

Qiang Embroidery: Cultural Identity, Commoditization and Relocation in the Context of Chinese Ethnic Minority

He Dong¹ and Peera Phanlukthao²

Abstract

In the aftermath of the 2008 Wenchuan earthquake, the Qiang people underwent significant social and cultural changes. This disaster not only altered their living conditions but also had a profound impact on their cultural identity. Qiang embroidery, which serves as a vital repository of Qiang history and culture, also underwent transformation during this period. This article delves into the ways in which the Qiang people expressed their cultural identity through Qiang embroidery following the earthquake-induced migration. The study aims to examine the evolution of Qiang embroidery in relation to cultural identity, commercialization, and resettlement. Key Findings: The research revealed that following the earthquake-induced migration, Qiang embroidery not only preserved its traditional characteristics and skills but also acquired new forms and meanings in the changed social landscape. Qiang embroidery emerged as a crucial means for the Qiang people to reconstruct their homes and reaffirm their cultural identity post-migration. Research Implications: These findings hold significant importance in comprehending the preservation and growth of Qiang culture, as well as the phenomenon of cultural commercialization against the backdrop of globalization. Originality/ Value: The traditional culture of the Qiang people became increasingly integrated into the national structured organizational system and assumed a pivotal role within it. In a traditional agricultural society, Qiang embroidery did not confront inheritance challenges. However, amidst cultural transformations, Qiang embroidery assumed a position akin to general folk art and encountered difficulties in its preservation and development.

Keywords: *Qiang Embroidery, Cultural Identity, Commoditization, Relocation, Chinese Ethnic Minority*

INTRODUCTION

The Qiang people, an ancient ethnic group located in southwest China, have developed a rich and unique history and culture after a long period of precipitation. Among them, Qiang embroidery, a unique handicraft of the Qiang people, carries a profound historical heritage. With its delicate craftsmanship, rich patterns and unique color combinations, it perfectly demonstrates the Qiang people's love for life and reverence for nature. Every Qiang embroidery work contains the stories, beliefs and customs of the Qiang people, and has become an important carrier of Qiang culture. Its unique patterns and exquisite craftsmanship make it deeply loved and sought after by people.

However, disasters caused by external uncertainties will bring about huge changes in cultural identity. The occurrence of the Wenchuan earthquake disaster, as a powerful external force, accelerated the rapid changes in the Qiang social culture in a short period of time. Post-disaster reconstruction and the relocation of some villages as a whole have resulted in a large number of Qiang people going out to work, developing ethnic tourism, planting alpine tea, kiwi fruit and other economic gardening phenomena. Qiang culture has undergone major changes during the migration after the earthquake. The ideas and concepts of Qiang villagers have also Traditional culture, social economy, social structure and other aspects have changed to varying degrees compared to before the earthquake. These changes are caused by the changes in traditional national culture under the background of modernization, industrialization and globalization.

With the rapid development of modern society, the inheritance and protection of Qiang embroidery are facing many challenges. It turns out that the traditional inheritance method has undergone tremendous changes with the changes in the social, economic, and cultural environment. “The inheritance method of Qiang embroidery craftsmanship, whether it is inheritance within the family, or mutual reference and learning among peers, and

¹ Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University, Thailand

² Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University, Thailand. (Corresponding Author)

even villages Unconscious communication and learning during activities are drastically reduced”. (Tian,2012)

THEORETICAL FRAMEWORK

Chinese Ethnic Minority Embroidery: Qiang Embroidery

In March 2007, Qiang embroidery was selected into the first batch of provincial intangible cultural heritage protection lists in Sichuan Province; in June 2008, it was selected into the second batch of national intangible cultural heritage lists. Qiang embroidery is an integral part of the entire Qiang ethnic group and even the entire Chinese culture.

