



Miao Costume in Guizhou : Re-Invention of Tradition Process to Commoditization

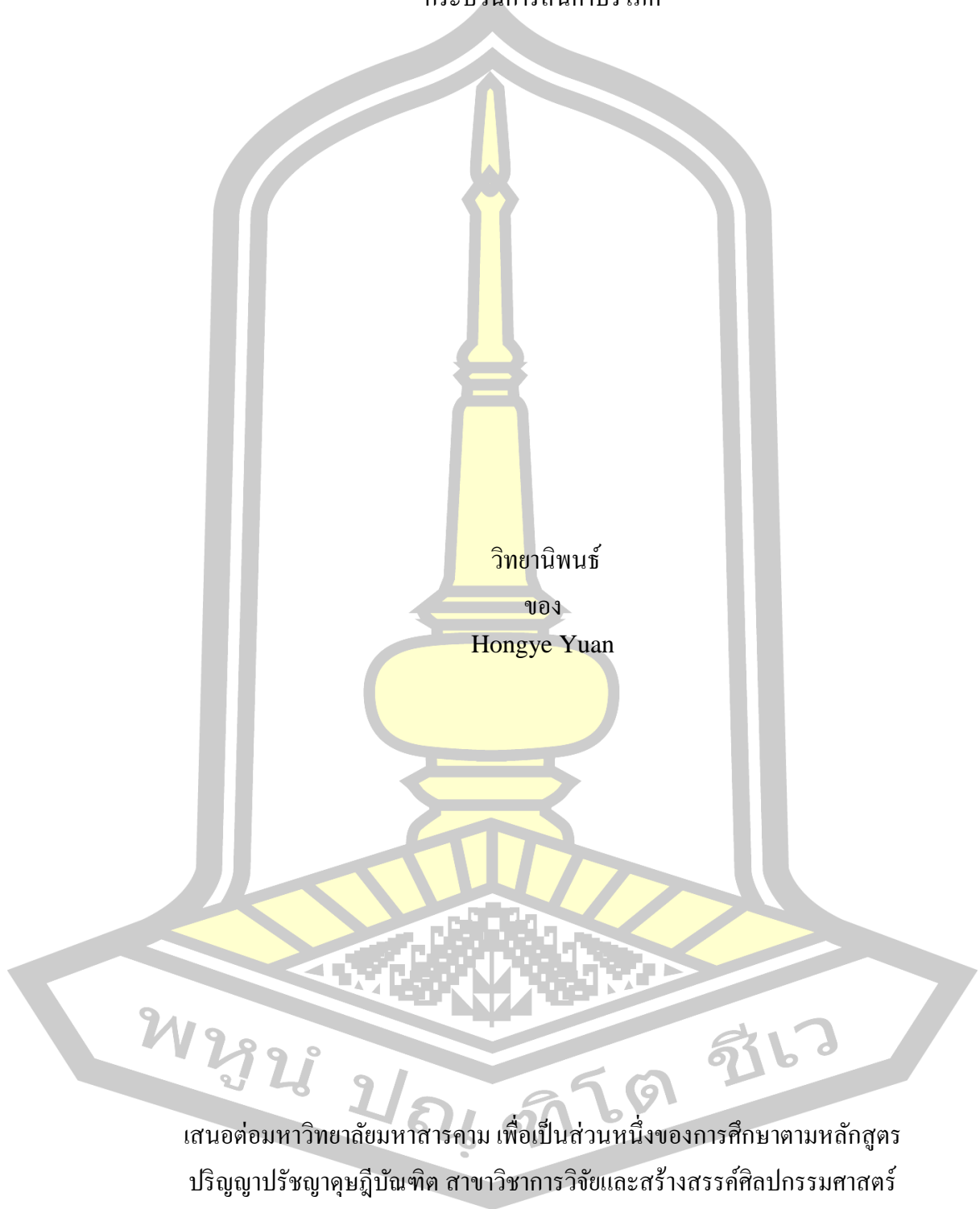
Hongye Yuan

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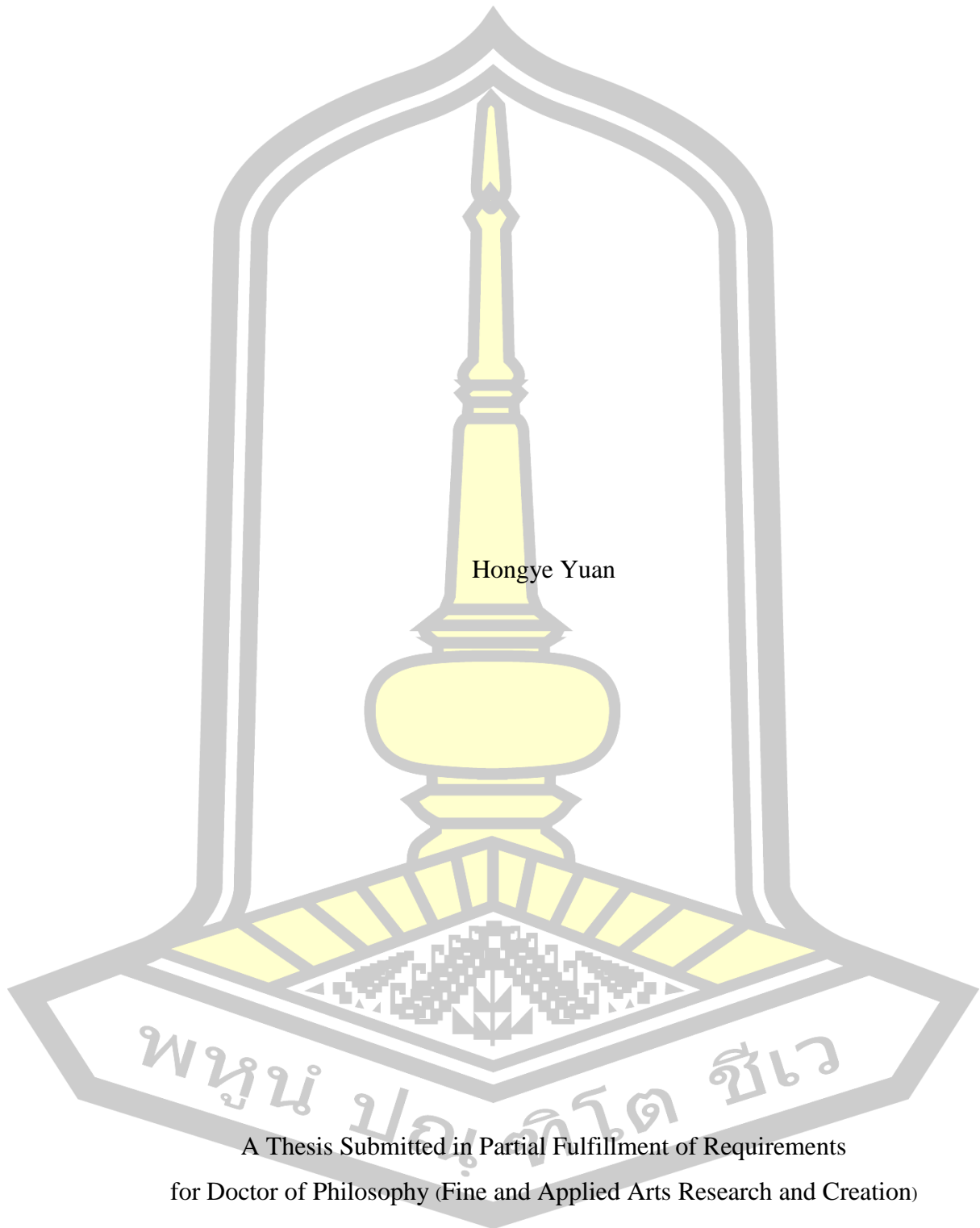


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Hongye Yuan

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The examining committee has unanimously approved this Thesis, submitted by Mr. Hongye Yuan , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

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### ABSTRACT

#### ABSTRACT

In the long history of China, ethnic minority culture is an indispensable part of Chinese culture, and Miao culture is one of the representatives of ethnic minority culture. The cultural self-confidence of national culture is inseparable from the cognition, application and creation of the history of the Chinese nation. "Culture is the blood of a nation and the spiritual homeland of the people." The study of Miao culture is inseparable from the study of Miao clothing, which carries the inheritance and development of Miao culture. The recreation of the commercialization of Miao costumes, so as to obtain the law of transforming the cultural capital of Miao costumes into cultural economy in the process of commercialization.

Miao costumes have undergone several changes in the process of commercialization of the market economy, how has clothing changed and what impact has it had? Hmong costumes eventually walked out of their own path and onto the international stage. The research method of the thesis is a multidisciplinary research method, drawing on the theories and research methods of anthropology, ethnology, sociology, art, communication, philosophy and other disciplines. Ethnographic methods, through more than two years of fieldwork, in-depth understanding to carry out overall description and analysis, to make rational judgments. Variable analysis, variable analysis makes the paper data more accurate. Interview method, interview analysis of different groups, from which a certain conclusion is summarized and summarized, and philosophical analysis based on narrative. Questionnaire method, in order to understand the specific problems of Hmong clothing in the market, questionnaire analysis. Comparative analysis method, through comparison, to obtain the similarities and differences between the past and the present.

Miao is an ancient people, Miao costumes change with the historical development of Miao, introducing the overview of Miao culture, cultural ecology,

production technology, the relationship between Miao culture and Miao costumes. Miao costumes are the display of the spiritual outlook of the Miao people, the sense of dignity and pride of the nation, the embodiment of a nation's sense of identity and national spirit, and the tangible carrier and intangible representation of spiritual culture and material culture. It is not only a strange flower in Chinese culture, but also a treasure of history and culture. Miao costumes reflect a strong artistic beauty and ecological beauty, with strong color contrasts and rich and heavy colors in terms of color, pattern, decoration, etc., which all reflect the artistic characteristics of a national cultural diversity. He played an important role in ideologizing and identifying the clans, branches and languages, and these images have been called "epics worn on the body" by experts and scholars.

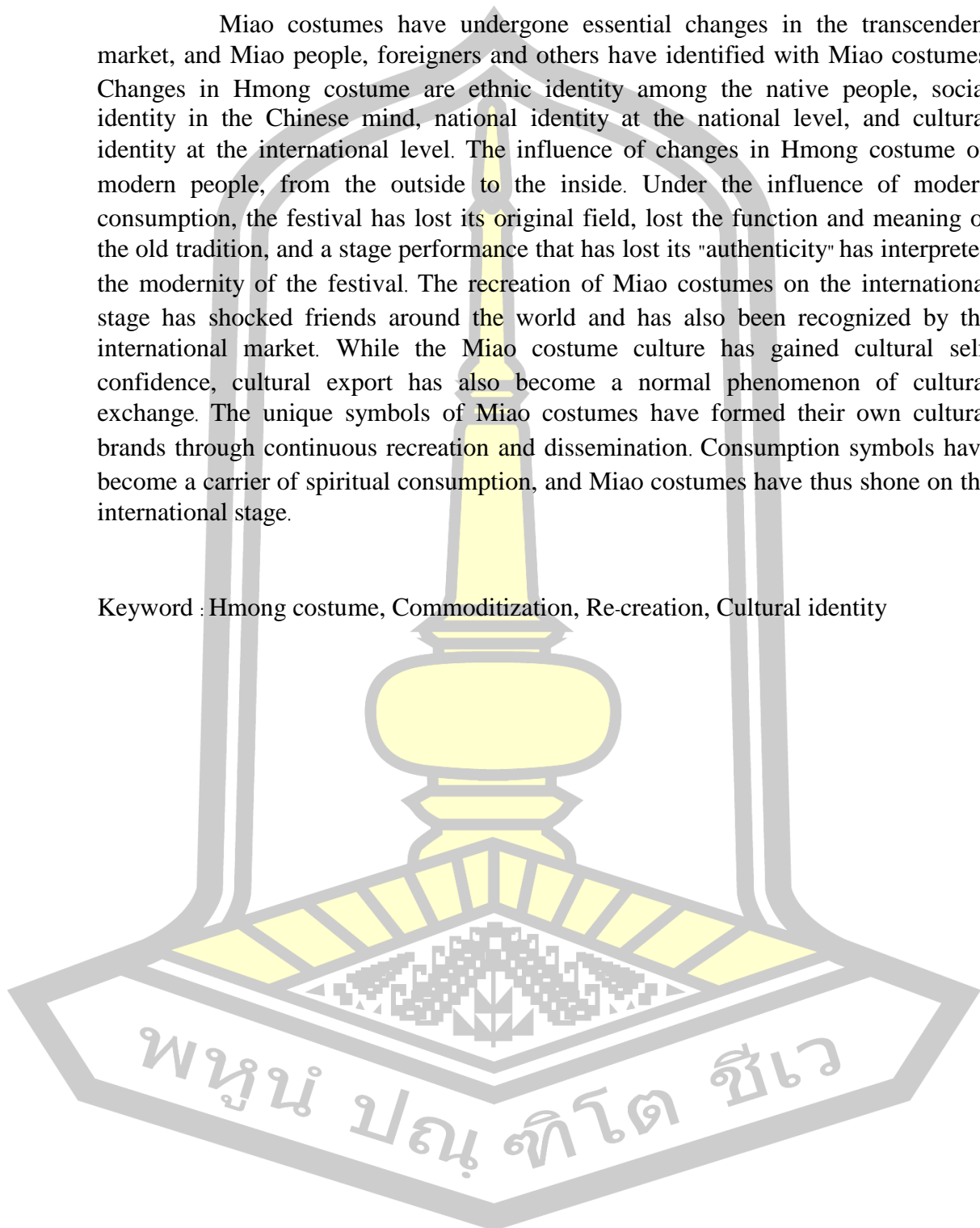
The evolution of Miao costumes in the former market, under the market economy, how the Miao clothing market, embroidered girls, consumers, etc. and the relationship between buyers and sellers are constructed. The exploration of the development trend and characteristics of Miao clothing, how to grasp the fusion of tradition and modernity, how to inherit and innovate internally, how to learn from the outside, and then find a relatively accurate positioning in modern stores. Miao costumes have undergone changes from the inside to the outside under the role of the market, the progress of science and technology, the demand of the market, etc. have played a role in promoting it, and the traditional embroidery making technology has gradually been transformed into mechanical production. Embroidered Niang has perfected and innovated the self-reproduction of Miao clothing, which is mainly reflected in innovation in the market and innovation in goods. The emergence of a new cultural identity of the Miao people began to change into operators and propagandists, finding consumer demand in production, creating space for the development of a better market economy.

The recreation changes brought by the diversified value of Miao costumes to the market economy are, first, the recreation of Miao costumes in the market, and second, the integration of Miao costumes and festivals, and the recreation of the performing arts industry. The recreation of Miao costumes was analyzed from the material and spiritual levels, so as to find the commonalities and differences between the two. Tourism itself is a product of industrialization, and the modern machine production of Miao clothing has brought unprecedented changes to the development of clothing, and the emergence of machine production has changed the changes in the past production "field". In the process of transmitting craftsmanship, intangible cultural heritage culture loses its original craft ideas, and cultural values, economic values, and social values are transformed into cultural economy, art economy, creative economy and social economy. The transformation of values into changes in the identity of the Miao people has brought new space, and the identity characteristics of tradition and modernity are changing under the role of the market. "Nostalgia", as one of the most evocative resources in tourism, drives people in modern society to strive to find the lost past. This provides a stage for the recreation of the integration of

## Hmong costumes and the performing arts industry.

Miao costumes have undergone essential changes in the transcendent market, and Miao people, foreigners and others have identified with Miao costumes. Changes in Hmong costume are ethnic identity among the native people, social identity in the Chinese mind, national identity at the national level, and cultural identity at the international level. The influence of changes in Hmong costume on modern people, from the outside to the inside. Under the influence of modern consumption, the festival has lost its original field, lost the function and meaning of the old tradition, and a stage performance that has lost its "authenticity" has interpreted the modernity of the festival. The recreation of Miao costumes on the international stage has shocked friends around the world and has also been recognized by the international market. While the Miao costume culture has gained cultural self-confidence, cultural export has also become a normal phenomenon of cultural exchange. The unique symbols of Miao costumes have formed their own cultural brands through continuous recreation and dissemination. Consumption symbols have become a carrier of spiritual consumption, and Miao costumes have thus shone on the international stage.

Keyword : Hmong costume, Commoditization, Re-creation, Cultural identity



## ACKNOWLEDGEMENTS

The doctoral dissertation is written here, looking out the window, the cherry blossoms are colorful, filled with the breath of spring. On this beautiful spring day, my doctoral dissertation was finally finished. Standing under the tree with tender buds, I can't help but have a lot of thoughts, recalling the road I have traveled in the past three years and the "story" I have experienced, I feel that it is fleeting in the four seasons of spring, summer, autumn and winter. I flew to Thailand alone and anxiously, and felt the happiness of my classmates waiting for me at school in the middle of the night. On the New Year's Eve, I sweated on foreign courts, and the thoughts of my family, friends, and classmates gushed out at that moment. The unspeakable ups and downs, and the anxious time spent together during the epidemic are all worth savoring. After returning to China, I have received help, support and encouragement from many people along the way, from the initial conception of the thesis, to the mid-term research, to the final writing, and I sincerely thank you. Here, I would like to express my most sincere thanks to my supervisor, Professor xXX. Since becoming my mentor, Mr. Vuthipong Roadkasamsri has not only been strict with me and inspired me with patience, but the most commendable thing is that he has left me sufficient personal time for field research and writing ideas. He patiently revises the article and puts forward constructive comments. When the thesis writing encountered a bottleneck period, the teacher communicated with me calmly, and the questions and ideas were clear before passing. I would like to express my thanks again for the teacher's care and support.

Standing on Leigong Mountain, looking around, a magical land is connected with mountains and rivers, but what is even more amazing is the unique aesthetic creation of compatriots of all ethnic groups, especially the traditional costumes of the ethnic Miao people are more colorful. What I study is the re-invention and reproduction of Miao culture in the process of commercialization of traditional Miao costumes in Guizhou. Miao culture is based on the two levels of "tradition" and "modern", and analyzes the commercialization of Miao clothing culture from the perspective of the



market. The early market, in the market, and beyond the market, the creation process in different markets, the construction mode in different periods, The cultural connotation of different periods is found through research, which provides the development law and reference for the re-invention of clothing commercialization. "Dynamic dressing culture" is an indispensable and important part of Miao clothing culture, and it is also the creative composition of the commercialization process. Miao costumes will lose their cultural significance without the dynamic wearing culture. The static "collection" will keep the culture in the space, the culture will lose its vitality, and the culture will naturally decline. Society is advancing and culture is advancing. One of the purposes of our research on ethnic traditional costumes is to organically integrate them into the broader modern society, use the past for the present, and innovate to create a brand-new ethnic costume culture with Chinese characteristics. Some implementation approaches for reference are proposed.

Walking along the Bala River, the river is green, the vegetation on both sides is lush, and the mountains and rivers are beautiful. The allure of clear water will make you jump into the water to feel the sweetness of the water and embrace the beauty of the mountains. During the research days, I experienced a completely different life, walking in the traditional villages of Nanhua Village, Jidao, Langde, Xijiang and other Miao villages, listening to Miao songs, drinking Miao wine, and dancing Miao dances. All gave me a strange feeling. As night fell and the moonlight rose, young men and women from Miao Village on both sides of the Bala River went to the river to sing and sit on the moon, talking about the dreams and pursuits of young people. Accompanied by the students and Yue Ye, we walked on the beach of the Bala River to experience the "Bala Yingyue". Sitting on the top of the beauty, looking at the passing tourists, listening to the sound of the flowing water of the Baishui River, I thought of the beauty in the distance.

I would like to thank the distinguished persons, scholars, professors, classmates and other scholars I met during the research for their help. Your suggestions have benefited me a lot, especially thanks to Professor Li Tianyi, Professor Tian Jun,

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Thank you to my family for their support and understanding over the years. Thanks to my many brothers and sisters in Guizhou and Shandong who are also teachers and friends. You have told me more than once that Guizhou is your home, and Guizhou nurtures your growth. You should write your thesis on the land of Guizhou and strive for knowledge Get rich and drive the rural revitalization of Guizhou. I am very grateful that I was able to find this area that made me stop and wait and see, and it was you who gave me great encouragement and courage. Thanks to my students, Liu Mingwen, Cui Yanjun, Liu Yang, Wu Xiaodie, Bao Jinling, Xu Nana and others, for providing the materials without reservation. Your help has ensured the basic work of my thesis writing.

Finally, I would like to thank the many villagers in various field sites in Guizhou. It was you who treated me like a family that I was able to successfully complete the field investigation. Although my book can't bring you anything directly, I still have hope and gratitude. Due to my lack of talent and limited theoretical knowledge, I hope that someday in the future, the relevant personnel of the Miao clothing industry development can see this blog post in a forgotten corner, so as to get a helping hand. thank you all!

Hongye Yuan

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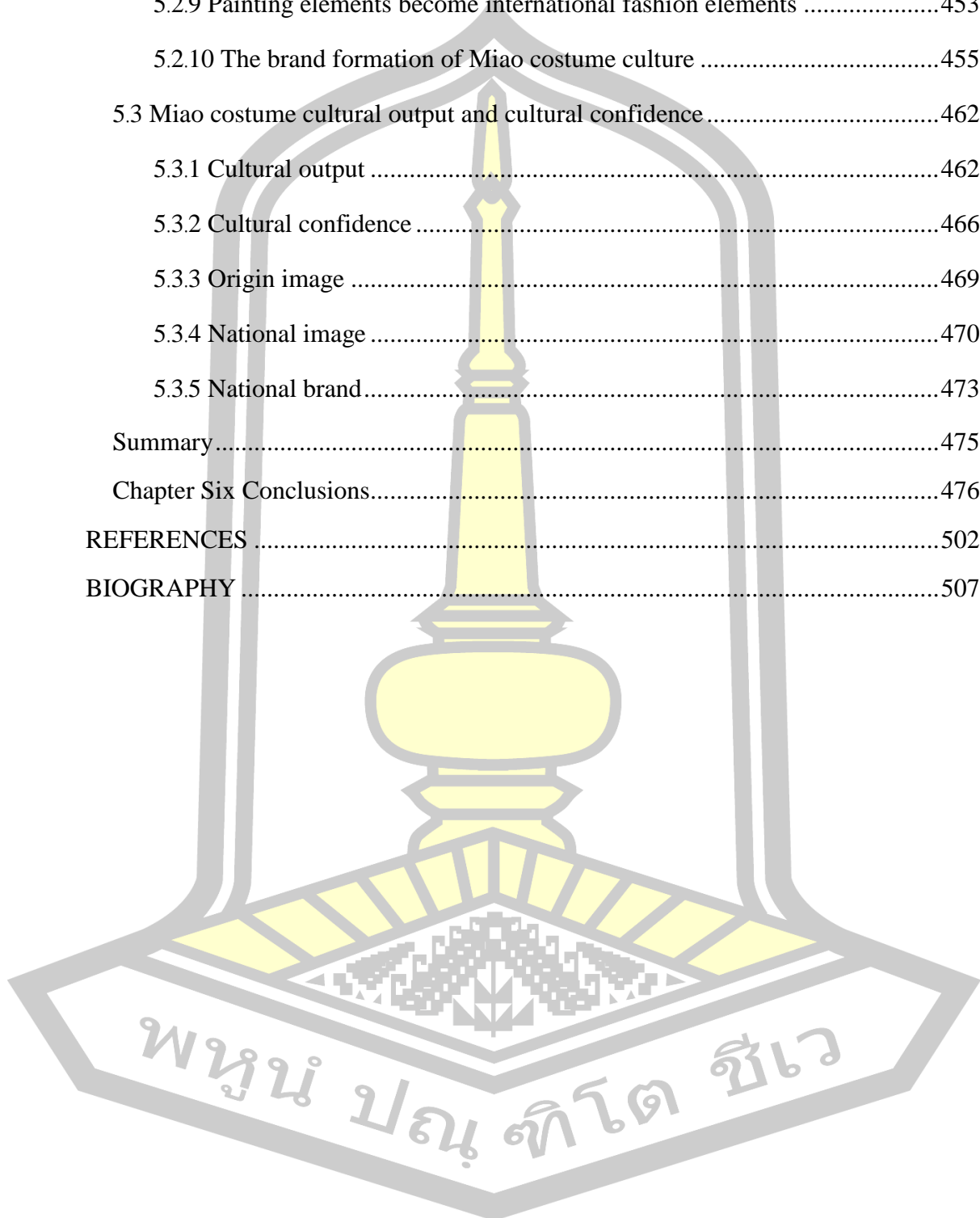
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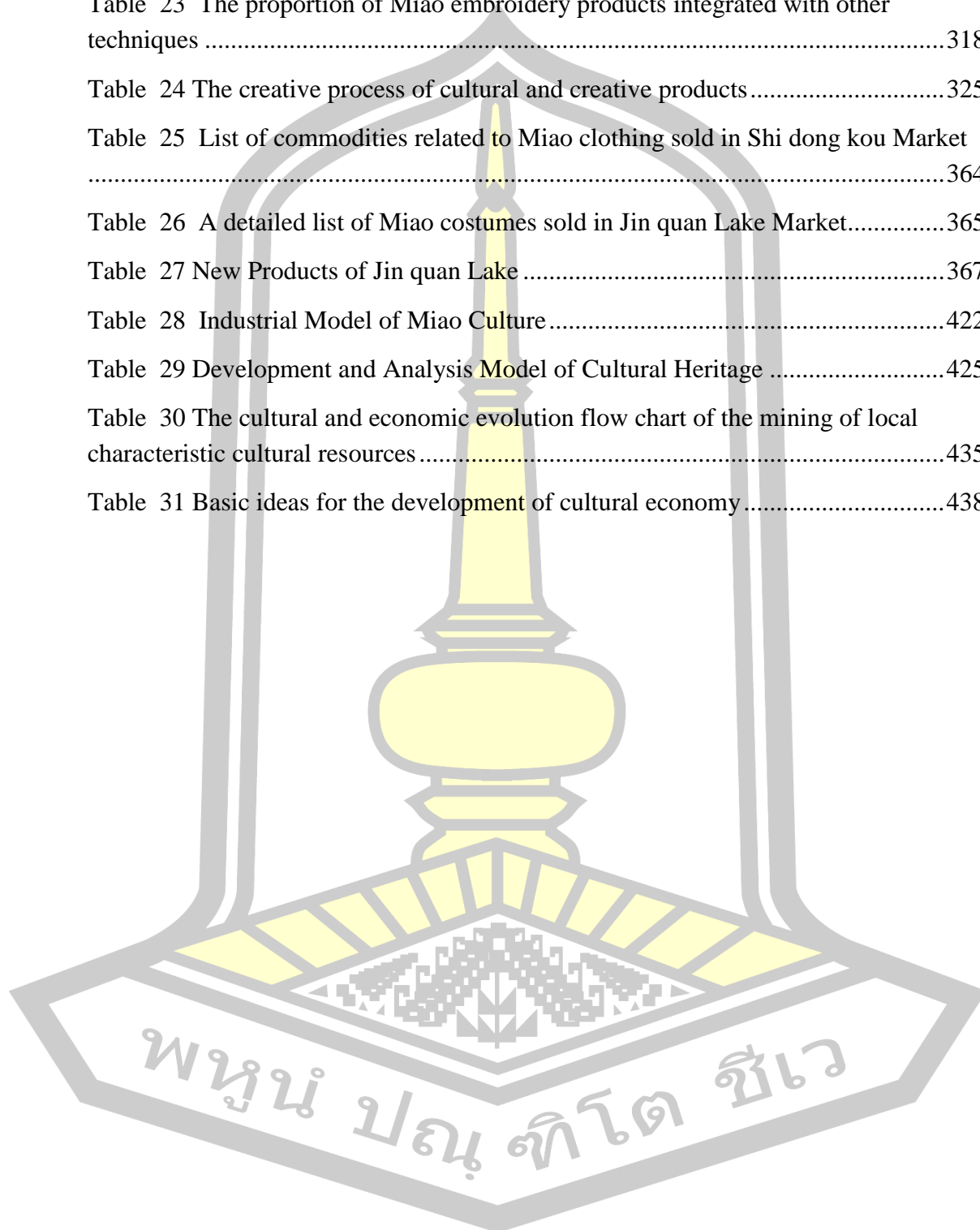
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# Chapter 1

## Introduction

This chapter is mainly about the preliminary preparation of the research object, looking at the research literature of other scholars in the research field from the Miao costumes. Find the research blank of Miao costumes from the literature review, and determine the research background, research status, research questions, research purposes, research methods, research scope, research significance, research related concepts and other related issues. Through the literature review method, we learned the similarities and differences of our research, sorted out and summarized the relevant papers and literature of the research object, and designed a reasonable framework for our research plan, making full preparations for the subsequent doctoral dissertation research.

### 1.1 the research background

#### 1.1.1 Cultural confidence

Cultural self-confidence is the most essential self-confidence of a nation. (Guo, 2022, p.154) General Secretary Xi Jinping taught us: "Firmly believing in cultural self-confidence is inseparable from the recognition and application of the history of the Chinese nation." Examining the relationship between tradition and the contemporary from the perspective of cultural self-confidence, in the long history of China, ethnic minority culture is an indispensable part of Chinese culture. Hmong culture is a color in human civilization, about 2 million people scattered in more than 5 continents in more than a dozen countries, Vietnam, Laos, Thailand, the United States, Canada, France, Germany, Australia and other countries. The Miao are a member of the big family of the Chinese nation, and among the 56 ethnic groups in China, the Miao compatriots rank fifth in the national ethnic population, and together with other fraternal nationalities, they have jointly created the culture of the Chinese nation.



Civilization is the sum of material wealth and spiritual wealth created in the course of the historical development of human society. After the emergence of human beings, human civilization entered the process of agricultural civilization due to the emergence of tinder, clothing, etc. Culture is a gradual and creative process of human survival and development, and human civilization is also the connotation of human culture. For example, the ancients had no clothes to wear, so they strung together leaves to make clothes to keep out the cold, and then they learned to make clothes from animal skins... Until the advent of the fabrics we wear, the gradual process of human making clothes gradually formed clothing culture.

Culture is divided into tangible and intangible. Tangible culture is called material culture, and intangible culture is called intangible culture. For example, Miao clothing, which is a tangible clothing cultural heritage; Legends or religious beliefs recorded in the pattern culture of the Miao costume culture, such as "ancestral legends represent the historical memory of the Tian clan and Miao, and the ancestral origin or some important historical events are important collective memories of this group." (Yuan, 2021, p.74) is an intangible culture, which is intangible called intangible cultural heritage. Intangible culture contains spiritual civilization and is a kind of wisdom for human beings to understand the world and perceive the world. The level of human cognition of the world, material culture and intangible culture affect the development of social processes at the same time to a certain extent.

American Richard Ganaro said: "Art makes people human". Art generally refers to the humanities, and can also be written in the plural. The humanities and the full range of humanities are collectively referred to as the humanities. These include history, philosophy, literature, art. The definition of art can be understood at three levels. The first level is the existence of art as a cultural field or a form of cultural value, in relation to religion, philosophy and ethics. The second level is the processing of the process of activity, the artist's self-expression, creative activity, or imitation of

reality. The third level is activity, which considers art to be artificial and emphasizes the objective existence of art. Human beings are inseparable from cultural structure, clothing, food, shelter and transportation, clothing in the first place. After more than 5,000 years of historical development, the excellent traditional Chinese culture has nourished the Chinese nation with its profound heritage and profound thinking, and has become the belief and spiritual pursuit of the Chinese nation. (Hao, 2022, p.165)

Miao costume culture is one of the essences of Chinese minority culture. Its cultural connotation is very rich, with three levels of art, and is closely related to people's real life. They are based on the economy, serve the society, promote people-to-people exchanges, progress between people and society, improve cultural quality, and promote social harmony.

#### 1.1.2 Industrial society

Human beings are gradually changing from the traditional use of natural resources to the development of cultural resources with high added value. In the process of comprehensively considering sustainable economic growth, they pay more attention to the significance of combining the development of national culture with modern creativity. This traditional national culture recreates the resource utilization mode, which has played a role in promoting the process of cultural modernization. As a form of cultural resources, ethnic minority cultural resources are gradually formed in the history of human society. It has unique spiritual and cultural connotations and clear social functions. With the advancement of economic globalization and the integration of global cultures, intangible cultural consumption in traditional national culture has increasingly become a fashion trend, and the relationship between culture and economy has become more and more harmonious. The ancient Chinese understanding of "culture" is that "viewing humanities to transform into the world" (Zhouyi·Ben) culture has become one of the important components of a country's comprehensive national strength. At the same time, minority culture is gradually becoming a culture with distinctive commercial value resource. The process of Xijiang

Miao Village culture not only brought huge profits to the country, but also brought considerable economic value and spiritual value to the local government and local people, and at the same time shaped people's spiritual world, so it has long-term significance.

Historical memory has the orientation of shaping national identity, and has a greater degree of subjectivity and purpose. They exist in many communities' narratives of their own past, expressed in various forms. Their ultimate goal is to achieve the community's affirmation of its own existence. (Zhao,2014,p.86)As early as the 70s of the 20th century, with the emergence of various problems in the development of China's tourism economy, scholars from Western countries began to study tourism issues. Foreign scholars mainly focus on issues such as rural tourism and tourism community participation. Today, with the increasing development of national cultural tourism activities, the objects, concepts and behaviors brought by tourists are foreign and foreign cultures for the residents of tourist places, and the arrival of tourists also strengthens the identity and dissemination of local culture. In terms of the promotion of cultural consumption by cultural identity, Zhuang Shuqi believes: "The improvement of cultural identity is a long-term and long process, which cannot be achieved overnight, and producers can start from other aspects to quickly and accurately achieve the economic purpose of increasing trade volume." (Zhuang, 2021) In the face of the local culture of ethnic minorities, tourists have undergone essential changes in material and spiritual aspects while experiencing. In order to meet the needs of tourism and cultural consumption, local residents no longer adhere to the unchanged local cultural concept, but gradually explore a cultural economic model that can not only maintain the true face of local culture, but also absorb the needs of foreign tourists, that is, the process of adapting to local culture and recreating traditional national culture.

### 1.1.3 National and local policies

The state, the People's Government of Guizhou Province, and the Leishan County Government have formulated a series of development policies for the development of the Xijiang Miao people, providing strong support for the comprehensive development of Xijiang Miao Village in terms of policy and economy. To catch up and surpass, thus achieving today's fruitful results.



*Figure 1 Rice Flower Culture*

Rice farming culture of Guizhou Miao people, this is a picture of the mature rice fields in Xijiang Qianhu Miao Village, Leishan County, Qiongdong Prefecture, Guizhou Province. Shot in October 2018.

