

Aesthetic Analysis of Embroidery Patterns in Gannan Hakka Traditional Costumes

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Abstract. Hakka embroidery is not only an embroidery, but more importantly, it shows the traditional culture of China. A series of historical stories in the puppet show and the shaping of characters in ancient mythology are inseparable from embroidered clothes. Among them, the most prominent feature of Hakka embroidery is the variety of beautifully made GI, puppet suit, armor and other costume embroidery. Therefore, as a Hakka culture inheritance, the Hakka embroidery is not only a festive costume in the festival, but also a manifestation of the Hakka people's ingenuity. It interprets the profound connotation of Hakka culture with beautiful patterns and ancient production methods. This paper takes the Hakka traditional costume embroidery pattern as the research object, studies its pattern composition and color characteristics and analyzes its aesthetic characteristics.

1. Introduction

Gannan, Yuedong and Daixi are the three major Hakka settlements in the country. After years of cultural integration, the Hakka culture has gradually formed, that is, the traditional culture of the Han nationality as the main body and a multicultural culture of indigenous cultures such as Yao and Yi. Due to the distance from the downtown area, many customs and cultures of Hakka are preserved, including well-known Hakka enclosures, embroidered purses, embroidered shoes, embroidered children's hats, embroidered costumes and other embroidery. Hakka embroidery mainly includes embroidered cloud shoulders, embroidered bibs, embroidered hats, embroidered purses, embroidered shoes, embroidered aprons and so on. The combination of hook, cloud pattern and leaf pattern are arranged together and some will be combined with auspicious characters to form a pattern. The Chinese auspicious decorative patterns focus on the five themes of "Fu, Lu, Shou, Xi, Cai". Related to the "Five Fortunes".

Hakka embroidery works are formed in the natural economic environment of male peasants and women. Therefore, as a product of special times, it has become an important carrier for studying Hakka culture. The ancestors of the Hakkas originated from the Central Plains, and migrated from the Central Plains to the Hakka cultures of Fujian, Guangdong, Fujian and Taiwan in the South. They not only retained the mainstream characteristics of the Central Plains culture, but also accommodated the cultural essence of the people of the place.

2. The composition and color of the embroidery costumes of the Hakka traditional costumes in Gannan

2.1 Embroidery pattern theme composition

Most Hakkas like to express their thoughts and wishes through images. Therefore, in the embroidery pattern of clothing accessories, the Hakka people use a lot of metaphors, homonyms, folk allusions and customary transformations of various things to express their inner expectations. The most common ones are longevity with butterflies, bats, tortoises, deer, magpies, Fulu Shouxi, Ji and Qing same with Jiqing, magpies, plums, and pheasant, pheasant, peony, vase, peony, vase Rich and safe,

bats and coins show blessings in front of you, butterflies, magpies, and lotuses represent Fushou Lianfa and some of them are shown in Fig. 1.



Fig. 1 Embroidery pattern

2.2 Embroidery pattern

Hakka embroidery is mostly distributed on the front edge of the garment, neckline, cuffs, hem, hem, etc., or accessories such as bonnet, cover belly, apron, purse, cloud shoulder, etc. From the current research situation, the basic use of symmetrical, thematic As well as the edge pattern, these are briefly introduced below.

Symmetrical patterns can be divided into two types: central symmetry and bilateral symmetry. This pattern can bring a balanced and symmetrical aesthetic. This kind of pattern presents a structured and stable style with strong sense of power. This kind of pattern is more commonly used in clothing embroidery, more than apron, bonnet, eyebrows and other decorations, as shown in Fig. 2.



Fig. 2 Symmetrical pattern

Themed patterns, as the name suggests, are clearly defined in the theme of the pattern, most of which have a complete individual pattern, or can express a certain motif of the horn pattern and suitable pattern, and are often used in the decoration of the bonnet, apron, placket, etc., as shown in Fig. 3.



Fig. 3 theme pattern

Edge patterns are often used on the edges of aprons, shoes, hats, clothing, etc., usually in the form of strips of continuous patterns, or with separate edging, which is one of the most commonly used Hakka embroidery patterns, as shown in Fig. 4.



Fig. 4 edge pattern

The pattern composition of Hakka embroidery in Gannan is similar, which is also a common feature of folk art with strong regional characteristics. Like the folk "shoe-like", the early Hakka women assembled the embroidered patterns into a book or used the pen to draw various patterns on the paper or cut the outline of the painted pattern into the book for embroidery. "Flowers", these "patterns" are circulated among women, so many embroidery patterns appear similar.

2.3 Embroidery pattern color

Due to historical reasons, the Hakka settlement is far from the political center. The daily life of the Hakka people is almost unaffected by the imperial aristocracy. Therefore, the aesthetics expressed by Hakka embroidery is basically the aesthetic concept of the working people, with a folk color and obvious regionality. The use of color shows the imitation of nature, simple and generous. The color of the Hakka embroidery pattern is mostly a high-purity, low-definition dark series, which is a reservation for the aesthetic taste of the Han people in the Central Plains.

