

the content of school physical education and expands the methods and ways of school physical education, which can not be replaced by any other way and means. The key of mental health education lies in the quality of physical education teachers. First, the level of teachers' mental health; Second, teachers' moral consciousness, knowledge and related theoretical level. If physical education teachers do not have a high quality level and rich mental health knowledge, it is impossible to do a good job in mental health education. The urgent task of developing mental health education in school physical education is to organically combine the training objectives and standards of mental health education with the characteristics of physical education, make it specific, and facilitate the operation and testing of physical education teachers. However, this work is controversial and challenging. There are more than 30 kinds of mental health standards at home and abroad, especially the transformation of quality health standards from "adapting to society" to "paying equal attention to adaptation and development", and the new mental health standards are still being issued. School physical education should formulate quality-oriented health detection and evaluation means suitable for different student groups, different age groups and with certain reliability and validity. Teachers need to strengthen research.

Key words: mental health - physical education - students

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A CULTURAL STUDY ON THE NATIONAL AESTHETIC PSYCHOLOGICAL TENDENCY IN THE TRADITIONAL COSTUMES OF LI NATIONALITY IN HAINAN

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Background: Clothing is closely related to people's life. It is not only the basic material need for human survival, but also the symbol of a national culture, civilization and aesthetic taste. The formation and development of Li's costumes is the process of the continuous development and improvement of Li's ancestors' aesthetic consciousness. The aesthetic mental of Li nationality is the artistic talent produced in Hainan's unique natural environment and production and life. The continuous pursuit of beauty enriches the patterns and colors of clothing and promotes the development of Li nationality's traditional clothing culture. After a long period of development, evolution and accumulation, the costumes of Li nationality condense the wisdom of Li nationality, have distinctive national characteristics and rich cultural connotation, and intensively reflect the unique aesthetic mental of Li nationality.

Objective: As a unique minority in Hainan, Li nationality has a long history and profound cultural tradition. As the core part of Li nationality's traditional culture, Li nationality's unique clothing culture embodies the characteristics of Li nationality's customs examination mental. As a special art type, Li's dress is actually the exchange of aesthetic consciousness between Li and the people around. This paper mainly discusses Li's aesthetic mental by analyzing Li's dress patterns.

Subjects and methods: Hainan Li Costumes: Li women's costumes mainly include three parts: coat, skirt and headscarf. These three parts are woven and embroidered with exquisite patterns. The coat has a straight neck, collarless, buttonless cardigan or a through head coat. The through head tops are sewn with three to five pieces of plain cloth, which is suitable for embroidery, so the skirts are mostly embroidered. Women's skirt, we call it tube skirt, is usually sewn by skirt head, skirt body belt, skirt waist, skirt body and skirt tail, but there are also less than or more than four; Because each piece is woven separately, it is suitable for weaving, embroidery and processing, so there are many and complex patterns of tube skirt. In order to highlight the pattern, some tube skirts are embroidered along the edge to improve the pattern color, so it is called "pulling". Due to the high warp and weft density of weaving flowers, women's tube skirt greatly strengthens the traction of tube skirt, so it is durable and characteristic all dialect costumes of Li nationality have extremely rich cultural connotation. In history, they have been an important symbol to distinguish different blood groups and tribal groups, and are closely related to Li nationality's ethnic origin, clan, worship, marriage, family, funeral and other factors. However, due to the differences in region, language, living customs and the influence of Chinese culture, the costumes of Li women in various dialects have a wide variety, strange styles and rich colors.