In 1982, the People's Government of Guizhou Province listed Xijiang as a Class B tourism development village. Xijiang is the focus of A-level development, and it is considered that this tourist structure area has "various landscapes and cultural heritages, especially in the architectural forms of traditional Miao villages and the song and dance performances of the Miao people." The "Overall Plan for Tourism Development in Southeast Guizhou" (revised draft) formulated by the Tourism Bureau pointed out that the tourism image of Xijiang is positioned as "Thousands of Miao Villages", and Xijiang is listed as a national-level ethnic village with a key construction layout. In 2006, the People's Government of Leishan County formulated

the "Overall Plan for Tourism Development of Leishan County", which made a clear plan for the tourism development of Xijiang, and pointed out that it is necessary to "make full use of the conceptual resources of China's largest Miao Village" to plan and plan the development of Xijiang. It has been improved and upgraded, and built into a Miao folk tourist resort and a Miao classic Miao village with Miao folk settlement displays, Miao customs and customs, and functions integrating leisure, vacation and shopping functions. At the same time, the establishment of the Xijiang Miao Museum was proposed. In 2008, the "Third Guizhou Tourism Industry Development Conference" was held in Xijiang. This conference brought unprecedented opportunities to Xijiang, and since then it has truly embarked on the road of tourism development. A new plan was made for Xijiang, and the regional planning of "one center, two districts, and three streets" laid the foundation for the later development of Xijiang. In 2010, the Leishan County People's Government further strengthened the tourism planning for Xijiang Miao Village, and wrote it into the 12th Five-Year Tourism Plan of Leishan County to further enhance the overall image of Xijiang. In 2012, the National Ethnic Affairs Commission issued the Outline of the Protection and Development of Villages with Ethnic Minority Characteristics (2011-2015) to all provinces, autonomous regions, and municipalities directly under the Central Government. Village, in 2015, the "Twelfth Five-Year Plan" built the Xijiang Scenic Area into a national 5A-level tourism. In 2016, the mileage of Xijiang Highway opened to traffic was 191,500 kilometers, an increase of 5,100 kilometers over the end of the previous year, of which the mileage of expressways was 5,434.41 kilometers, an increase of 306.41 kilometers. In 2022, apply for 5A-level tourism in the scenic spot.

## **1.2 Research purposes**

(1) To study the relationship between Guizhou Miao culture and Miao village clothing.

(2) To study how the Miao costumes formed the commercialization process in the former market.

(3) Study the invention process of innovation and re-invention of Miao costumes in the market.

(4) To study how Miao costumes go beyond their own characteristics in the market.

### **1.3 Research questions**

(1) How does Guizhou Miao culture appear in Miao costumes?

(2) How to commercialize the Miao costumes step by step in the front market? The Miao culture forms a commodity economy under the carrier of the Miao costumes?

(3) What kind of commercialized reinvention of Miao costumes takes place in the context of tourism?

(4) What is the influence of Miao costume culture in different fields of today's society?

### **1.4 Definition of terms**

(1) Miao clothing is known as a "history book" worn by the Miao people, as Zhao Shiyu said: "Legends are one of the tools for people to remember history, especially for those who do not have the ability and power to memorize history through words." (Zhao, 2006, p.49) The Miao people do not have their own writing, but the Miao people use their wisdom to record Miao culture, Miao legends, Miao history and other Miao culture in their clothing. Miao costumes are gorgeous and unique, and there are many types. Each Miao branch has its own unique clothing culture, which is presented in an all-round way from the aspects of production technology, production methods, color matching, design structure, style style, exhibition style, identity meaning, social function, and educational interpretation. There are many theories about the classification of Miao clothing styles, one is divided into black

seedlings, red seedlings, white seedlings, flower seedlings, etc. according to color, and the other is divided by region, Huaxi Miao, Leishan Miao, Shidong Miao, Danzhai Miao and other Miao clothing styles.

(2) Miao costume culture is the basis for the study of Miao costumes, and the presentation of Miao culture in Miao costumes is an important unit for the study of Miao culture, and the inheritance and development of Miao culture is of great significance to Miao costumes. Miao costume is the carrier of Miao aesthetic culture and identity awareness, conveying the beauty of Miao life and faith, and it constructs Miao identity awareness and identity in two dimensions: continuity within the ethnic group and differences outside the ethnic group. (Luo, 2022p.102) How Miao culture develops and inherits people in the combination of traditional culture and modern culture in clothing, the relationship between the connotation and aesthetics of Miao culture, and the evolution of Miao culture in the historical process play an important role in the development of Miao clothing. The study of Miao costumes has an important catalytic relationship with the process of Miao culture, clothing culture and Miao culture are inseparable in structure, the progress of clothing culture represents the progress of productive forces, clothing culture promotes the structural changes of Miao culture, and the Miao people can make festival etiquette and other activities richer after having good clothing and clothing. The advancement of clothing has made the festival more colorful and culturally rich. The dress-changing etiquette at an important stage of life also provides a multi-faceted interpretation of Miao culture, thus increasing the thickness of Miao culture. Festival etiquette is an important part of Miao culture, costume display is an indispensable performance in festival celebrations, and the existence of Miao costumes and Miao festivals constitutes an inseparable Miao culture. Reinvention is the study of traditional inventions, it is interdisciplinary research, it is a field of study that links history, sociology, art, anthropology and other humanities researchers, there is no such Combining and collaborating, research will not be possible. Traditional invention is a concept proposed by British scholar E. Hobsbawm T. Lange. He made a specific analysis on what is tradition, traditional invention, traditional forming process, and traditional

influence. He boldly conceived of re-invention in different fields and proposed new thinking for later researchers. It has created a new research structure and framework mode for researchers in various fields of today's society. The concept of re-invention is of great significance in the process of the author's research on the cultural commodities of Miao nationality clothing. It provides new blood for the development of clothing and promotes the process of researching clothing culture in the market. Re-invention is an inevitable process for the development of anything, and the re-invention of Miao costumes is also a prerequisite for meeting social needs.

(3) Reinvention is the study of traditional inventions, it is an interdisciplinary study, it is a field of study that connects historians, sociology, art, anthropology and other humanities researchers, without which research would not be possible. Traditional invention is a concept proposed by British scholar Hobbes Baumlanger, who made a specific analysis of what tradition is, the invention of tradition, the formation process of tradition, the influence of tradition and other issues. (Baum, Gu translation, 2004) His bold conception of reinvention in different fields has led to new thinking for later researchers. It has created a new research structure and architecture model for researchers studying various fields of today's society. The concept of reinvention is of great significance in the author's research on Miao costume culture commodities, which provides new blood for the development of clothing and boosts the process of research on clothing culture in the market. Recreation is a necessary process for the development of anything, and the recreation of Miao costumes is also a prerequisite for adapting to social needs. Cultural identity is the foundation of the survival of Miao culture. Without cultural identity, Miao culture cannot have a history of thousands of years, and it is even less possible to establish a unique national cultural identity. The Miao compatriots are scattered all over the world and have acquired a sense of cultural identity in different regions. The Miao costume culture has been recognized by the people of the world. The Miao costume culture has been well received on the world costume stage and won awards, which are all recognitions of the Miao costume culture. In the process of commercialization, the clothing culture



must be recognized first and then have its own way of survival. There is no recognition of the clothing culture, and consumers are reluctant to accept the purchase. Only by agreeing with the Miao clothing culture can they obtain the consumer market and cultural recognition.

(4) Semiotics is the study of symbols. Saussure was the first to establish a discipline called semiotics, which would be "the study of the role of symbols as part of social life." (Zhao, 2016) Both Maurice and Todorov argue that (Western) semiotics has four sources: linguistics (including the philosophy of language) logic, rhetoric, and hermeneutics. This statement is not comprehensive, and there are many disciplines that have had a major impact on semiotics, such as philosophy, poetics, aesthetics, communication, cognition, psychology, and even science, all of which provided ideological resources for the rise of semiotics in the twentieth century. Cultural scholar Hall said: "The general term we use to express meaningful words, sounds or images is symbols" which is not quite like a definition. Professor Zhao Yiheng said: "Meaning must be expressed by symbols, and the purpose of symbols is to express meaning. Conversely, there is no meaning that can be expressed without symbols, and there are no symbols that do not express meaning. Different scholars have made their own explanations of symbols, and the author believes that symbols are the language of expression of Miao costume culture, and symbols embody important significance in Miao costume culture. There are no symbols in Hmong costume culture that do not explain meaning, and each symbol has its own unique memory or story. Clothing Symbols The symbol representation in clothing, the unique language of clothing itself can also be regarded as unique symbols.

(5) Cultural identity is the foundation of the survival of Miao culture, and without cultural identity, it is impossible for Miao culture to have a history of thousands of years, let alone establish a unique national cultural identity. Miao compatriots are scattered all over the world, gaining a sense of cultural identity in different regions, and Miao costume culture has been recognized by people all over the world. Miao costume culture has won praise and won awards on the world

costume stage, which are all recognition of Miao costume culture. In the process of commodification, clothing culture first gains recognition before it has its own way of survival. There is no recognition of clothing culture, consumers are unwilling to accept purchases, and only by identifying with Miao clothing culture can they obtain the consumer market and cultural identity.

(6) Commercialization, also known as commercial launching, is the process of mass production and comprehensive introduction of new products to the market after successful testing of new products. New products are often launched at a small or even loss-making basis in the early stage, so companies should make prudent decisions at this stage in terms of timing, region, current market selection and initial marketing mix. The American scholar Louisa mentioned commodification in *The Law of the Minority*.

## **1.5 Research Scope**

### **1.5.1 Research site**

Miao culture in Guizhou Province, China, Kaili City, Qiandongnan Prefecture is a representative point of Miao culture research. (See Figure 1-2) Xijiang Miao Village, also known as Xijiang Qianhu Miao Village, is located in Leishan County, Qiandongnan Prefecture, Guizhou Province, China. Xijiang is the main gathering place for the great migration of the Miao people in China, and it is the largest Miao village in the world. At present, there are more than 1,400 households and more than 6,000 people, of which 99.5% of the aborigines are Miao people. It is 833 meters above sea level, located at 108° 10'2" east longitude and 26° 29'07" north latitude, adjacent to Taijiang County in the northeast, Fangxiang Township, Leishan County in the southeast, Kaili City in the northwest, and Danjiang Town in Leishan County in the southwest. The county seat is 36 kilometers away, and 35 kilometers away from Kaili, the capital of Qiandongnan Miao and Dong Autonomous Prefecture. Xijiang Town is close to the National Leigong Mountain Nature Reserve. Leigong Mountain is the top of Miaoling Mountain, the highest altitude is 2178.8 meters, the lowest altitude is 650

meters in Xiaodanjiang Valley, and the relative height difference is more than 1500 meters. It is a species gene pool in the middle and subtropics. Evergreen coniferous forest and mixed forest gradually transition to the alpine shrub jungle belt, with extremely rich biological resources; 1,390 species of plants are known, including the national first-class protected plant bald fir known as the "king of ten thousand trees". Some of the surrounding mountain ridges drop suddenly, and some slope down slowly, forming small natural basins. The terrain is high in the southeast and low in the northwest. The four rivers in the town all flow into the Qingshui River from south to north. The Miao people in Xijiang made full use of this geological structure, built a stilted building in Banpo, and reclaimed layers of terraced fields around the stockade, which is the legendary ancient capital of the Miao Kingdom. (See Figure 1-3)



*Figure 2 Map of China Figure*



*Figure 3 Map of Guizhou*

The Miao girls from Qianhu Miao Village in Xijiang, Guizhou, wore Miao costumes and filmed a beautiful record of life in Rape Flower Geography. It was shot in April 2022.

### 1.5.2 Scope of research

Guizhou Miao costume culture focuses on Miao culture, Miao history, Miao legends, Miao beliefs, Miao festivals, Miao art, Miao costume design, Miao costume patterns, Miao costume types, Miao costume styles, Miao costume technology and a series of Miao cultures Do research.

The Miao nationality has a long history and culture, and there are many Miao festivals, mainly including ancestor worship festivals and production festivals. Ancestor worship festivals are mainly represented by "Drum-Tibetan Festival", and production festivals include "Opening the Gate of Seedlings", "Eating Seedling Bags", "Eat the New Festival" and the Miao New Year Festival. Each festival has a specific meaning, and the festive atmosphere is very grand. The natural ecological environment of Xijiang River is very beautiful. The people living on this land are all descendants of Chiyou, the ancestor of the Miao nationality, and the Jiuli tribe. If Duke Yin and Duke Mao, who migrated south, settled here, Xijiang has a history of more than a thousand years.



*Figure 4 Miao costumes*

The Miao girls from Qianhu Miao Village in Xijiang, Guizhou, wore Miao costumes and filmed a beautiful record of life in Rape Flower Geography. It was shot in April 2022.

The Miao people have gone through five great migrations from the Central Plains. It took thousands of years and tens of thousands of miles to enter the Leigong Mountains, where they settled in the Xijiang River to live and multiply. Originating from the special geographical environment and the influence of the Leigongshan regional culture, whether it is architecture, farming, clothing, or singing and dancing, crafts, and customs, it has been passed down from generation to generation here, and the ancient legacy has not changed for thousands of years. In today's prosperous China, Xijiang has not only become a "Famous Historic Town in China" and a "Chinese Landscape Village" with the most ethnic characteristics, but also 13 intangible cultural heritages including the Miao Year and the Drum Tibetan Festival have been listed as China's intangible cultural heritage. The palace of cultural heritage. Become a classic in the treasure house of Chinese culture. Xijiang is also famous all over the world because of its long history and profound cultural heritage. It attracts millions of Chinese and foreign tourists every year. It has become a destination to experience Chinese Miao customs and a landmark of Miao culture. The brocade thread of the 5,000-year-old civilization of the ancient country.

Miao costumes are called "history books worn on the body". It can be seen that Miao costumes are living fossils of Miao history and culture. (See Figures 1-4) The author found in the literature review that the classification of Miao clothing is classified by style or by regional characteristics. The author divides them according to the material characteristics of Miao costumes (1) batik (2) embroidery (3) silver ornaments because a complete set of Miao costumes requires a complete set of Miao silver. Dressing up is not necessary for the daily life of the Miao people. The clothes in

ordinary life are called casual clothes. The traditional costumes of Miao women in Guizhou are a record of Miao women's spiritual emotions and national connotations in the historical development. The intangible cultural heritage of the Miao brocade weaving skills, Miao embroidery skills, and Miao batik skills related to Miao costumes all carry the changes and development of the Miao economy and culture in Guizhou in the historical development of society. (Xie, 2021)

Batik is a treasure of the traditional skills of Miao costumes, and it is also a national precious intangible cultural heritage. As early as the Qin and Han Dynasties, the Miao people have mastered the batik technique, which is famous for its fine workmanship, fresh and elegant colors, beautiful patterns and rich cultural connotations, and has a high reputation in folk art. Embroidery is a well-known traditional handicraft of women of the Miao nationality, and Miao embroidery is among the first batch of intangible cultural heritage lists announced by the state. Butterfly pattern is a common expression theme of Miao embroidery. Mother Butterfly is also a totem culture worshipped by the Miao people. In order to commemorate this great butterfly grandmother, later generations embroidered her on the dress, the purpose is to remember the history, but also hope to get the blessing of the ancestors. Bird patterns, bird worship is popular in the history of the Miao people in southeastern Guizhou, so the patterns of various birds are also seen in embroidery. Dragon pattern, in the traditional concept of the Miao people, the dragon is also the incarnation of auspiciousness and happiness. Most of the Miao embroidery is done without pictures, there are many types, and the embroidery methods are complex and diverse, including flat embroidery, cross-stitch embroidery, lock embroidery, pile flower embroidery, appliqué, seed embroidery, broken thread embroidery, nail thread embroidery, braided embroidery, crepe embroidery, Tin embroidery and other embroidery methods. Some people are amazed at the girls dressed in costumes: "When the party is a beautiful galaxy, when dancing is a magnificent silver sea." In the ancient songs of the Miao people, there is a saying that "carrying gold and silver, supporting the sky, casting the sun and the moon". The Miao silver ornaments with

exquisite skills are famous for their exquisite materials, exquisite composition, elegant shapes, bright colors, simplicity and naturalness, and superb skills. In the first batch of national intangible cultural heritage list, Miao silver jewelry forging skills are among them. The production of a piece of silver jewelry often goes through more than a dozen processes such as melting, smelting, forging, pulling, chiseling, plating, engraving, casting, pressing, grinding, and twisting. Both men and women of the Miao nationality wear silver ornaments, and women are the most particular, so there is a saying that "you can't be a Miao girl without silver". The inheritance of Miao silver jewelry also reflects the equality of men and women. They wear silver crowns on their heads, silver rings on their necks, silver clothes, silver bracelets on their hands, and silver chains on their feet.

### 1.5.3 Time Scope

The Miao costume has a long history, and its evolution has gone through several stages, but the author's research is mainly from the founding of the People's Republic of China to today. During this period, the author mainly divided Xijiang Miao costume culture into three time periods, one is from the founding of New China to the reform and opening up (1949-1978), the second is from the reform and opening up to the Guizhou Tourism Development Conference (1978-2008), the third is The Guizhou Tourism Development Conference is today (2008-2020). These three stages are relatively representative stages of the development of Guizhou's national costume culture. In these three stages, we can see that the Miao costume has undergone a process of change from "form" to "quality" in the process of marketization.

### 1.5.4 Unit Analysis

Traditional sacrifice festival in Leishan County, Guizhou Province, Miao Drum and Tibetan Festival, one of the national intangible cultural heritages. The

Guzang Festival is the most solemn and most ethnic large-scale sacrifice activity of the Miao people in southeast Qiandongnan of Guizhou, one of the cultural relics of the Miao people, and the product of the joint action of Miao ancestor worship, historical changes and unique geographical living environment (Liu, 2015, p.56). The Guzang Festival existed in the ancient Sanmiao Kingdom during the pre-Qin and Xia dynasties. The written record of the Miao people "eating dirt" in Chinese classics was first seen in the Qing Dynasty. The Miao Drum and Tibetan Festival is mainly distributed in Miao villages in 9 townships in Leishan County and some Miao villages in Rongjiang County.



*Figure 5 Festival celebration*

In December 2021, after the heavy snow in winter, the old Miao people of Qianhu Miao Village in Xijiang are singing ancient songs in their Miao costumes to celebrate the auspicious snow boding for a bumper year.

The Drum-Tibetan Festival is an ancient ancestor worship ritual handed down from the ancestor worship of the ancient Miao people. Generally held every thirteen years, each session must be held for four consecutive years to complete the ceremony.



Its large scale, peculiar form and rich meaning are a major feature of Chinese culture.  
(See Figure 1-5)

The Drum-Tibetan Festival is rich in content, including worshipping ancestors and gods, celebrating harvest, singing and dancing reeds, and holding traditional sports and entertainment activities. During the festival, the clan or the Fang clan are generally used as a unit, and on the second or third day, the priests are invited to sing the "Drum and Tibetan Songs" calling for the gods and gods of the gods and ancestors to celebrate the festival. The history of this family, the re-education of history and culture for all members of the drum club, requires everyone to remember the history and culture of the Miao nationality forever. The "drum" is the symbol of the ancestors and gods, so the ritual activities of the Drum Tibetan Festival are carried out with the "drum" as the core. The ceremonies of the Drum Tibetan Festival are organized by the leader of the drum club, "Gu Tibetan Tou", who is elected by the masses. On the first day of February, the first year of the Guzang Festival, the whole society, men, women, and children, gathered at the foot of the Chinese Liquidambar Tree at the Yinglongchang, and the "Guzangtou" presided over the "Dragon Calling" ceremony under the colorful chariot. The sacred tree is covered with paper-cut sun patterns and small paper figures. The sacrifices placed are a fat pig, 12 bowls of wine, 12 bowls of chicken, duck, and fish. The priests dressed in sacrificial clothes first recite the word "Zhaolong" and recite the family history aloud. After reciting the family history, the priest pierced a mallard's nose with twine and went down to the cottage along the "dragon veins" on the mountain. The selected group of strong men followed behind the priest, took colorful triangular flags and small paper figures, and placed them along the way. The Tibetan Festival has come, get up and celebrate with the ancestors and gods." All the clansmen planted trees on the mountain, and then collectively danced drums and sheng in the Yinglongchang.

On the first day of the seventh month of the first year, the "Awakening the Drum" ceremony was held in the Drum Temple on the Drum Mountain. The ceremony

was presided over by the "Gu Zangtou" dressed in Tibetan clothes, and the participants included priests, elders from various villages, and representatives of various families. The offerings are wine, chicken, duck, fish and glutinous rice, and each offering is divided into 12 portions. The priest first recites the "Gu Ci", after reciting, kills a mallard, and sprinkles the duck's blood around the holy drum. The village elders blew the reeds, and the "Gu Zang Tou" hit the drum three times with a mallet, and then the priest recited "Awakening Drum Ci", and the "Awakening Drum" team returned to the "Drum Hall" in the village. (See Figure 1-6)



*Figure 6 Drumming activity*

In December 2020, the old Miao people were beating drums and blowing Lusheng to celebrate the festival. Many tourists from other places came to join the festival.

On October 9th of the second year, a "Drum Welcome" ceremony was held. The ceremony location, participants and sacrifices were the same as those of "Awakening the Drum". After the sacrifices were placed, the priest recited the "Wing Drum Ci". After the recitation, the "Gu Zang Tou" raised the machete and opened the way, symbolically welcoming the ancestral sacred drum back to the cottage. The

welcoming drum team played the reeds and followed them. When they arrived at the Shanzhai Drum Hall, all the villagers danced "step on drums" to greet them.

On the auspicious day in April of the third year, the ceremony of "trial of the cow" was held, and the song "Praise for the Cow" was sung, and the whole body of the cow was swept with the bark grass, indicating that the evil spirits attached to the cow had been driven away. On the Ugly Day of September of the same year, sacrifice and drum sacrifice ceremonies were held. The festival lasts for 14 days. On the last day, all the villagers gathered at the Drum Temple to hold a drum sacrificial ceremony.

On the ugly day of October in the fourth year, the ceremony of killing pigs and offering sacrifices to drums is held, which is called the "White Drum Festival". Before dawn, the "Gu Zangtou" family took the lead in slaughtering pigs, and then each household proceeded one after another, and each household held a family sacrifice at noon.

## 1.6 Research methodology

Anthropologist Glifford Geertz believes that one of the basic recent trends in the humanities and social sciences is the blurring of the boundaries between disciplines and disciplines. Nevertheless, for the research on the dress of the Miao people in Xijiang, the relevant methods of the research are mainly based on the methods of artistic anthropology.

(1) Group

- Managers the government, enterprises and village committees.
- The county government contributes and directly participates in the management. Responsible for overall development planning and participation in

management affairs. Mainly to manage enterprise managers and village committee managers.

□ Board members Government personnel and enterprise managers are composed of rural elites. Enterprise managers and various management departments manage the affairs of the entire scenic area.

□ Village committees, senior citizens' associations, and building protection societies directly manage local residents. This is the one who participates in the protection, inheritance and development of Xijiang Village, as well as the producer.

## (2) General informants

□ Tourists, because of the unique culture of the Miao nationality, they come to the Miao nationality area and experience the different cultural feast brought by the Miao nationality to tourists. At the same time, they watch and experience the beauty of rice farming culture.

□ Producers, participate in activities such as the Miao New Year Festival, festivals, etc., show the Miao culture from another perspective in a unique way, spread the Miao culture, and reflect the artistic charm of the Miao costumes.

□ Researchers are the main force to study the Miao culture and deeply explore the essence of the Miao culture. They can be researchers, teachers, librarians, etc., who can query documents, record relevant information, and display and promote knowledge.

□ Artists, such as dance, Miao songs, etc., combine their own culture and festivals, celebrate and perform to tourists during festivals, and explore the representative artistic elements of Miao culture, and use these elements to create.

### (3) The communicator

Local residents, local producers and residents are the direct disseminators of Miao culture, and their living customs and lifestyles are the carriers of Miao culture.

Media communicators, with the development of the times and the emergence of new media, Internet celebrity punch cards have become the dissemination objects of Miao culture, and the fast and direct communication path has played a role in promoting the promotion of Miao costumes.

### (4) Research tools

- Interview form (more than 40 interviewees)
- Audiovisual research
- Academic journal articles and monograph research
- Field trips
- Data Analysis

On the basis of literature data, through field investigation and cross-cultural (image) comparison, multi-angle and multi-dimensional research on the data is carried out. Combine classification and comparison, image description with image interpretation, literature collection with field investigation, and holistic perspective with multidisciplinary research.

## 1.7 Research literature

After the founding of New China, the Miao costume culture entered the scientific research system. A large number of anthropologists, ethnologists, sociologists, art workers, undergraduates, graduate students, and doctors in China conducted social and historical investigations into the Miao family cottages. Great results. There are many monographs. The author found 98 related articles in CNKI (China Journal Network), and 12 related master and doctoral theses in CNKI and Wanfang dissertation full-text database. After reviewing these literatures, the authors found that they can be classified into the following categories:

#### 1.7.1 Comprehensive research on Miao costume culture

The comprehensive research on Miao costume culture in Chinese academic circles mainly includes research on Miao costume elements, the similarities and differences of Miao costumes in various regions, costume production skills, and costume functions. A representative work of this type is Yang Zhengwen's book "Miao Costume Culture" published in 1998. Since the 1980s, Yang Zhengwen has made a detailed introduction to the changing trend of Miao costumes, and has carried out anthropological and costume aesthetics analysis on Miao costumes. He pointed out that the Miao costume is the carrier of historical memory, the cultural symbol of sub-ethnic groups and the image display of folk belief culture. In his view, "the reason why the Miao costume culture has flourished and has been preserved for a long time is because it is rooted in the fertile soil of the deep national culture. It not only reflects the needs of its social system and social role, but also serves as a A cultural need." Yang Changguo's book "Miao Nationality Costumes: Symbols and Symbols" published in 2000 restores the original appearance of Miao costumes as a cultural symbol and symbol in the open framework of cultural anthropology, and discusses through empirical materials. The origin and evolution of Miao costumes, costumes and social life, the pattern of costumes, the visual communication of costumes, the style characteristics of costumes, the thinking characteristics reflected by costumes, etc., he

regards Miao costumes as a kind of iconic "picture" symbol system, believes that the ornaments as 'vessels' can not only 'carry the Tao', but also embody more emotional factors and restrict and guide the cultural psychology. Therefore, they become the symbols of the Miao people's "li" and "li". Yang Zhengwen's "Bird-patterned Feather Clothes - An Investigation of Miao Nationality Costumes and Production Techniques" examines Miao nationality costumes from several aspects, such as diversity of Miao costumes, costumes in festivals, costume craftsmanship, costume makers, and protection of traditional skills. And its production process is introduced and analyzed in detail. In 2005, Liu Tianyong's master's thesis "Semantic Semantics and Research Values of Guizhou Miao Clothing Symbols" uses the basic theory of Western semiotics to classify and interpret the symbolic features of Guizhou Miao clothing, and deeply analyze its symbolic form, meaning and value. Suggestions are made on the modern transformation of the symbolic semantics of traditional national costumes. This "pictorial" method even has more general psychological penetration than language and writing, and has also become an important means for future generations to understand and spread the national culture. In 2011, Zhou Meng's book "Comparative Research on the Clothing Culture of Miao and Dong Women in Southeast Guizhou" is a minority art discipline construction project of the "985 Project" of Minzu University of China. The clothing is ethnographically sorted and aesthetically reviewed, and the combination of pictures and texts visually displays the artistic beauty and cultural implication of the Miao and Dong women's clothing in southeastern Guizhou. At the end of this book, I briefly think about its inheritance status and future development, and at the end of the book, I put forward the urgency of the inheritance and protection of Miao and Dong women's clothing and the general direction of future prospects. There is no specific thinking and actionable solutions proposed. In 2017, Zhou Meng wrote in his book "Research on the Inheritance of Traditional Costumes of Miao and Dong Women in Guizhou" that Guizhou Miao costumes focus on three aspects: "things", "people" and "techniques", and proposed the

protection, research and guarantee of Guizhou Miao traditional costumes. The inheritance framework that develops in parallel with the four levels of development. This book is a comprehensive example of related research in the past five years. It displays the regional characteristics and clothing elements of the Miao and Dong costumes in Guizhou, and displays them with pictures and texts, and conducts thinking and research on modernization inheritance. This work can be regarded as the supplement and extension of the book "Comparative Research on the Clothing Culture of Miao and Dong Women in Qiandongnan", which is inherited and developed in combination with the actual situation, specific thinking, and both theoretical and practical significance.

#### 1.7.2 Research on the evolution of Miao costume culture

In 2005, Xi Keding made a detailed analysis of the types of Miao clothing, the time of formation, development and evolution, the marriage of the Miao people, and the social function of clothing in the book "Research on Miao Women's Clothing". In 2006, Cai Yan and Yang Yuan, in the article "The Changes of Miao Costume Culture in Modern Guizhou", discussed the changes, decline and revival process and reasons of Miao costumes in the late Qing Dynasty and the period of the Republic of China, and since the founding of New China. Induction and analysis. In 2007, Wang Xihui preliminarily cleaned up the development of Miao costumes in Hubei in his article (Theory of Cultural Changes of Miao Costumes in Hubei), and briefly analyzed its basic characteristics in different historical periods. In 2005, Guo Rui pointed out that batik, embroidery and silver ornaments, as the characteristics of Miao costumes, not only have aesthetic value, but also reflect its unique historical culture and customs Habits, and the scattered distribution of culture and geography have formed the colorful costumes of the Miao people. He analyzed the evolution of Miao costumes from ancient times to the present based on historical data. In 1994, Wang Ruilian first briefly reviewed the evolution of Miao costumes from the San Miao era to the Qing



Dynasty in the article "On the Evolution of Miao Costumes and Patterns", and divided modern Miao costumes into Xiangxi, Qiandongnan and Guizhou. There are three types of central and southern types, and their characteristics are described respectively. In 1992, in the article "The Formation and Rheology of Miao Costumes", Luo Yiqun used a wealth of literature to verify the time of the formation of Miao costumes and analyzed its evolution.

### 1.7.3 Research on the cultural connotation of Miao costume patterns

In 1992, Yang Shizhang briefly introduced the styles and types of Miao costumes in this area and pointed out their research value in "Introduction to Miao Costume Culture in Southwest Guizhou". He believes that clothing represents the most direct, concrete and vivid characteristics of a nation in terms of common psychological quality, and is an important basis for a nation to be differentiated from another nation. It is not only a symbol of a nation's external image, but also an important part of the nation's material and spiritual culture. From the perspective of historical development, clothing plays the role of a wordless history book. From the perspective of art, clothing is the crystallization of the artistic wisdom of the Miao people. In 1993, Yan Enquan's book "Changes in the Traditional Culture of the Miao Nationality in Yunnan", based on the investigation of the current situation of the Miao nationality in Yunnan, pointed out that knowing the costumes of the Miao nationality can not only judge the kinship and history of the Miao nationality in different regions and branches. The degree of similarities and differences in culture, and the clothing patterns of the nation are very helpful for the study of the history, migration, branch evolution, socio-economic form and cultural customs of this nation. In 2003, Zhao Yifan's master's thesis "Research on Totem Patterns of Miao Costumes" systematically studied the totem patterns in Miao costume patterns, mainly from the four aspects of the origin totem intention, the ancestor totem intention, the god totem intention and the reproductive totem intention. The analysis and research have certain reference

significance for in-depth understanding of the religious beliefs of the Miao nationality. In 2005, Xie Shuhong's master's thesis "The Complex of Miao Clothing Culture and Primitive Religious Culture", through the study of the history of the Miao and its primitive religious culture, especially the analysis of the evidence of the Miao primitive religious culture on clothing, clarifies the Miao nationality. The theme of the unity of clothing culture and religious culture. She believes that the Miao people embroider their ancestors and gods on their clothes for worship, which does not reduce their piety and reverence for their ancestors and gods, but makes the Miao people integrate with their ancestors and gods all the time. In 2005, Shen Huiqi's doctoral dissertation "On the Modern Application of Miao Traditional Clothing Patterns", through the study of geometric patterns, animal patterns, plant patterns and other mythical and legendary patterns on Miao clothing, to interpret the profound cultural connotation of Miao clothing. Shen Huiqi believes that the Miao people's clothing patterns have replaced the words, so that the Miao people without words can find their own special words in the clothing culture. The costumes of the Miao nationality are the externalization of the life of the wearer, the externalization of the life of the sewers, the externalization of the life of a human group, and the externalization of the life of a history. In 2006, Tian Lu's "Wonderful Flowers of the Art Garden - Interpretation of Miao Embroidery Art" elaborated on the origin, rich patterns, artistic features, romantic style and aesthetic value of Miao embroidery. In 2007, in the article "Research on the Cultural Connotation of Miao Costumes", Long Xiangping believed that Miao costumes, as a tangible carrier of national culture, contain a profound national spiritual culture, reflect a strong sense of national self-identity, and show self-improvement, indomitable national spirit. In 2018, You Yuhan's "Study on the Waist of Shidong Miao Nationality in Guizhou Province, China", gave an overview of the history, population and clothing of the Shidong Miao people, the craftsmanship of the waist, the design principles of the waist, and the design elements of the waist. The changes of gender image and development are

introduced in detail. It will be explained from four aspects: Miao research and related anthropological theories, narration and production of Shidong's waist circumference, Miao image design and symbolism, and Shidong Miao society and culture.

#### 1.7.4 Research on festival etiquette costumes

In 2006, Yang Yuan's editor-in-chief Li Yan co-edited "The Structure of Miao Women's Clothing", which pointed out that the production of each ethnic clothing style has a specific cultural background and ecological reasons for the types and dressing methods of the Miao people in southeastern Guizhou. The clothing styles of the same group are highly uniform, and their clothing habits often reflect their application of life experience to the material, structure, style, color and wearing style of clothing in order to adapt to the natural environment. Li Yan inspected 13 towns and made a detailed comparative study on the style and structure of Miao costumes. Miao costumes seem to be ordinary and simple clothing forms, but they have profound meanings for the content and research objects. "Retro" and "return" are the changes in research vision and thinking caused by changes in modern society.

In 2011, in "Xijiang Miao Dress Up Etiquette" written by Chen Xueying, a detailed analysis was made on the significance of clothing in each stage of several important stages of a person's life. Each stage is an important presentation of the festival etiquette of Miao costumes. The process of educating future generations to understand their own national culture, so as to obtain cultural identity. In 1995, Hua Mei pointed out in "Human Clothing Culture" that clothing is a concentrated expression of culture and a textbook for the soul. She cited ancient and modern Chinese and foreign examples, and analyzed people's "dressing" activities from birth to death and their cultural connotations. In 1991, Deng Qiyao analyzed the history and form of costumes of ethnic minorities in southwest China in "National Costumes:

Various Cultural Symbols", and connected costumes with natural ecology, myths and legends, social norms, religious beliefs, aesthetic habits, etc., revealing the function and meaning of clothing as a cultural symbol. He summed up the etiquette and symbolism of several "dress-changing" etiquettes of the southwestern minorities growing up. He believes that clothing has long been a materialized symbol with cultural commitment in a specific group consciousness and traditional concept. The deep cultural psychological factor of "dressing" is the cultural commitment to various "roles" who identify with specific norms. In 2005, in Deng Qiyao's book "Clothing Secrets: Symbols of Chinese National Costume Culture", since the first moment a person leaves his innate "afterbirth", he is wrapped in different "clothes". These different clothes are different cultural regulations, which influence and even determine a person's fate or the form of the so-called "social existence". Life is constantly changing "roles" in "dressing", and it does not end even after death. In 2000, Yang Changguo pointed out in the book "Symbols and Symbols: Chinese Minority Costume Culture" that ethnic minorities use clothing as symbols to act and think; to make clothing symbols achieve a comprehensive effect, including utilitarian, aesthetic, Historical, religious, and physiological connotations present multiple motive structures and symbolic meanings, imply social order and laws, and reveal a lot of non-verbal code information. On this basis, he analyzed the significance of "dressing" etiquette in different stages of ethnic minorities' lives. In the book "Miao Nationality Costumes: Symbols and Symbols", Yang Changguo conducted a detailed discussion on the changing of the different branches of the Miao nationality. He pointed out that, unlike modern clothing, which is mainly used as an aesthetic decoration, for ethnic minorities, clothing exists as a way of life and cultural traditions. Through its own system, clothing combines symbolism with meaning, symbolizes meaning, and regulates each person's birth, adulthood, marriage, death, and the social life order of ethnic minorities.

