



Based on the Comparison of Similar Patterns Among Different Ethnic Minorities—A Case Study of Illicium

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Abstract. China is a multi-ethnic country, each nationality has its own unique and brilliant traditional culture, and the pattern of national costume is an important part of it. The costume patterns of China's ethnic minorities are rich and colorful. Through various techniques such as embroidery, printing, dyeing, painting, weaving and stabbing, they have created ever-changing patterns. These patterns are densely arranged the composition is ingenious, the color is gorgeous and solemn, simple and elegant, and the tone is bright and pleasing to the eye, presenting a simple and practical, simple and honest original style. Therefore, this paper takes the comparative analysis of Tibetan ornamentation in Mojiang and Aba, Yunnan, as an example, to reflect on the cultural generation of Hani and Qiang, and to compare the composition and patterns of “star anise” and “claw flower” patterns by using the methods of literature and field research, and summarize the possible reasons for their differences and similarities.

Keywords: Hani nationality · Qiang nationality · octagonal flower · cornflower

1 Introduction

In the long-term life and reproduction, various ethnic minorities in China have constantly collided and merged with each other to influence and develop together. [1] In the constant life practice, various ethnic minorities have formed unique national habits, aesthetic characteristics and different decorative patterns according to their different national cultures, different regional characteristics and living environments. The decorative characteristics of national ornamentation can fully display the national characteristics formed by the nation for a long time: historical evolution, cultural origin, regional characteristics, and living habits can be expressed and displayed in the decorative composition, element application, and color matching of national ornamentation.

2 Overview of Hani Nationality

2.1 Overview of Hani Nationality

Hani is one of the ancient nationalities in China. There have been some historical records about the Hani nationality since the Han Dynasty in China, and they continue to this day.

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There are many nicknames in the Hani nationality, but now they are collectively called Hani. The number of branches in the Hani nationality is relatively large, including Hani, Cardo, Biyue, Budu, Baihong, Yani, Hani, etc. Hani people live and multiply around the mountains. Many important reasons for their nicknames are that each branch lives in a closed environment, which results in great differences in the decorative patterns of different branches of Hani people.

3 Hani Octagonal Decoration

Hani costume patterns come from a wide range of sources, with rich changes and flexible applications. There are pictographic landscape patterns, animal dog tooth patterns, fish patterns, butterfly patterns, and more geometric patterns such as triangular patterns, Hui patterns, and octagonal patterns. Among them, the octagonal pattern is the most typical and common pattern. In the Mojiang Hani ethnic group, “the hexagonal and octagonal sun pattern with radiant light is the embodiment of the Hani people’s worship of the sun and desire for light and heat.”^[2] The octagonal pattern is actually an abstract summary of the sun’s rays, and the octagonal pattern decorations in various branches are based on the radiating “ten” and “meter” characters, which, like the octagonal pattern of Yi, Dai, Bai and other ethnic groups in Yunnan, reflect the worship of the sun. In appearance, star anise is close to star anise grown in Hani Village.

3.1 Organizational Form of Octagonal Decorative Pattern

The octagonal flowers with separate patterns are summarized in simple lines, and different structural shapes are presented by changing the arrangement of diamonds or triangles. There are mainly two forms of expression: one is a symmetrical pattern with eight identical rhombus centered on axial symmetry, and the structure layout is uniform. Small rhombus symmetrically connected can also be added in each corner to enhance the decorative effect of the screen. The other is to form octagons by using four triangles in pairs, or to cut a square into thirty-two triangles of the same size.

3.2 Color Composition of Star Anise

The Hani people in Mojiang prefer black. The basic color of their clothing is black or navy blue. The octagonal patterns are mainly red, white and yellow. By means of strong contrast, the brightness and purity of the colors are adjusted to highlight the basic shape. The overall color design can be divided into bright and elegant types. In the same shape, the change of shape and the collocation of simplicity and complexity are used to make the whole show the beauty of rhythm, the picture is harmonious, warm and soft. The Hani branch uses simple colors, with blue, black and white contrasting, and white highlighting the pattern modeling, with square grid in each sharp corner. The sense of hierarchy and rhythm of the pattern is highlighted through the overlapping relationship of colors.