Rowe, they call themselves Luohuo (in a narrow sense, also known as Laoyue), Baoyou, Baoman, Zhigong (also known as duogang), Zhiqiang, hananro, etc. Luohuo is the most complex and rich language among the Li ethnic groups in various dialects. Therefore, women's clothes are also rich and colorful with their own characteristics. Luohuo (narrow sense) women wear short tube skirts. The length of the skirt is less than the knee and the pattern is gorgeous. The top is open chest, long sleeves, no collar, no buttons, long front hem and short rear hem, which can be divided into ordinary clothes and costumes. The patterns of clothes usually worn are relatively simple, and the colors are mainly black and dark blue. When women dress in costumes, the top is overlapped and woven with several layers of patterns of different colors from the appearance It looks like wearing some clothes. Dress patterns mostly reflect daily life, production and labor, animal patterns and plant patterns. Baoyou and Baoman women's clothes are basically the same. They wear short tube skirts and medium and short skirts. The coat has no collar, buttons and open chest. There are ordinary clothes and costumes. The full dress is woven and embroidered with patterns on the left and right wide edges, and the hem is hung with colored tassels with copper bells. The material is made of wild hemp fiber. The pattern is gorgeous and generous. In some places, small white beads and small bells are tied at the tail of the clothes. This kind of dress is called women's gift dress, that is, a woman has only one set in her life, and she should wear it at grand festival activities. There are many styles of ordinary clothes, either complex or simple. Geometric patterns are embroidered on the edge of the dress, or more patterns are woven on the tube skirt. Only Tribute (multi Hong Kong) women wear short skirts or medium skirts. Most of the skirts are sewn with two pieces of self-woven Li brocade, and then a piece of black cloth without pattern is used as the head of the skirt, that is, three pieces of cloth are sewn into a skirt. The pattern of the skirt is gorgeous, detailed and unique. The women's clothes are black or dark blue, with open chest and straight neck. There is a button in front of the collar and at the opposite of the skirt Fine patterns are embroidered around the feet and cuffs. Women's blouses have open chests, no collars and buttons, long front and short back. With the changes of the times, Today's only Tribute (duogang) women seldom wear traditional costumes. They only wear traditional costumes at weddings or funerals. Women's jewelry includes bracelets and earrings. Hananro women wear short tube skirts and medium tube skirts, but they mostly wear short skirts with gorgeous weaving and embroidery. Women's tube skirts at weddings are very rich in patterns and bright colors. The patterns are colorful from the head, waist to the bottom Colorful patterns, and each pattern has its meaning. The patterns woven by women on the tube skirt have different contents and meanings. Women's tube skirts are generally divided into wedding clothes, funeral clothes and ordinary clothes. The tube skirt patterns of these three kinds of clothes are different. Women's tops are divided into ordinary clothes and costumes. The forms are basically the same, but the materials and patterns are different. Women's tops are mostly long sleeved, low neckline with buttons, dark blue color, and short clothes with double lapels. All kinds of exquisite patterns are woven and embroidered at the cuffs, lapels, back and hem of the top of the dress, and blue lace is inlaid around the lapels, cuffs and necklines. Women's heads are wrapped with black headscarves and woven with patterns. Women have the habit of wearing earrings. Haying is mainly distributed at the edge of Li inhabited areas, in Sanya, Lingshui, Dongfang, Wanning, Lingshui and other places. The vast majority of HA Ying live adjacent to or mixed with the Han nationality, and they come into contact with the Han culture earlier and more. There are many styles of women's clothing, and the patterns are also the most complex. Haying women wear long and wide tube skirts, which extend to the middle and lower parts of their lower legs.

Li men's clothing is mainly composed of coat, waist cloth and red and black headscarf. The men's jacket has an open chest, no buttons and buttons, and is only tied with a rope. There are many rimless ears at the lower edge of the back of the garment. The T-shaped waist cloth used to be called "egg wrapping cloth" and "calf nose pants" in ancient times. Calf nose pants used to be mostly plain woven, with a small amount of patterns, lace and embroidery. Calf nose pants are embroidered with simple patterns in some places, while there are no patterns in some places. The other kind of lower garment is a slit skirt. This kind of skirt has no pattern. It is mainly worn by men in Meifu dialect who live in the Changhua River Basin. The skirt style is narrow at the top and wide at the bottom. The waist is tied with rope. There is no such dress anywhere else. Now all men's clothes have changed. Only in very remote places can we occasionally see this kind of old age clothes. Although Li men's costumes and costumes are different due to the differences of living environment, living habits and language, they are not as complex as women's costumes, rich in content and exquisite patterns. The difference between men's dress and coat is not very big, while the lower dress has obvious regional differences. And wrap the black scarf embroidered on both sides. Ha dialect warriors often wear large blue headscarves. Sometimes they also wear special large military hats on the headscarves. Sometimes they don't roll headscarves, but only wear military hats. This kind of military cap is woven from rice straw. Its round top is small and short. The brim of the hat is wide and slightly curved. The top and the hat are trimmed with blue cotton cloth, and the two ropes sewn at the bottom of the top are tightly fastened on the head.