### 1.7.5 Research on the relationship between clothing and education.

Most of the research on ethnic culture comes from the works of experts and scholars such as ethnology, anthropology, art, and sociology. It is rare to study clothing culture from the perspective of education. The perspective of education is mostly from linguistics, educating human beings. Research from the perspective of learning. In 2011, the book "Xijiang Miao Dress-Up Etiquette" written by Chen Xueying took Xijiang Qianhu Miao Village as a field point to investigate and display the dress-up etiquette of Xijiang Miao from the perspective of educational anthropology. This paper analyzes the relationship between Miao costumes and education, the three stages of birth, marriage, and death, the dress-changing etiquette educates the descendants in a subtle way, and interprets education from activities and festivals. Show the significance of clothing in life from every important stage of the process of life and death, and pass on the Miao costume culture for the next generation in a subtle education. In 2002, Tan Jun pointed out in the article "Miao Nationality Costume Art Acquisition and National Identity - Case Analysis of Gaowu Village Ethnic Research in Rongshui County" that by understanding the original connotation of Miao costumes, the transformation of connotation and the creative concept of costume art, Understanding the relationship between the cultural identity and cultural development of this ethnic group and the personality tendency of this group has practical significance for promoting the mutual communication between ethnic folk education and modern education. He studied the relationship between cultural background and ethnic origin migration and drinking customs, and analyzed the development of ancient Miao art and modern Miao costumes. He believes that the evolution of Miao costumes is not a quantitative relationship of a single physical object. It is the different threads of the Miao ideological symbols, a spatial symbol of national identity, and an important part of the Miao cultural identity. In 2006, Deng Meizhen's master's thesis "Research on the Influence of Preschool Children's Clothing on Their Physical and Mental Development" mainly discusses the effect of clothing on

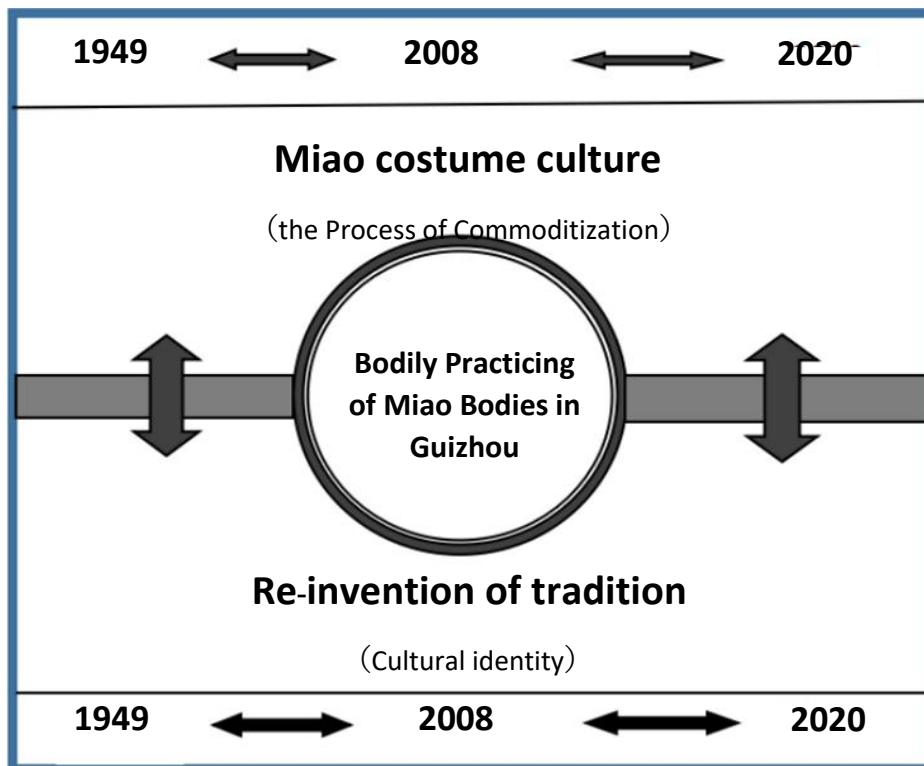
children's physical and mental development based on the different clothing states of preschool children and the coordination of colors, patterns, styles, styles and materials. influences. She believes that the choice of clothing color patterns, styles and fabrics plays a crucial role in inspiring young children's creativity. Clothing is a direct form of aesthetics, which is conducive to visually stimulating children's rich imagination space, improving their thinking and developing their intelligence.

The above research has enriched the author's understanding of Miao costumes from different angles, and revealed the profound cultural connotations contained in Miao costumes. The literature is analyzed from the aspects of "research content", "research perspective" and "research method", and it is found that there is still room for improvement, which is also the starting point for this research. From the perspective of the research content, there are more static statements about the cultural connotation contained in clothing, and less research on the inheritance of cultural connotations in the process of activities from a dynamic aspect. not seen. From the perspective of research, there are more studies on Miao costumes from the perspectives of aesthetics, ethnology, anthropology, sociology and technology, but less from the perspective of commercialization. The research on the commercialization of Miao costume culture is relatively lacking. From the perspective of research methods, although there are also anthropological researches, most of the theoretical results are to discuss their costume culture within the scope of the nation, and the method of artistic anthropology is used to systematically analyze a specific ethnic village, and analyze it in a specific ethnic village. The interpretation of "commodification" in the local cultural and historical context and special "context" is relatively rare. From the perspective of research principles, there are many ethological studies and few thematic studies, and the integration of "seeing culture from the outside" and "seeing culture from the inside" has not been well integrated, and the "integration of horizons" has been achieved in communication and dialogue. This research finds a breakthrough from the existing

deficiencies, adheres to the concept of "harmony but different", pursues "the inter-subjectivity of culture", adheres to the principle of combining thematic research and ethic research, and integrates multidisciplinary into artistic anthropology theoretical framework. Taking the cultural symbols of clothing as the starting point, and taking Xijiang Miao clothing as the main line, the research is carried out in the re-invention of the Miao clothing cultural ecosystem, and the understanding of the Miao clothing "simple description" and "deep description" is realized in the combination of point, line and surface. explain. To conduct a dynamic investigation in the market, not only conduct a cross-sectional analysis of the market development at each stage, but also put the market process into the entire life course to conduct a longitudinal investigation, which not only analyzes its individuality, but also summarizes its commonality. Through the combination of dynamic and static research, we can obtain a deep understanding of the cultural connotation of Miao costumes and in-depth interpretation of the significance in marketization.

### **1.8 Research framework**

Miao costume in Guizhou : Re-invention of tradition Process to  
Commoditization



*Figure 7 Research framework*

### 1.8.1 Research ideas

The first is to outline the Miao culture, the relationship between Miao clothing and society. Second, the Miao clothing culture is studied in several periods in the commodity process. In the early stage, there was no commercial market for Miao clothing, and in the mid-term, it began to form under the background of national policy tourism development. Commercialization, in the later stage, is the formation of commercialization symbols in the market. Each period has the main subjects of research, such as the original subject, the embroidered mother intangible cultural heritage subject, the mechanized subject, the market operator subject, the tourist consumer subject, etc. Finally, through the analysis of the main body, we can obtain the evolution of the form and style of Miao costumes in the process of commercialization, and make a basic analysis for the re-invention. Re-invention is created in what style and form, the relationship between re-invention and the market



economy, the degree of market recognition, whether the nationality and foreigners, the country and society have obtained cultural, social, and national recognition. (See Table 1-1)

In the process of commercialization of Miao costume culture, the author borrows the concept of re-creation to demonstrate the changes that have taken place in Miao costume culture under the role of tourism economy. With the modernization and development of society, the phenomenon of mutual influence and intervention between national cultures has become a common phenomenon, and in order to achieve harmonious coexistence between national cultures, cross-cultural research has also received more and more attention. (Dang, 2021) The relationship between clothing culture and cultural connotation, clothing culture and market economy, clothing culture and social structure. Reinvention is a creation based on tradition. The main body of creation is the group, and whether the traditional culture is recognized after creation. What is the way to spread and develop towards the international market, and under what circumstances do Miao cultural symbols become international symbols. Using concepts to complete my research on Hmong costume culture.

## **1.9 Research plan**

### **1.9.1 Miao culture and Miao costumes in the context of globalization**

Make specific elaborations on Miao culture and Miao costume culture, find the source of Miao culture, and sort out the relationship between Miao culture and Miao costume culture. The Miao embroidery patterns in Guizhou contain a large number of myths and folklore, which can provide a glimpse into the thinking patterns of the Miao ethnic group in viewing their own history and the world around them. (Wang, 2017) Looking at Miao culture through literature and the content presented at current festivals, the life of Miao people (birth, marriage, death) is examined. The performance of Miao costumes in styles and styles, the decorative culture of clothing, legends, narratives, totems and other cultural implications. From this, the artistic

characteristics of Miao costumes and the production process of costumes are summarized.

### 1.9.2 Former Market: Inheritance and Regeneration of Miao Traditional Costumes

There is no complete market in the original ecological inheritance, the inheritors are local Miao people, and there is no commercial background. What is the relationship between producers and consumers, it is mainly the exchange of things and things. Through research, research has found the consumption concept of the Miao people. There are some differences in the clothing of each branch, representing differences in geographical environment and customs. The common historical origin and cultural memory of the Miao compatriots will inevitably link the various branches together, which is reflected in the convergence of colors and patterns of the clothing of each branch. Since the reform and opening up, with the process of marketization, the interaction between the once closed Miao community and the external economy and society has intensified, and the Miao culture has also been greatly affected, and cultural inheritance is facing a potential crisis. (Xu, 2014) Clothing is a reproduction of the entire history of the Miao people, and its handicrafts, inheritance methods, and functional values comprehensively express the daily life, religious beliefs, festival customs and other realistic contents of the Miao people, and sort out their inheritance methods, inheritance objects, inheritance scenarios, etc., which helps to summarize the undifferentiated cultural identity presentation of Miao compatriots in a specific field.

### 1.9.3 In the market: innovation and reconstruction of modern Miao costumes

The quasi-market is formed locally, tourism brings space to the market, the morphological structure begins to change, and the formation of tangible markets and intangible markets brings new forms of consumption to consumers. Consumer groups change, and the government is involved in operations. The economic restructuring has given birth to cultural diversity, the national economic structure has changed from

one, two, three to three, two, one, and the country has vigorously developed the cultural tourism industry, as one of the important elements in the development of the tourism industry in Guizhou, and the local Miao costumes have great development potential. In the form of beauty, Guizhou Miao costumes contain the personality character, folk customs, aesthetic understanding and harmonious relationship between Miao and nature, which is the carrier of Miao history, Miao emotions and Miao culture, and is a concentrated embodiment of Miao practical culture and aesthetic culture. (Yang, 2015, p.49) With the strong support of policies, the rapid development of Miao cultural tourism, the intervention of foreign economy and the impact of popular trend ideas, breaking the original ecological pattern, a large number of foreign merchants and tourists flocked to the market, in order to meet the market demand, Miao clothing has been adjusted in style, type, material, etc.; Local culture and foreign culture form a game, with tourism as the medium, forming an interactive symbiotic situation, local culture display, foreign culture boosting, modern elements combined with the Miao costume exhibition and sales and festival song and dance in the performance of Miao costumes to form tangible and intangible market development; The era of mechanical reproduction brings the sharing of art, the production of traditional Miao costumes takes a long time, the process is complex, to some extent, it has the worship meaning that cannot be "desecrated", the rapid development of the market economy, the increasing demand for the sharing of national cultural diversity, the combination of machinery and handicraft workshop-style production has arisen, both retaining cultural elements, but also combining modern trends, professional design. The integration of Miao costumes and performing arts industries in the market economy has created a unique cultural and economic industry in the Miao costume area, and created a new economic model for promoting rural revitalization and development.

#### 1.9.4 Beyond the market: the symbolization of Miao costumes in international design

The international stage has promoted symbolic changes in Miao costumes, and the scope of the design field has begun to expand. Relying on China's "21st Century

Maritime Silk Road" and "China-ASEAN (10+1)" policy ideas, the China-ASEAN International Expo has displayed and promoted excellent Miao traditional culture in a variety of ways, among which Miao costume pattern art has been widely recognized by people in the industry outside the country. (Tan, 2015, p.74) main output content (song and dance, costume crafts, etc.), form (radio and television, promotional videos, live performances, etc.). What kind of growth route has Miao clothing experienced in the international growth. The path and method of international development provide a better development direction for future development by sorting out and discovering laws.

#### 1.9.5 Conclusion

Traditional Miao costumes lose their site environment on the road of commercialization, and then the natural, social and cultural ecology of Miao culture in clothing also loses its original spatial significance. The production of Miao costumes is a process of national cultural inheritance, and the emergence of the market has brought new cultural and economic structures to the growth and development of national culture. Guizhou Miao costumes are well preserved and have become one of the symbols of aristocratic and Miao culture. (Zen, 2012) The recreation of Miao costumes in the form of creation has changed the original structure under the action of the market, creating the structure of material forms, and there has been no qualitative change in spiritual forms, and material and spiritual have become the two carriers of Miao costume recreation. On the timeline, the elements of Hmong culture became fashion symbol elements, and there was a pre-fashion and post-fashion. Miao symbols have become a representative of the commercialization of Miao clothing, and the original value of Miao clothing has undergone a qualitative change.

#### 1.10 The benefits of research

1.10.1 The art academic circle fills the research gap in the re-invention of Miao costume culture, and provides materials for the research on the development of national costume culture.

Guizhou Miao costume is a highlight of Miao culture, its typical types, diverse styles, distinctive personality, in the form of clothing beauty contains the Miao personality character, folk customs, aesthetic understanding ideas and harmonious relationship between Miao and nature. (Tan, 2008, p.20) After a lot of research and reading, articles and monographs related to Miao culture and Miao costume culture, there are currently few articles on the reinvention of Miao costume culture, so has the recreation of Miao costume culture gained cultural recognition? This research provides a direction for the future development of Hmong costume culture. At the same time, this research is used as a blueprint for the development of other ethnic minority costume cultures to fill some related academic gaps. In the research, this knowledge is used to understand the similarities and differences between the past Miao costume culture and the current Miao costume culture. The concept of Miao costume culture is studied from the perspective of recreation and commercialization, so this concept will enhance the value of Miao costume culture in today's economic society.

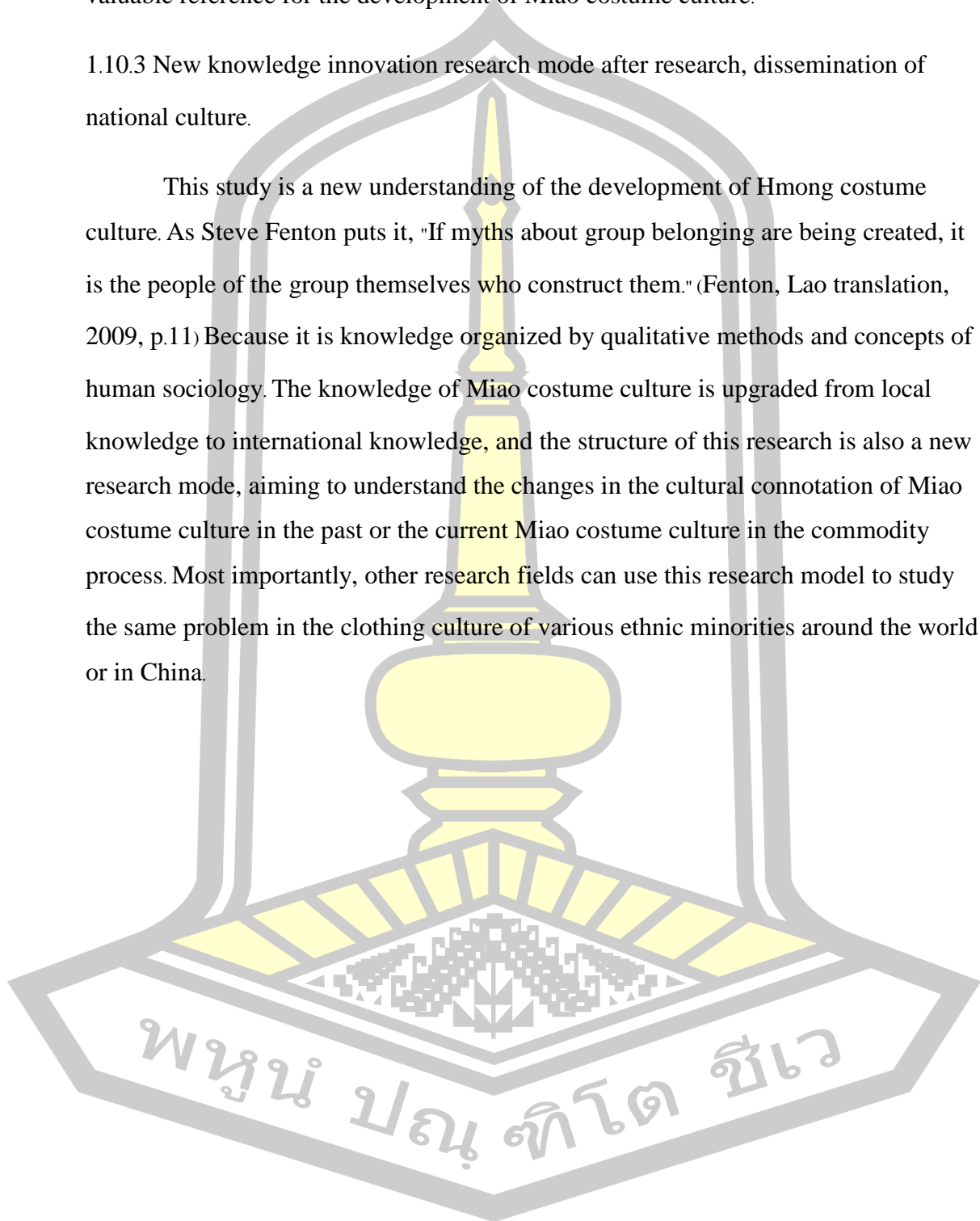
1.10.2 To seek welfare for the local government and local people.

The commercialization of national culture has a positive role in promoting the development of tourism economy and the protection and inheritance of national culture: it continues the cultural traditions of the nation and enhances the pride of the national culture. (Xie, 2014, p.73) Through the study of Miao costume culture, we not only understand the relationship between Chinese ethnic minority costume culture and Chinese traditional culture, but also recreate Miao costume culture in tourism development and cultural inheritance, and transform cultural capital into cultural economy. Promote rural revitalization, promote China's tourism industry, and drive local economic development. When I completed this research, the local people and local governments could use my research plan to formulate relevant policies for the

development and management of Miao costume culture in the future, and provide valuable reference for the development of Miao costume culture.

1.10.3 New knowledge innovation research mode after research, dissemination of national culture.

This study is a new understanding of the development of Hmong costume culture. As Steve Fenton puts it, "If myths about group belonging are being created, it is the people of the group themselves who construct them." (Fenton, Lao translation, 2009, p.11) Because it is knowledge organized by qualitative methods and concepts of human sociology. The knowledge of Miao costume culture is upgraded from local knowledge to international knowledge, and the structure of this research is also a new research mode, aiming to understand the changes in the cultural connotation of Miao costume culture in the past or the current Miao costume culture in the commodity process. Most importantly, other research fields can use this research model to study the same problem in the clothing culture of various ethnic minorities around the world or in China.



## Chapter 2

### Guizhou Miao Culture and Miao Costume

Traditional national costumes have the dual attributes of material and spirit, and the Miao costumes are one of the representatives. Miao clothing is not only the embodiment of the development level of a nation's material civilization, but also the externalization and presentation of spiritual civilization. It carries many cultural factors such as the history, culture, customs, and aesthetic values of the nation. David Miller, an Englishman, said, "National identity requires that those who share it should have something in common, a set of characteristics, often called 'national characteristics' in the past, which I prefer to describe as a common public culture". (Miller, 2011, p.25) In this public culture, the Miao costume culture is a very important part. To understand the Miao costume culture, we must first understand the Miao culture and the relationship between the two. Through this chapter, we will elaborate on the Miao culture and the Miao costume culture, find the source of the Miao culture, sort out the relationship between Miao culture and Miao costume culture.

#### 2.1 Overview of Miao Culture

From the perspective of the concept of "culture", it is extremely difficult to define culture because of the complexity of the cultural phenomena involved and the diversity of views held by cultural schools on culture. There are now more than 200 different definitions of culture, Boas argues: "Culture includes all the social habits of a community, the responses of individuals to the social habits of their lives, and the human activities determined thereby." (Zeng, 2003, p. 56) In conclusion, there are different cultural definition phenomena in academia around the concept of cultural definition. The Miao nationality is an ancient nation, known as Sanmiao, Youmiao and Nanman in ancient Chinese literature. In order to survive, the Miao people create

and design their own living habits. From the perspective of the three structures of culture, first, the material culture of the Miao people is mainly based on farming culture and glutinous rice culture, mainly planting rice and corn. Second, at the level of social management, the social regulation of the Miao people is also a self-contained system, consisting of "gu clubs", village elders, etc., and follow their own "old principles and ancient methods" to conduct social governance. Third, Miao people have their own cultural concepts, culture and art, beliefs and worship at the spiritual level. Miao culture is expressed in various forms in daily life from these three levels, forming its own unique culture. Miao culture has a long history, combining the beliefs and legends of the Miao people, customs clearance documents and the current content of the Miao people in festivals, narrowing down to the Miao people from birth to death to interpret the Miao culture.

### 2.1.1 The origin of the Miao nationality

#### 2.1.1.1 Clan origin

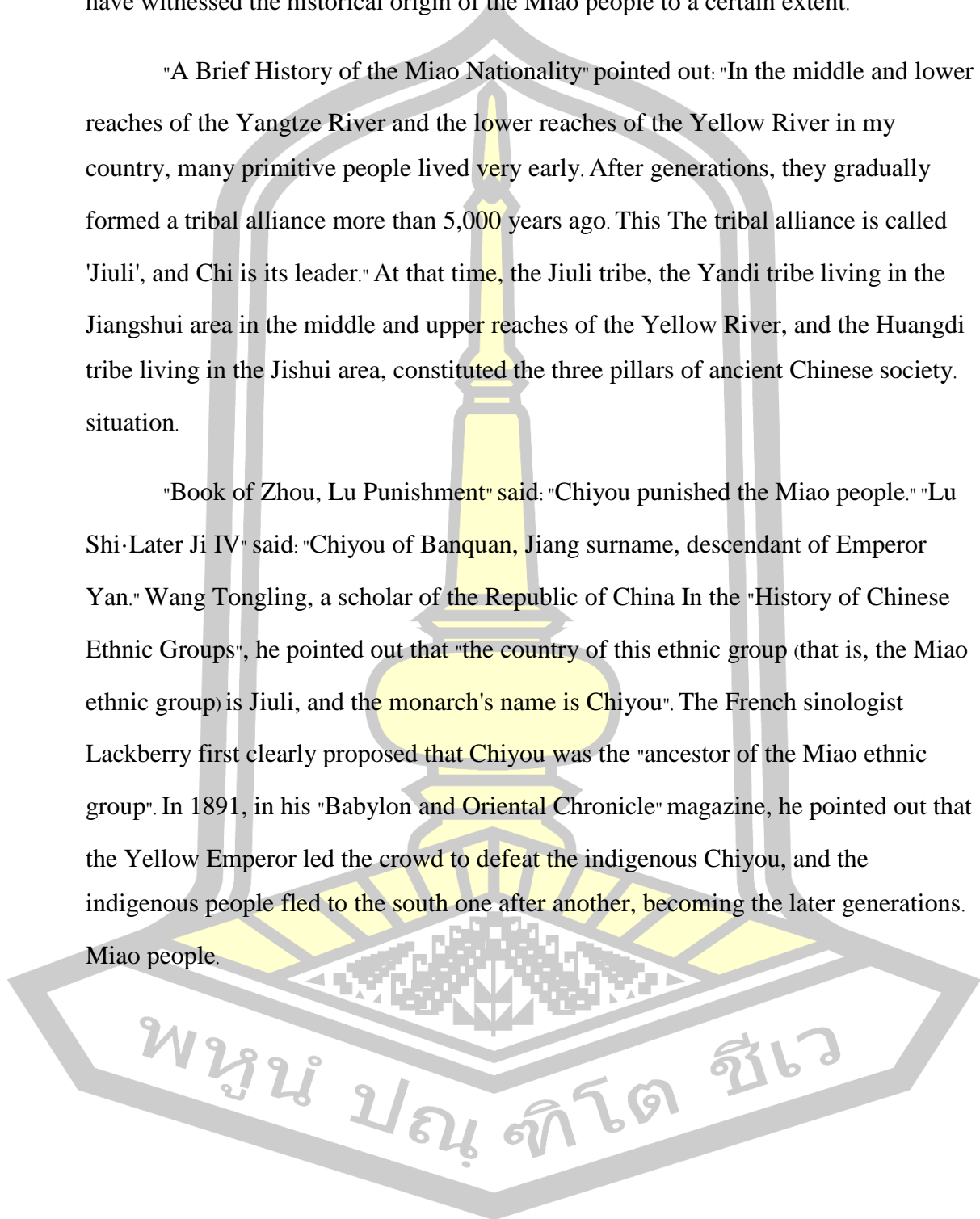
The primary question of ethnic studies is its origin, and where is its ancestral homeland. Regarding the origin of the Miao people, there are different ways of saying it, such as "south", "north", "west", "Wuxi indigenous theory", "Guizhou indigenous theory", "Jiuli Sanmiao theory" and so on. (Chen, 2011, p.16) The most convincing way to trace the origin of the Miao people is the "Jiuli Sanmiao theory", which is closely related to the "Jiuli" and "Sanmiao" in ancient times. "The Book of Mountains and Seas: The Great Wilderness of the North" says: "To the west of the Dog Rong, and to the north of the Black Water, there are people who have wings and are called Miao Min." In "Book of Zhou, Lu Xing", it is said that Chiyou punished the Miao people. "Mandarin Chu language" says: "Sanmiao restores the virtue of Jiuli", "Sanmiao, after Jiuli". "Han Book Geography" Yan Shigu commented: "Three Miao originally had the



Miao clan." The "Miao history" and "Miao affairs" recorded in these Han documents have witnessed the historical origin of the Miao people to a certain extent.

"A Brief History of the Miao Nationality" pointed out: "In the middle and lower reaches of the Yangtze River and the lower reaches of the Yellow River in my country, many primitive people lived very early. After generations, they gradually formed a tribal alliance more than 5,000 years ago. This The tribal alliance is called 'Jiuli', and Chi is its leader." At that time, the Jiuli tribe, the Yandi tribe living in the Jiangshui area in the middle and upper reaches of the Yellow River, and the Huangdi tribe living in the Jishui area, constituted the three pillars of ancient Chinese society. situation.

"Book of Zhou, Lu Punishment" said: "Chiyou punished the Miao people." "Lu Shi·Later Ji IV" said: "Chiyou of Banquan, Jiang surname, descendant of Emperor Yan." Wang Tongling, a scholar of the Republic of China In the "History of Chinese Ethnic Groups", he pointed out that "the country of this ethnic group (that is, the Miao ethnic group) is Jiuli, and the monarch's name is Chiyou". The French sinologist Lackberry first clearly proposed that Chiyou was the "ancestor of the Miao ethnic group". In 1891, in his "Babylon and Oriental Chronicle" magazine, he pointed out that the Yellow Emperor led the crowd to defeat the indigenous Chiyou, and the indigenous people fled to the south one after another, becoming the later generations. Miao people.





*Figure 8 Snow scene of Qianhu Miao Village in Xijiang*

In the winter of December 2021, there will be thousands of households in Xijiang Miao Village wrapped in snow. Such a scene is rare in Guizhou.

The relationship between the Miao people and Chiyou is usually based on the records of Chi You's "head of Jiuli" in ancient documents, plus the historical facts of "Three Miao people restore the virtue of Jiuli". Chiyou, Jiuli, Sanmiao And the modern Miao people are regarded as the same strain. So far, the Miao people in the three major dialects of the eastern, central and western Miao people call their ancestors "You Gong". In the central dialect of southeastern Guizhou, the ancestor is called "Bangxiangyou", in western Hunan dialect, it is called "Caiyou" and "Jiuli Chiyou", while the western dialect of Yunnan, Guizhou and Sichuan directly calls it "Chiyou". The Chiyou Temple built in many places, the "Ge Chi Ye Lao" mentioned in the legend, and the "Caiyou" worshipped, all refer to the ancient "Chiyou".

In the long history, the Chiyou Tribe, the Yandi Tribe and the Yellow Emperor Tribe fought constantly, but none of the three parties could achieve a decisive victory. Later, when the Yanhuang tribe formed an alliance to deal with the Chiyou tribe, Chiyou was defeated by Zhuolu, and his power was weakened, and he retreated to the middle and lower reaches of the Yangtze River. The ethnic names of

the Miao include his name and self-declaration, and his name generally refers to the names of other ethnic groups, especially the Han people. Historically, in different periods, other ethnic groups have different names for the Miao. (Chen, 2011, p.19) By the time of Yao, Shun, and Yu, the Miao people who migrated south and the local indigenous people continued to interact and integrate, forming a new tribal group, which is the "Three Miao" recorded in historical books, also known as "Miao people". "or "there are seedlings". "Miaoyu·Chuyu" records "Sanmiao Fu Jiuli's virtue" and "Sanmiao, after Jiuli", showing the kinship between "Sanmiao" and "Jiuli". Regarding the distribution area of the "Three Miao", according to the records of "Historical Records: Wu Qi's Biography", its central area is "left Dongting and right Pengli", about present-day Hunan, Hubei and Jiangxi.

#### 2.1.1.2 Ethnic Migration

According to the research of experts, the five major migrations in the history of the Miao people are as follows:

The first great migration was that the ancestors of the Miao nationality migrated eastward along the Yangtze River to the north and south banks of the middle reaches of the Yangtze River with their birthplaces in the upper and middle basins of the Yapan River, Minjiang River, Bajiang River and Jialing River in Sichuan today: the arrival of the south bank Settled between Dongting and Peng Li; those on the north bank reached the Jiangnan Plain. I have lived here for many years, with the development of production, the improvement of life, the increase of population, and the increasing level of science and technology and culture. This is the first big migration of the Miao people from west to east. The reason for the big migration is that the ancient Qiang people went south, and now western Hunan has been repeatedly attacked by the Eastern Han Dynasty, and forced the Miao ancestors to

migrate eastward. The time is about several million years. Before (primitive primitive society).

The second great migration was after the ancestors of the Miao people lived in the middle reaches of the Yangtze River for a long time. They were so numerous and powerful that they were called "Jiuli". They conflicted with the Yandi people in the south, defeated the Yandi people, and some chased the Yandi people to the north bank of the Yellow River. After many years here, the power of the Jiuli tribe is getting stronger and stronger. Chiyou, who was born at this time, was smart, eager to learn, brave and good at fighting, and later became the leader of the Jiuli tribe. At first, Huangdi lost nine battles and nine battles. Later, he joined forces with the Yandi clan to fight against Chiyou in the wild of Zhuolu. As a result, Chiyou was defeated and killed. Since then, the various tribes of the Jiuli tribe have fought against the Huangdi tribe for a long time, but they have been defeated repeatedly because of the lack of a leader. This migration from south to north was about 4300-4600 years ago (from ancient times to the Yellow Emperor).

The third great migration, long after the defeat of Chiyou in the battle, most of the subordinates of the Jiuli tribe returned to the south after a long journey. Between Dongting and Pengli in the south of the Yangtze River, the Sanmiao Tribal Alliance was established. This is a migration from north to south, about 4200-4100 years ago (Yellow Emperor to Tang Yao).

In the fourth great migration, the ancestors of the Miao people worked hard between Dongting and Pengli, and established the Sanmiao tribe alliance. After a long period of recuperation, they gradually became stronger. Tang Yao was very afraid of Sanmiao, Gonggong, Huandou, etc., so when Shun came to the throne, he immediately "divided the northern three seedlings", and flowed Gonggong to Youzhou; released Huandou to Chongshan; escaped Sanmiao to Sanwei; Yushan, the powerful Sanmiao tribal alliance has since split and disintegrated. Some people also

fled to the East China Sea, and the ancestors of this Miao ethnic group also preserved an independent group. Only the branch that was exiled to Sanwei continued to struggle, and it was not until the Xia Yu period that they initially surrendered and settled in the area of Sanwei Mountain. This time it was a separate migration, and the direction of migration was different. For example, Sanmiao migrated from south to northwest; some of them migrated to the east; Huandou was basically unmoved, that is, it moved from Dongting and Pengli to western Hunan today. The time is about 4100 years ago (Yu Shun-Xia Yu period)

The fifth great migration, this migration is a separate return. Such as: the one that was expelled to Sanwei (Sanmiao) was the strongest one. As a whole, they were repeatedly armed and plundered during their escape, resisted again and again, defeated again and again, and fled again and again. They came out of Sanwei Mountain, passed through Daxue Mountain, crossed the Munshui River (Yellow River), and moved towards the direction of the south wind. Migrating step by step, passing through Gansu and Qinghai, passing through the "Tibet-Yi Corridor" that produces yak and camels, along the Jinsha River to southern Sichuan, northeastern Yunnan and northwestern Guizhou, the migration direction of this Miao people is from north to south. The branch that was exiled to Chongshan (Huandou) all migrated in a short distance, that is, from Chongshan to the east, it once reached the area of Changde, Hunan, and it reached between Dongting and Pengli along the water. Later, the Zhou Dynasty regarded it as a hidden danger. King Xuan "he ordered Uncle Fang to attack the barbarians". During the Warring States Period, Wu Qi launched a military force to "combine the barbarians and the Yue in the south", occupying the places of the barbarians and the Yue in Dongting and Cangwu. The Miao people were forced to flee into the Wuling Mountains. They had just grown stronger and were forced to flee "to the place where the sun sets", and finally reached the areas of northeastern Guizhou, southeastern Sichuan and southwestern Hubei. The migration direction of this Miao people is first to the east and then to the west. The branch that fled to the

east did not settle for a long time on the east coast, but slowly left the sea and gradually returned to the west. Some of them (about 4,000 years ago) may have crossed the sea to Japan.



*Figure 9 Night view of Qianhu Miao Village in Xijiang*

The night scene of thousands of households in Xijiang Miao Village shows the image of butterflies. The local Miao people call them "mother butterflies".

## 2.1.2 Miao beliefs and legends

### 2.1.2.1 Miao beliefs

#### 1. Religious beliefs

Religion is a social and historical ideology that any nation or society in the world has experienced or is currently believing in, and is a complex social phenomenon. (Shi, 2009, p.236) The Miao people had their own religious beliefs very early. After a long history of development, the religious beliefs of the Miao people in different regions are different. Some Miao ethnic areas believe in primitive religions due to traffic congestion; there are also a few Miao ethnic areas, such as Weining, Shimenkan and Yuanling in western Hunan, due to the influence of foreign missionaries in modern times, some converted to Catholicism and Christianity.

According to the previous statement, totem worship is one of the earliest primitive religions, and it is closely related to nature worship and ancestor worship, as well as soul worship, and then developed into polytheism and monotheism. These religious cultures are widely circulated among ethnic minorities, and are an important or even a major part of these ethnic ideologies, and have a great influence on the language of color, especially after the decline of totem worship. (Zhu and Li, 1993, p. 271) But in general, most Miao people still believe in primitive religions that have been formed for a long time by their own nation, including nature worship, totem worship, ghost worship, and ancestor worship.