Since entering the 21st century, some scholars have begun to study Qiang embroidery from the perspectives of history and aesthetics. These papers also mainly discuss the origin, compositional connotation of patterns, and aesthetic aspects of Qiang embroidery. Luo Lai (2005) analyzed the functions, functions, cultural significance, and artistic value of Qiang folk art products from two aspects: Qiang embroidery and paper-cutting. (Luo, 2020)

Huang Yang (2010) discussed the aesthetic value and development and utilization value of Qiang embroidery. It is proposed that its development and utilization should be carried out in a planned and step-by-step manner, and there should be development based on inheritance.

Cultural identity of Zhitai Village after Relocation

The 2008 Wenchuan earthquake occurred in the Aba Tibetan and Qiang Autonomous Prefecture in Sichuan, severely damaging the area where the Qiang people have lived for generations. Zhitai Village in Wenchuan County suffered heavy losses in the Wenchuan earthquake, and the original residences have lost their reconstruction value. With the support of the Sichuan Provincial Party Committee and the Provincial Government, and with the active participation and assistance of the Wenchuan County Party Committee, the County Government, Longxi Township Government, and all sectors of society, the villagers of Zhitai Village were permanently resettled in Nanbaoshan, Qionglai City, with an average of 35 per person. square meters of housing.

Zhou Yuhua & Sun Tingting (2011) talked about moving to the Han cultural circle, which can also be said to be surrounded by a different culture. The first condition for survival and getting help is the recognition of national identity, which also promotes the Qiang people living here to be more united, and the national culture as a manifestation of its national characteristics has been consciously reconstructed. During the investigation, we learned that the villagers repeatedly emphasized that they are Qiang people and they must insist on wearing Qiang clothes, speaking Qiang language, and passing on the Qiang language and traditions from generation to generation.

From the above, it can be seen that this is not only due to the strong cultural vitality of the history and culture of Zhitai Qiang Village itself but also the strong identity and cultural identity of the Qiang people in Zhitai Qiang Village, which they have always adhered to.

Current Status of Commoditization

Dan Hongyan (2011) believed that they did not realize that the cultural characteristics of Qiang cultural tourism products are reflected by Qiang cultural symbols. They just blindly inherited the original and single Qiang embroidery patterns and ignored the refining and creation of Qiang cultural symbols. Ignoring the importance of Qiang cultural symbols and their connotations to Qiang cultural tourism products, the tourism products produced certainly cannot reflect the cultural characteristics of the Qiang people and cannot meet the needs of tourists.

Therefore, the traditional development model of Qiang embroidery has long been separated from the market. Only by allowing Qiang embroidery practitioners to first change their concepts can better development of Qiang embroidery be brought about.

Qiang Embroidery Inheritance

Chen Qiulin (2020) said in his research that traditional national handicrafts are the cultural memories of different nations. It is the key to continuing culture and improving national identity and responsibility. This is an undeniable existence. In developing countries, culture Industry is a powerful tool to block cultural invasion and protect traditional culture.

protecting and inheriting the culture of ethnic minorities such as the Qiang will drive the development of the local economy, promote the transformation and improvement of the cultural industry structure, and thereby improve the quality of life of residents.

METHODOLOGY

This study uses qualitative analysis and obtains data through field surveys and document analysis.

Field investigation: In this study, the relatively remote Zhitai Qiang Village was selected as an important investigation point for field investigation. The original site of Zhitai Qiang Village was the Qiang Autonomous Region of Aba Prefecture, Sichuan Province, China. After the earthquake, the government organized all the villagers to relocate to Sichuan Province. Nanbaoshan, Qionglai City, followed by the Chengdu Huazhen Qiang Culture Museum, and finally the Qiang Culture Museum of Sichuan Province. To obtain first-hand data, field surveys were conducted four times. The first time was in February 2023, entering Zhitai Village, Nanbaoshan, Sichuan Province, to obtain villager relocation data; for the second time, on October 1, 2023, we entered Zhitai Village, Nanbaoshan, Sichuan Province, to obtain tourism and production data; for the third time, on October 5, he entered the Chengdu Huazhen Collection Qiang Culture Museum to interview the key informant Ms. Yang Huazhen, the intangible cultural inheritor; for the fourth time, entered the Sichuan Qiang Culture Museum on November 10, 2023, to obtain data related to the Qiang people and Qiang embroidery.

