialect Areas

Liangshan Yi embroidery is not only an artistic expression, but also an important part of Yi culture. The pattern elements embedded in the costumes of Liangshan Yi people are widely taken from the mountains, rivers, clouds and thunder, flowers, plants and trees, insects, fish, birds and beasts of nature, as well as the local conditions, historical tales and myths experienced by the Yi people in their daily life. The art of Yi embroidery highlights the historical evolution of the Yi people, reflects the geographical environment in which they live and contains the religious beliefs of their ancestors.

Table 2: List of Typical Patterns of Liangshan Yi Embroidery

Subject matter	Name	Source	Pattern	Cultural implications
Plant theme	Bletilla hyacinthina (mucilaginous)			Resilient growth despite difficult geography
	The soma pattern			The holy and auspicious female symbols celebrate the beauty of
	Sunburst pattern			Representing sunshine, energy and hope
Animal theme	Bulls-eye pattern			Indispensable resources for productive life
	Croquette			The use of goat horns as an attacking tool reflects the Yi people's respect for martial arts.
	Dogtooth pattern			A symbol of bravery and resilience

				
	Crabbed pattern			A rare and mysterious color
Nature theme	Sun and moonlight pattern			A feeling of reverence for nature
Artifact Themes	Scythe pattern (arch.)			The fire scythe is a tool for making fire, reflecting the fire totem worship
	Tuscan seal pattern			Respect and reverence for rights
	Copper coin pattern			A symbol of identity and status

Source: Author

Each pattern has its unique inner meaning and deep origin. These patterns not only show the traditional spirit of the Liangshan Yi people, but also concentrate on their deep feelings towards the natural environment and their lofty vision of harmonious coexistence. Every stroke of these patterns expresses the infinite yearning and fervent expectation of the Yi people for a better life. Through these motifs, we can feel the harmony between the Yi people and the nature, as well as their beautiful vision for the prosperity of the race.

5. Conclusion

This study systematically analyzes the characteristics of traditional costume embroidery art in the three major dialect areas of the Liangshan Yi, revealing the uniqueness and cultural connotations of the costume embroidery of each dialect area in terms of patterns, colors and techniques. These features reflect the diversity and complexity of Yi culture, and at the same time demonstrate the understanding and expression of the Yi people on nature, society and religion. This provides a valuable reference for the protection and inheritance of the traditional

costume embroidery art of the Yi people in Liangshan, and also provides new perspectives and ideas for research in related fields.

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