### 2. Nature worship

The worship of nature by various ethnic minorities can be highly summarized as the worship of heaven and earth, and often use a single color as the color of heaven and earth. From then on, discussing the world, the origin of human beings, and the colors of heaven and earth in their minds, there is no doubt that it has a great influence on the color of their own language. (Zhu and Li, 1993, p.272) The Miao ancestors started from the original concept of "spirit" and communicated the attributes of human beings and the natural world through fantasy. People gradually formed an invisible and intangible connection in their ideology. (Shi, 2009, p.240)

The main objects of nature worship of the Miao people are the sky, the earth, the sun, the moon, boulders, big trees, bamboo, mountain rocks, bridges and so on. In some Miao people in Malipo and other places in Jinping, Yunnan, when the crops are heading, they have to sacrifice to the "Mother of Heaven and Earth" to pray for the crops to be harvested. This is the relic of the Miao people's worship of heaven and earth.

### 3. Totem worship

Totem worship is also a primitive nature worship. It is not surprising that a nation has many kinds of totems. Because totem worship comes into being, develops

and evolves with the generation and development of the clan system. (Shi, 2009, p.244)

The totem worship of the Miao people mainly includes the following types: (1) Maple worship. Qiandongnan's "Ancient Songs of the Miao Nationality" records that the ancestors of human beings grew out of the heart of the maple tree. It can be seen that this part of the Miao people once worshipped the maple tree as a totem. (2) Butterfly worship. "Ancient Songs of the Miao Nationality" believes that "Meibangmeiliu" (Mother Butterfly) is the ancestor of mankind. The Miao people eat drums and Tibetans to worship the mother butterfly. (3) Panhu worship. The myth of "Naikui Dad Gou" has been passed down from generation to generation in the Miao areas of western Hunan and northeastern Guizhou. There are still many relics of offering sacrifices to Panhu in the Miao areas in western Hunan, such as Mayang, Luxi, Guzhang and Jishou. It shows that this part of the Miao people has a very close relationship with the Yao people, and once worshipped Panhu as a totem. (4)

WORSHIP OF THE DRAGON. There is a legend about the "Dragon Man" among the Miao people, who believe that the "Dragon Man" had a dragon body and a human head first on the earth, and it was the "Dragon Man" that gave birth to the ancestor of mankind. Many Miao areas are popular in the sacrificial activities of "Solitaire" and "Anlong", and "Longyan" and "Dragon Room" are set up, and "Dragon" is regarded as their protector.

#### 4. Ancestor Worship

To this day, ancestor worship is still very popular among the Miao people. Worshipping ancestors fully demonstrates the Miao people's worship, respect and prayers for their ancestors. Through sacrifice, it is also one of the ways for the Miao people to inherit and carry forward the spirit of their predecessors so that the younger generations can remember the names of the predecessors. (Xiong, 2014, p.108) The Miao people in southeastern Guizhou have changed from revering maple trees and butterflies to revering Jiang Yang, the ancestor of human beings. They believe that he



is the ancestor of the Miao people. Yanggong" and "Yangpo"; the ancestors of the Miao worship in western Hunan are "Nuogong" and "Nuomu". In order to pray for the blessing of ancestors and gods, there are large-scale activities of killing cattle and worshipping ancestors, such as the Gushe Festival in southeastern Guizhou, Tongren and Songtao are called "eat cattle" or "vertebral cattle", and southwestern Guizhou, Anshun, Zhenning, etc. It's called "chopping cattle". In western Hunan, there is a "return to Nuo vows", offering sacrifices to "Nuo Gong" and "Nuo mother". Every festival, the Miao people also hold ancestor worship ceremonies. In many areas of the Miao ethnic group, there are ancestral tablets in the center of the halls of every family, and they are worshipped every day. (See Figure 2-3)



*Figure 10 Sacrificial activities*

In 2020, it was shot in Qianhu Miao Village, Xijiang, Leishan, Qiandongnan Prefecture, where Miao people worship their ancestors. This is a scene of pig killing and sacrifice.

## 5. Wu Nuo culture

The Miao people believe in ghosts and witches for a long time, and it is still very common after the founding of New China. There are dozens of ghosts and gods they believe in. They divide ghosts into two categories: good and evil: they believe that good gods can bless people, and they should make sacrifices for this purpose. It is believed that in order to achieve this goal, sorcery must be practiced through sorcerers. Wizards are intermediaries between people and ghosts and gods. They have high cultural literacy and are respected by the Miao people. The witchcraft performed by shamans mainly includes divination, interpretation, and conjuration.

#### 2.1.2.2 Hmong legend

##### 1. The legend of the origin of the Miao nationality - mother butterfly

According to legend, the mother butterfly came from an ancient maple tree. Mother Butterfly eats fish when she is born: where is the fish when she is born? Fish in the tail tail pond. In Jiwei Ancient Pond, there are many fish! A ladybug as big as a straw hat, a loach as big as a barn column. Wear Fang-sized carp. The fish here is for her to eat. Slightly like it. She laid 12 eggs after she became pregnant with the foam "youfang" (i.e. love) on the water. After being carefully raised by the crane character bird (also written as "chicken bird bird"), 12 years later, 12 brothers, including Jiang Yang, Lei Gong, dragon, tiger, snake, elephant, and ox, were born. Tree pattern is also a very important pattern in Miao culture. "Butterfly" has more cultural connotations in later Chinese culture, such as love, reproduction, life and so on. In the Spring and Autumn Period, there is a legend of "Zhuang Zhou dreams of a butterfly". Liang Shanbo and Zhu Yingtai also turned into butterflies in pursuit of sincere love, which is widely praised among the people. Therefore, the patterns of human head and butterfly body and butterfly wings are often seen in Miao costumes.



*Figure 11 Ritual ceremony*

In 2021, thousands of villagers in Xijiang Miao Village will sing Google to celebrate this year's rice harvest and eat the new festival, which is a celebration part of the festival.

## 2. Maple Totem

The Miao ancestors in southeastern Guizhou worship maple as a totem. They regard maple as their relatives, and believe that their ancestors originated from maple, as sung in "Ancient Miao Song": "There is also the trunk of the maple tree, and the heart of the maple tree. Stay, old mother." This means that the maple trunk and the maple heart gave birth to "Meibangmeiliu". "Meibangmeiliu" is a Miao language, translated into Chinese is "Mother Butterfly", and "Mother Butterfly" is the ancestor of the Miao people. Because "Mother Butterfly" gave birth to twelve eggs, and the twelve eggs hatched the distant ancestor Jiang Yang, which is represented by a line drawing, that is: Maple - "Mother Butterfly" - distant ancestor Jiang Yang. It can be seen that maple has a special kinship with the ancestors of the Miao nationality, so it has become the totem of the Miao nationality.

### 2.1.2.3 Miao Nationality Festivals

#### 1. Eat New Festival

"Xinhe Festival" is also called Eating New Festival. Xinhe Festival is one of the festivals of the Miao people living in the middle and upper reaches of Qingshui River and Duliu River. Its solemnity is second only to the Spring Festival. There is no uniform set date. According to the custom, the date is selected in the lunar calendar, which is when the rice is growing vigorously in summer. Hence the name: Xinhe Festival. On that day, nearly 10,000 Miao compatriots from surrounding villages, dressed in festive costumes, gathered in a village to celebrate the festival with cultural and recreational activities such as dancing reeds, singing Miao songs, and bullfighting. (See Figure 2-4)

Every year on June 25, July 13 and July 14 of the ancient calendar, the Miao people in the Leigong Mountain area will

Celebrate the annual "Naojia Lie" or "Naojiaxian" (eat new festival), and celebrate it with various activities, which is no less than the New Year of the Miao.

Among the traditional Chinese folk festivals, the "Eat New Festival" is perhaps the only one without a fixed date. At that time, it was between "Little Heat" and "Great Heat" in the lunar calendar, marked by the maturity of early rice. Because the soil and water and climate conditions in different villages are not the same, the maturity of early rice often differs by a day or a few days. Therefore, even in the same township, the "eating new" in each village will come first and then later. "Eat new" is also called "taste new". On the festival day, the villagers came to the fields early, carefully picked the full-grained rice ears, bundled them into rice bundles, hung them on both sides of the farmhouse entrance hall, and enshrined them on the table in the central hall. The

whole family will be seated in order according to their seniority. Although the feast is rich, it is not laid out. It is mainly made of fresh rice and steamed pork with rice noodles, as well as fresh and tender eggplant, pepper, cucumber, pumpkin, bean pods and other seasonal vegetables, as well as chicken, duck, fish, meat and so on.



*Figure 12 Eating New Festival*

In 2018, the scene of Qiandongnan Miao eating new festival is also what we often say about the New Year. Miao people wear their own Miao costumes, wear their own silver ornaments, and go to the streets or activity places to display their costumes and celebrate the joy of the festival.

The Leishan Miao "Eating New Festival", also known as the "Malang Festival", is a festival where unmarried young men and women take the opportunity to find their sweethearts. Going to the market and bullfighting are the festive features of the Eating New Festival. Eating New Festival is a festival for the Miao people to celebrate the harvest. Before the festival, people carefully feed their cows and horses to get fat and strong; the girls embroider beautiful dresses, streamers, and prepare silver flower jewelry; the boys are busy trimming and adding reeds... Eating the new festival is also the Miao people. It is a festival for young people to fall in love - girls and boys are

invited in groups of three or five to go to the market or watch the bullfighting match. (See Figure 2-5)

Early in the morning, the girls in the stockade went out one after another and rushed to the nearby reed field to dance the reed dance. There is a saying in the Miao family that "the sound of the reeds makes the feet itch". The Miao family believed that the reed was created by the first grandmother, and the sound made by the reed was the voice of the mother. On the reed field, whoever plays the reed well will win the hearts of the girls.

Bullfighting is also the main activity of Eating New Festival. Glossy water buffalo, staring with fiery eyes, is led by three or five people, standing on their respective "posts". People came together like a tide, and the sound of the reeds, the sound of the horns and the shouting of the bull horns formed a deafening symphony. At this time, a prestigious old man carried a gourd wine and sprayed it on the bullring to announce the start of the bullfight. When four or five big men walked around the field with a bull with a straw bag on its head, red and green paper flowers on its horns, and a Yu flag stuck to its neck, and stood firm in the middle of the field, a bull in the same dress on the opposite side was more than ten feet away. As they rushed over, the two strong cows fought desperately against each other, and the two head guards quickly smashed and splashed, and the crowd cheered from time to time.

## 2. You Fang Festival

"You Fang", also known as "Friendly Party", is a form of socializing and entertainment for young Miao men and women in Kaili City. Miao boys and girls often meet friends, find objects or pour out love through this activity. In order to choose a satisfactory lifelong partner, some young men often have to travel to villages that are more than ten miles, dozens of miles, or even hundreds of miles away.

Tourists are usually in the slack season (such as: from the end of the autumn harvest to the second year before transplanting rice), traditional festivals (such as: the

New Year of the Miao, the New Year's Eating Festival, the Lusheng Festival, the Bullfighting Festival, the Climbing Festival, the Spring Festival, the Song Festival, etc.) etc.) and rush days. In Miao Village, there are generally fixed "youfangchang", "youfangpo" or "youfangping". These places are either under the trees by the bridge before and after the stockade, or on the gentle grassy slopes on the left and right sides of the village. (See Figure 2-6)



*Figure 13 You Fangpo*

Youfangpo is a place where Miao girls and boys talk about love. Girls dress up to participate in this day. They find their favorite husband. They want to communicate with each other through WeChat when technology is developed. In the past, they mainly sang songs to express their love. This is the Miao girls in Qiandongnan Prefecture who are preparing their costumes for the festival.

In order to participate in the tour, the girls wore costumes, silver ornaments on their heads, a few flowers, silver collars on their necks, and silver bracelets on their hands. They use this to show their wealth and talent, to show their beautiful appearance and posture, in order to attract the young man's admiration. (See Figure 2-7)



*Figure 14 You Fang Festival*

A young couple of Miao nationality expressed their love on the storm bridge. The freedom of love shows that their love is recognized by their family and friends.

### 3. Miao Year

The Miao Year is prevalent in the Miao inhabited areas of Qiandongnan Miao and Dong Autonomous Prefecture in Guizhou and Rongshui Miao Autonomous County in Guangxi. When the Miao New Year arrives, people always go far away to catch the biggest market. This heralds the end of a year's work, and also means that they have had a good harvest. (Savina, 2009, p.252) The date of the Miao New Year varies from place to place, but they are all after the millet is harvested into the warehouse, that is, the Chen (Dragon) day of the ninth, tenth or November lunar month respectively. Or Mao (rabbit) day or ugly (cow) day. In the first few days of the Miao New Year, every household must clean the house and actively prepare for the New Year, such as: making glutinous rice cakes, making rice wine, making tofu, growing bean sprouts, and generally killing pigs or buying pork, etc. Rich people also make sausages and blood tofu, sew new clothes for their families, and so on. On the evening



of the thirtieth year of the Miao year, the whole family would have a New Year's dinner at home, and they would not open the door until midnight to set off firecrackers to welcome the dragon into the house. At dawn, the elders of each family presided over the ancestor worship at home. After breakfast, the young and middle-aged men went to the neighbor's house to pay New Year's greetings, which is called "to Yang" in Miao language, expressing congratulations on a happy New Year. On the first two days of the new year, there are several taboos at home, such as: not going out to fetch water, not going to the mountains to chop firewood or mow grass; not sweeping the floor; women do not do needlework; Don't go out to pick up feces, etc. In Miao Township, men and women marry, usually during the Miao New Year. from the fourth day. Some elderly men and women also brought wine, meat, glutinous rice cakes, etc. to visit relatives and friends, or were busy receiving guests at home; some young men and women played sheng and danced in their respective villages, or danced copper drums, bullfighting; or young men went to other places. The village tour square field "youfang", men and women sing to each other, pour out their love. Before and after activities, which lasted about 9 days to end. This is the most solemn festival among the Miao people. (See Figure 2-8)



*Figure 15 Miao Year Activities*

In 2021, people in the Miao New Year will play the reed pipe and dance to celebrate the festival activities. Miao people like to dance around the circle. The man

in the center of the circle blows the reed pipe and the woman dances around the circle. At the end, tourists will dance around the circle with them.

*Table 1* verview of some festivals and gatherings of the Miao ethnic group in Guizhou Province 2-1 (Seat, 2005, p.264)

date (time)	name	Place	scope	Activities	Dressin g level (ABC)
1.1~1.2	Jump To Laojun Cave	Kaili: Dafeng Cave, Laojun Cave	The neighboring villages of Kaili and Huangping	Dancing reeds, singing duet, horse racing	C
1.1~1.3	Hagiyama	Renhuai: Yunle, Sun, Changgang, Tanchang, Longbao, Magou, Mazong		Dancing reeds, singing, offering sacrifices, making a wish	B
1.3~1.5、 1.10~1.14 、 1.16~1.18 、 2.15~2.17	Lusheng Club	Kaili: Xiaogou, Guanying, Lishan, Lengshuijiao, Zhouxi, Laojunzhai; Majiang: Tonggu;	surrounding villages	Dancing reeds, blowing reeds, bullfighting, antiphonal songs, horse racing, racing, beating bronze drums	B

		Leishan: Qiaogang, Gongtong			
1.3~1.9、 1.11~1.14 、 1.20~1.29 、 2.15	jumping flowers	Guanling: Yongning Baiyan; Pingba: Racecourse, Gaofeng; Anshun: Jiuzhou, Huayan; Ziyun: Suburban; Longli: Pingpo; Shuicheng: Shenxianpo	Anshun County, City; Near Chengguan; Longli, Fuquan, Kaiyang, Guiding; Nayong, Shuicheng, Gangou, Yizhong, Yijiao, etc.	Dancing reeds, blowing reeds, racing flowers, pulling sheep, singing duet, bullfighting, dancing reeds, somersaults, horse racing	A
1.6	drum festival	Taijiang: Draft Noon Village		drumming, playing	B
1.7~1.9、 1.23~1.24 、 2.14、 2.15、 2.20	Flower Jumping Festival	Anshun City: Wild Dog Cave Flower Slope; Puding: Youhuachang, Sancha Bridge; Dafang:	The junction of Anshun City, Puding, Zhenning, Dafang and Zhijin counties, with a radius of 100	Singing and dancing around flowers and trees, showing needlework craftsmanship, antiphonal songs, playing	A

		Huangnibao, Yantouzhai, Physical and Chemical, Falue;	kilometers	reeds, playing four strings, blowing suona, mouth strings, playing costumes, dancing reeds, antiphoning	
1.9、 1.11~1.13 、 1.15、 2.12、 2.14~2.16 (三年 一次、 五年一 次)	Jump field	Guiyang: Huaxi Tongmu Ridge, Shiban Duimen Village, Leizhuang, Jiu'an, Wudangluo Bay (Stone Village), Wudang, Luoli	Huaxi, Wudang, Qingzhen, Changshun, Huishui, Pingba junction, suburbs and nearby counties	Dancing Lusheng, Raising Sheep, Singing, Dancing	B
1.17~1.19 、 7.21、 7.24	Lusheng Festival	Majiang: Sanjiang, Yanzhai; Kaili: Panghai, Kaitang	More than 30 villages in the border areas of Majiang, Kaili and Danzhai; the junction of Kaili and Huangping	Dancing reeds, bullfighting, antiphonal singing, blowing sheng, horse racing	B

1.15、 2.11	Tiaohua slope	Nayong: Ludu, Diwei; Zhijin: Guanzhai	A radius of fifty kilometers	Dancing Lusheng, singing, bullfighting, horse racing, talking about marriage, making a wish, socializing, dancing sheng	B
2.11~2.13	Flower Picking Festival	Generous: Xiangshui Dazhai Qijiatian, Xianmu Village, Xiangshui Street	Dafang and Bijie counties;	Dancing reeds, antiphon	C
2.15	sister festival	Jianhe: Hot Spring, Censong, Miaobang, Wumen, Miao Village, Shangyan Village	Jianhe, Taijiang, Shibing and other Miao villages	Step on wooden drums, dance reeds, play mountain duet songs, and eat sisters' rice	A
4.8	april eight	Guiyang: Huangpiao, Fountain Pool, Gaopo;	Counties near the suburbs; the junction of Huaxi, Longli	Antiphon, blowing the sheng, playing the flute,	B

		Pingba: Miao Village; Songtao: Niulang, Panxin, Shichang	and Huishui; the junction of Hunan and Guizhou	blowing the flute, singing folk songs	
5.5、7.15	flower field	Weining: Rabbit Street, Shimenkan; Hezhang: Dahaizi	Eighth, ninth, tenth districts and Yunnan Zhaotong, Yiliang and other places; Hezhang	Playing sheng, horse racing, crossbow shooting, Ji Ma, singing folk songs, love songs	C
90 days in late May, the day after 29 June	eat new festival	Leishan: Xijiang District; Kaili: Kaishao, Kaitang	the whole area	Antiphon, bullfighting, horse racing, dancing reeds	A
The fourth day after June 29th, the first day of June and July 90th, the day after July 29th and the	eat new	Kaili: Kaihuai, Jiuzhai; Leishan: Gulu, Longtou, Chahe, Gaoyan, Lianhua, Qiaogang	Thirty miles in radius, surrounding villages	Dancing reeds, bullfighting, antiphons, horse racing, beating bronze drums, blowing sheng	A

last five days					
7.23	bullfighting festival	Bullfighting Kerry: Kerry Whistle	Carey, Huang Ping, Shi Bing Junction	斗牛、对歌、吹笙	A
9.9	Double Ninth Festival	Carey: Kai Tang, Kai whistle	Junction of Taijiang, Huang Ping, Shi Bing and Kaili	Blowing reeds, fighting bulls, beating bronze drums	B
September to October (choose the day), Ermao in the twelfth lunar month, ugly day in the twelfth lunar month	seedling year	Kaili: Miao Village; Jianhe: part of Miao Village; Rongjiang: Gaotong, Gunzhong, Gaolue	Jiuyang, Jiugan, etc. more than ten villages, all Miao villages in the county	Step on wooden drums, step on reeds, bullfights, sing antiphonal songs, blow on sheng, step on song halls, celebrate the harvest	A

#### 2.1.2.4 The social system and customs of the Miao people

As one of the earliest rice-growing ethnic groups, the Miao people have cultivated rice since ancient times. In the primitive society, the Miao people used leaves as their clothes, rock caves or tree nests as their homes, and women as their leaders. There are a lot of reflections in ancient Miao songs. From the kinship appellation system in some regions, we can also see the evolution from matriarchy to patriarchy, from blood marriage to dual marriage. After the Qin and Han dynasties, the feudal dynasties established counties in most Miao areas, and implemented the policy of "acceptance without rebelling, and abandonment without chasing". During the Wei, Jin, and Northern and Southern Dynasties, due to the continuous development of productive forces in the Wuling area, the original society of the Miao people began to disintegrate gradually. During the Tang and Song dynasties, the Miao people gradually entered a class society, and the leaders of the rural communes had the right to control the land. The feudal economy of the Han nationality, through the frequent contacts between Han, Miao and other nationalities, promoted the formation and development of the feudal lord economy of the Miao nationality. Some "barbarian chiefs" and "manly handsome" became hereditary "local officials" and possessed a large amount of land. The Miao people in the territory of these "native officials" became serfs (called "Tian Ding"), cultivated the lord's land, paid rent and unpaid labor, and had to take part in the fighting between the lords and work for them.



*Figure 16 Ritual ceremony*



Gu Zang Tang is a unique identity symbol of the Miao people. He started the sacrificial activities first. Gu Zang Tou is a special person in the identity of the Miao people. This is a sacrificial activity of Guzangtou of Qianhu Miao in Xijiang.

The Southern Song Dynasty began to use official positions to win over the leaders of various ethnic groups to strengthen the relationship between the central and local governments. Many non-commissioned officers were rewarded and later became big and small chieftains. During the Yuan and Ming dynasties, the feudal lords' economy in the Miao area had developed considerably. In the fifteenth year of Hongzhi (1502), the central government of the Ming Dynasty began to implement "returning the land and returning to the Liuliu" in Chengbumiao District, Hunan Province, and other areas began to dispatch officials. The rise of the landlord system in the Miao area also weakened the chieftain regime based on the lord system. The feudal dynasties limited the powers of the chieftain, and the chieftain system went into decline. In the late Ming and early Qing dynasties, some other areas of the Miao ethnic group began to change their land and return to the land, which enabled the smooth development of the landlord economy. However, the Leigong Mountains and Guzhou Mountains in southeastern Guizhou are still in a state of "no ruler and no relatives", and were collectively referred to as "life world" by the feudal dynasties. Its social development is still at the end of the rural commune. During the reign of Emperor Yongzheng of the Qing Dynasty, the large-scale "returning the land and returning to the current state" played a great role in promoting the disintegration of the feudal lords and the development of the landlord economy. destroy local productivity. With the development of the feudal landlord economy, the annexation of land and the concentration of wealth are increasingly intensified. During the Qianlong period, there were large landowners with one or two thousand stone millets in western Hunan, and

during the Jiaqing period, there were seven or eight thousand stone millet owners. The feudal lords had largely died out until then.

After the Opium War in 1840, the Miao areas became semi-colonial and semi-feudal society successively. For national independence and liberation, the Miao people fought arduously together with people of other ethnic groups, and made contributions in both the old and new democratic revolutions. After 1949, after democratic reform and socialist transformation, the Miao ethnic region implemented ethnic regional autonomy.

### 1. Drum club system

Before the founding of New China, the Miao Drum Club was a group united by a common male ancestor. Drum clubs are generally composed of one or several natural villages of the same clan, ranging from dozens or hundreds of small households to hundreds or even thousands of large ones. A community has a drum to worship ancestors, has common religious festivals, common regional concepts and common customs and regulations, wears the same costumes, and uses a common dialect. (See Figure 2-9) A clan is a big drum club, called "Underworld", and there are many branches. "Underworld" generally includes Guolue (ie drum head), Guoxu (ie song head), Guodang (table head), Guoxi (li head), Guozha (wu head), Guoyang (living road head), Dingwang (Headguard), Dingbang (Guardian), Jia Yeyang (Liangtou) and other leaders are collectively known as the "Nine Drum Heads of the Drum Society", and they jointly lead the affairs of the whole society. The highest authority of the Drum Club is the General Assembly, which is the Drum Club Festival held every 13 years. Both men, women and children will participate. During the Drum Club Festival, grand ancestor worship activities will be held, offering sacrifices to the Grand Master and Grandma Yang, and electing a new drum head, discussing and deciding on the Drum Club's statute and other important matters. The drum club has basic functions

such as organizing and developing production, adjusting marriage relations, promoting population growth, and adjusting internal and external relations. The Miao Drum Society is a very closely integrated blood group. The system of kinship appellation, ancestor worship, regional concepts and the spirit of mutual assistance reflected in people's production and life are its important pillars, which strongly support the organization concept of the Drum Society. Therefore, the drum club is a remnant of the clan system. Until modern times, the drum club organization has only been maintained in the southeastern region of Guizhou, where the central dialect is spoken, and other regions have disappeared or mostly disappeared. (See Figure 2-10)



Figure 17 Figure 2-10 Drum Tibetan leader

In 2020, a thousand households in Xijiang Miao Village will wear Miao costumes in a sacrificial activity.

## 2.Negotiation palm system

Yilang is called Ghed Hlangb (pronounced "construction lang") in Miao language. Gou means negotiated, lang is a convention or social contract, and the Chinese translation is yi lang. (Shi, 2008, p.412) Yilang is a regional village organization composed of families of different clans, that is, a rural commune organization. The names of the Miao people vary from place to place. Qiandongnan is

called "Goulang" or "Goutang", also called "Goulang Meeting"; Guangxi is called "Planting Rock Meeting" or "Buried Rock Meeting"; Conghui" or "li society meeting". It is a system of negotiated conventions in the Hmong society and a regional political and economic alliance organization. Yilang organizations vary in size, but the most common are those composed of several or dozens of stockades. The highest authority of the Yilang is the Yilang Conference, whose tasks are mainly to discuss important matters, formulate the Yilang contract, and elect various deacon leaders. Yilang is equipped with a hammer (called "Kuantou" or "Kuanshou" in Xiangxi, "Tou Lao" in Guangxi Rongshui, "Gaiwei" in Guizhou Congjiang, and "Congtou" in Yunnan Jinping), a deputy hammer. Several people, and other deacon chiefs such as "Tough Hand" and "Tiger Man" (military chief), priests, "Xingtou" and "Li Lao" (presiding over the judiciary). The Hammers maintain social order on one side according to the "Statutes of the Hammers". Its main responsibilities are to mediate and deal with disputes over ownership of land and mountains, marriage disputes, thefts, internal disputes, violations of taboos, killing each other, and organize people to fight against the enemy and foreign aggression together. Zhai Lao and Hammer are generally not separated from production, but with the development of society, there have been some changes in places where the class differentiation is severe. In some areas in southeastern Guizhou, during the Republic of China, some village elders and hammers also served as chief armor, security chief, and joint security director. . Yilang is managed through the customary laws and regulations formulated by the organization. Once the regulations are passed by the masses, they become unwritten laws. In the past, the Miao Yilang Statute played an important role in maintaining local production, living and social order. Until modern times, in many Miao areas, the form of Yilang still exists, and the Yilang statute has been replaced with content that is compatible with modern social life, becoming an effective supplement to the government's administrative organization and laws and decrees, in social production and maintenance of social stability. aspect, played a very important role.

### 3. The old age management system

Li Lao (or "Zhai Lao" or "Xian Lao") is the natural leader in Miao villages. He is formed naturally and is neither elected nor hereditary. There are roughly three levels of Li Lao. The Li Lao of a village is called "Zhai Lao" or "Gou To", mainly to mediate disputes that occur in the village; the Li Lao of a drum club (clan) is called "Drum Lao". Gong" or "Lou Fang", mainly mediate and manage disputes that occurred within the clan; Li Lao in a place (including several villages), called "Goujia" or "Dalitou", is responsible for mediating disputes that occur in the local area major disputes. Li Lao is familiar with ancient rules and regulations, presides over justice, acts seriously, and is articulate. He enjoys high reputation and prestige in people's minds. He has played a very positive role in maintaining the production and living order of Miao society.

### 4. The traditional customary laws of the Miao nationality

The Miao customary law is the most habitually used by people in the actual life of ancient and modern Miao society. In the long-term historical development process, the Miao people have gradually formed a large number of and rich customary laws with their own national characteristics that regulate the order of social life. Beginning in the Qing Dynasty, these customary laws gradually emerged from the bleakness of history. From the perspective of expression, there are not only laws and regulations, inscriptions, clan regulations, and cases recorded in Chinese characters since the Qing Dynasty, but also "buried rocks" (wordless monuments), langguilang methods, legal legends and traditional Legal symbols, as well as resources such as philosophies, lyrics, ancient songs, and proverbs handed down orally. The Miao customary law has played an important role in maintaining the stability of the Miao society in history. Based on this, people have formed relatively fixed social behavior norms, and have a profound social foundation in the production and life of the village society. However, due to the different ecological environment, social and historical

conditions and contacts with the surrounding ethnic groups, the Miao people in different regions often show a certain imbalance and difference in social development.

### 5. Miao Birth Ceremony

We will first demonstrate that the period of physical maturity (puberte physiologique) and the period of "social maturity" (puberte sociale) are two fundamentally different issues, which overlap only very occasionally. It then discusses various rites of passage, including not only age group and secret society accession ceremonies, but also ceremonies that accompany priests or wizards ordained, coronations, ordination of monks and nuns, or devotion to goddesses. (Van Genep, 2014, p.51) There are also many ceremonies among ethnic minorities. There is a saying about the birth ceremony of the Miao people. The birth of Hexi means congratulation to the child. If the birth congratulations are carried out, then the host will kill the chicken and invite him to dinner, and then give the first guest a red envelope and a red sash, indicating that this person will bring blessings to the child. Of course, the first person who arrives is said to affect the fate of the child, the host hopes that the rich and noble will be the first to come. Of course, if it is an ordinary person, the host will also be warmly entertained, so in the early days, it was random, and later it evolved to invite someone to come. Children will hang signs next to the door, and most people do not enter at will.

**Birth report.** When the child is born, it is necessary to inform the uncle's house. Three days after the birth, the master will send a prestigious person and the child's grandfather to the uncle's house to report the news. Another member was added to the family. Then, the uncle accepted the rooster and returned the gift. He took a rooster and the rooster sent by the letter as a return gift to congratulate his son and daughter. return.

Name your child. At the end of the letter-reporting ceremony, the person who went to the host's house did not come back directly, and continued to carry out the

naming ceremony at his uncle's house. Homes are not allowed to name themselves. Generally, the grandfather, grandmother, etc. take the name for it, and the name is generally in accordance with the Miao custom. It can also be seen that the Miao women have a higher status and put their uncle's family first.

Bless the ancestors. After choosing the name, it is time to pay homage to the ancestors. When the grandfather returns home, he will take a hatchet, a steel scale, and a pen (this is a low thing when a boy is born, if it is a girl, it is an embroidery bamboo basket, an embroidery needle, The embroidery thread (these three items) are placed on the offering table, which means that I hope that the boy can be literate and martial, know the importance, be fair at heart, and strive to be a good person; then burn incense and paper to report to the ancestors. regular. Before the child's full moon, the host family negotiates and selects the day for the child's full moon wine, and the full moon wine needs to be done before the full moon, not after the full moon like the Han people. Etiquette is also the love for mothers: when the full moon wine is held, those relatives and friends will bring old hens and other gifts to drink the wedding wine, so that the mother can get supplementary nutrition and take better care of the child. This full moon wine etiquette is in addition to As a form of life etiquette, it is also the embodiment of connecting feelings and supporting each other. When the date is set, the information is communicated to the uncle's house, as well as all other relatives and friends, and they are invited to have a wedding drink. The full moon wine is usually invited for three days. The first day is the wine, and the host treats the guests. The second day is for the family to invite guests together with money, but the third day is the most lively. In the whole process, Miao poetry runs through the whole ceremony. The first day is the chosen day. At this time, the uncle's family is still the protagonist. The uncle's family will bring a series of congratulatory gifts such as old hens, children's harnesses, blankets, white rice, and baby chairs. Something for the child and mother to get through this time.

## 6. Basha Miao Adult Ceremony

Physical maturity is equally difficult to date in males and females, which explains why so few ethnographers and explorers are concerned with this issue. Because of this, there is no reason to use "biological maturity etiquette" to summarize all the etiquettes, ceremonies and practical activities of the transition from childhood to adolescence of different national symbols. Therefore, it is appropriate to distinguish between "physical maturity" and "sense of social maturity", just as we treat "physical (blood) kinship" and "social kinship" separately, and "physical maturity" and "(most) social maturity". (Van Genep, 2014, p.53) It is reflected in the minority areas. The Basha Miao adult ceremony is a unique life etiquette and custom of the Basha branch of the Miao ethnic group in Congjiang County, Guizhou Province. The household stick is the Miao language "household" means the head, and the "stick" means the hair bun. The Han Dynasty Han nationality history book "Huainanzi·Qi Su Xun" records: "Three Miao buns, Qiang people's collars, Chinese crowns, Yue people's hair, it is also a uniform". Folklorists believe that "bun head" means "vertebral bun", which is "wad wad". It can be seen that the origin of the Miao hair style is very early, but the origin of the "house stick" of the Basha Miao men's hair style has not been tested. Basha men take their bun very seriously, it is the most important gender marker in men's attire. "House stick" is to shave off most of the hair around the head, leaving only the top of the head in a bun, and maintain this hairstyle for life. This is one of the oldest male hairstyles to be seen in China so far. Basha men use "household sticks", and women use white skirts as a sign of self-protection. "Household sticks" and white skirts have become auspicious symbols of Basha people. Basha people believe that it is the oath passed down by the ancestors, and it is the lifeline connecting the ancestors' souls. Cutting off the "household stick" means cutting off the lifeline connecting the ancestors' souls, and they will be unfilial and unfaithful to their ancestors, and their ancestors and ethnic groups will never be forever. Will accept him, he will not be blessed by his ancestors, he will not grow up healthy, and he will have a peaceful life. In order to enable their Miao branch to retain the image and symbol of their ancestors



from generation to generation, in the long historical evolution process, they created and formed this unique "adult ceremony" custom and way of life, which has become the mainstay of the maintenance system. The emotional bond and spiritual sustenance of the Shamiuo nationality's cohesion.