Qiang Embroidery and Cultural Identity

Qiang Embroidery

In March 2007, Qiang embroidery was selected into the first batch of provincial intangible cultural heritage protection lists in Sichuan Province; in June 2008, it was selected into the second batch of national intangible cultural heritage lists. Qiang embroidery is an integral part of the entire Qiang ethnic group and even the entire Chinese culture.

Qiang embroidery is the most representative embodiment of Qiang culture, a widely practiced handicraft art in Qiang-inhabited regions. The artistry of Qiang embroidery, with diverse forms and rich themes, vividly demonstrates the talents of Qiang women and the unique aesthetic sensibilities of the Qiang people. The patterns of Qiang embroidery carry clear symbolic meanings, often depicting beautiful wishes and aspirations, reflecting the Qiang people's pursuit of beauty in the world. As the primary creators of Qiang embroidery, women also symbolize their hopeful desires for family and happiness.

As an important carrier of Qiang culture, the unique patterns and craftsmanship of Qiang embroidery profoundly embody the aesthetic concepts and living customs of the Qiang people. The patterns of Qiang embroidery are rich and diverse, reflecting the wisdom of the Qiang people accumulated through daily life. They encompass various types such as plant patterns, animal patterns, geometric patterns, and natural objects, each carrying unique aesthetic value and profound cultural significance.

Different patterns hold specific symbolic meanings within Qiang culture, reflecting the Qiang people's unique understanding of nature, life, and society. The same pattern can have different interpretations, highlighting the diversity and richness of Qiang embroidery culture. Furthermore, the patterns of Qiang embroidery borrow elements from other cultures such as the Han and Tibetan, demonstrating its inclusivity and the Qiang people's proclivity for learning and creativity.

Based on their subject matter, Qiang embroidery patterns are primarily classified into the following categories:

Plant Patterns

Plant patterns primarily feature flowers and fruits such as peonies, leaves, chrysanthemums, pomegranates, and lotuses. Flower shapes can be either frontal or lateral, varying flexibly depending on their decorative position. “Qiang women combine different flower and fruit elements based on their imagination, leaves are further categorized into single and compound leaves, with feathered leaves being the most common” (Wang,2013).

They are often combined with other patterns such as scrollwork and swirls. Among them, the national-level inheritor of Qiang embroidery, Yang Huazhen's "Fifty-six Ethnic Groups, Fifty-six Flowers" is the most representative, perfectly integrating 56 types of flowers into a single artwork, a significant milestone in Qiang embroidery art.

Animal Patterns

Animal patterns include sheep, cats, lions, dragons, phoenixes, magpies, butterflies, among others. Among these, sheep patterns are the most common, linked to the Qiang people's totemic worship of the white sheep. However, the frequency of dragon and phoenix patterns is lower than in Han culture. Today, these patterns can still be seen on the shoe inserts and shoes of brides. Butterflies are often depicted alongside flowers, primarily appearing on clothing.








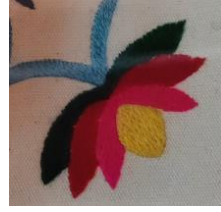

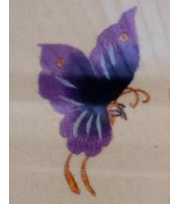






Abstract Patterns

Abstract patterns primarily consist of geometric shapes such as triangles, wave lines, squares, broken lines, "well" shapes, swirls, the Chinese character "Wan" (万), long plates, wish knots, scrollwork, slanted characters, among others. These patterns often appear on the edges of clothes, headbands, and shoes, serving as floral and edge decorations. Their colors are rich and vivid, and their shapes are unique. These abstract patterns are often presented in double-sided, four-sided, and appropriate patterns in embroidery.