Li costume totem is mainly made of sea island cotton, hemp, kapok, bark fiber and silk. Li's costumes are not all determined according to their body shape. The size of costumes is naturally different because of the differences in regional language, ethnic origin, ethnic family, worship, sacrifice, funeral and living environment in each dialect area. For example, women's blouses, Luohuo, Baoyou and Baoman in Kazakh dialect are particularly wide and large, It is also the only tribute of HA dialect The clothes of Li women in (many Hong Kong) are very small and narrow, which can be called the smallest among the Li women's clothes. With the passage of time and the frequent exchanges of various nationalities, the changes of Li women's clothes have accelerated. The most obvious one is to change the collarless straight mouth and through head tops to cut the collar, or change the straight body, straight seam and straight sleeve to make the waist and cuffs sewn (folding), or changed from no button to decorative button, and later changed to Pipa button, until the double Lapel was changed to a side lapel. The Li Nationality in Sai dialect, except the women in Lingshui zuguan and Qunying areas, wore flower tubes (commonly known as "Silk tubes")) In addition, the rest were embroidered only on the tail and waist of the skirt, and then inlaid with brightly colored cloth edges on the coat. The tube skirt was woven with more grid patterns, and finally there was only blue dress, black skirt or plain body without patterns. With the changes of the times, most Li young men and women have already changed to wear Han clothes. Only middle-aged and elderly women in remote areas still wear Li costumes, but most costumes are made of materials purchased in the market, and great changes have taken place in jackets and costumes. Li costume culture is the crystallization of Li people's wisdom and the common cultural heritage of mankind.

Results: Love and praise of nature and real life. The love and praise of real life is one of the characteristics of Li's aesthetic mental. The dress patterns of Li nationality describe their life, labor and various objects in nature, such as sun, moon and stars, lightning and rainbow, birds and animals, flowers, plants, fish and insects, etc. According to textual research, the patterns of Li's costumes in various regions are first processed and deformed according to the natural images seen in the real environment, and gradually evolve from plain to mountainous areas: Li people living in deep mountain areas mostly use deer, birds, animals, kapok, bamboo, white rattan, etc. as pattern materials. The Li people living in the plains mostly use frogs, fish, shrimp, grasshoppers and other animals as brocade patterns. Through exaggeration and deformation, they reflect the natural images on the brocade patterns. In addition to the above patterns, the things they come into contact with in their daily life and production work, such as the sun and moon, stars, mountains and rivers, running water, eagles, sparrows, buffaloes, chickens and dogs, turtles and snakes in nature, can be expressed by geometric patterns. Because they are good at observing, analyzing, expressing and creating life and nature, their brocade patterns are not only rich in life, but also full of artistic charm. Li nationality has created the artistic patterns of Li brocade weaving and embroidery in the long-term practice of social life, which reposes their love for nature and their longing for a better life.

Advocating the noumenon of life and paying attention to people's group power. Advocating life noumenon and praising people's group strength is another feature of Li's aesthetic mental. With the continuous development of social production, the patterns of Li costumes have also developed from simple human patterns, animal and plant patterns to scenes depicting people's social life such as collection, farming, hunting, wedding and so on. From slash and burn farming to hunting and fishing, from men farming and women weaving to happy harvest, from wedding to festival celebration, the human dance pattern with cheerful rhythm is widely used in the costumes of Li nationality. This pattern is composed of overlapping human shapes arranged neatly, with concise and vivid shape, especially the hunting pattern, which accounts for a large proportion in the human dance pattern. The content of hunting patterns mainly depicts the joyful scene of Li people returning from collective hunting. People's dance patterns generally make people's limbs strong and developed, and the dance movements stretch and have tension. It is an artistic treatment of the labor scene. There are usually small "human patterns" in the large "human patterns", and the repeated and overlapping arrangement reflects a strong consciousness, which reflects the Li nationality's attention to people and collective power.