When the boy in Basha reaches the age of 15, he will hold an "adult ceremony". The time is usually set in the late autumn or early winter of that year. When the boy reaches the age of 15 in the spring of that year, his father kills chickens at home and prepares rice wine, fish and other food, specially invited the "ghost teacher" in the family's family to be a guest at home, and agreed on the specific time and related matters of holding the "coming of age ceremony" for the boy. Once the date was set, the mother began to sew a new outfit for the boy to wear on the "coming of age" day. At noon on the first day of the day, my father set a fire in the house, and invited the ghost master to come to the house and worship his ancestors by the fire with salted fish, glutinous rice, and rice wine. After the sacrifice, he used a sharpened sickle (also You can use a plucking knife or other knives, but the Basha people are used to shaving the boy's head. After shaving, the hair left in the middle of the boy's head is pulled into a "household stick" and wrapped in a black and white flower headband. Dress the boy in new clothes. The shaved hair should be put into the fire to be burned. It is believed that the hair that is thrown away in the "adult ceremony" will be taken into the wild by animals such as birds and mice, and the soul will be scattered, and the ancestors will not be found. to protect. The next day is the official date of the "coming-of-age ceremony". All the brothers in the Fang clan who have already held the "coming-of-age ceremony" are invited to go to the lame river in Zaizhuang (place name) to catch fish after breakfast. The fish that arrived were packed in bamboo and fish baskets, and the boy took it home by himself, and it was strictly forbidden for others to help. When he got home, he poured the fish into the basin, and his father chose three raw fish to keep for his ancestors. The rest are all cooked in sour

soup. The mother put on new clothes for the boy, waiting for the arrival of family brothers and partners. On this evening, every member participating in the "ceremony" must put on their own traditional costumes, hold a "household stick", and bring a bowl of rice from their own home to the boy's house to show that they can feed the boy, prolong his life and increase his health. After all the people arrive, they will set off at 8-10 pm (the exact time will be determined by the ghost master), the ghost master will lead the way and walk in front, light the torch, go to the boy, and then to the ghost master assistant, and the rest of the staff will follow closely behind. The boy holds a jar of sweet glutinous rice wine, and the assistant of the ghost teacher is responsible for bringing the chicken and duck. The rest of the staff picked glutinous rice, glutinous grass, fish in sour soup, and cooking utensils to a place on the slope that the ghost master had already chosen to hold a "coming of age ceremony" for the boy. Since then, the boy has started a new life, completed the transformation of his identity and role in his life journey, assumed all the rights and obligations of Basha people, understood his social responsibilities, can talk about marriage, and participate in various important events in the village. business activities. In a real sense, the boy was accepted into the group and became a real Basha.

#### 7.Miao marriage customs

When a man and a woman fall in love, they can lead the woman to their home for marriage without the consent of their parents. In this way, the Miao language here is called "Ni Niang" (meaning "stealing" the wife immediately). (Fei, 2009, p.136) After the young men and women of the Miao nationality meet in love, their parents choose an auspicious day for them to get married. However, for a period of time before marriage, both men and women cannot meet. (See Figure 2-11)



*Figure 18 Miao wedding ceremony*

In 2020, the scene of welcoming the bride was shot in Qiandongnan Prefecture. It is a traditional activity of Miao people's marriage. The man brought gifts to the woman to welcome the bride. On that day, they all wore Miao costumes. People around came to visit and gave their best wishes.

The Miao society strictly abides by monogamy and marriage within the clan and outside the blood clan. Most of the young men and women of the Miao nationality travel through the party. The restriction is that as long as they are not from the same clan and common ancestors (referring to descendants with a common paternal blood relationship), they can get married. Children between aunts and cousins are regarded as close compatriots, and intermarriage is prohibited. Intermarriage between relatives of different generations is not allowed. Some have been involved in lawsuits due to marriage or other disputes in history, and have sworn not to intermarry. In the past, some Miao village men and women did not intermarry with people of different dialects in their own ethnic group, and the intermarriage object was selected from several members of the village. Due to historical reasons, in the past they were reluctant to intermarry with different ethnic groups. In short, some Miao people are not even willing to marry Miao people with different costumes, and would rather go

to villages dozens or even hundreds of miles away to find Miao people with the same clothing to intermarry.

before marriage. After the young men and women of the Miao nationality meet in love, their parents choose an auspicious day for them to get married. However, for a period of time before marriage, both men and women cannot meet. Among these wedding ceremonies, there is a large and thick glutinous rice cake, which is made of 25 to 30 jins of glutinous rice noodles, which is as big as a dustpan, which means that the bride and groom are reunited and well-dressed after marriage.

Welcome. On the wedding day, both men and women entertain relatives, friends and villagers at home. The groom, accompanied by several best men, goes to the wedding with gifts. There must be an experienced middle-aged and elderly man among the married people. When the married person arrives at the woman's village, a woman will stick out a bamboo pole to block the way and want to sing to the married person. After each song of the couple, the married couple would present gifts to these women, and they would take back the bamboo poles to make way. After walking in this way, singing in antiphony once, and repeating it several times, you can reach the bride's house.

wedding. After the bride gets married and goes home, a worship ceremony is held. The bride and groom toast to the elders and guests and accept their congratulations. Before the meal begins, the bride and groom must feed their parents the first bowl of rice to eat.

#### (8) Miao Funeral Customs

There are many changes in the funeral rituals of the Miao nationality. Although there are differences in the Miao nationality funeral rituals in various parts of Guizhou, they all have the "Daga" ceremony. Send their undead back to the East where their ancestors lived. (Wang and Xu, 2016, p.165) Miao funerals can be divided

into two types: normal death and abnormal death. Normal death refers to the death of the elderly at home, and abnormal death refers to premature death or death outside the home. (Xiong, 2014, p.102) According to "Sui Shu Geographical Records", "Panhu Man" has the custom of "picking up bones" for secondary burial and "stabbing the Big Dipper". The Tang Dynasty's "Chaoye Zai Zai" said: "Wuxi Man" parents died, "walking drums and singing", and "half-cut niches in the mountains of Linjiang for burial", that is, cliff burial. Song Dynasty "Xi Man Cong Laughing" contains the Miao people's custom, "death, gather to sing and dance, and join hands to step on the ground for the festival, and the mourning family's vertebral cattle are waiting to be brewed, and it is called the song." From the perspective of Miao funerals in modern times, the distinctive ceremonies include: "burning towel to open the road" in southeastern Guizhou, and "relieving dustpan" ("A Zhu" in Miao language) for the first mourners in the border area of Sichuan, Guizhou and Yunnan. ; in some areas of Yunnan, the "filial son carrying the coffin" when the coffin was released, and "burning the spirit" three years later; "Seeking Death", "Death in Peace") and "Xie Graves"; in Chengbu and Jingzhou areas in southwestern Hunan, when parents died, "stepping on gold buckets" when they were depressed, etc. Cave burial, that is, after a person dies in a coffin, the coffin should be parked in a natural cave. Hanging coffin burial, that is, after a person dies in a coffin, the coffin is stored in the crevice of the cliff, or a hole is inserted in the cliff and a wooden stake is inserted, and the coffin is placed horizontally on the top. During the Ming Dynasty, this burial method was still widely practiced by the Miao people in central and southern Guizhou. During the Qing Dynasty, it gradually decreased and even disappeared. Before the Anti-Japanese War, only a few families kept this custom. Burials have existed very early, with wooden coffins and sarcophagi. There are two types of burials: vertical burial and horizontal burial. Horizontal burial is a very ancient burial custom, with the head east and the west foot. Tree burial is when people wrap up with bark and hang it on a tree after death. This is recorded in "Sui

Shu. Geographical Records". Today, most areas have disappeared, and only some areas are used for abnormal deaths.

## 2.2 Cultural ecology of Miao costumes

Cultural ecology refers to the cultural space formed under certain historical and regional conditions, as well as the production and lifestyle, customs and artistic expressions gradually formed by people in the long-term development, which together constitute a rich, diverse and dynamic cultural ecology. The originality, uniqueness and integrity of folk customs are of great significance in the evolution and development of culture. The cultural regional characteristics and national characteristics are distinctive, and they have high historical, cultural, scientific and economic values. It is a complete and unified cultural form. In a broad sense, cultural ecology refers to the beautiful gesture or vivid attitude revealed by the material wealth and spiritual wealth created by human beings in social and historical practice, that is, the condition and environment of the material wealth and spiritual wealth created by human beings in social and historical practice. In a narrow sense, it refers to the ideology of society and the corresponding institutions and organizations. In a broad sense, the cultural ecology of Miao clothing is the presentation of material wealth and spiritual wealth. The author mainly looks at the cultural ecology of Miao clothing culture from these two aspects.

The study of Miao women's clothing focuses on the styles of clothing that Miao women are still wearing. The Miao women's clothing is relatively well preserved. The styles of the front and the front were evolved in the Song and Ming dynasties; the styles of the big front were evolved in the Qing Dynasty. These styles remain to this day and are still worn. Since the 1970s, Miao women's clothing began to change, and in the 1980s, with the development of society, the speed of change in Miao women's clothing was accelerated. (Xi, 2005, p.10) Today, the expression of

styles, the decorative culture of clothing, legends, narratives, totems and other cultural connotations. The memory of the symbol shows the Miao culture.

## 2.2.1 Regional Miao clothing structure

### 2.2.1.1 Qingshui River Basin

#### 1. Shidong style

The Shidong-style Miao costumes are, in order of wearing, long pleated skirts, straight-neck tops, front waistbands, belts, and long-tube shoes. Don't wear leggings.

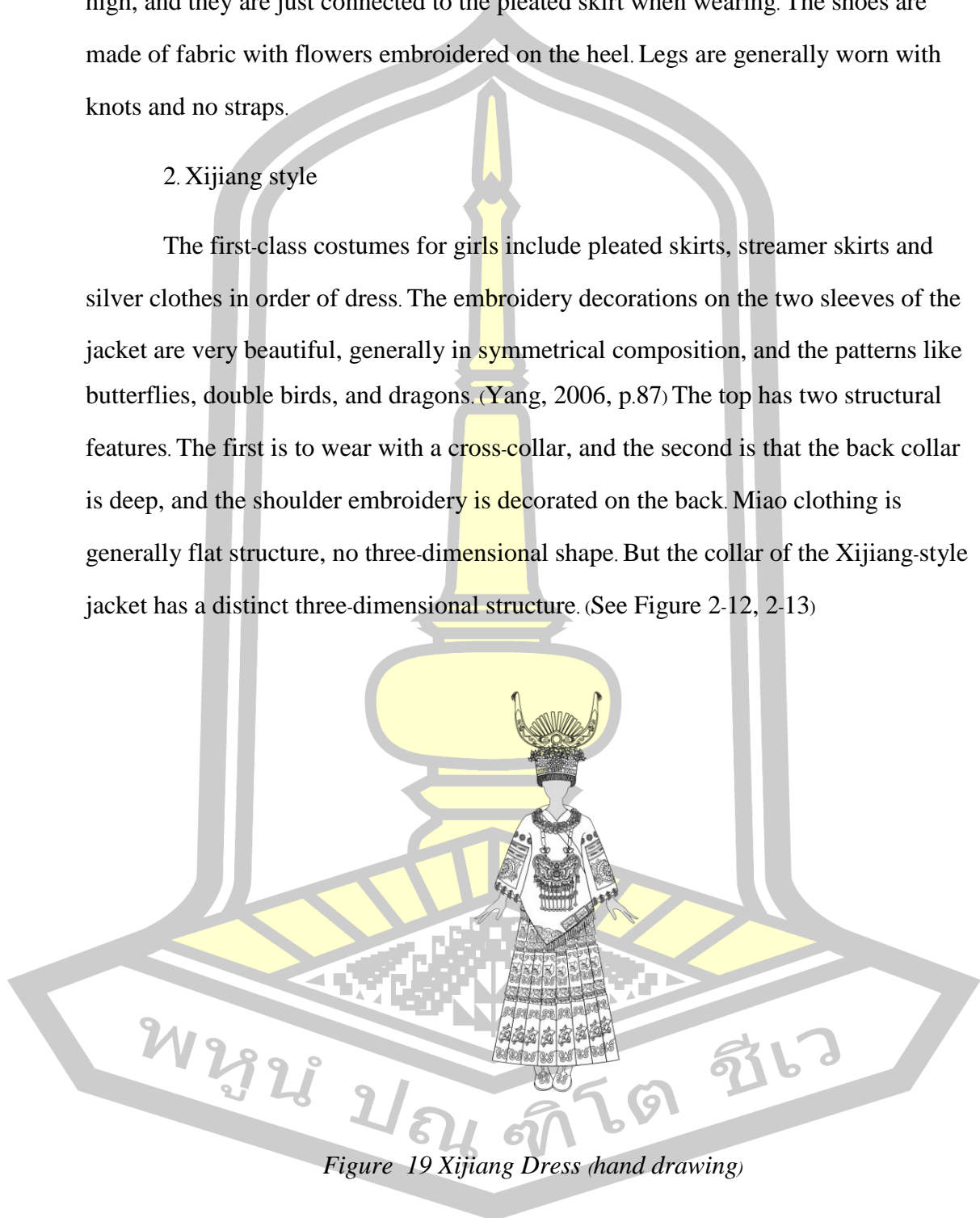
The way of dressing is the cross-collar method. The decoration process is mainly broken thread embroidery, and the embroidered patterns are delicate and smooth, and the commonly used colors are red and blue. The patterns are mainly dragon patterns, with butterflies, birds and mythological figures. (Yang, 2006, p.65)

Top, straight-neck top, embroidered on the sleeves, shoulders and collar, and the front hem is about 21cm longer than the back hem. The first-class costumes are called silver clothes. The hem of the tops, the back, the cuffs, and the lower edges of the embroidered patterns on the shoulders are decorated with a large number of silver pieces, silver bubbles, and silver bells, and red embroidery is the main decoration. These silver ornaments are first nailed to the red cloth, and then the red cloth is nailed to the clothes. Pleated skirt, the length is above the knee, generally to the middle of the calf. The pleated skirts of the Miao people are not worn around the waist, but around 10cm below the waist, that is, the crotch. The waist width of the skirt is the size of the crotch, which can be wrapped around the body. Before pinching the pleats, the lower part of the skirt is stitched twice with cloth. Waist, only the front waist. When worn, it is about 10cm longer than a pleated skirt. Waist, slightly wider than half-waist. When wearing, the middle embroidery is placed in the front and middle position of the human body, and a small amount on both sides is wrapped around the back. Tie the

waistband with a separate floral webbing. Long tube shoes, the shoes are about 30cm high, and they are just connected to the pleated skirt when wearing. The shoes are made of fabric with flowers embroidered on the heel. Legs are generally worn with knots and no straps.

## 2. Xijiang style

The first-class costumes for girls include pleated skirts, streamer skirts and silver clothes in order of dress. The embroidery decorations on the two sleeves of the jacket are very beautiful, generally in symmetrical composition, and the patterns like butterflies, double birds, and dragons. (Yang, 2006, p.87) The top has two structural features. The first is to wear with a cross-collar, and the second is that the back collar is deep, and the shoulder embroidery is decorated on the back. Miao clothing is generally flat structure, no three-dimensional shape. But the collar of the Xijiang-style jacket has a distinct three-dimensional structure. (See Figure 2-12, 2-13)



*Figure 19 Xijiang Dress (hand drawing)*





*Figure 20 Xijiang casual clothes (hand drawing)*

This is the pattern map of different styles of Miao costumes drawn by the author in July 2021. In order to better understand the characteristics of the research object, and in addition to his own unique painting ability, the pattern of women's costumes and casual wear of Qianhu Miao Village in Xijiang was drawn by computer.

Pleated skirt, the skirt is long to the foot, it is a long skirt. The skirt should be wide for the US package. The degree is about 20cm, and it can surround the body more than one circle. Ribbon skirt, skirt long to the footsteps. The waist is wide enough to wrap around the body. Dress in full attire, usually wearing a apron.

Generally, it consists of 8-16 embroidered flower belts. The three treaties are divided into three sections, embroidered with auspicious patterns such as butterflies, melons and fruits, flowers, and three meanings.



*Figure 21 Costumes for performances on weekdays*

In November 2021, the author took a picture of a group of Miao women chatting and embroidering in their costumes during a survey in Xijiang Qianhu Miao Village. The language exchange was Miao language, and it was difficult for outsiders to understand what they said.

### 3. Bridge Hong Kong Style

Miao women wear pleated miniskirts, so the Miao people here are often called "Gaopo Miao", "short skirt Miao" and "miniskirt Miao". (Yang, 2006, p.98) Bridge-Hong Kong-style women's clothing includes leggings, pleated skirts, back waist, streamer skirts, front waist, uniform tops, and dressy tops in order of dress. The most prominent of this type of women's clothing is the ultra-short pleated skirt, which can achieve a pannier effect after being layered on. Wearing a streamer skirt over the pleated skirt is as beautiful as a golden pheasant. Structurally, the shape of the collar of the dress jacket is the same as that of the Xijiang style, but the trim is wider. (Yang, 2006, p.100)

Leggings, black in color, tied above the knee. Women now wear more modern trousers and no longer wear leggings. The author's inspection coincided with the New Year of Miao in Xinqiao Village, where a dance competition was held. The host was

the only woman wearing leggings that day. The ultra-short pleated skirt, which reaches to the bottom of the thigh, is a very short pleated skirt. The waist of the skirt is about 1.5 circles around the body. I am proud of most of the skirts, I usually wear 23 dresses, and sometimes more than 30 dresses. From the waist to the bottom, the skirt is connected with a thread as a decoration. The back waist is long to the calf, and the distance between the waist belts is about 10cm larger than the half waist circumference. Like to use gorgeous color, shiny brocade. When wearing, the two back waists are folded over, and the triangular cloth at both ends is buckled with paper clips, so that the waist has a shape of turning back. Ribbon skirt, the skirt length is about 10cm longer than the back waist, and the width of the skirt can be adjusted. Its 10 streamers, 6 long and 4 short, fold these streamers in half, put the lower ends to the bottom, connect all the streamers with stitches, and nail silver ornaments. Thread 6 long streamers with rope on it as a skirt waist. In this way, the waist width of the skirt can be adjusted by the amount of overlap between the streamers. The middle of each streamer is a green floral ribbon, and the two sides are three narrow ribbons of white woven flowers, red and yellow. The front waist, which reaches to the mid-thigh, is slightly longer than the pleated skirt. Wear about 9 layers of waistbands in total. After each layer of waistlines is folded in half along the dotted line, 9 waistbands are sewn together with stitches, two of which have floral tapes. In this way, the waist actually has 18 layers of fabric, and the appearance is rigid. The apron and hem feature a variety of cross-stitched geometric patterns in a rich palette of colors. Top with stand collar. When wearing, the four buttons on the collar are generally not buttoned. The clothes are generally made of vertical stripes or plaid fabrics, with pockets on the left side of the clothes, basically no decoration. Dress for everyday wear, but also wear it underneath when you're dressed up. Shirt with straight neck and placket for festive events. Short and fat, the collar and sleeves are embroidered or embroidered. Stitched silver throughout. The collar is wide and there is no stitching on the sides. When wearing, the armhole lines on both sides actually hang on the arms. The collar line on

both sides of the neck reaches the ends of the shoulders, and the collar width is enlarged; the shoulder line is moved back, and the back The collar was dug deep, exposing the back. The chest pocket is covered with silver flakes and silver bubbles. Not all women have such breast pockets.

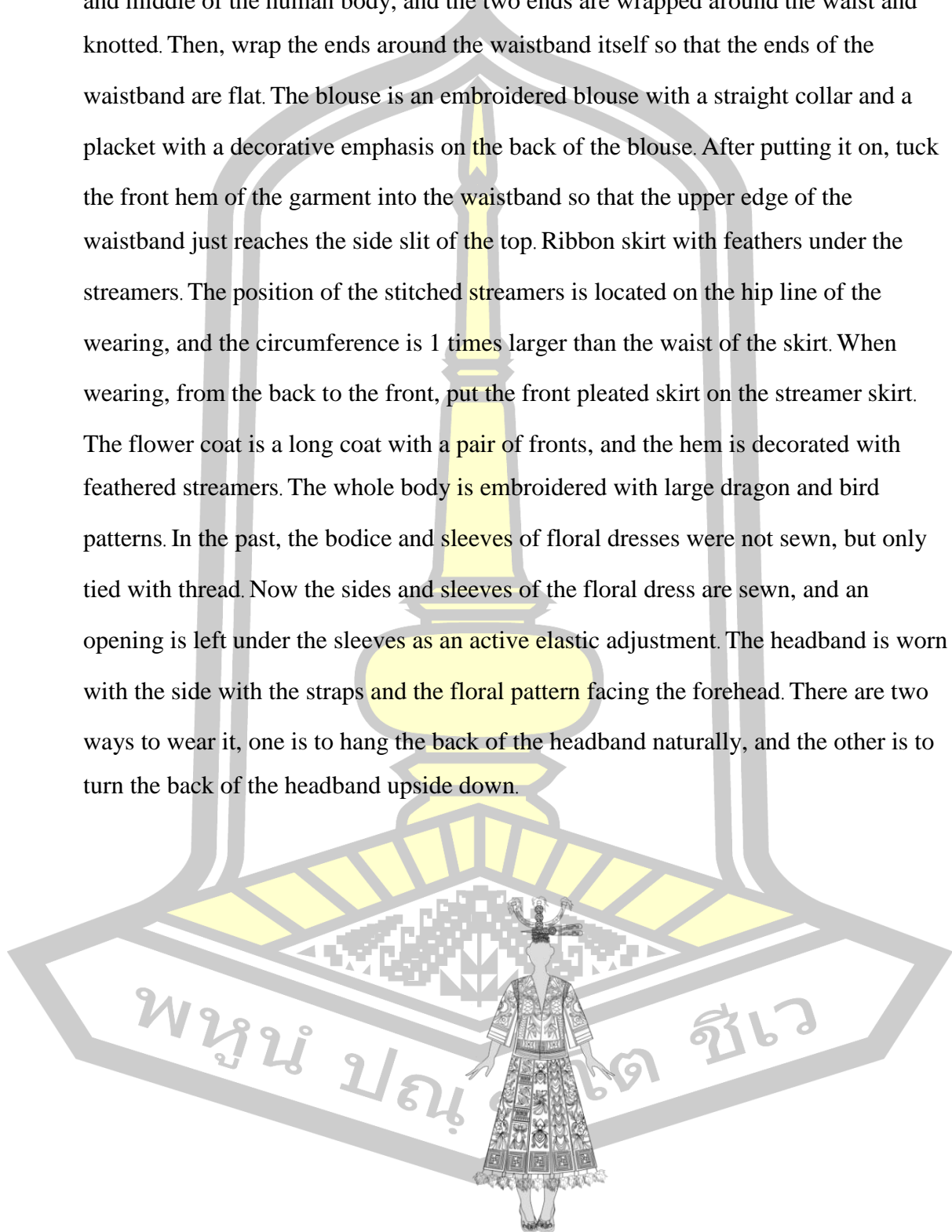
#### 2.2.1.2 Dulu River Basin:

##### 1. Swing shell

Women's clothing includes diamond chest pockets, straps, large crotch pants, pleated skirts with pleats at the front and pleated skirts at the back, belts, short jackets, streamer skirts, and bird clothes. There are many parts in the pendant clothing, and the order of dressing is very important. Every time you wear a piece of clothing, it will affect the wearing of the next piece of clothing. (Yang, 2006, p198)

Leggings, a wrap-around style for the legs. The batik is blue and white, and the weaving part is red, yellow, green and pink. Slip the leggings behind the calf and tie the embroidered straps. The straps are geometrically embroidered in blue on a white background. The upper part of the chest pocket has the same structure, while the lower part of the chest pocket has two structures. One is a large rhombus with a small rhombus inside, and the two corners overlap, and the other is two rhombus whose corners meet. In the dress, if you wear a bird's clothing, (see Figure 2-15), tie the breast pocket inside the pleated skirt; if you only wear a short jacket, expose the breast pocket outside the pleated skirt. When wearing, the upper end is tied behind the neck, and the two sides are tied behind the waist. Large crotch pants are shorter than Yangwu style pants, and the production method is slightly different. Pleated skirt, the length of the skirt is above the knee, and the waist of the skirt is half waist. It is divided into two pieces, front and back. The waist of a pleated skirt is generally half of the waist. The belt, decorated with woven flowers and embroidery, is very beautiful. The waistband is sewn with two layers of fabric, and about 10cm of the middle part is

left unstitched as a pocket. When wearing, the middle of the belt is facing the front and middle of the human body, and the two ends are wrapped around the waist and knotted. Then, wrap the ends around the waistband itself so that the ends of the waistband are flat. The blouse is an embroidered blouse with a straight collar and a placket with a decorative emphasis on the back of the blouse. After putting it on, tuck the front hem of the garment into the waistband so that the upper edge of the waistband just reaches the side slit of the top. Ribbon skirt with feathers under the streamers. The position of the stitched streamers is located on the hip line of the wearing, and the circumference is 1 times larger than the waist of the skirt. When wearing, from the back to the front, put the front pleated skirt on the streamer skirt. The flower coat is a long coat with a pair of fronts, and the hem is decorated with feathered streamers. The whole body is embroidered with large dragon and bird patterns. In the past, the bodice and sleeves of floral dresses were not sewn, but only tied with thread. Now the sides and sleeves of the floral dress are sewn, and an opening is left under the sleeves as an active elastic adjustment. The headband is worn with the side with the straps and the floral pattern facing the forehead. There are two ways to wear it, one is to hang the back of the headband naturally, and the other is to turn the back of the headband upside down.



*Figure 22 Birds Clothes (hand-drawn)*

In 2020, the author drew a hundred bird clothing of the Miao nationality by hand to study the characteristics of the costumes of the Miao nationality in more detail.

## 2. Addition

Garment-style women's clothing includes long pleated skirts, short pleated skirts, diamond chest pockets, and tops. The biggest feature of this style of clothing is that the long and short pleated skirts are stacked, making good use of the art of folded dress. (Yang, 2006, p.195)

Pleated skirt, worn in two layers. The inner layer is a long black pleated skirt. The waist of the skirt can go around the human body half a circle. You only need to wear one piece, and it will last until the instep. The outer layer is a short pleated skirt. The skirt is made of two materials: bright cloth and batik cotton cloth. The waist part of the skirt is bright cloth, and the pleat is about 1cm. The skirt part is made of batik cloth, and the pleats are very fine. When wearing, wear two pieces at the front and two at the back, and the skirt structure is the same. The chest pocket is embroidered with flat embroidery and thread embroidery at the top, bordered by layers of colored cloth, the middle is bright lake blue or bright green satin, and the bottom is cotton. Top, round neck cardigan, made of soft brown fabric. When wearing, the front collar is folded out to reveal the lake blue or bright green cotton cloth placket of the shirt, and the embroidered pattern of the chest pocket is exposed on the front chest. Roll up the cuffs about 8cm to reveal the antique satin lining inside. The slits on both sides of the top are almost opened to the sleeve pockets. When you raise your hand, the triangles on both sides of the front and back side panels will cover each other. When you put your hand down, your hands tend to press the triangle of the front panel, and the triangle of the back panel will be turned over. up, exposing the floral cotton fabric inside.

## 2.2.2 Type

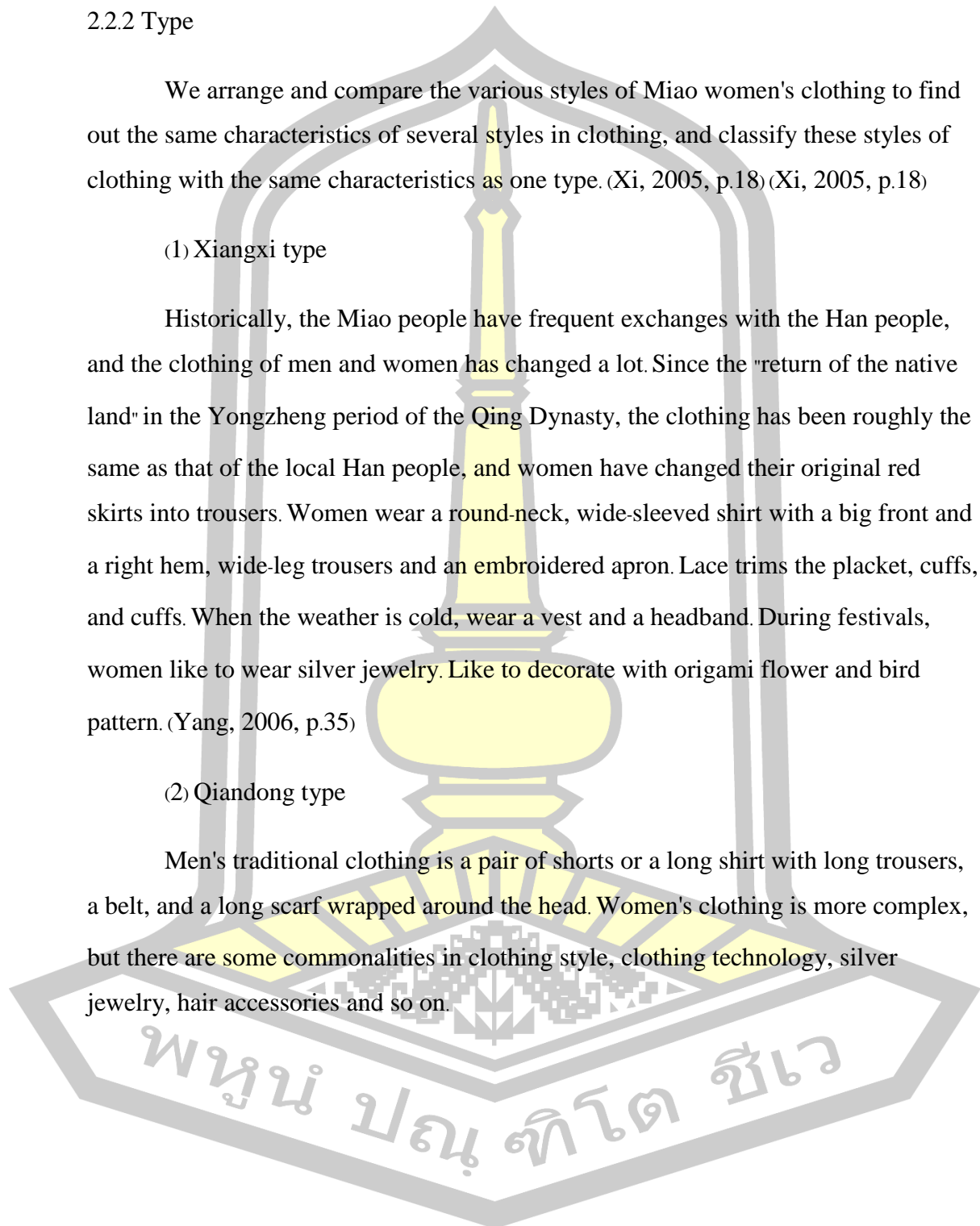
We arrange and compare the various styles of Miao women's clothing to find out the same characteristics of several styles in clothing, and classify these styles of clothing with the same characteristics as one type. (Xi, 2005, p.18) (Xi, 2005, p.18)

### (1) Xiangxi type

Historically, the Miao people have frequent exchanges with the Han people, and the clothing of men and women has changed a lot. Since the "return of the native land" in the Yongzheng period of the Qing Dynasty, the clothing has been roughly the same as that of the local Han people, and women have changed their original red skirts into trousers. Women wear a round-neck, wide-sleeved shirt with a big front and a right hem, wide-leg trousers and an embroidered apron. Lace trims the placket, cuffs, and cuffs. When the weather is cold, wear a vest and a headband. During festivals, women like to wear silver jewelry. Like to decorate with origami flower and bird pattern. (Yang, 2006, p.35)

### (2) Qiandong type

Men's traditional clothing is a pair of shorts or a long shirt with long trousers, a belt, and a long scarf wrapped around the head. Women's clothing is more complex, but there are some commonalities in clothing style, clothing technology, silver jewelry, hair accessories and so on.





*Figure 23 Taijiang old man's clothing*



*Figure 24 Taijiang Dress*

In 2020, draw different styles of costumes for the elderly and girls in Taijiang County, southeast of Guizhou Province.

In the Qingshui River basin, collars, right hem and sleeves are mostly used. In the Duliu River basin, most of them are short coats with large collars, double fronts, and open chests, with diamond-shaped chest linings hanging inside. Some areas of Leishan, Danzhai, Taijiang, Rongjiang and other counties are dajinyi. (See Figures 2-16 and 2-17) The length of the skirt varies from place to place. The long skirt reaches



the ankle, the middle skirt reaches the shin, and the short skirt does not reach the knee. The shortest is only 15 cm long. Tied around the handkerchief, wrapped in leggings. Pants are only worn in certain areas. Clothing is divided into two types: dress and regular clothes, and the styles are the same. The costumes are elegant and luxurious, exquisite and gorgeous. Simple and elegant clothes, economical and practical. The fabrics are mostly self-woven and self-dyed cyan and brown cotton fabrics. Making bright cloth is a feature of this area. In clothing craftsmanship, embroidery, cross-stitching, batik and textile are widely used, and the techniques are exquisite. The patterns are mainly animal and plant patterns and geometric patterns. In terms of floral colors, women in the Qingshui River basin are mainly dressed in red and green, with rich colors, while in the southern region and Zhenfeng area, green and blue are the main colors, which are solemn and elegant. Silver ornaments are rich, and there are as many as forty or fifty kinds of women's silver ornaments, especially in Taijiang. When young women dress up, they are covered with silver ornaments, weighing about 8,000 grams. The amount of silver ornaments is unique to this type of clothing. Women wear their hair in a bun at the top and wrap their heads with cloth. The wrapping method varies from place to place. (Yang, 2006, p.36) (see Figure 2-18)



*Figure 25 Dressing up in the Qingshui River Basin*

The dress styles of the Miao people in different regions are different. This is a different dress for the Miao people in the Qianhu Miao Village in Xijiang.