4 Qiang Sheep Horn Decoration

Qiang culture depends on its living environment, and art comes from life rather than life; Qiang people live in high mountains. The high sky and wide clouds provide a cultural foundation for Qiang people; Among the Qiang patterns, the most distinctive and representative is the “sheep horn pattern”.

Qiang people use natural objects to understand and speculate, and reproduce the scenes of nature and life through regularization, artistry and abstraction. The abstract expression mode makes the content of Qiang embroidery more rich. In addition, the pattern of horn embroidery is also artistic and abstract based on the horn.

4.1 Color of Qiang Sheep Horn Decorative Pattern

The color of Qiang Embroidery is mainly divided into two categories: one is black and white color, commonly known as plain embroidery, which is common in Qiang Embroidery. It is mostly made of cotton thread, which is simple and generous, fresh and bright; The other type is mainly colorful thread, which adopts cross stitch embroidery, such as colorful rainbow. The Qiang people have deep feelings for nature.

5 Comparative Study on Patterns of “Star Anise” and “Claw Flower”

5.1 Comparative Study of Pattern Modeling

As a typical pattern in Hani women’s clothing, octagonal pattern pays attention to the formal rules of symmetry, balance and unity, reflects the terrace culture with the abstract expression of straight lines and diagonal lines, and constitutes a decoration with a sense of order. In terms of color application, the visual effect of strong contrast is highlighted, and the basic contour and element changes within the shape of star anise are emphasized by the contrast of bright colors and light colors of clothing colors and patterns, which is integrated with the national color view and has a certain religious awareness.

The single pattern, the suitable pattern, the continuous two sides and the continuous four sides are the main forms of the pattern. The single pattern and the continuous pattern of two sides often appear on the belt and cuffs for decoration; The neckline, shoulder, apron and headband of the dress are usually suitable for the continuous interpenetration of patterns and two sides; Square continuous patterns are often found on the insole. The regular pattern is the main pattern, which is generally located in the most prominent position and occupies the largest area. [3] Continuous patterns and geometric patterns are often used; In fact, this is all “icing on the cake”.

5.2 Comparative Study of Pattern Meaning

The combination of octagonal flowers and other natural objects finally highlights the sun god symbolized by the ornamentation, that is, the agricultural production relationship between the sun and natural objects. Through decorative patterns, the importance of

obtaining agricultural harvest in the living environment dominated by farming is constantly emphasized. Hani people endow natural things with spirituality out of their own psychological factors, generalize and apply the images of natural things to different carriers in life, and regularly worship some natural things to make them play a certain role, which reflects the pursuit of life of Hani people.

As one of the materialized spiritual products, the pattern of horn flowers in Qiang costumes is a window to explore Qiang's history, culture and social life, and an important part of Qiang culture. [4] A large number of Qiang sheep horn patterns are displayed in the decorative culture, Qiang totem is highlighted in the graphic art, and the migration route of ancestors and living space are found in the decorative patterns of the totem, and the glory of Qiang history, culture and times is woven in the colorful embroidery art through the perception of red, yellow and black colors.

6 Conclusion

When decorating, patterns use diversified decorative contents to express the living environment and worship beliefs of all ethnic groups. The Hani people "are good at abstracting beautiful forms from natural figurative forms, and perceive, recognize and imagine concrete things in abstract forms." The traditional Qiang patterns have extremely distinctive fractal characteristics, which provide new methods and ideas for the study of Qiang culture, open up new theoretical references for the inheritance and development of Qiang culture, and endow it with profound cultural connotation. Therefore, the evolution of octagonal pattern and claw flower is not only a process of formation, transformation and development of a nation's idea of a thing, but also a reflection of beauty and a symbol of national identity.

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