Worship of ancestors and primitive totem. The third characteristic of Li's aesthetic mental is ancestor worship and totem worship. Among the patterns and patterns of Li's costumes, the most are human patterns and human ancestor patterns. The flowers and plants around them symbolize the reproduction of the tribe. The sacred platforms on both sides and animal foot prints symbolize the custom of ancestor worship and the life of hunting for generations. This ancestor worship pattern reflects the aesthetic mental of the Li people in respecting their ancestors. Ox horn pattern and frog pattern are common patterns in Li costumes, which began with the totem worship of the Li people. Li people worship cattle and regard cattle as one of the four major possessions (farmland, cattle, Gong and powder gun). Ox horn is the totem of ox soul, symbolizing power and wealth; Deer is also a favorite animal of the Li people. There are many myths of the Li people, most of which take deer as plump material. For example, in the folklore Luhuitou, deer symbolizes kindness and beauty. Totems such as cattle and deer embody a gentle

and tender beauty. In the dress patterns of Li nationality, totem decoration is decorated on clothes in an auspicious way. Wearing clothes with such decoration can make Li people get the protection of gods and be safe and peaceful. Because Li people believe in gods and worship totems, totem patterns have also become one of the aesthetic factors that constitute the artistic characteristics of Li costumes.

Conclusions: In short, a nation's aesthetic mental depends on its historical formation and its natural environment, economic production and lifestyle. The dress culture deduced by Li nationality is not only harmonious with the production and life of Li people, but also with the local natural environment in Hainan, and with its national spirit and national character. It has its unique and strong national flavor in China's ethnic minority dress culture and has become the core part of Li traditional culture. It not only shows their pursuit of beauty, but also reflects their pursuit of their own value, and fully reflects the characteristics of Li's aesthetic mental.

Key words: cultural mental- costumes- tradition

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DEPRESSION AND ITS INFLUENCING FACTORS IN PATIENTS WITH ENDOMETRIAL CANCER

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Objectives: To investigate the depression of patients with endometrial cancer and explore the factors affecting their psychological uncertainty in their general information; To analyze the correlation between psychological needs and coping styles of patients with the disease, and the impact of coping styles on psychological depression.

Methods: A convenient sampling method was used to select patients with endometrial cancer who received neoadjuvant chemotherapy or postoperative chemotherapy. After obtaining informed consent, the selected patients were included in the intervention group and the control group respectively. The baseline level of relevant indicators of selected patients was investigated by general situation questionnaire, disease uncertainty scale and Medical Coping Style Questionnaire (mcmq). After the first survey, the control group received routine hospital nursing, and the intervention group received psychological needs intervention on the basis of routine nursing. After three cycles of intervention, the depression, uncertainty and coping style of patients were evaluated, and the intervention effect was analyzed.

Results: The uncertainty of mental needs in patients with endometrial cancer was significantly improved after intervention. After analysis, it was found that the support of relatives, per capita monthly income of the family, and chemotherapy regimen in the patient's general data were the three factors that affected their mental; partial correlation analysis found that the patient's overall sense of uncertainty about the disease was negatively correlated with "face" coping, there is a positive correlation with "yielding" coping. 3. Before the intervention, there were no statistical differences in the general data, the sense of uncertainty of the disease and the coping styles of the subjects in the intervention group and the control group; All showed statistical differences, and the intervention group scored lower than the control group. At the same time, the total score of coping style and the "face" dimension of the intervention group were higher than those of the control group, and the score of the "avoidance" dimension was lower than that of the control group, and the differences in three aspects were statistically significant.

Conclusions: Patients with endometrial cancer have different degrees of psychological uncertainty about the disease. Relative support, family per capita monthly income and chemotherapy regimen are the psychosocial factors affecting their uncertainty; Depression psychological intervention can effectively reduce the risk of endometrial cancer. The improvement of psychological uncertainty and coping style of cancer patients.

Key words: cancer patients - mental - endometrial

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