### (3) Qianzhong-south type

In terms of style, color, decorative craftsmanship and style, this type of clothing has the characteristics of both the Qiandong style and the Sichuan-Guizhou-Yunnan style, showing the characteristics of criss-crossing and colorful. The basic styles of women's clothing are mostly cross-collar and folded skirts, and mid-length pleated skirts, and most of the tops have accessories such as shawls, back cards, and multi-layered legs. The clothing material not only has the characteristics of cotton cloth as the main material of the Eastern Guizhou type, but also has the situation that the Sichuan, Guizhou and Yunnan type is mostly made of linen. The floral decoration of the top is less than that of the Qiandong style, but the distinctive multi-layered legs, shawls, back cards and other accessories are extremely delicately embroidered, and some back cards are also embellished with silver pieces, silver bubbles, seashells and other objects. There are various craftsmanship, and cross-stitching is the most common, with batik, flat embroidery, lock silk, color cloth inlay, weaving flowers, etc. The patterns are mostly geometric patterns, and there are also patterns such as birds, butterflies and flowers. Women's headgear varies from place to place, or wraps their heads with cloth, or wears hats, or wraps. Silver features earrings, collars, bracelets, hairpins and more. (Yang, 2006, p.37)

### (4) Sichuan-Guizhou-Yunnan type

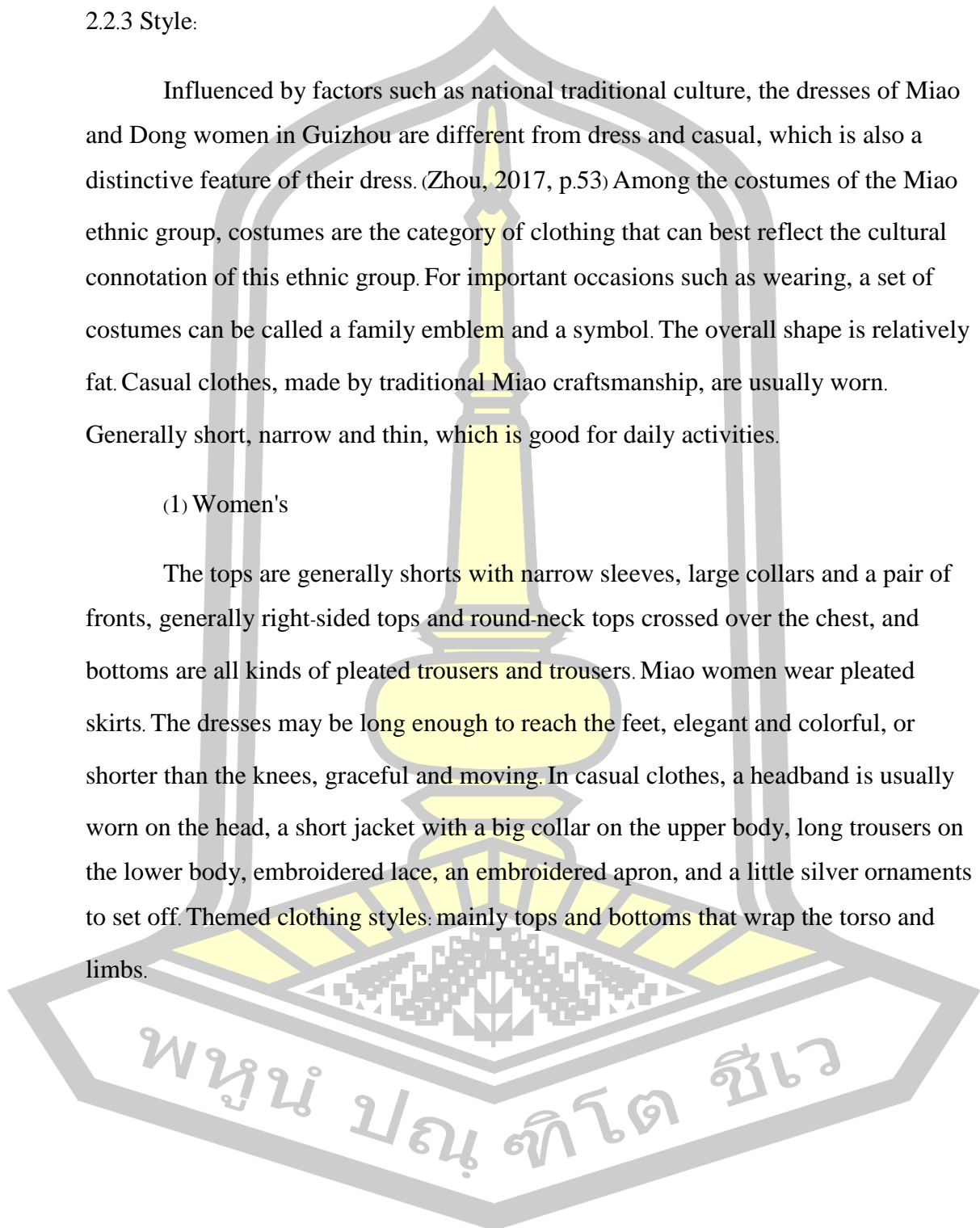
This type is popular in a wide area, with various styles and styles. The basic styles of women's clothing are large-breasted or double-breasted jackets, some with back collars. Below is a batik linen flower mid-length skirt, with a apron at the front and multiple belts hanging at the back. In some regions, a long carcass with a flower shawl is worn over the outer garment. The fabrics are mostly self-spun and self-woven linen, the color is lighter than that of the Qiandong type, there are not many flower ornaments, and there are also few silver ornaments. (Yang, 2006, p.38)

### 2.2.3 Style:

Influenced by factors such as national traditional culture, the dresses of Miao and Dong women in Guizhou are different from dress and casual, which is also a distinctive feature of their dress. (Zhou, 2017, p.53) Among the costumes of the Miao ethnic group, costumes are the category of clothing that can best reflect the cultural connotation of this ethnic group. For important occasions such as wearing, a set of costumes can be called a family emblem and a symbol. The overall shape is relatively fat. Casual clothes, made by traditional Miao craftsmanship, are usually worn. Generally short, narrow and thin, which is good for daily activities.

#### (1) Women's

The tops are generally shorts with narrow sleeves, large collars and a pair of fronts, generally right-sided tops and round-neck tops crossed over the chest, and bottoms are all kinds of pleated trousers and trousers. Miao women wear pleated skirts. The dresses may be long enough to reach the feet, elegant and colorful, or shorter than the knees, graceful and moving. In casual clothes, a headband is usually worn on the head, a short jacket with a big collar on the upper body, long trousers on the lower body, embroidered lace, an embroidered apron, and a little silver ornaments to set off. Themed clothing styles: mainly tops and bottoms that wrap the torso and limbs.





*Figure 26 Dressed in Xijiang Qianhu Miao Village*

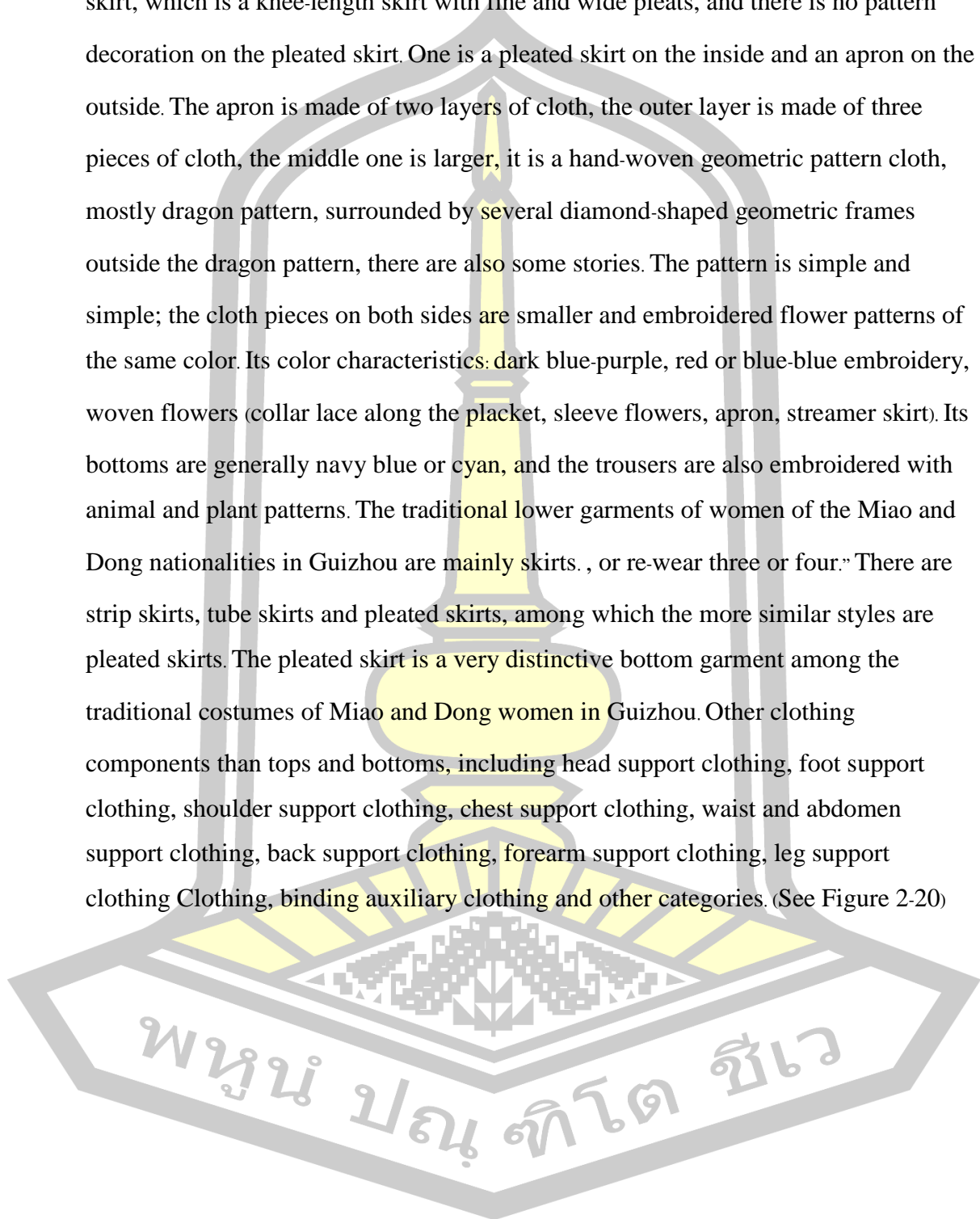
In May 2018, the author took a picture of Miao girls dressed in costumes in Xijiang Qianhu Miao Village.

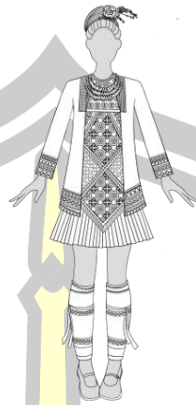
The collarless type is the basic style of the collar. It is a piece of cloth that is cut into a cross-like shape, and a hole is dug in the middle for the neckline. The neckline has no decoration, but it may be wrapped with other colors of cloth. Then sew the two lower sleeve lines and the two side seam lines. The method of the lapel-style first-cut jacket is the same as that of the collarless-style first-style jacket, but a piece of cloth should be sewn on the neckline. Aligned at the front neckline, creating a lapel structure.

Stand-up collar and front-front type, the characteristics of Basha tops, the tops have a long collar, front-front, small sleeves and hem. The fabric of women's tops is self-dyed homecloth (the top, chest pockets and pleated skirts of the lower body are the same fabric), which is a kind of approximation Black deep purplish red with a metallic sheen. This is a tight fit type top with a flared hem like an open "A" shape. The top has a high-split side seam on each side, and is decorated with railings and floral tapes on the collar, front placket, slits and bottom hem. Inside is a pentagon-shaped chest pocket with a flat bottom and a pointed bottom. Overlapping clothing is a custom in

Basha, that is, two or more tops are worn over tops. It should be noted that regardless of the number of layers, the inner layer is longer than the outer layer, thereby revealing layers of lace hem, which becomes decorative. The characteristics of its bottoms are that Basha has two pleated long skirts, one for the front and one for the back. The length is at the knee. The decoration and matching of pleated skirts are not the same. There are vegan pleated skirts without batik and embroidery on the front and rear; A contrast; there is also a pleated skirt with colorful tapering at the ends at the back, which is worn with vertical lines on the sides. The length of the leg cover is above the knee, and the calf is decorated with a white pattern of lock embroidery. Its color is characterized by the overall simplicity and elegance, which is a dark purple blue close to black, and is a self-woven, self-dyed and self-made home cloth. The cuffs, hem and side seams of the jacket have contrasting white lock embroidery patterns, and the edges are light blue, light Green and other colored cloth edge. The hem of the apron is decorated with three square lock embroidery pieces, with white as the main color and a small amount of red, blue, green and other colors embellished on it. There is also a white lock embroidery pattern in the middle of the leg cover to echo the cuffs, hem and apron hem. The features of cross-neck, large-placket, and hole-type tops. The top is a cross-neck, large-placket, right-sleeve, and large-sleeve top. The entire collar and front placket are sewn with cloth strips, and a rectangular embroidered decorative cloth is inlaid at the bottom of the front placket. , The two sleeves of the top are each decorated with two rectangular sleeve flowers, because the case has a "dragon" pattern, a "dragon and a man" pattern, a "butterfly bird" pattern, and a "blessing, longevity, wealth and peace" pattern. There are two types of traditional costumes of this type, one is the brightly colored "red clothes", which are usually paired with silver ornaments to become the first-class costumes, and the other is the light-colored "blue clothes". The collar, the embroidered cloth strips at the placket and the flowers on the sleeves of the "Red Clothes" are mainly red, while the collar, the embroidered cloth strips at the placket and the flowers on the sleeves of the "Blue

Clothes" are all made of red. Mainly blue. Features of bottom clothing: One is pleated skirt, which is a knee-length skirt with fine and wide pleats, and there is no pattern decoration on the pleated skirt. One is a pleated skirt on the inside and an apron on the outside. The apron is made of two layers of cloth, the outer layer is made of three pieces of cloth, the middle one is larger, it is a hand-woven geometric pattern cloth, mostly dragon pattern, surrounded by several diamond-shaped geometric frames outside the dragon pattern, there are also some stories. The pattern is simple and simple; the cloth pieces on both sides are smaller and embroidered flower patterns of the same color. Its color characteristics: dark blue-purple, red or blue-blue embroidery, woven flowers (collar lace along the placket, sleeve flowers, apron, streamer skirt). Its bottoms are generally navy blue or cyan, and the trousers are also embroidered with animal and plant patterns. The traditional lower garments of women of the Miao and Dong nationalities in Guizhou are mainly skirts. , or re-wear three or four." There are strip skirts, tube skirts and pleated skirts, among which the more similar styles are pleated skirts. The pleated skirt is a very distinctive bottom garment among the traditional costumes of Miao and Dong women in Guizhou. Other clothing components than tops and bottoms, including head support clothing, foot support clothing, shoulder support clothing, chest support clothing, waist and abdomen support clothing, back support clothing, forearm support clothing, leg support clothing Clothing, binding auxiliary clothing and other categories. (See Figure 2-20)





*Figure 27 Basha Miao (hand drawing)*

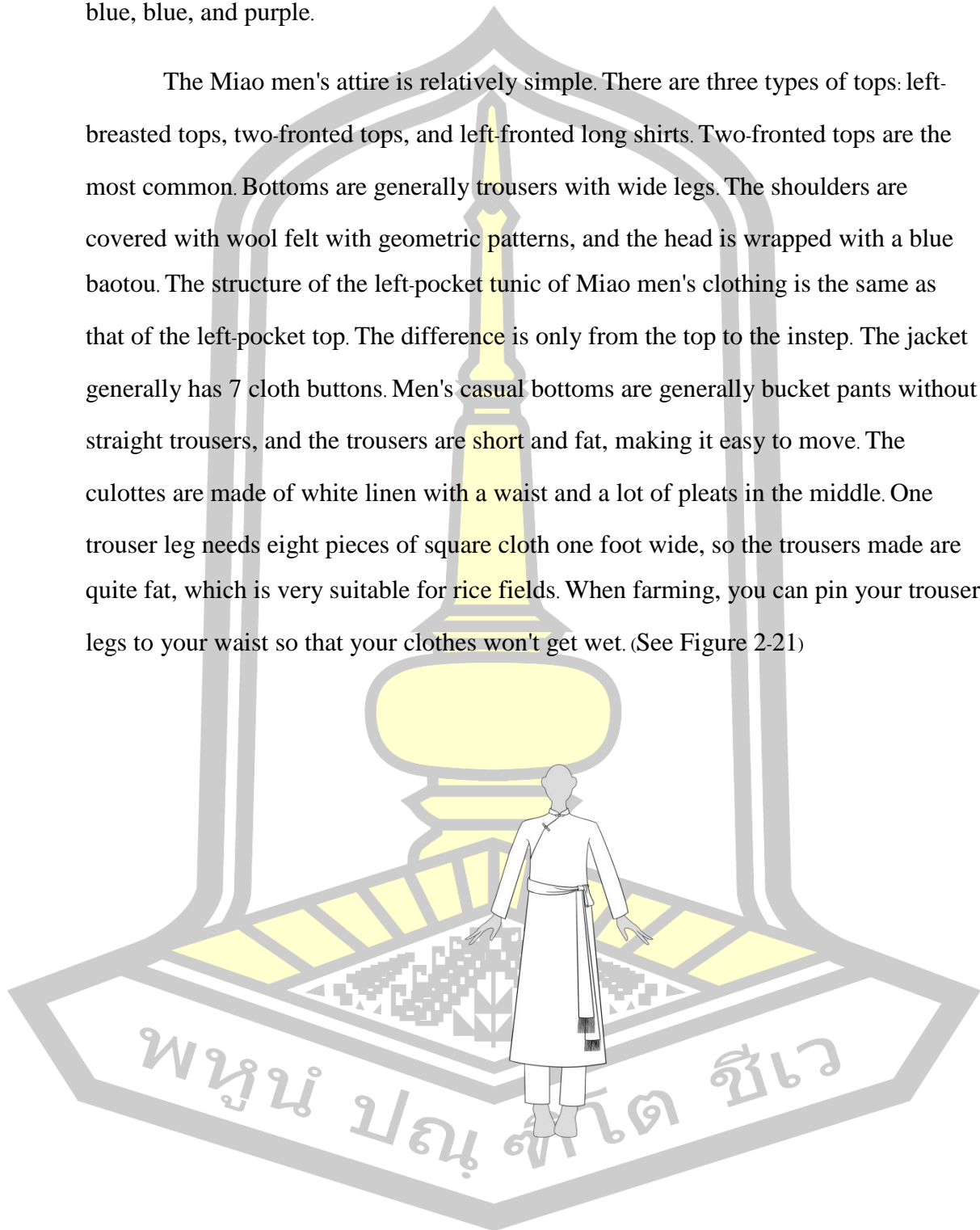
In 2020, the author painted the Miao costumes of Miao girls in Basha Village, Congjiang, Qiandongnan.

## (2) Men's

The clothing of Miao men varies greatly. In most places, the clothing of Miao men is basically the same as that of local Han men. However, we can still clearly see the original social function of men's clothing in places where the traditional Miao men's clothing is preserved. (Xi, 2005, p.248) Men's clothing with a front side is popular in most Miao areas, and it consists of six parts: the left and right front pieces, the left and right back pieces, and the left and right sleeves. The placket is nailed with 5-11 cloth buttons, the left placket is buttonhole, and the right placket is button. The front hem is straight, the back hem is curved, and the left and right armpits are slit. Its texture is generally home-woven cloth, khaki cloth, weaving Gongni and Shilin cloth. The colors are mostly blue, navy and blue. Bottoms are generally home-woven trousers with large trousers. The trousers are wide and consistent with the trousers. It consists of four pieces: left, right, front and back, and is simple to make. The men's dress is a long coat with a left jacket and a jacket. The appearance is the same as that

of the cross-dress. The texture is generally satin, silk, etc., and the colors are mostly blue, blue, and purple.

The Miao men's attire is relatively simple. There are three types of tops: left-breasted tops, two-fronted tops, and left-fronted long shirts. Two-fronted tops are the most common. Bottoms are generally trousers with wide legs. The shoulders are covered with wool felt with geometric patterns, and the head is wrapped with a blue baotou. The structure of the left-pocket tunic of Miao men's clothing is the same as that of the left-pocket top. The difference is only from the top to the instep. The jacket generally has 7 cloth buttons. Men's casual bottoms are generally bucket pants without straight trousers, and the trousers are short and fat, making it easy to move. The culottes are made of white linen with a waist and a lot of pleats in the middle. One trouser leg needs eight pieces of square cloth one foot wide, so the trousers made are quite fat, which is very suitable for rice fields. When farming, you can pin your trouser legs to your waist so that your clothes won't get wet. (See Figure 2-21)



*Figure 28 Xijiang men's clothing (hand drawing)*



In addition to the above main parts, there are auxiliary parts for men's clothing. Baotou, the outer and inner headscarves of cyan cloth wrapped around the head of the young man, both in the shape of a long belt. The inner turban is made of cotton, and the size is generally 6.2 cm wide and 520 cm long. The outer turban is made of gauze, and the size is generally 8.6 cm wide and 560 cm long. The collars are mostly blue, blue and black, and they are also made of floral fabrics. The waist is made of linen cloth, tied around the waist and stretched to the knees. There are two types of waists: inner waist and embroidered outer waist. The inner waist is made of white linen, usually tied inside, and the embroidered outer waist is tied outside, so from the appearance, only the outer waist can be seen. The outer waist of the embroidery is covered with continuous square and continuous geometric patterns, and the belt of the outer waist is also full of patterns. It is very long, generally at least 160 cm. When wearing, wrap tightly around the waist. The sleeves are matched with cotton fabrics of various colors and cross-stitched fabrics. Waist handkerchief, generally four embroidered waist handkerchiefs are hung on the belt of the outer waist, two on each side. There are two kinds of this kind of waist handkerchief, one is white with red embroidery pattern, which is made of square nylon cloth; the other is batik pattern, which is made of cotton cloth. These two kinds of waist handkerchiefs are one-foot square, folded in half into a triangle, and hung around the waist in a triangular shape. The corners are embroidered with geometric patterns of red corners, and five-colored tassels hang at the bottom. White wool felt leg wraps are popular in many branches of the Miao ethnic group, but the leg wraps of Longhorn Miao are special because the material is not cloth, but thick wool felt. This wool felt leg wrap is a manifestation of the long-horned Miao people's clothing adapting to the living environment of the "Black Forest Daqing" at that time. It is a very practical clothing accessory that integrates anti-thorns, insect-proof snakes and cold-proof, and is a must-have clothing accessory for men and women after adulthood. However, with the change of the environment, the practicality of leggings is gradually degraded, so now it is only a

necessary part of the traditional long-horned Miao costume aesthetics. This legging consists of two parts, one is the leg cover and the other is the rope. When wearing, the cover is put into the calf first, and then the ankle is wrapped tightly with the strap, which can effectively protect the calf.

### (3) Girls' models

The crew-neck top is above the knee, has side slits about 10 cm long on both sides, and is embroidered with floral patterns on the neckline, placket and cuffs. The trousers are generally navy blue or cyan, and the trousers are also embroidered with animal and plant patterns. The shape of the chest pocket is similar to that of adult women, and there are many embroidery patterns, which are bright and lively. The apron is also decorated with embroidery, which is decorated with colorful silk thread "dragon beards". The fake sleeves are embroidered with various flowers and are fastened to the cuffs of the jacket with pins when worn. Children's hats, in order to be beautiful, to ward off evil spirits and to show the wealth of the family, will be sewed with silver Guanyin, jade Guanyin, silver Arhats, silver lions, silver tigers and other decorations, and hung with small silver bells and small silver hooks. chain. There is a topless bonnet with various flower and grass patterns embroidered with silk threads around the cap; there is also a cat-ear cap with a navy blue earth cloth at the bottom and a raised copper cat-ear on each side. The white wool is a mimic of the fluffy cat ears, and the back of the hat is decorated with silver bells and other decorations. Traditional girls shoes, in the form of dragon boats with upturned toes, embroidered with colorful flower and bird patterns. There is another kind, whose overall shape is very similar to the pavilion in ancient China, decorated with winding embroidery and decorated with colorful tassels, and a metal edge in the style of auspicious clouds is nailed near the forehead. (See Figure 2-22)



*Figure 29 Girls' clothing (hand drawing)*

#### (4) Boys' models

The traditional clothing for boys is only the top. The style and material of the traditional top is the same as that of the adult men's coat. It is made of indigo linen, and the collar, cuffs and pockets are all embroidered pieces. This kind of clothing is only used for festivals. After 2000, the traditional clothing for boys has changed, that is, the embroidered waistcoat. The style is the traditional men's blue linen coat with two sleeves removed and two straps added to the back waist. reformed. Generally used for preschool boys to wear. Since the fabric and craftsmanship of the waistcoat are the same as before, and now it has become a newly formed children's clothing tradition, we also include it as an accessory in traditional national costumes, basically referring to neck ornaments, the most common It's the red strip.

### **2.3 The artistic features of Miao costume embroidery**

The forms and styles of Miao costume embroidery show diverse characteristics, and the content of embroidery is more colorful. There are various

embroidery methods, and even each regional village has different characteristics. The author found that the wisdom of the Miao nationality lies in the research. The embroidery of clothing is reflected incisively and vividly. This has a very close relationship with the life of the Miao people. It beautifies people's life with its distinctive national characteristics and strong local cultural atmosphere. Embroidery art beautifies people's lives and enriches the treasure house of Chinese folk art. The Miao costume embroidery art has a unique artistic language, and has formed its own unique artistic style in the long-term inheritance and development. The unique artistic features of Miao costumes in embroidery provide a rich soil for scholars to study Miao culture and Miao art.

### 2.3.1 Totems, symbols and meanings in Miao costumes

In ancient times, people could not use scientific observation methods to understand nature. They believed that all things were created by gods, and their destiny was dominated by God. From this, the concept of "all things have animism" and the worship of gods, totems, and nature came into being. The same is true for the ancestors of the Miao nationality. There are still relics of this thought in the ancient Miao nationality songs "Ancient Words", "The Song of Opening the World" and the Miao nationality embroidery. The nature worship of "all things have animism" and the rich and colorful Miao folklore provide inexhaustible materials for the creation of Miao embroidery patterns. The Miao ancestors who have experienced hardships migrated from the vast river plain to the mountains with barren traffic. The trauma of war, the oppression of the rulers, the torture of hunger and disease have aroused the Miao people's longing for a better life and their desire for a better life. The infinite love of nature. Compared with other types of embroidery, Miao embroidery does not have the luxury of imitating paintings, the flattering themes that tout the power, and the whitewashing of pretentious, coy and grandstanding. Many themes of Miao

embroidery embody the perfect pursuit of truth, goodness and beauty, and express the original instinctive yearning and prayer of the heart, such as the "Five Blessings (Fu) Holding Longevity Picture" implying a happy life, and the "Butterfly" which prays for more children and more happiness. Playing with pomegranates", "Mandarin ducks playing in water" in pursuit of a better love life, "Map of opening up the sky" in memory of distant ancestors, "Eight Treasures" totem worship "Mama Butterfly" and so on. The theme of Miao embroidery creation comes from people's understanding, feeling and aesthetic concept of the surrounding external environment in the primitive era. Express your inner yearning and prayer." The themes of his creation are mainly manifested in two aspects: belief in primitive religion and yearning for a better life in nature. The subject matter of Miao embroidery comes from the natural things that are closely related to the life of the ethnic group.

The Miao embroidery patterns and patterns are varied and eclectic. Judging from the selected materials for the content of the theme, it can be roughly divided into traditional patterns, realistic patterns, text patterns and some symbols.

#### 2.3.1.1 Overview of decoration

The attachment of ornamentation is always optional. Generally, the shoulders, collars, fronts, backs, and sleeves of tops, waist and feet of skirts, accessories such as belts, streamers, apron, bib pockets, headscarves, hats, aprons, shoes and various silver accessories and clothes sling, etc. The various parts and accessories of these Miao costumes are the places where Miao women work meticulously and express their emotions. Between these square inches, the Miao women's stitches and flowers store thousands of years of ancient memories and their pursuit of a better life in the interweaving of warp and weft.

Looking at the Miao nationality's ornamentation, the Miao nationality's skills and talents in both realism and freehand brushwork are fully demonstrated in terms of

modeling creativity and expression techniques, and they can be created by thinking. Judging from the content of its decorative motifs, it originates from the memory of ancient culture and history, from the realism of the natural environment and the freehand brushwork of ancient historical culture and natural environment. From the classification of decorative patterns, the categories can be divided into three categories: geometric patterns, animal patterns, and plant patterns.

The animal patterns in the Miao ornaments are very rich, and the shapes are also very peculiar, especially the use of its unique techniques, which makes the animal ornaments deform and exaggerate, showing its unique charm and charm. It includes cows, dragons, elephants, tigers, Lion, deer, dog, rabbit, mouse, chicken, phoenix, pheasant, tit, owl, fish, turtle, toad, bat, butterfly, bee, shrimp and other animal ornaments and people. Plant decorations include chrysanthemum, lotus, pomegranate, gourd, sunflower, celosia, bracken, pepper flower turning station and unknown flowers and plants in the mountains and waters. The expression technology of animal and plant decoration can be said to include all the techniques of weaving, dyeing, embroidery, sticking, and patching that can be mastered. Due to the application of different craftsmanship and the different mastery of craftsmanship in different regions, the ornamentation presents distinct local personalities and local characteristics. This allows us to see that the same decorative theme presents completely different styles in different regions, and they are also the key to the complexity of local styles and types of Miao costumes. The southeastern region of Guizhou is the region with the most abundant ornamental varieties of the Miao ethnic group, and a large number of realistic and freehand patterns of animals and plants can be found in this region. This may be because this area is by far the largest area where the Miao people live together, and it is also the area that maintains the most complete social and cultural characteristics of the Miao people. The prominent features of the ornamentation in this area are the bold and exaggerated freehand brushwork of animals and plants. Each pattern shows the comprehensive application of multiple techniques, that is, the application of various techniques of weaving, dyeing, and

embroidery, especially embroidery. The ornamentation in this area is very simple, and almost every pattern has a corresponding story and legend. At the same time, in addition to the plane weaving, embroidery and dyeing, the ornaments in this area also have three-dimensional shapes expressed on silver ornaments. The decoration of the Sichuan-Guizhou-Yunnan plate is mainly characterized by geometric patterns, and the decoration of the Sichuan-Guizhou-Yunnan plate is mainly characterized by geometric patterns, which is related to their main techniques of weaving, cross-stitching, and applique. Of course, animal and plant decorations are also used in this area, but most of them appear in geometric shapes, which is not unrelated to the cross-stitching techniques and expressive methods they use. Anyone who is engaged in textile and embroidery research knows that the formation of ornamental shapes and styles is closely related to craftsmanship.

### **2.3.1.2 Traditional patterns**

The traditional patterns in Miao embroidery mainly include: Miao dragon, wagtail bird, mother butterfly, bat, pomegranate, frog, fish, Kui, unicorn, cow and abstract geometric symbols representing natural phenomena. These themes are completely different from Han embroidery in terms of shape and meaning. They mainly reflect the Miao religious beliefs, ancestor worship, reproductive worship, totem worship and other concepts. For example, Miao dragons are not like the Han dragons, which have horse face, antlers, shrimp eyes, lion nose, donkey mouth, snake body, fish scales, fish whiskers, dog legs, and eagle claws. Miaolong has the attributes of diversification, naturalization and popularization, and belongs to the common people. Miaolong also has a variety of shapes. The head has a bull head, a bird head, a worm head, long horns and ears or no horns and no ears. The body has a snake body, a fish body, a bird body, a good body, a silkworm body, and a leaf body. Tail, screw tail, flower branch tail, with one foot, two feet, multiple feet or no feet. According to

their different shapes, Miaolong can be divided into Niulong, human dragon, bird dragon, silkworm dragon, leaf dragon, shrimp dragon, animal dragon, centipede dragon, flying dragon, cat dragon and so on. (See Figure 2-23)



*Figure 30 Dragon pattern*




In 2021, the author shot the image of Miao embroidery dragon pattern in Kaili Miao clothing market.



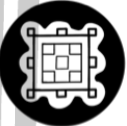


The Miao nationality in the eastern dialect area is greatly influenced by the Han nationality, and some traditional themes of the Han nationality also appear in the Miao nationality embroidery. These traditional motifs are generally embroidered on tents, tent eaves, bed sheets, quilt covers, door curtains, aprons, back skirts, square scarves, bonnets, purses, and shawls. For example, the god tent is the largest embroidery of the Miao people hanging in the hall during the ancestor worship activities. It is embroidered with various colored silk threads "Fu, Lu, Shou Sanxing", "Eight Immortals", "Fish and Dragon Change", "Kirin Sending Children" "Phoenix play peony" and other auspicious patterns. The billboards, sheets, and quilts are embroidered with "Mandarin Duck", "Playing Lotus", "Butterfly Loves Flowers", "Kirin Sending Children", "Carp Jumping Dragon Gate" and "Phoenix Playing Peony". Most of the apron and back skirt are embroidered with "lion rolling hydrangea", "double dragon















grabbing treasure", "all the way (deer) Fenghou (monkey)", "dragon and phoenix showing auspiciousness", "double phoenix Chaoyang", "four fish roaring lotus" Wait. These patterns imply rich connotations such as auspiciousness, good harvest, happiness, joy, longevity, more children and more blessings, and attracting wealth and treasures, and express people's good wishes. (See Table 2-2) (Week, 2017, p.357)




Table 2 Cultural characteristics in geometric patterns

Numbering	pattern	Pattern type	pattern meaning	Supplementary Instructions	Remark
1		celestial body	star pattern	The celestial patterns reflect the totem worship culture of the Miao people of "animity"	Harmony pursuit Harmony between man and the universe
2		celestial body	star pattern	This pattern is not only used for clothes, but also for the pattern shape of silver ornaments	Harmony pursuit Harmony between man and the universe
3		celestial body	star pattern	In addition to the patterns on the stars, the simple "sun" and "moon" patterns are also	Harmony pursuit Harmony between man and

				very common, reflecting the worship of all things.	the universe
4		mountain s	Mountain grain	Available weaving, embroidery, cross-stitching and other techniques	Harmony between man and nature
5		mountain s	Mountain grain	Mostly used for skirt hem and other parts	Harmony between man and nature
6		river	River pattern in Jiu District	It symbolizes the river that the Miao people crossed in the process of migration	Harmony between man and nature
7		river	River pattern in Jiu District	It symbolizes the river that the Miao people crossed in the process of migration	Harmony between man and nature
8		field	Tian Lianqian Street Pattern	Tian Lianqian Mo pattern is mostly used for sleeve flowers and the lower part of the back of the jacket, the latter are often	Harmony between man and nature

				arranged repeatedly to form a sense of rhythm	
9		水	water swirl pattern	It can be used for batik and embroidery, and it is called "woto" in the Miao area of Guizhou.	source of life
10		houses	frame pattern	Memorial to the legendary house	life embodiment
11		houses	frame pattern	Memorial to the legendary house	the eternity of memory
12		utensils	fire sickle pattern	The square cross-stitch pattern composed of four "T" shapes represents light and auspicious meaning	interpersonal harmony
13		currency	copper coin pattern	Representing a string of copper coins, meaning wealth	inner harmony
14		currency	copper coin pattern	Representing a string of copper coins, meaning	inner harmony

				wealth	
15		animal related	goat milk pattern	It consists of a "U" shape like goat milk, which means richness	Harmonious symbiosis between humans and animals
16		animal related	butterfly pattern	The source of life	Harmony with ancestors
17		animal related	butterfly pattern	The source of life	Harmony with ancestors
18		animal related	butterfly pattern	The source of life	Harmony with ancestors
19		animal related	fish pattern	Mostly continuous patterns	Harmony between humans and animals
20		plant related	fern leaf pattern	This pattern is the image of the young bud of fern	Harmony between humans and animals

21		plant related	Buckwheat pattern	This pattern is the image of buckwheat	Harmony between humans and animals
22		plant related	Hundred patterns	The "+" character in the middle represents the stamen, and the surrounding "8" characters represent hundreds of flowers, meaning happiness	Harmony between humans and animals
23		plant related	peach pattern	Auspicious meaning	Harmony between humans and animals

### 2.3.1.3 Historical legends and implication

In Miao myths and legends, the maple tree gave birth to a mother butterfly, and the mother butterfly gave birth to twelve eggs. A bird named "Jiyu" was invited to hatch and give birth to the ancestors of the Miao people, Jiang Yang, Lei Gong, dragon, elephant, and water buffalo., tiger, snake, centipede and other twelve brothers. Later, in the battle between Jiang Yang and Lei Gong, dragons, tigers, and centipedes all helped Jiang Yang fight to subdue Lei Gong. Long also helped humans build a cloud ladder to get gold and silver, and achieved the ultimate victory of human beings. In these legends, the origin of the Miao people and the representatives of totems are

maple trees, butterflies, birds, dragons, etc. Therefore, it is not difficult to see that the animal totem worship in the history of the Miao people coexists with the concept of animism. (See Table 2-3) (Tian, 2017, p.22) (Zhong, 2009, p. 137) (You and He, 2018, p.130)

*Table 3 Cultural Characteristics in Animals*

Number	Pattern type	clan symbol	pattern meaning	Supplementary Instructions	Feature Analysis
1	dragon pattern	Hongmiao (mainly Shirong and Liumi), mainly distributed in western Hunan and southeastern Guizhou	good luck good weather Good harvest The family road is prosperous Puze Wanmin	Miao dragons are ever-changing, and there are various types of water dragons, mountain dragons, silk worm dragons, centipede dragons, snake dragon bird dragons, fish dragons, lion dragons and so on.	The dragon has become a comprehensive community of totem worship, ancestor worship and nature worship of the Miao people.
2	butterfly pattern	Baimiao (mainly people and barbarians), mainly distributed in	Well-being beauty and freedom	The Miao people worship the butterfly as a totem, which is mainly	The life of all things in the world comes from a mother - mother butterfly

		parts of southeastern Guizhou		determined by the ancestral image and reproductive image of the butterfly.	
3	fish pattern	Qiandongnan, Qiannan part flower seedlings	Soaring, Year after year, Liansheng Takako, Full of gold and jade	According to different outlines, it can be judged that the seven- star fish pattern (catfish) with a large mouth, two long whiskers and a long body, short, flat, like a pot lid fish pattern; short body, big eyes The round goldfish pattern and the slender carp pattern similar to the seven-star fish, the patterns are very different	Fish, as a mascot with great penetration and universality, means prolific and prolific, expressing "superfluous" and "rich", the embodiment of identity
4	bird pattern	The Miao people in southeastern Guizhou and	good luck symbol of	Bird pattern is one of the Miao embroidery	It reflects the Miao ancestors' reverence for totems and the

		parts of southern Guizhou call themselves "Shenong", also known as "Ka Nao", which means "bird"	spring	patterns with a wide range of areas and rich shapes.  Bird patterns have different shapes, some are geometric, and some are very realistic.	psychology of seeking recognition and recognition in their survival.
5	cow grain	The Miao people in Leishan and Bashaqi in western Hunan and southeastern Guizhou worship cattle, and are closely related to their worship of Jiang Yang (surname Jiang).	defend against powerful enemies beautiful and rich	The Miao family from Guiyang to Xiuwen and Xifeng has a statue of Chiyou, carved from wood, or painted on a water scoop, with a red forehead and a white face, wearing a tripod, and two front teeth sticking out.  In the Chiyou Temple in Zhaitou Village, Sansui County, there is a gluttonous	Diverse shapes endowed with ornaments  Wear on the day



				Chiyou statue, an ancestral drum, and several pairs of horns. The Miao people collectively refer to the three as "Gayou".	
6	Unicorn pattern	Young crops, with Jiuyi as the main body, are mainly distributed in Guiyang, Changzhai, Dingfan, Zhenning and other places in Guizhou.	supernatural Flying through the clouds	The color is based on cyan, with gray, yellow, white and other colors, or a small amount of dark red, vermilion, light blue and other colors, or other colors as the bottom, with cyan, blue, gray and other colors for decoration, Expressed in a unique artistic style	The main content is unicorn, with clouds, haze, and water waves around it to express its magnificent picture, showing extraordinary skills.