These diverse types of Qiang embroidery not only showcase the rich cultural connotations of the Qiang people but also provide valuable resources for understanding and studying the history, folklore, art, and more of the Qiang ethnic group.

“Qiang embroidery inherits and carries forward the cultural characteristics of ancient Qiang people, drawing its cultural essence primarily from Qiang folk culture” (Kong&Wu,2010). Different embroidery subjects and patterns possess their unique characteristics. For instance, the headscarves of Qiang women often feature the "Rising Sun and Peony" pattern as their primary motif. Furthermore, the selection of embroidery patterns varies based on their intended use. For example, patterns such as "Fortune," "Wealth," and "Longevity" are predominantly used for embroidery given to the elderly, symbolizing wishes for their health and long life. In contrast, embroidery for children often employs patterns that serve as talismans against evil, hoping for their healthy growth. Additionally, Qiang women convey their emotions through embroidery. Patterns like "Mandalay Ducks Playing in the Water" symbolize lasting love, while the winter-to-spring migration of swallows represents the union of two, expressing the profound affection between men and women, hoping to grow old together. In summary, delving into the meanings behind Qiang embroidery patterns aids in understanding the traditional creative concepts of Qiang embroidery techniques and the profound Qiang cultural connotations they embody.

Currently, known Qiang embroidery patterns can be categorized into seven types, including those related to seeking children, prosperity, attracting wealth, increasing lifespan, protection, talismans against evil, and abstract elements. During weddings and other ceremonies, Qiang embroidery products that represent elements of love, fertility, and so on are primarily displayed. These patterns not only reflect the practicality of daily life but also perpetuate the cultural identity of the ethnic group. By examining the patterns and motifs of Qiang embroidery, we gain insights into the rich tapestry of Qiang culture, its values, aspirations, and the unique aesthetic sensibilities of its people.

Love, have children				
pomegranate flower	lotus	walnut blossom	croissant flower	Grape
				
Wealth				
peony	chrysanthemum	pumpkin	bird	Butterfly
				
Attracting wealth				
money tree	Copper coins	Aquarius		
				
Longevity				
peach	Million words	longevity character		
				
Protection				
Fujieda	sheep	cat	dog	



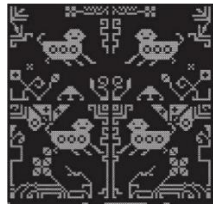



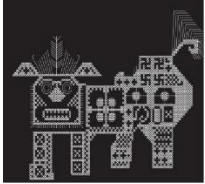





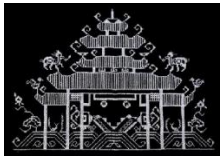
				
Ward off evil spirits				
phoenix	dragon	lion	Tiger	
				
Abstraction				
Geometric pattern	back grain	Dizi flower	figure	architecture
				

Table 1: Qiang embroidery patterns, photos taken from Zhitai Village, Qionglai City, Qiang Museum, Chengdu Huazhen Qiang Culture Museum

Source: He Dong, November 10, 2023

Changes in cultural identity and current commoditization brought about by the relocation of Zhitai Village

Changes in cultural identity brought about by the relocation of Zhitai Village

The Qiang people hold a polytheistic belief system, and their agricultural-based prayer rituals emphasize the importance of respecting elders, caring for the young, diligently farming and weaving, and maintaining harmonious neighborly relations as the foundation for ensuring auspicious weather and a peaceful village in the coming year. These traditional village customs have subtly shaped the Qiang people's simple and kind spiritual world.