In the marriage, in order to create a festive atmosphere, the embroidered base fabric uses pure red. In addition, the traditional embroidered base fabrics of Hakka are mainly black, blue and blue, and the embroidery thread is mainly low-light red. Use a green combination to create a cheerful and lively atmosphere. In general, embroidery uses two or more colors to match, through different color contrasts, expressing different emotional connotations and vividly illustrates that the Hakka costume embroidery pattern is a combination of nature and spirit, life and art.

3. Aesthetic analysis of embroidery patterns

From the perspective of aesthetic characteristics, Hakka costume rhythm is harmonious, symmetrical, and contrasting. In the color contrast of clothing, adhere to the principle of contrast and highlight, so that the theme is highlighted and sublimated, the overall look, can obtain the visual enjoyment of beauty, at the same time, can imply and guide people's psychology.

3.1 Unity and symmetry

The unity mainly refers to the partial and overall deployment of the pattern, so that the local elements and the overall layout are organically combined; the symmetry refers to the symmetry point or the central axis and the clothing patterns are symmetrical with each other up and down or left and right. In the Hakka costume pattern, more places reflect the principle of symmetry and unification. Taking the "convex"-shaped apron as an example, in the two aspects of pattern and structure layout, the principle of symmetry is strictly followed; the center line of the human body is taken as the central axis. The apron is bilaterally symmetrical; the embroidery under the neck of the apron is also based on the center line of the human body, showing symmetry. The symmetry of the embroidery pattern of the bell cap is more prominent. On the one hand, the pattern of the top of the cap and the cheek itself is symmetrical. On the other hand, the central axis behind the bell cap (the suture of the cap) The seam is a symmetrical line that exhibits bilateral symmetry. Silver ornaments basically appear in pairs, strictly following the bilateral symmetry and the silver octagonal presents symmetry with the symmetrical point of the Antarctic fairy on the forehead. The hangtag and the bell at the bottom show a symmetry with the third as a point of symmetry. With the center of the cap as the symmetry point, the Shouyi hat card presents symmetry. The vertical chain under the silver lantern, although it is an inconspicuous small fitting, is placed at a central position with a relatively long vertical chain during processing and the entire vertical curtain portion is symmetrical with hexagonal symmetry. The symmetrical layout of both the local and the whole aspects makes the overall structure and layout of the costume pattern appear orderly, rhythmic, compact and coordinated. When more patterns and colors are arranged together, the visual will also A sense of order, not dazzling, messy.

3.2 Rhythm harmony

The rhythm and harmony of Hakka costume embroidery patterns mainly reflects that the costumes have a sense of vocal music and dynamics. When the costumes with various patterns are worn on the

human body, they present a vivid life feature, which is in the bell cap and the cool hat is concentrated on it. The silver jewellery of the Hakka Bell Hat has elegant, refined and antique features, and it also has the beauty of sound. A number of silver chains hang the Lanterns and hangtags of the Hakka Bells in Minnan. The small silver horns, small bells and square silver horns with small copper balls are hung at the bottom of the silver chain. When the human body moves, these bells are silver horns. The sound of "LangLang" will be heard, and the rhythm will be harmonious and pleasant.

3.3 Contrast

The principle of contrast highlighting is based on certain references, highlighting other things, which are often used in color or pattern comparisons. In order to highlight and deepen the theme, Hakka clothing patterns adhere to the principle of contrast. Taking color as an example, the color of the Hakka bonnet is black and red. The contrast between the two colors is strong. The pattern of the ribbon is black and white, and the auxiliary patterns on both sides are composed of four colors, namely black, white, red and blue. Among them, red and blue are very Eye-catching, bright complementary patterns will be highlighted by the simple and generous flower-picking pattern. As a whole, it has a gorgeous character and a solemnity. This color matching layout scheme gives people a strong sense of impact. At first glance, it looks messy. It looks very simply and reflects the aesthetic consciousness of women in "Simplified and Beautiful".

4. Summary

The traditional Hakka costumes are mainly natural, simple and practical. The fabrics are relatively simple in color, the color is simple and natural, and the patterns are simple and generous. From the aesthetic point of view, they have the characteristics of symmetry, harmony, and contrast. Gannan Hakka costumes inherit the shape of the Han nationality costumes in the Central Plains. In terms of foot decoration, hair accessories, ribbons, embroidery, and color of clothing, they also absorb the cultural elements of their own costumes and have a strong style. The Hakka costume pattern in Minnan uses a large number of auspicious patterns, reflecting the traditional auspicious culture content of praying for evil, health and longevity and full of happiness. At the same time, it also contains the strong clan consciousness of the Hakka people and the logo of the Hakka nation. In short, influenced by the natural environment, folk beliefs, ethnic migration, ethnic minorities, cultural characteristics, etc., Gannan Hakka costumes have formed their unique and diverse Hakka costume culture.

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