7	Chicken pattern	Miao nationality in western Guizhou Anshun and other places	call for light expel ghosts thriving happy	Miao girls transform, exaggerate and simplify the image of the chicken according to the needs of decoration, and embroider it on clothes, children's hats, skirts, back skirts, square scarves and other accessories, which can be used as clothing art to beautify their lives, and can also be used as other accessories. Clan symbols, passed down from generation to generation.	Chickens not only have the mysterious power of calling for light and expelling darkness, but also have the extraordinary ability to guide people to find happiness and help people expel ghosts.
8	lion pattern	Xiangxi Qiandong	Xiangxi Qiandong	The lion is embroidered on the clothes, door curtains, bed	The lion is the symbol of its clan, and it is also a symbol of

				sheets, eaves, square scarves, beanies, flower pouches, etc. In order to decorate the beauty, the lion is used as a symbol of its clan.	auspiciousness, happiness and prosperity.
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### 1. Dragon pattern

Dragon is an illusory object, it is the product of nature worship in ancient society. There are many sources of dragons and their beliefs. Since I heard about Mr. Yiduo, many experts have tried to find out, and many words have been left. The Chinese dragon pattern is a feudal era that was only used by the royal family who were considered to be dragon species and dragon descendants. The dragon is a symbol of power. The dragon pattern is created unscrupulously in the hands of the Miao people and freely depicted on their clothing, which is very rare and valuable. Dragon decoration is mainly popular in southeastern Guizhou and western Hunan, especially in southeastern Guizhou. The dragon pattern of the Miao nationality is not as fixed as the dragon pattern of the Han nationality. From the specimens of the Miao dragon pattern, we can see that the Miao people are free to think when they create the shape of the dragon. They can arbitrarily add a bull head, a crested head, a snake body, a fish body, a bird body, insect feet or even flowers to form Colorful dragons. The names of dragons are also varied, including buffalo dragon, ichthyosaur, silkworm dragon, shrimp body dragon, two-headed dragon snake dragon, flying dragon, centipede dragon, human head dragon, chicken head dragon, silkworm head flying dragon, Yelong, Panlong, Fishtail dragon, water dragon, etc. (See Figure 2-24)



*Figure 31 Dragon pattern.*

Dragon patterns often appear on Miao costumes. The image of the dragon changes with different embroidery methods and effects.

The phenomenon of the Miao people's indefinite dragon pattern reflects the Miao people's understanding of the dragon, which is in line with the description of the dragon in ancient China. The dragon is "the length of the scale insect, it can be dark and bright, it can be small and huge, it can be short and it can grow. The spring equinox ascends to the sky, and the autumn equinox descends into the abyss." In the daily life of the Miao people, it is a grand folk custom to call the dragon and worship the dragon. Based on such a concept and such a life foundation, the Miao women have created strange dragon patterns for us.

From the decoration of the Miao people, we not only see the precipitation of the ancient Chinese dragon image, but also trace the origin of the Miao culture and the ancient Central Plains culture. We can find its clues in the dragon patterns of the Miao nationality, both in the images of dragons depicted in ancient historical books and in ancient Chinese dragon images excavated by archaeological excavations. For example, the ancient snakes, two-headed snakes, multiple-headed snakes, and the

images of Nuwa and Fuxi with human faces and snake bodies can all be found in the Miao ornaments.

## 2. Pomegranate

Pomegranate has many seeds, which has the same meaning as the metaphor of fish and frog. It is a symbol of prolific fertility, a symbol of vitality, and expresses women's expectations for reproduction. The use of pomegranate in the decorative patterns of the Han people is also a relatively common pattern. From the perspective of national unity, understand the meaning of pomegranate representing 56 nationalities and uniting one family.

## 3. Cow

The ox is the totem of the Miao people. People think that the buffalo is a very auspicious animal, especially its two horns are majestic, with a sense of sublime and strength, which is very commensurate with the robustness of the groom. So the buffalo's horns were tied to the bun of the married man's hair to show the man's sturdiness.

## 4. Butterfly pattern

Butterfly pattern is one of the most widely used Miao ornaments and one of the most important ornaments. Butterfly patterns are also common in other ethnic groups in China. "Butterfly in love with flowers" is usually the theme that people want to compose in paintings, sculptures, paper-cuts, embroidery and other aspects. However, the butterfly pattern has a special meaning in the Miao people, especially in the Miao area in southeastern Guizhou. Butterfly refers to the mother butterfly, one of the ancestors of human beings. Erdan's "Sister List Stay".

Among the Miao ornaments, the butterfly pattern in the eastern area of Guizhou is deeply influenced by the Han culture. The butterfly pattern is mainly used on the cross-stitching or embroidery of the hem, trousers, shoulders, waist and other

parts of the clothes, and is integrated with the flower pattern of the broken branches. Reflects the theme of "Butterfly Loves Flowers". The shawls and back ornaments in its silver ornaments also have butterfly shapes, and their styles are mostly flat and direct.

Qiandongnan is the area with the most concentrated butterfly patterns, and it is also the region with the most abundant butterfly patterns. There are several shapes of butterfly patterns expressing the theme of mother butterfly in Shidong, Taijiang County: human face and human face with butterfly wings; human face with silver crown, butterfly body and butterfly wings; shape with long feather tail; human face Human head, hands and feet, with wings on the back like a western angel; butterfly body and bird feet. There are also more realistic shapes. Butterfly patterns in Leishan and Kaili areas in the Bala River Basin also mainly express the theme of mother butterflies. In addition to some realistic shapes, the patterns are composed using jigsaw puzzle techniques, so that we can see the shape of butterflies on the large frame, while the details are mostly a complete picture. figurative decoration. For example, the head with fins, the round body is a complete ancestral temple building, the extension of the two wings is drawn with thick lines, and the inside is decorated with broken branches and flowers to symbolize butterfly feathers; some are ancestral temple buildings as butterfly heads and butterfly whiskers , the temple-goer becomes a butterfly body, and two curved dragons form butterfly wings; some are butterfly bodies and butterfly wings, and flower branches grow on the wings; some are butterfly bodies, and butterfly wings are all composed of flowers and leaves. The pattern is weird but very decorative. In Dansai, Sandu and other areas, butterfly pattern has become one of the main patterns of batik.

#### 5. Bird pattern

The dragon and the bird are one of the mothers of the Miao people, that is, one of the totems related to the Miao people. Bird pattern is one of the most widely used and rich shapes in Miao ornaments. There are representatives of its development in the three major dialect areas of the Miao nationality. There are a large number of bird

patterns on clothing, trousers embroidery, printing and dyeing, and batik quilt surfaces in Phoenix, Huayuan and Songtao in the western dialect area. pattern. The Sichuan-Guizhou-Yunnan dialect area is represented by the bird pattern of the "flower seedling" branch in Puding, Anshun. There are two prominent shapes. The completed bird pattern is geometric in shape and has long tail feathers. The bird body is made of cross-flowering technique. The completed plane perspective shape, the two wings are symmetrically spread out in a flying shape, and a day of feathers grow on the top of the head, like the shape of a peacock's head. Another form is the bird pattern completed by the flat embroidery technique. These two kinds of bird patterns generally appear on the back or waist. Often a pattern is composed of several groups of bird patterns with different shapes and shapes. What is particularly interesting is that in the pair of birds in the composition of flat embroidery, the four long tail feathers are divided into two strands, dragging over the feet at the bottom and covering the head at the top. Qiandongnan is the central dialect area, and the shapes of bird patterns are more abundant. Among them, the bird patterns of Taijiang Leishan, Kaili, Huangping, Danzhai, Sandu, Rongjiang and other counties (cities) are represented.

The Miao people in Kaili, Taijiang, Huangping, Majiang, Leishan and other counties in southeastern Guizhou, as well as the three capitals in southern Guizhou, Duyun and other places call themselves "Shenong", also known as "Ga Nao", which means "bird". The bird is the symbol of its clan. Their clothes are embroidered with a large number of bird patterns. Its ancient ancestors believed in birds and regarded birds as their ancestors.

Jiuli headed by Chi You and Sanmiao headed by Huandou are said to have wings and can fly. Up to now, the Miao people here still mostly use birds as the theme in craftsmanship such as costumes, jewelry and embroidery patterns. Bird pattern is one of the most widely used and richly shaped patterns in Miao embroidery patterns. Most of them are decorated in the form of embroidery on sleeves, backs, back skirts,

aprons, quilts, jackets, etc. Its bird patterns are different. Some are geometric and some are realistic. There are golden pheasants with long tail feathers and symmetrically spread wings like flying; there are also tits with their wings spread out, or with their heads raised to the sky, or with their heads lowered for food; there are single-legged birds, bipedal birds, three-legged birds and dragon birds. . These numerous birds can be divided into two categories: realistic birds and freehand flowers and birds. The realistic birds mainly include golden pheasants, cranes, magpies, swallows, mandarin ducks, egrets, quails, peacocks, etc. The freehand birds are mainly phoenixes, wagtails, dragon birds, etc., as well as unnamed finches combined with various flowers, plants and fruits. . Miao women call birds of various shapes and names that cannot be named as "Queque". These birds are different from realistic birds in shape and composition. There are a lot of traces of bird totem worship in "Ancient Miao Songs". It is said that the sacred tree of the sweetgum tree turned into a big bird, the leaves turned into swallows, the tops of the trees turned into golden pheasants, and the treetops became cranes and sandpipers. The mother butterfly gave birth to twelve eggs. Yang and Lei Gong, Long, Tiger and other twelve brothers. Here people and birds have a common blood relationship. The wagtail bird is regarded as a symbol of the Hmong clan as important as the mother butterfly. The Miao people worship maple trees, mother butterflies, and wagtails, and use them as totem cultural symbols for interpersonal identification. From totem worship to ancestor worship, artistic activities also developed and matured in the social environment of recalling and cherishing ancestors. Miao women creatively and gradually perfected the various beautiful birds they saw in their lives and the embroidery patterns handed down from their ancestors, forming the image of today's rich wagtail bird.

The magpie is considered a kind of auspicious bird in the folk, with the magical ability to sense omens. The chapter "Walking through mountains and waters" in "Ancient Miao Songs" said that after the Miao people moved westward to the southeastern part of today's Guizhou, magpies reported that this place is rich in rice



and cotton, and it is a good place to settle down, and the Miao people settled here. They also asked magpies to build their nests on the maple trees near the village and live next to each other. Most of the magpies and plum blossoms in Miao embroidery form the pattern of "happy brows", in addition to "happy meeting", "happy three yuan" and other patterns.

Swallow is a small flying bird, its image is handsome, flying lightly, friendly to people, and it has been loved by people very early. Over time, the swallow has become a mascot in the minds of Miao women, symbolizing spring and being like a couple. The Miao people like swallows very much. In the chapter "Walking through mountains and waters" in "Ancient Miao Song", it is said that swallows lead the way and people find a good place to settle down. The Miao people believe that swallows building nests under the eaves is a symbol of auspiciousness, and they are not angry even if feces fall on their heads. The swallows in Miao embroidery are mostly profiled, highlighting their wings and tails, and are mostly displayed on the hem of the garment and apron patterns. They are often combined with peony, narcissus, orchid, peach blossoms and other broken branches to form "Spring Back to the Earth" and "Spring Flowers". "Open" and other patterns.

The freehand bird, with its small shape, is generally combined with flowers and fruits to form decorative patterns, mainly used in the striped patterns such as sleeves, trousers, and front of clothing. Its shape is colorful, with front and side. The position of the wings is often handled freely and flexibly according to the layout needs, showing a certain degree of randomness. In the patterns, sometimes for the purpose of subjective expression, or to express a certain meaning, flowers and fruits or flowers, plants and leaves are used to form the shape of a bird's body and a bird. Or the wings and tail of the bird become flowers and leaves, and the trunk becomes a flower or a stone shed, a peach, a bergamot, etc. In terms of shape, they all show extremely complex and changeable patterns of flower and bird combinations. In addition, the Miao people in western Guizhou use chicken as a symbol and express it

in their clothing patterns. Because chickens bring light to mankind, drive out darkness and ghosts, and make them prosperous and happy. Miao girls transform, exaggerate, or simplify the chicken image according to the needs of decoration, and embroider it on clothes, children's hats, aprons, back skirts, square scarves, sash and other accessories, which can be used as clothing art to beautify their lives. It can also be used as a symbol of its clan to be passed down from generation to generation to show that it will not be forgotten, and it has become a unique pattern in the Miao costume art.

#### 6. Fish pattern

Fish pattern is also a common pattern in Miao costumes. In terms of distribution area, southeastern Guizhou and western Hunan are the main ones, especially southeastern Guizhou. Fish patterns are often used together with dragon patterns. In the folk religious concepts of the Miao people, there are also concepts of fish becoming dragons and dragons becoming fish. The fish patterns in western Hunan and eastern Guizhou have strong realism and are generally matched with lotus flowers and lotus seeds. However, judging from the fish pattern on the existing ancient barrel skirt, its freehand and decorative features are also strong. In the southeastern part of Guizhou, both freehand and realistic fish patterns exist, and freehand is more common. The fish pattern shapes in Shidong, Taijiang County are as freehand as other animal shapes. Some have thick fins, fat bodies, and large flower tails like goldfish. Some have hoof toes, and there are Tai Chi-style Pisces, Dragon Fish, Mermaid, etc., which are very weird. Taigong in Taijiang County and Kaili City in Leishan County use embossed fish pattern silver flakes and fish-shaped silver pendants as decorative accessories. The fish pattern on the sleeves is also one of the decorative themes. The Miao batik quilts in Danzhai and Sandu are also rich in fish patterns. There are two butterfly-shaped fins growing out of the mouth, four leaf-shaped long tails, a sleek and fat body shape, the shape of a bird's head and a fish body; there are petal shapes made of several fish bodies; There are fish whiskers, round eyes, flat body covered with

scales, long serrated whiskers on both sides of the body, and a shape that can see through the spine. It is worth noting that in this area, the common image of "Ran Gou" in fish patterns is regarded as the prototype of the "Yong" dragon. This kind of "rangou" is the name of the Miao people for catfish, and its meaning has the meaning of "fish male public". It has a long beard, an extra-long body, and a thick mouth. People think of it as the elder of the fish as Jackie Chan. In the Miao folk religious concept, fish is a symbol of prolific fertility and a symbol of vitality. In the Miao sacrifices, I often hear the words that fish symbolize the prosperity of the people, and only then did I see the fish egg pattern in the Miao ornaments, which symbolizes many sons.

### 7. Horn Ornament

The horn pattern is a very prominent pattern in the Miao ornaments. On the one hand, it is widely used in Miao weaving, embroidery and batik as decoration, and on the other hand, it is directly used in silver ornaments and hairstyles in the shape of horns. The horn patterns of the Miao people include buffalo horns, sheep horns, deer horns, etc. Buffalo horns are the main ones, and other animal horns rarely appear. The horn patterns on the embroidery and fabrics in Taijiang and Leishan are basically realistic, and are the decoration of buffalo horns, sheep horns and deer horns. However, the use of Miao horn patterns is symbolic.

In southeastern Guizhou, silver jewelry imitating buffalo horns is very common, especially the silver horns of Taigong and Xijiang are more realistic. The local Miao language calls Yinjiao "Ganyou", which means "ox horn" and "silver horn". The dragon head horns on the Taijiang Shidong dragon boat are all imitations of buffalo horns. Although the silver horns and silver crowns in Shidong, Kaili, Danzhai and Rongjiang are different from the realistic buffalo horns, they are also derived from the buffalo horns.

The horn-shaped hair style is the most vivid among the Miao women in Zhijin County, Guizhou. They combine long hair with many wigs and even oxtail hair into a

big lock, and use a crescent-shaped wooden comb about 80 cm long to tie it on the back of the head. On the root of the hair, then twist the long hair into an □ shape, and tie it on the wooden comb with a white string to form a bright angular hairstyle for oily black hair. There are many branches of the Miao people in Sichuan, Guizhou and Yunnan dialects, which use a large crescent-shaped wooden comb to tie their hair around the top of their heads.

The use of horn patterns is closely related to the ancient culture of the Miao people and the worship of cattle in daily life. When the Miao ancestors lived in the Central Plains and the Jiangnan Valley, they had mastered agricultural production techniques and learned to domesticate cattle, which became an important basis for their lives. In their myths and legends, there are many reflections on the relationship between man and cattle.

#### 8. Plant pattern and cloud ripple

Among the Miao ornaments, plant patterns and cloud ripples are very prominent. They are not only the main accessories of Botu, but also the theme ornaments of many Miao branches. The Miao plant patterns are taken from pomegranate, peach, plum, lotus, gourd, sunflower, cockscomb, duckweed, wild chrysanthemum, Tibetan leaves and unknown flowers and plants in the mountains and fields seen in daily life. rattan. The shoulders, sleeves, plackets, trouser legs, and waistbands of western Hunan and eastern Guizhou use a lot of flowers and branches, mainly peaches, plums, peony, roses, hibiscus, gourd, pomegranate, and algae. Among them, different seedling styles have slightly different themes, but the general style is similar. The floral decorations in southeastern Guizhou mainly appear on the screen with matching patterns. The center of the sleeves and waist of Taijiang Shidong are mostly embroidered dragon pictures or embroidered animal pictures, and the two sides are decorated with broken branches, forming a full and complete picture. picture of. The batik in Danzhai and Huangping is also decorated with flowers and patterns, and patterns with bats, butterflies or other themed patterns. Most of the costumes in

Leishan and Kaili areas are decorated with floral patterns such as pomegranate and peach blossoms, accompanied by pictures such as dragons and butterflies. However, there are places in southeastern Guizhou where flower patterns are the main decorative theme. Duckweed and other plants are the main decorations on the shoulders and sleeves of women in Taijiang Geyi and Kaitang in Kaili City. The sleeves and plackets of casual clothes in Leishan and Kaili areas are also mainly decorated with broken branches and flowers. The Miao back belts in Jianhe County are also based on applique flower patterns. Some of Danzhai's ancient costumes are mainly composed of flowers and plants, with silk and silk stripes. The batik in Rongjiang Pingyong and the appliqué in the Gaozeng area of Congjiang are all based on flower patterns. The shoulders of "white-collar Miao" women in Danzhai are mainly decorated with broken branches. In the Sichuan-Guizhou-Yunnan dialect area, in addition to geometric patterns, the use of floral patterns is the most common. The whole body of Luobo River-style women's clothing is based on flower patterns, but with different techniques, it has different styles of streamlined or geometric patterns. The Miao belts and decals on the skirts in the Huijin area of Huishui County are also based on flowers. Although the cross-section of the "cross" in Huaxi, Guiyang is geometric in shape, the five colors are alternated, just like the colorful snowflakes under the lights. The appliques and batiks in Wudang area of Guiyang are also dominated by cloud grass patterns. The flower patterns in Anshun area can be said to be the fine products of the Miao nationality decoration. The red and gold embroidered flower patterns all over the body are very rich and noble. The decorations in this area with the theme of red sunflower are also very distinctive. The batik clothes in Nayong, Bijie, Dafang, Zhijin, etc., intertwined with swirl patterns, flowers and butterflies, are another style, which is equally eye-catching. (See Figure 2-25)



*Figure 32 Floral pattern*

The Miao embroidery pattern comes from different images of plants and animals around them. This is a flower pattern. The flat embroidery method is used to present the pattern image. The color changes are rich, vivid and natural.

Floral patterns are often mixed with cloud ripples (or swirls), which are wavy or swirling. In Danzhai and Sandu areas, the swirling pattern is used as the theme to decorate the shoulders and sleeves. The Miao people have the custom of attaching special importance to Maoxuan, such as "drum Tibetan" cattle Maoxuan must grow in the middle of the top of the head and the outer sides of the limbs, which is auspicious. Another example is that people often predict the virtues of children when they grow up with the swirling hairs on their heads. In ancient Miao songs, there are plots of mother butterfly and water bubble (vortex) "You Fang" laying twelve eggs, etc. Therefore, the swirl pattern (cloud ripple) is often used in the Miao nationality decoration. In addition to what has been mentioned above, the decorations on the screw jackets in Congjiang and Liping are also typical representatives. Cloud ripples (or swirl patterns) are more often used on the edge of the theme ornaments in Miao ornaments for decoration and flowers, especially the use of batik patterns.

## 9. Geometric Ornament

Geometric decoration is one of the earliest decorations in human decoration, at least one of the earliest decorations used in clothing. From the point of view of Miao ornaments, geometric patterns are the most widely used and the largest in number, and they are found in every branch of the Miao nationality. The author believes that the use of geometric patterns on clothing is synchronized with the invention and use of textile technology by humans.

Among the Miao geometric patterns, we believe that the "+" pattern, the "swastika" pattern, and the "#" pattern are the earliest and most basic structures. Various animal and plant shapes and other geometric patterns are the development of human textile technology. After reaching a certain level, people have mastered the skilled craftsmanship.

In the Christian world, the "+" pattern has a profound and sacred meaning. But in the eyes of the Miao people, I believe it is the most basic unit of interweaving of warp and weft - the most basic structure of weaving. When people master this structure, they can weave cloth that keeps them warm, and only then can they be decorated and beautiful. There are many materials decorated with "+" pattern in the seedling suit. The famous "+" crossover in Huaxi, Guiyang is composed of countless "+" shapes to form beautiful patterns. There is a "+" pattern on the red dress of the Miao nationality in Wangmo and Luodian. Bijie, Weining and South Sichuan also made extensive use of batik, cross-stitching and appliqués with the "+" pattern, and the "+" was the center of the composition to form a number of geometric patterns. The "swastika" or "swastika"-shaped pattern appears a lot in Miao costumes, especially in the patterns completed by brocade, weaving and cross-stitching techniques. Miao geometric animal patterns are decorated with dragons, blacks, lions, butterflies, centaurs, etc. Geometric plants include quadrangular flowers, octagonal flowers, trees, group flowers, fern leaf patterns, etc. Among the geometric patterns, there are more zigzag patterns and

rhombus patterns and large unnamed flowers composed of "cross" cross-stitching or weaving, batik zigzag patterns, rhombus patterns and zigzag patterns. (See Figure 2-26)

Among the Miao ornaments, the geometric ornamentation preserves the style of the ancient Chinese "taotie pattern", especially from the lock embroidery in Huangping and Leishan, the flat pick in Anshun, and the "cross" pattern in Huaxi, Guiyang, we find thick patterns. It is somewhat similar to the "taotie pattern". One of the typical representatives of geometric patterns is the silk, apron and long-rear-style cross-stitched apron in the Mantianxing area in Jianhe County, Guizhou Province.



*Figure 33 Geometric decoration*

In August 2021, the author photographed different styles of geometric pattern embroidery works in Kaili during his research. This is one of them. There are similarities and differences in color, pattern, embroidery, etc.

In the embroidery patterns of Miao costumes in different dialect areas of the Miao nationality, there are almost some patterns with fixed images, handed down from generation to generation, and stylized to express the history, homeland and migration history of the Miao nationality. The main pattern in it, which contains the meaning of "mother flower", is very popular among Miao girls. The conception, design



and shape of patterns and patterns not only embody the artistic crystallization of the labor wisdom of the Miao people, but also show the memory and nostalgia of the Miao people for history and ancestral sites, reflecting national traditions, living customs, social systems and national psychological characteristics. . As an expression of the historical consciousness and local complex of the Miao nationality, Miao costumes are known as a history book worn on the body. Studying these patterns today is undoubtedly helpful for understanding the history, culture and art of the Miao people.

The Miao women in Kaili, Huangping, Taijiang, Shibing, Zhenyuan and other counties and cities in southeastern Guizhou are embroidered with two colored stripes in the pattern of the shawl, pleated skirt and skirt edge of almost every floral dress. One of the rivers is called "Yifang", which is the Yellow River, and the other is called "Yuyu", which is the Yangtze River. The middle is embroidered with patterns such as mountains and forests, pastoral fields, cattle and sheep, villages and people's labor. These patterns have been handed down from generation to generation, and the image is fixed, which has been followed to this day.

Ethnic costume art is favored by the world for its unique style and exquisite artistic skills. The dragon, flower, bird, butterfly, lion, dog, unicorn and other patterns embroidered on it are unique, simple, colorful and exaggerated, revealing a sense of mystery. On the one hand, it shows people the artistic beauty of Miao embroidery, and on the other hand, it is a symbol of the Miao clan and tribe. The Miao people, starting from the concept of "national emblem" of their own clan or tribe, create artistic images with different characteristics in decoration, which are used as symbols of their clan. These characteristics are reflected in the content of embroidery patterns, showing the so-called totem worship, and reflected in the color matching of patterns, showing the trend of decorative colors. During the period, the records of Chinese books once divided the Miao people into red Miao, Hua Miao, white Miao, green Miao, black Miao, etc. according to the color of clothing.

### 2.3.2 The composition and form of Miao costume patterns

The pattern composition of Miao embroidery can be roughly classified into three categories: abstract composition, compound composition and random composition. The composition forms of Miao embroidery patterns are rich and varied, and the patterns are different in different geographical environments. To sum up, there are mainly three forms: symmetrical, balanced, and mixed.

#### (1) Symbolic style of abstract patterns

The embroidery patterns of Miao costumes are descriptions of natural scenes, historical stories, myths and legends, etc. The geometric shapes of points, lines, surfaces and bodies in paintings are also these geometric symbols in the expression of clothing patterns. This method of expression not only expresses the physical structure, color, and movement laws of figurative animals and plants, but also transforms them into geometric forms of points, lines, and surfaces using modeling methods such as generalization, exaggeration, selection, simplification, and deformation. Thereby expressing the profound original modeling consciousness and the cultural connotation of the nation, the patterns of the historical memory of the homeland of the rivers completely record the ancestral culture on the embroidered clothing. The colored stripes on the Miao skirts represent the Yangtze River and the Yellow River, the dotted pattern symbolizes irrigation canals, the overlapping pattern symbolizes the mountains, and the diamond pattern on the hanging flag symbolizes the countryside of the hometown. The above-mentioned abstract patterns are also found in many Miao costume embroidery works, such as dot pattern, triangle pattern, moon pattern, bird pattern, fish pattern, frog pattern, water ripple, flame pattern, cloud and thunder pattern, zigzag pattern and so on. The abstract geometric patterns composed of these "maternal patterns" have become a conventional stylized symbol, embroidered on the dresses of Miao girls and passed down from generation to generation, becoming the unique "exotic flower" of the Miao costume patterns. (See Figure 2-27)



*Figure 34 Abstract pattern*

(2) Composite composition

Composite composition refers to the use of the principle of "interpenetration" to combine various images of animals and plants with certain inherent laws or connections, and through association, fantasy and other modeling methods, so that shapes are combined, related, and linked to each other. connected to form a new image. (Tian, 2006, p.32) In the embroidery of Miao costumes, the artistic image is expressed in a compound form in the hands of the Miao people. For example, the dragon is one of the totem animals worshipped by the Miao people, and the image of the dragon is generalized by borrowing the images of animals in reality in its performance, such as the grass dragon and the group dragon. It shows the worship ideas and myths and legends of the ancient ancestors of the Miao people, and has a very clear symbolic meaning, reflecting the deep spiritual thoughts of the Miao people. The composite graphics of animals, flower baskets, lotus and other symbols embroidered in Miao costumes symbolize the pursuit of a better future life, the ideological manifestation of fame and fortune, and the multi-layered meaning of descendants, promotion and wealth, and life safety. Blessed symbolism. The author summarizes the compound composition of Miao costume embroidery into two ways.

(1) The shared form of graphics is a form of expression of compound composition, and a new image is produced by borrowing shapes from each other. The modeling

technique can reflect a sense of long-distance movement, such as a cow grazing, the body is a part, the head of the cow is two heads, the feeling of shaking left and right, the body becomes a shared shape. The two-sided continuous pattern formed by the combination of petals in the plant, each petal borrows from each other, so as to form a relatively independent flower. This method of expression can often be seen in the composition of the embroidery of Miao costumes. They are based on the needs of artistic forms such as decorative patterns, expression techniques, symbolic meanings, etc., combined with the national character, aesthetic habits, myths and legends, religious beliefs of local regional culture, etc., to decompose or combine and deform objects and shapes to create a new art world. Some have one head and two bodies, two heads and one body, and some have two eyes and two mouths on the same side. In the pattern, the human-headed butterfly body, the human-headed fish body, the human-headed snake body, the human-shaped dragon and phoenix, etc., are all presented in a common form.

(2) Conformal sleeve shape is the most commonly used in Miao embroidery. This method of expression is to first outline a certain object image, and then according to the principle of formal beauty or express wishes, another image is matched within this image frame. It has a clear overall shape, a realistic shape, and is synthesized from various objects, full of a sense of mysterious world. An animal such as a butterfly's body and wings can add flowers, plants, fruits, or animal images or characters, and then use exaggeration, deformation and other techniques to create an artistic effect of you in me, and you in me, showing a sense of richness and variety. A picture of harmony between the natural world and the cosmic world. In the embroidery of Miao costumes, it can be seen that the body of a bird is a flower or a fruit, and the wings are a butterfly. Partial parts are filled with abstract geometric shapes. The geometric language is filled with patterns such as longevity patterns, swastika patterns, and geometric patterns, which enrich the deep ideological implication of the work and add formal beauty to the picture, all of which show typical randomness. Shaped method.

### (3) The composition of freedom

The composition of freedom is a common expression method in Chinese folk art modeling, and the freedom of embroidery modeling of Miao costumes is particularly obvious. In the survey of Miao villages, people freely create embroidery at the head of the field, at the entrance of the village, and at the door. The place and method of creation are free and easy. The description of everything in the world is not limited to objective authenticity, but a subjective and random creation, which expresses the creator's subjective attitude towards objective things in real life. The concept of freedom of Miao costume embroidery modeling, "that kind of cognitive attitude that seems to be self-centered, the state of chaotic unity between psychological understanding and objective reality is actually the real artistic creation of folk artists. They express their beloved objects and emotions. It expresses the specific aesthetic feeling of the author, and at the same time conforms to the aesthetic psychological characteristics of the group. In these subjective and egoistic creations, the aesthetic subject and object achieve a perfect harmony Unification." (Tang, 2000, p.190)

People can embroider what they want, and embroider what they want, which is a concrete manifestation of the freedom of Miao costume embroidery: the dragon has only three legs, the person on the side is embroidered with two eyes, the wings of the butterfly grow small butterflies, and even The image of a small child appears, the flowers of different seasons can open at the same time, the lotus can hold up a fat doll, and the case of a person riding on a dragon is too numerous to mention. All images in different spaces, times and places, in the sky, in the world, in the water and on the grass, can be depicted in the same picture in the eyes and hands of the creators of Miao costume embroidery, which do not seem to match in real life. Reasonable things, through the dexterous hands of the embroidery creator, are shown to swim freely and vividly. Miao embroiderers are based on emotional and psychological images, expressing the authenticity of subjective freedom. In the emotional sense, they pursue

innocence, but do not pay attention to the truth in images. This freewheeling and relaxed creation method truly achieves "Heaven and earth are born with me, all things are one with me", and it has risen to the aesthetic level of philosophy.