However, with the development of the "new countryside," the Qiang people have come into fuller contact with strong outside cultures, enhancing their material lives but also bringing changes to their traditional spiritual values. The traditional spiritual values of simplicity, non-controversy, and friendliness have been transformed, often into a more secular life focused on sensory stimulation and entertainment. Social changes, reflecting the development of the times, have brought mankind into an era where the historical context of many cultures has been lost or forgotten. People who have grown up in an environment surrounded by hamburgers and chewing gum may have difficulty appreciating the heritage of traditional culture. Cultural invasion and the loss of tradition have never stopped, and embroidery, too, has gradually disappeared and alienated people's sight in this cultural environment.

This study uses the examples of Qiang Bai Shi worship and Qiang costumes to provide relevant evidence. Bai Shi worship, a traditional culture of the Qiang people, originated from the use of white stones as tools and

weapons, as well as traditional myths and stories. The Qiang people regularly hold certain sacrificial rituals around Bai Shi, such as mountain sacrificial meetings and mountain sealing meetings, to standardize their production and life and enhance their confidence and courage in dealing with disasters. Therefore, white patterns are often seen on Qiang costumes.

However, after the relocation of Zhitai Village, many challenges have arisen. For example, while the original Zhitai Village buildings were adorned with a significant amount of white stone elements, it was not feasible to incorporate them into the new Nanbaoshan Zhitai Village buildings due to geographical and material constraints. White stones are primarily produced in Aba Prefecture, and the geological conditions of Qionglai City, where the new village is located, are not suitable for their procurement. As a result, a compromise was made to add gray and white tiles to the exterior of the houses, maintaining the traditional visual elements of white stones while also introducing a modern touch.

This compromise illustrates the challenges faced by traditional cultures when confronted with modernization and relocation. While it is important to retain the historical and cultural significance of practices like white stone worship, it is also necessary to adapt them to new contexts and environments in order to ensure their survival and relevance. In this sense, the changes made to the exterior of the houses in Zhitai Village can be seen as a way of bridging the gap between tradition and modernity, preserving the cultural heritage of the Qiang people while also meeting the practical needs of modern living.



Figure 1: White stone worship.

During the construction of houses, the government, in order to preserve the white worship custom of the Qiang people, used white stones to decorate the exterior walls of the houses, used white paint to draw horn flowers on the walls, and hung white sheep totems above the doors. This photo was taken in Zhitai Village, Nanbaoshan, Sichuan Province.

Source: He Dong, February 5, 2023

The Qiang people's clothing: "The Qiang people who have migrated to Qionglai Zhitai Village still prefer to wear traditional Qiang costumes, but relatively speaking, the number of people wearing Han Chinese clothing is increasing" (Wu,2012). Women particularly like to wear green cloth robes and short coats. A villager stated, "I don't often wear a headscarf at home, and the men in the village don't wear Qiang clothes anymore." Instead, they typically opt for Han Chinese clothing. These changes are more pronounced among the younger generation.

One reason for this shift is the warmer climate of Qionglai compared to Hanchuan, where traditional Qiang costumes offer stronger warmth retention properties. Therefore, in terms of comfort, they are not initially suitable for the warmer climate. However, older people still prefer to wear Qiang costumes out of habit. Another factor is the increasing interaction with the Han Chinese, who perceive Han clothing as more fashionable and aesthetically pleasing than traditional Qiang costumes. Nowadays, Qiang girls in Zhitai Village are keen on dressing up and pursuing fashion. They wear skirts, hoodies, and high heels, just like Han Chinese girls. They dress according to trends, expressing their individuality and unique style.

Nevertheless, every household prepares colorful Qiang costumes for wear during festivals. During these celebrations, they don their traditional Qiang costumes, dance, and sing. This demonstrates that despite the influence of modern culture and fashion, the Qiang people still cherish and uphold their traditional clothing and culture, especially on special occasions.



Figure 2: Young women and old women of the Qiang ethnic group

Source: He Dong, October 1, 2023

With the increasing cultural exchanges between the Qiang people and other ethnic groups, there will be a developing trend of mutual identification among these groups. However, as this process of identification strengthens, so does the emphasis on uniqueness and distinctiveness. This gives rise to social consciousness, ethnic cultural identification, and cultural identification of "our ethnic group" versus "other ethnic groups." Through repeated interactions and exchanges, the Qiang people's own sense of ethnic cultural identification will continue to grow stronger.

At the same time, in the process of interaction, besides their own ethnic identity, the sense of identification as citizens of the Chinese nation among the Qiang people is also strengthened. This dual identity — as members of their own ethnic group and as part of the larger Chinese nation — illustrates the dynamic and multifaceted nature of ethnic and national identification in a multicultural society. Such identification not only preserves and propagates the unique cultural heritage of each ethnic group but also promotes unity and cohesion within the broader Chinese nation.

Current status of commoditization after the relocation of Zhitai Village

Qiang embroidery, a traditional craft summarized and refined by the Qiang people through long-term production and life, embodies the wisdom of the Qiang people. It is a microcosm of the traditional culture of the Qiang people. Through the traditional embroidery of the Qiang people, we can glimpse the traditional production and lifestyle, technical system, and social gender division of labor among the Qiang people. From a social perspective, the Qiang people are mainly distributed in Aba Prefecture, located in the southeast of the Qinghai-Tibet Plateau and the northwest of Sichuan Province. This region is characterized by high altitude and treacherous terrain, with scarce economic resources and significant population loss. It is a key area for the country to achieve comprehensive prosperity and win the battle against poverty by 2020. Therefore, innovating local economic industries and driving regional economic development and cultural output through ethnic cultural industries is an important measure to improve rural economies and achieve rural revitalization. Therefore, while vigorously developing tourism, Zhitai Village has also made the inheritance and development of traditional Qiang embroidery an important aspect of tourism development.

This study summarizes the commoditization of Qiang embroidery through field research and identifies several key issues. Firstly, in commercial design, many traditional cultural elements remain superficial and lack profound interpretation, resulting in significant deficiencies in the research of their connotations. Secondly, there is a lack of redesign of cultural symbols in commercial design, with simple transplantation of original graphics and patterns onto products, lacking creativity in design forms. Thirdly, the excessive and blind use of cultural elements weakens the practicality of commercialized products, making it difficult to achieve a harmonious unity of cultural, creative, and practical aspects of commercial products. This results in poor connectivity between Qiang embroidery commoditization and consumers, making it difficult for consumers to resonate with the products. Currently, the pattern elements of Qiang embroidery mainly adopt traditional design methods, such as embroidery bags, belts, and embroidered decorations, lacking creativity and interaction. In commercial products, the design of ethnic embroidery elements needs to keep up with the times, extract and refine the essence of traditional culture, and combine modern aesthetic requirements to create innovative designs, improving the design sense, fun, and layered feel of Qiang embroidery commoditization.



Figure 3: Qiang embroidery commercial products

Source: He Dong, 2023.10, photographed

Therefore, in terms of the specific implementation of Qiang embroidery commoditization, on one hand, it is necessary to invite Qiang embroidery intangible cultural inheritors to provide technical guidance and enhance the embroidery skills of Qiang women. On the other hand, influential local inheritors of stone wall traditions should be invited to provide relevant information about Qiang religious culture. Furthermore, unique Qiang cultural customs should be integrated into commoditization. For example, the Qiang wedding ceremony, during which the bride wears a traditional red wedding dress often adorned with Qiang embroidery, is an excellent way to promote the inheritance and development of Qiang embroidery along with the wedding customs. The Qiang wedding ceremony serves as an important occasion for the transmission of Qiang embroidery skills. During wedding preparations, especially the bride's trousseau, a significant amount of Qiang embroidery patterns need to be sewn. This process requires meticulous skills and rich experience, often passed down from previous generations. By participating in wedding embroidery, younger generations can learn traditional Qiang embroidery techniques and continue the tradition. Additionally, the Qiang wedding ceremony is also an essential showcase for Qiang embroidery culture. As an important cultural element, Qiang embroidery not only displays the aesthetic values and cultural traditions of the Qiang people but also enhances their ethnic identity and cultural confidence. Through weddings, Qiang embroidery culture can be better preserved and propagated. It is also crucial to develop commercial products that combine the cultural attributes of the Qiang people with household practicality, as this transformation of traditional folk culture into cultural commodities has had a profound impact on the inheritance of Qiang embroidery.

In recent years, the government has established Qiang embroidery cultural workshops in Zhitai Village to promote the inheritance and development of Qiang embroidery culture, while also increasing the economic income of local women. Industrial development has brought Qiang traditional embroidery into the market circulation, playing a crucial role in the economic development of ethnic minority regions. Simultaneously, Qiang embroidery skills have entered the mainstream society as tourist souvenirs, allowing visitors to experience

and appreciate Qiang culture through this symbol of traditional Qiang embroidery. "Qiang traditional embroidery is deeply rooted in the fertile soil of Qiang traditional culture, reflecting the aesthetic tastes and spiritual beliefs of the Qiang people" (Reng,2016). The upcoming construction of a Qiang embroidery development base in Qionglai City will bring the "self-development" path of Qiang embroidery culture into the government's planned coding, planning, and classification. In turn, the government's involvement in Qiang embroidery protection has sparked enthusiasm for Qiang embroidery tourism development, further promoting the protection and inheritance of Qiang non-material cultural heritage, specifically Qiang embroidery.

CONCLUSION

Qiang embroidery is not only a traditional national handicraft, but also closely related to people's lifestyle and cultural style. It is a realistic reflection of core skills, national concepts, and customs. Qiang embroidery is the visual expression of Qiang culture and the expression of Qiang culture and history. The inheritance and continuation of Qiang embroidery is conducive to arousing people's thinking about tradition and modernity, material and spirituality, and is essentially a kind of national identity.

The commoditization of Qiang embroidery is not only a manifestation of the cultural identity of the Qiang people, but also an important manifestation of the identity of other ethnic groups. Inter-ethnic communication and interaction are the premise and basis for the emergence of national cultural identity, and other-ethnic identity is the basis of inter-ethnic communication and interaction. As a catalyst, the Qiang people inherit and develop Qiang embroidery through their own cultural identity. The development of Qiang embroidery is injected with vitality through the commoditization process. Only after other ethnic groups identify with it will Qiang embroidery products have more sales markets, resulting in economic exchanges and ethnic cultural integration. Therefore, cultural identity and other-ethnic identity must be in a mutually integrated relationship.

In the context of China's ethnic minorities, the traditional culture of the Qiang people as a "little tradition" has been rediscovered, copied and learned by the Qiang people in the context of tourism development and under the leadership and support of the state. This is important for arousing the cultural identity and identity of the Qiang people. Play a certain role. The economic benefits brought by the commercialization of Qiang embroidery have made the Qiang people strive to highlight their own cultural characteristics and highlight their ethnic boundaries in the process of expressing their culture to the outside world. In this process, the traditional culture of the Qiang people was gradually incorporated into the national structured organizational system and became an indispensable and important part of it. In a traditional agricultural society, Qiang embroidery does not face the dilemma of inheritance. The reason is that Qiang embroidery is the understanding and affirmation given by Qiang villagers to their local life, that is, they understand and affirm their own life from an optimistic and active perspective. In the social context of cultural changes, Qiang embroidery is similar to the realm of general folk art. It is no longer an extension of people's lives and spiritual compensation, and eventually falls into the dilemma of inheritance and development. Rational use of the decorative elements and cultural connotations contained in Qiang embroidery to create cultural products suitable for modern people, especially young people, will give Qiang embroidery new practical attributes in life, and at the same time achieve the leveling of folk crafts through the process of "commercialization" of embroidery Metamorphosis.

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