#### (4) Symbolic form composed of abstract patterns

The symbolic form of abstract patterns is an indispensable part of the embroidery patterns of Miao costumes, and abstract patterns are composed of geometric shapes. Geometric shapes such as triangles, squares, ovals, rhombus, etc. constitute abstract pattern symbols. The changes of geometric shapes represent the meaning of the Miao people's own understanding of the world, such as tooth pattern, snake pattern, sheep's horn pattern, melon face pattern, axe pattern, curly grass pattern, ox horn pattern, bull's eye pattern, sword bean pattern, wave pattern, etc. . (See Table 2-4) (An, 2016, p.102) The embroidery patterns on clothing are composed of three forms: symmetrical, balanced and combined

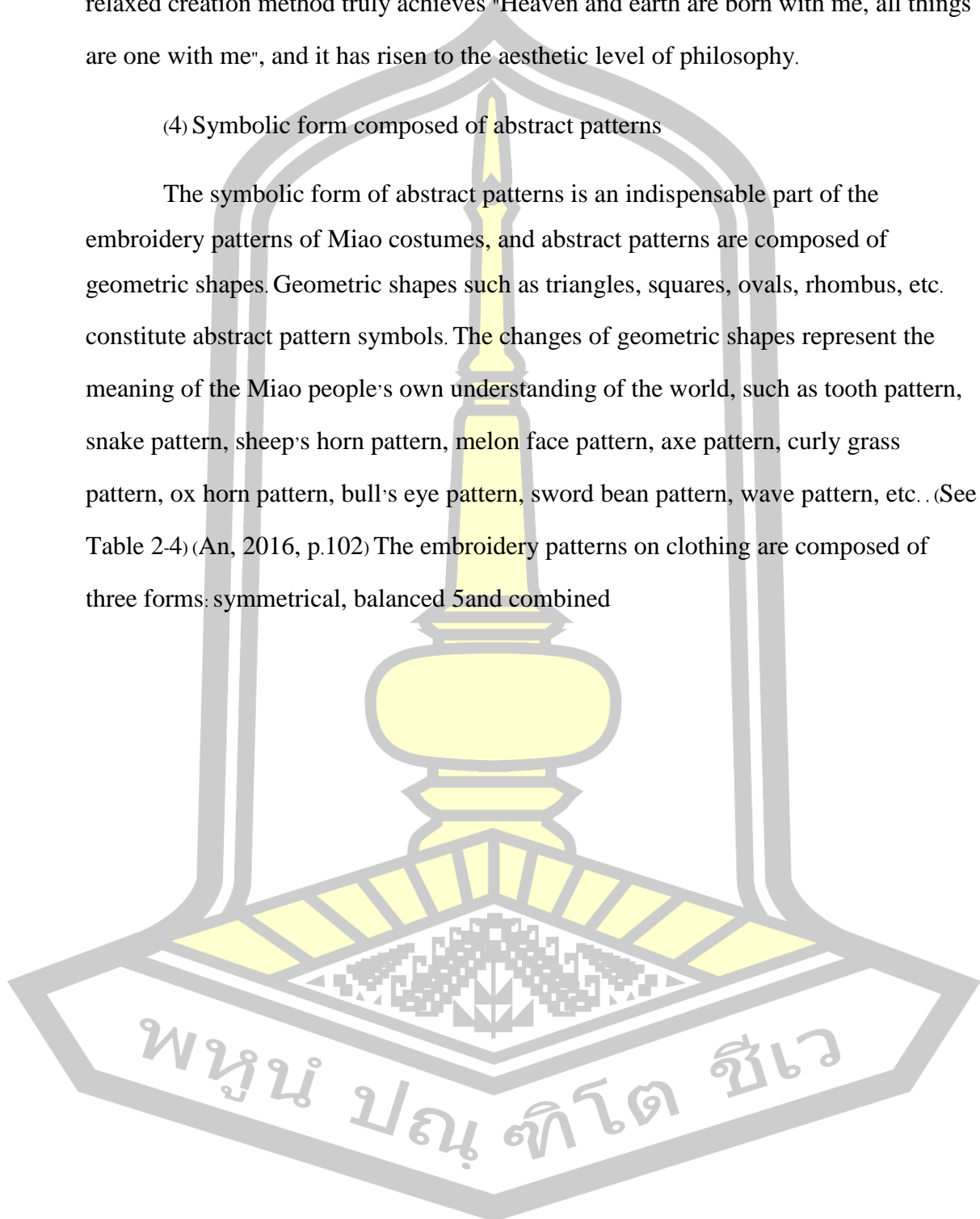
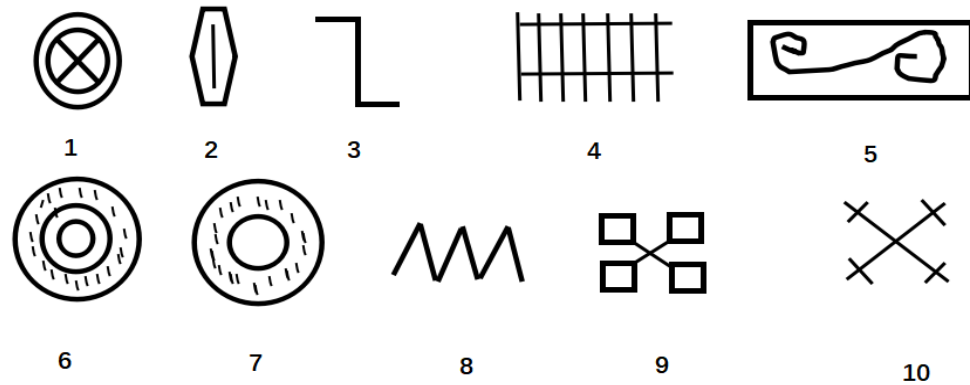


Table 4 Abstract pattern table



- |                 |                     |               |
|-----------------|---------------------|---------------|
| 1. chicken eyes | 5. Horns            | 9. Ax         |
| 2. dog ears     | 6. big bull's eye   | 10. corn seed |
| 3. Lamb         | 7. Small bull's eye |               |
| 4. teeth        | 8. curved snake     |               |

### .1. Symmetrical

Symmetry, also known as uniform, means that patterns of the same type and the same amount are arranged on both sides or up and down of the assumed central axis or center point, and patterns or colors with the same form and equal weight are presented. Symmetry includes left-right symmetry, up-down symmetry, three-plane symmetry, four-plane symmetry and multi-plane symmetry. There are some small changes in the symmetrical patterns of the Miao costume embroidery, and there are few absolute symmetry. Because it is artificial embroidery, it cannot achieve complete symmetry like machine embroidery. For example, in the shape of a peony flower, the shape, size, color, and dynamics of the peony flowers on both sides of the pattern are basically the same, but the head of one flower is inclined to the left, while the other is to the right, or the color of one petal is slightly different. Subtle color changes, or embroider a bug, a butterfly on the edge. Some of the patterns are the same but the colors change slightly, which not only shows the beauty of symmetry, but also does

not show the rigidity of the picture. The petals show vivid and colorful effects in the picture.

## 2. Balanced

Equilibrium, also known as balance, is the formal development of symmetrical structures. The symmetry of the shape is transformed into the symmetry of the force, which is reflected in the appearance of "isolated shape". A kind of graphic composition with unequal shapes, unequal colors and unequal amounts on the left and right sides, so that the viewer can visually feel the balance of the amount. Balanced composition form, static and dynamic, is a relatively free, active and relaxed form, and is more flexible and perceptual in vision. The balanced pattern composition of Miao costume embroidery is full and round, with proper density, clustering and dispersing, and clear primary and secondary, reflecting a balanced appearance of special shapes and equal quantities. During my research in Jidao Miao Village in Leishan County, the author saw that the twelve zodiac costumes of the Miao nationality made by Sister Pan are stable and dynamic, static and dynamic on the basis of balance, the pattern combination is free, the animal image is flexible and changeable, and the plant image changes naturally. , the color changes are subtle, and the artistic language has a strong sense of form.

## 3. Combined

There are many patterns in Miao costume embroidery that combine symmetrical and balanced patterns to form a picture. For example, the upper and lower or left and right of the pattern are symmetrical patterns. Combining the elements of the two makes the picture both stable and vivid, highly decorative and flexible. In the embroidery patterns of the straps, except for weaving and cross-stitching, some of the same patterns (or a group) are combined, and similar patterns are arranged in a row to form an orderly arrangement. Overall, each pattern is basically the same, but each pattern has a little change. The embroidered patterns are uniform, orderly and lively,



with bright colors and subtle changes in stitching, showing a strong sense of rhythm. There is another feature of the composition of embroidery patterns on Miao costumes, that is, the combination of patterns is basically paired, and rarely a single pattern appears independently. There is a strong echo relationship between patterns and patterns, looking forward to each other and intertwining, showing a strong affinity and humanistic feelings. Patterns are placed in vertical, radial, centripetal, and swirling patterns, and continuous patterns include wavy, broken line, upright, and continuous patterns. These patterns are composed of both symmetrical and balanced forms, which are combined into independent artistic language forms, showing the relationship of contrast and harmony in the picture.

### 2.3.3 Symbolic features of Miao costume patterns

The expression of group creation ideas of chaotic thinking is an important feature of Miao embroidery modeling. At the same time, Miao embroidery modeling also has the characteristics of inheritance, regionality, interpenetration, perceptual modeling under the original idea, and allegorical modeling under the observation of ideas.

#### (1) Symbolic features of memory inheritance

The embroidery of Miao costumes is an artistic activity created collectively by the ancestors of the Miao ethnic group. Each branch of the Miao ethnic group passes it on to their descendants according to the totem symbols of their ancestors. The women of the Miao ethnic tribes in different regions can all weave cloth and embroider. Such a huge creative group is rare in the production of Chinese folk handicrafts. of. Miao women began to learn embroidery at an early age. The first teacher was their mother or their sister. The first way of learning was to draw red-style copying, tracing the patterns on the clothes of the elders, drawing on the most dexterous embroidery hand patterns in the village, or referring to the market. More exquisite "paper flowers"

purchased on . During my research in Jinquan Lake and Xiaoshizi Old Street in Kaili, I found that there are many vendors selling "paper flowers", and the patterns of paper flowers are different, and the styles and styles are also colorful. The exquisite graphics of paper flowers were copied and copied by everyone, and they communicated with each other during festivals. The works that were recognized by the common people were circulated, and the new ones were constantly introduced, thus evolving into relatively stable conceptual symbols. Penetration has penetrated deep into individual consciousness and has become a common vocabulary used by the people, and it has become a household name. Now there is a skirt in Miao costume embroidery which is produced under this background. The skirt is composed of long strips, and there are 27 or 28 strips in a circle. It is determined according to its own waist circumference. Each stripe pattern of the skirt is the same. After being recognized by the same clan in festival activities, they compete to imitate and inherit. The patterns and patterns are still traditional patterns, but the styles do change. The symbolic features of this memory inheritance are reflected in the skirts.

The Miao people themselves do not have their own writing, but it is said that the ancestors of the Miao have their own writing, but the writing was lost during the migration process, and since then the Miao have no their own writing symbols. The Miao nationality distributed all over the world has undergone five great migrations, and it is difficult to unify language, characters and totems. The unique artistic language of Miao costume embroidery contains aesthetic tastes and ideas, including the memory inheritance of their own culture. However, in the embroidery of Miao costumes, the footprints of ancestors' migration are recorded. These memory symbols are passed on from grandmothers to mothers and then to daughters. The method of inheritance from generation to generation has been preserved. It is the inheritance and succession of this generation that has made Miao embroidery prosperous and continued for thousands of years.

## (2) Symbolic features of regional culture

There is a certain gap between the social development of the Miao ethnic group and other ethnic groups. The main reason is that the Miao people have undergone five major migrations, and some of the Miao people have been "assimilated" by the rulers, and their living customs and economic culture have been influenced by the Han people. The Miao people, who are forced to continue to migrate south, live in the deep mountains of the lofty mountains and remote mountainous areas with lagging traffic. They are still in a semi-closed state of men farming and women weaving, retaining the original local cultural characteristics. The Miao nationality itself is developed from different primitive tribes. Chen Hao's "Eighty-two Miao Shuo" contains: "The Miao nationality has eighty-two items", and Lu Ciyun's "Tongxi Xianzhi" in the Kangxi period contains: "The Miao people have White Miao, Hua Miao, Green Miao, Black Miao, Red Miao. The clothes of the Miao people are different, scattered in the valleys, and gathered to form a village." (Tian, 2006, p.35) From this, it can be seen that the Miao tribe is affected by the regional environment. Changes, each branch of clothing embroidery is also different. The regional environment brings differences in regional culture, which are reflected in clothing embroidery. Judging from the totem worship of the Miao people, the Miao people in Leishan Xijiang are the "bull totem"; the Miao people in southeastern Guizhou worship maple, and believe that the distant ancestor Jiang Yang was hatched from twelve eggs of "Mother Butterfly", and then defeated Lei Gong, dragon and tiger. Take the world. It is not difficult to see that there are differences in Miao culture, customs, and artistic aesthetics in different places, which directly affect the shape of Miao embroidery patterns. During my research in Leishan, the author found the pattern on the embroidery of a plant called bracken. I have never seen such a plant in Shandong. This pattern directly created from life reflects the influence of regional culture in art importance in creation. Bracken has naturally become a symbolic feature of the regional culture of Miao costume embroidery. The depiction of various Miao

costumes in the history book "Herald of the Qing Dynasty" is sufficient to prove that Miao embroidery has regional characteristics.

### (3) Symbolic features of perception modeling

Perceptual modeling refers to a modeling method that people obtain by synthesizing objective objects through perception, vision and touch. In a sense, it is a kind of imitation creation to express the objective object with all the feelings and thoughts of the object. Through these physiological sensations, people ignore the objective internal structure and the scientific focus perspective theory, do not pursue the subtle changes of light and shadow and the precise proportional relationship, but focus on reason, psychological feelings and visual aesthetic needs. The folk art formula "a ten-pound lion, nine-pound head, and one-pound tail falling back" is a typical portrayal of this primitive perception. (See Figure 2-28) (Tian,2006, p.38)



*Figure 35 Perception symbol*

The patterns of Miao costumes embroidery pieces are rich in content, and the diversity of character themes is often presented in costumes, which is a combination of characters and animals.

Unfixed-point modeling and comprehensive modeling are the main manifestations of perceptual modeling. The grass and trees in the eyes of the Miao

women are presented freely in any state, instead of pursuing proportion, light and shadow, and volume, because in their world, butterflies can also be freely interspersed in the picture, and butterfly wings can be dolls with human faces. It can also be an animal, and the shape of the wings can also change freely. This free change is that people find that the butterfly is constantly changing in flight, so when the butterfly is depicted, the wings are spread, erected, and underlined. body. Comprehensive modeling is another way of expressing perception modeling. Comprehensive modeling focuses on freehand and anthropomorphic performance, highlighting features and beautifying images. For example, the image of the dragon in the Miao embroidery is synthesized from the images of crocodile head, snake body, eagle claws, shark fins, chicken tails, etc.; the fierce wild boar, although blue-faced and fangs, looks so clumsy and honest in the Miao embroidery patterns; Bearded mice are not so annoying as thieves. The depiction of emotion is also a manifestation of the kindness and simplicity of the Miao girls.

#### (4) Symbolic features of allegorical symbols

Allegorical symbol refers to an artistic image in the process of creation, through the understanding of the feeling, perception, appearance, feeling and impression of objective things, to integrate, organize, process, create, and express a certain emotion and artistic conception. Its image represents a certain meaning or meaning, and the name of the pattern image is homophonic and similar in meaning, and it is closely related to the creator's aesthetic taste and aesthetic emotion. In the embroidery patterns of the Miao nationality, many works contain a kind of potential allegorical symbolic meaning, or to describe wealth, or to avoid evil, or to reproduce. Invisible and intangible mental state. Its main modeling methods are (Tian, 2006, p.38)

##### 1. Harmonic symbols

For example, the bat represents blessing, the pattern of lotus and fish means "year (lotus) has more than one year (fish)", and the pattern of magpie standing on the plum branch means "happy on the eyebrow (plum) tip". This bat symbol represents a

meaning of happiness and is the homophony of the musical note, so people borrow the musical note to symbolize happiness.

## 2. Under the guise of symbols

For example, patterns such as "five sons ascended to the university", "three yuan in even the middle", and "carp jumping over the dragon gate" are used to express the traditional desire for promotion and fortune, and the pursuit of wealth. The meaning of things is used to express inner thoughts. Things may have no connection with meanings, but after people inject meanings into things for a long time, they will undergo qualitative changes, and finally people agree with the symbolic symbols brought by things.

## 3. Association symbols

Such as "lotus", "pomegranate", "fish", "frog" and other patterns, reminiscent of the reproduction of life. The pomegranate has many seeds, and the fish is more productive, expressing the traditional concept of having many children and many grandchildren. From the image to the beautiful meaning, as well as the imagination of the new space brought by the image, all new meaning symbols are placed here.

## 4. Symbols

Patterns such as "Pisces", "Mandarin Ducks", "Double Dragons Playing with Pearls" and "Butterfly Playing with Flowers" symbolize the love life of men and women in pairs. These animal images often appear in pairs and have a festive meaning, so people choose them to symbolize the love between men and women and the expression of love.

## 5. Righteous Signs

Such as: "Fu, Lu, Shou Xi", "Four Treasures of the Study", "Chess, Qin, Calligraphy and Painting", "Dragon and Phoenix" and other patterns, express people's

secular utilitarian will to attract wealth and good fortune, prosperous and peaceful. These symbols themselves have a meaning of happiness and happiness, and people directly apply them to reality in order to express their longing for future life.

#### 6. Antisense

Five poisons (centipedes, bees, geckos, snakes, toads) are embroidered on children's coats, hats, slings, and apron to express the idea of warding off evil spirits, eliminating disasters and curing diseases. This kind of image has the meaning of fighting poison with poison. The child's vitality is fragile, and the parents are afraid of the child's limitations. The standardized and stylized symbol characteristics restrict the premature death of the author's personality and creative consciousness. This image is chosen to protect the child's safety and bless the child's healthy growth. From the perspective of the overall symbolic characteristics of the embroidery patterns of Miao costumes, the traditional concepts and the stylization of local culture make the creation of Miao embroidery play a certain role. Highly readable and accessible. At the same time, it plays a protective role in inheriting historical and cultural symbols, but it has limitations in artistic creation. Miao embroidery has its own unique artistic language in terms of content and techniques, and has gradually become its own symbolic feature over time. These symbolic features formally provide rich resources for scholars to study Miao culture.

#### 2.3.4 The unique symbolic aesthetics of Miao costume embroidery

The Miao embroidery art emphasizes cultural symbols in the shape, color matching and expression form of the patterns, which can fully reflect their wishes, ideals, emotions, religions, philosophical thoughts, aesthetic tastes, and cultural records such as the history and legends of the nation. Since the Miao people have an independent language, but no independent characters, they can only rely on the Miao decorative art to describe, and rely on the aesthetic ideas and aesthetic tastes contained in the decorative art language as stylized symbols to express group ideas

and group aesthetic consensus. Group cultural awareness can only be passed on through words and deeds among elders, masters, mothers and daughters or sisters, in this case. Miao decorative art can be said to be a special carrier for the development of Miao culture. Miao culture can find the answer from the form and characteristics of Miao decorative art.

Han Ying, a native of Yan from the Western Han Dynasty, said in "The Biography of Han Poems": "Clothes look good, so they are pleasing to the eyes." Indeed, clothing has practical functions such as keeping warm and protecting against the cold, covering shame and body protection, and identifying identity, which are adapted to the human living environment. (Tian, 2006, p.79) The unique identity symbol of Miao clothing is the embroidery pattern symbol on the clothes. The colorful Miao embroidery patterns are the reproduction of the Miao people's life and spiritual sustenance. The embroidery patterns on the clothes include ancient historical legends, totem worship and belief, and the expectation of racial reproduction. It expresses the yearning for a better life, it records the changes of Miao culture, and it also reflects the national spirit of self-improvement. The simple beauty, romantic beauty, naive beauty, exquisite beauty, grand beauty, thick beauty, free beauty, unrestrained beauty, and rich beauty of Miao embroidery embodies the symbolic aesthetic laws of the Miao people, and also reflects the aesthetic psychology of the Miao people and aesthetic orientation. Therefore, Miao embroidery contains deep national cultural connotations and has a very high artistic aesthetic value.

#### (1) Symbolic aesthetics of life ideals

The symbolic aesthetic value of Miao clothing is not only limited to its exquisite appearance, but also has practical beauty to meet people's survival needs, and is also reflected in the humanistic spiritual beauty of people's ideals for future life, that is, it is deeply reflected in the culture of the Miao people advocating the ideal of a better life connotation. Marx once said: "Without need, there is no production". The author has a profound experience in the investigation of Nanhua Miao Village in



Leishan, and recorded it in the form of ethnography. It is precisely because of this life characteristic of Miao embroidery that the purpose, function and essence of its artistic creation, as well as symbolic aesthetic activities, artistic style and form, have their own artistic language. The Miao people continue to enrich and beautify their clothing, which expresses and reflects the drive and ideals of various worldly wishes of the society. (See Figure 2-29)Figure 2-29 Ideal Symbol



*Figure 36 Ideal Symbol*

**Case:**

On the afternoon of August 4, 2021, I came to Nanhua Village for research with full enthusiasm. The Miao girl warmly welcomed us into the B&B. Looking from the balcony of the fifth-floor homestay where I live, from the foot of the mountain to the top of the mountain, row upon row, there are all kinds of stilted buildings built on the hillside and living by the water, which is a picture of the pastoral scenery of the Miao family. At night, I could vaguely hear the Miao girls singing Miao songs and blowing reeds, which was extraordinarily lively. Listening to the proprietress of the Miao family, in this Miao family stockade, both young and old, men and women can sing, dance and drink, and we deeply feel the pride of the Miao family's children.

The next morning, our senior sister got up early and asked us to climb the mountain. A group of six of us walked on the cobblestones of Miao Village. The soles of our feet were as comfortable as a foot massage. We walked halfway up the mountainside and looked at the fields on the mountainside. They are all hard-working Miao women working. In August, the melons and fruits are fragrant. Watching the huge pumpkins bend the backs of the Miao family, but their faces are full of smiles, and the sweat on their faces melts into them. In this pure land they love. Playful, stop and go on the small road that the Miao family drove with sweat. The villagers of Nanhua Village got up early and came to work in their fields. An aunt from the Miao family warmly asked us to pick and eat tomatoes from her family. Everyone was so greedy when they saw the red and many tomatoes. They picked one and washed it in the mountain spring water and put it in my mouth, it was so sweet. Walking slowly up the mountain, the sun followed our footsteps and slowly rose, and the sun quickly filled the hill where the Miao family stockade is located. The Miao family began to move the things they had worked hard all morning to the direction of their home. It was quite dangerous to walk on this path. Seeing the Miao family still walking back and forth, we felt the diligence and simplicity of the Miao family. The sun is getting more and more sunny, and we slowly descended the mountain. Along the way, we met many Miao family members with smiles on their faces. They love their lives. They work at sunrise and rest at sunset. sense of belonging. Miao people's romantic feelings for life and their sense of identity and pride in their own national culture are vividly displayed in the patterns and patterns of their Miao costumes.

In the afternoon, a group of seven people began to earnestly interview questions about Miao costumes in Nanhua Village. They thought that the language barrier would make it difficult to carry out the research work, but they did not expect to go to the stockade to ask the Miao aunt in the canteen, and they went smoothly. exchanged. The store also rents out Miao costumes and shows us a whole set of costumes. A set of costumes for adults is 20 yuan an hour, and a set for children costs

10 yuan. In order to feel the weight of Miao costumes, a companion is there. With the help of my aunt, I put on Miao costumes and felt the joy brought by the costumes. There are many silver ornaments on the Miao family's clothes, which are very heavy. I heard from my aunt that the sterling silver clothing should be worn at least 60 pounds. At the same time, the weight of the sterling silver ornaments also reflects the wealth of the Miao family. The richer the Miao family's silver ornaments, the heavier they are. The Miao family wears costumes all day on happy days during the New Year and festivals. At the same time, they wear heavy costumes for a series of activities, such as dancing reeds, singing Miao songs, and visiting relatives. They are very tired after a day. Every festival, the Miao girls get up early to dress up and dress up. The most intuitive feeling to us is that they love their own national culture, and at the same time have a deep sense of identity with their own national costumes. , freely, naturally and unreservedly in their display joy. My sister and I walked into the alley of the Miao family and saw a grandmother in her 60s or 70s wearing glasses skillfully embroidering flowers. She went up to ask some questions about Miao embroidery and learned about some of the Miao embroidery techniques. Some embroidery materials, some embroidery tools, etc. I heard from my grandmother that she embroidered a new type of skirt called a streamer skirt, which was new in the 1990s. Before the 1990s, this kind of streamer skirt did not exist. It can be seen that grandma still has some regrets in her eyes, because many materials for dyeing and weaving tools are gone now, and young people are not willing to learn the embroidery methods of the older generation. I bought it to wear, but the old man is still embroidering it slowly, stitch by stitch. Whenever he has time, the old man sits and embroiders in this alleyway. I think this is probably a kind of feeling, a kind of love that cannot be let go.

In the evening, we walked in this Miao village and walked into the Miao villagers' homes. Most of the Miao women were still cooking or eating. They warmly invited us to eat and drink, but we had already eaten. Most Miao family members only eat at 8 or 9 o'clock in the evening. After visiting one or two or two, they are ready to

go back to their homestay. On the way back, they saw many aunties walking down the mountain with flashlights and a large bottle. I only found out by asking the aunt in the canteen. , they went down to the Bara River at night to catch bee pupae. Their lives are very fulfilling, working during the day and catching bee pupae together at night. The life of the Miao people is indeed very different from that of the Han people.

Art comes from life and is higher than life. This embroidery art comes from the life of the Miao people. The Miao people embody these various life gestures on the patterns on the Miao embroidery pieces, for our next Miao people. The research work of clothing provides some basis, and our research work on Miao clothing also focuses on the pattern meaning of clothing. By experiencing the life of the Miao people, it laid the groundwork for subsequent in-depth investigations, and promoted our understanding of the process of Miao costume embroidery creation.

—From the author's ethnographic fieldwork journal

The unremitting pursuit of life desires displayed by Miao embroidery art is closely related to its living environment, national customs, religious beliefs, and national psychology. History records that the Miao people were forced to leave their homes again and again in great migrations, and the living environment became worse and worse each time. They were disturbed by natural disasters, floods, diseases and wars, and they lived a long life of misery and poverty. Living in seclusion in the deep mountains and old forests, there is less and less communication with the outside world. After the founding of the People's Republic of China and after the reform and opening up, it gradually began to change, but the speed of development and progress was restricted by the influence of transportation and economy. In an extremely closed cultural environment and extremely poor living conditions, the Miao people's ideal of a better life can only be realized with the help of gods. How to realize it? To find the

spiritual sustenance of the carrier, the embroidery patterns of clothing are the embodiment of the carrier. Such as: many children and many grandchildren, longevity and wealth, warding off evil spirits and receiving good fortune, fame and fortune, good luck, good food and clothing, good weather, family harmony, and happiness in life. These simple ideals and beautiful wishes are expressed through various folk activities and then recorded In clothing, I hope to keep the inheritance forever.

The Miao people have always pursued an auspicious and happy way of life. In ancient times, sacrifices were regarded as "auspicious events", and the rituals of sacrifices were "auspicious rituals". (Tian, 2006, p.82) The embroidery patterns of some animals, plants and water clouds are also conventionally used as symbols or symbols of good meaning. For example, bats represent blessings, the pattern of lotus and fish means "more than every year", and the pattern of magpies standing on plum branches means "happy brows": "lotus", "pomegranate", "fish", "frog" and other patterns , which expresses the traditional ideology of having more children, more blessings, more children and more filial piety. "Auspiciousness" is the eternal theme of folk art that has lasted for thousands of years. "Shuowen" explains "auspicious": "auspicious, good, from the mouth of the scholar"; "auspicious, good fortune, from the sound of the sheep, - Yunshan." The original meaning of "auspicious" is a good omen, a blessing and a good thing for auspicious people , Auspicious sign of Jiaqing. "Book of Changes" has the sentence "auspicious things have auspiciousness", and "Zhuangzi · Human World" also has the saying that "the empty room produces white, and the auspiciousness stops". It can be seen that auspiciousness is the hope and blessing for the future, with ideal colors. Auspiciousness is the psychological will and life pursuit of Chinese people to wish and bless everything. Miao people also have auspicious wishes and wishes. This is the yearning of Miao people for a better life, which reflects the essence of perfection and beauty in decoration. (Lu, 2005)

There are many kinds of auspicious patterns in Miao embroidery, which can be summarized into three types: animals, plants, and abstract geometric shapes. Animals include various birds, cranes, magpies, mandarin ducks, deer, dragons, phoenixes, fish, butterflies, and unicorns. , frogs, crabs, etc.; plants include plum, orchid, chrysanthemum, bamboo, osmanthus, pomegranate, lotus, lotus, peony, peach, maple, acacia, etc., abstract geometric shapes include water, clouds, triangles, squares, etc. They are all used to express people's yearning for happiness, joy, love, wealth, and auspiciousness. Miao nationality embroidery gives people endless visual beauty. No matter what type of pattern Miao nationality embroidery chooses, it all shows the deep praise of life and a psychological expression of thirst for life force in its national character, full of the origin of life. , love for the gods of nature. Although we do not have enough information to prove the state of mind of the Miao women during embroidery, judging from the various patterns embroidered and some customs of the Miao people, the embroidery work of the Miao women is definitely full of love. . Only those who are full of yearning for a better life and endless love for life and life can create optimistic and beautiful works. The Miao people's evaluation and understanding of beauty more maintain the concept of creation and the meaning of the prototype of life in the period of art, and reflect the pursuit of the value of human life. This unique symbolic aesthetic concept often makes people take the life requirements and needs of life in real life as their own symbolic aesthetic ideals. Taking their own utilitarian wishes and requirements as the criteria for aesthetic judgment and selection of symbols, Miao embroidery has become a materialized form of national culture, which reflects the creator's understanding of society, life and nature, and shows the Miao people's understanding of society, life and nature. The aesthetic ideal of the relentless pursuit of a better life. After thousands of years of historical inheritance, evolution and innovation, Miao embroidery contains a richer vocabulary and unique symbolic aesthetic value.

## (2) Symbolic aesthetics of multi-dimensional space

As a kind of primitive cosmic consciousness, the concept of "harmony between man and nature" has gradually become a traditional consciousness and cultural spirit, and has widely affected all aspects of traditional Chinese culture. The concept of "collective appearance" of heaven and man occupies a prominent position in the Chinese nation, so that it has become one of the most representative characteristics of Chinese traditional culture. Since ancient times, there have been countless immortal poems and works of art expressing strong feelings about the infinite time and space of the universe, expressing the persistent pursuit of human beings to explore the universe and grasp time and space, and also reflect the aesthetic concept of human symbols and the cosmic awareness of time and space. An indissoluble bond has already been forged.

In order to pursue the truth of the world and break the barriers between "heaven", "human", "river" and "mountain", the ancestors put forward the religious idea that every family can be a witch and everyone can reach the sky, which undoubtedly opens up the aesthetic vision to a certain extent, enriches the aesthetic object and sublimates the aesthetic consciousness. The compositional form and spatial concept in Miao embroidery are an ingenious combination of figurative and abstract. The composition breaks the two-dimensional space, creates three-dimensional space and multi-dimensional space, and reasonably arranges animals, figures, plants, etc. in one space, and the combination of proportion, color, shape, etc. in one space does not affect the aesthetic artistry. Plants and flowers are not affected by time, and at the same time open in a space. The perfect combination of characters, animals and plants makes the concept of space more reasonable. This artistic creation that breaks the concept of space is one of the symbolic features of the multi-dimensional creation of the Miao people. The sense of space of Miao embroidery is the softness of the real space of physical vision and the image space of psychological vision. The artistic conception of Miao embroidery patterns has produced its own unique aesthetic symbols under the multi-dimensional creation. It expands the realm of beauty, is not

limited by time and space, and creates unexpected pictures freely and boldly. It often expresses several characteristics of the same animal at the same time, such as the mother butterfly, the head is a figure, the body is a butterfly, the wings are the shape of a butterfly, the decorative pattern is other animal images, and the butterfly wings are observed from multiple angles on the same butterfly. The comprehensive expression of the characteristics of several groups of objects, so as to show the unique aesthetic effect of things in a limited two-dimensional plane modeling. In the composition, there is often a seeming indeterminacy, and it seems to express the world they know and a sense of form at will. Don't be surprised to see that the Miao people often depict animals in the sky, underground and water, and flowers, grass, people, and beasts in one picture, and people in the belly of animals and birds. Because this multi-dimensional composition and modeling method is the unique symbolic aesthetic method of the Miao people. Man and nature are integrated, and man and gods blend freely. The picture shows an infinitely free space. The image of the mother butterfly is often at the center, surrounded by birds, people, and blending to form a beautiful picture.

This special aesthetic symbol of Miao costumes is a symbolic presentation combined with Miao literature and art. The symbol aesthetic visual style of the multi-dimensional space is excellent. The radial or centripetal layout of dragons and maple trees gives people a sense of vast space that is light and rising. The shape of the dragon pattern includes a group dragon, a grass dragon, and a water dragon. The shape of the dragon is a side view from the face, but with two eyes embroidered, it seems to be a frontal image; It is a frontal shape; the performance of the dragon claw can be expressed from different perspectives. Other animals also have different performances. The head, body, feet and tail are often in different directions, showing a multi-perspective and omnidirectional sense of three-dimensional space. In Miao embroidery, objects and objects, shape and shape, color and color are not necessarily determined by the up and down, left and right, and front and back of the picture to determine their actual spatial position, but through the mutual connection between



them, from the psychological perspective It is restored to the actual spatial position. Whether it is a man and a dragon, a man and a butterfly, or a man training a lion, an elephant, a cow, or a deer, its shape is generally expressed as grafting an upright portrait on the background of an animal torso, or combining it on an object, as if in multiple spatial visions sense. The space in the Miao embroidery pattern is a new visual space formed by the transformation of multi-dimensional space. When appreciating Miao embroidery, people's visual thinking is integrated with the infinite nature of the graphics in the picture, making people, animals, plants and the surrounding things seem to be in the same world, not affected by the figurative nature of species or objects, the spatial dimension The limitations of the art are presented in front of us beyond the interpenetration of time and space, which is more enlightening to our aesthetic feeling ability and imagination and creativity ability.

### (3) Symbolic aesthetics of modern art

The visual effects pursued by the multi-dimensional modeling techniques of Miao embroidery and the composition techniques that go beyond symbolic imagery have both traditional craftsmanship styles and flexible expression techniques. Bright, peaceful, free, and orderly, it expresses a kind of image composition expression and isomorphic space that we can only see in modern art. It reflects a sense of modernity in the tradition. In terms of artistic modeling, it does not talk about perspective, structure, regardless of proportion, does not follow shape, does not seek similarity in shape, does not consider reality, does not talk about time and space, and does not even talk about the logic of things. Arbitrarily choose between fantasy and spirituality, play freely, and create boldly. In embroidery patterns, they pursue the free combination of images, so that the volume of natural objects is completely eliminated, leaving only colored lines and surfaces, and they pursue a moderate sense of freedom in the composition of proportions. They do not consider the reasonable proportion of their own objects, but pursue The proportions of the images in the picture are organically integrated in the interrelationship that transcends space, and the resulting picture is a never-ending movement composition. The image, space and color created by this

peculiar and bold technique often have unexpected atmosphere, gorgeous freedom, rich imagination, and extraordinary feeling. The composition technique of Miao embroidery itself has a great modern symbolic aesthetic for artistic intuition and imagination. This style of art creation is a rare reference system for modern art, and in fact, some styles of Western modernism and postmodernist art have some kind of fit with this Miao embroidery pattern art. The multi-dimensional time and space structural expression in Miao embroidery has already demonstrated its abstract and free shape, which is a unified system with visual imagination in Western "Cubism" art. combine.

Art comes from life and is higher than life. Folk art comes from the people, spreads among the people, and inherits from the people, which is the sublimation of life. In the Miao embroidery patterns, one can see the brushwork and color of the artist Van Gogh, as well as the painting language of the Western modern painter Matisse, and smell the "cow dung breath" of Gauguin and Cezanne. This language expression is Jiang Xun's language in a lecture. Chinese folk art itself is the foundation of art that modernism seeks to explore. Miao embroidery, a folk art form, is deeply rooted in the Miao people and is the crystallization of the collective wisdom of the Miao people. Miao embroidery is not limited to the traditional classical realistic style. It denies the stereotyped and mechanical representation of reality. In art, it requires free expression of individuality and free play of human ideals and creativity. This creative principle of artistic thought is consistent with the modernist art proposition since the end of the 19th century. Folk art has attracted more and more attention from the world and has been used for reference by modern art. This is in line with the quality pursued by the modern symbolic aesthetic of folk art. are inseparable. The simplification of natural forms and the use of abstract decorative language, the conceptual shape and symbolic meaning, are in line with the requirements of the essence of modern art expression. (See Figure 2-30) The free, unpretentious, innocent depictions are in line with the casual style pursued by modern art. It pursues the visual effect of deformed modeling and the art form of exaggerated modification, which also reflects the free modeling

concept and symbolic aesthetic pursuit of modern art. The Miao embroidery art has a strong sense of modernity. It has many similarities with the symbolic aesthetic tastes of modern people. Therefore, it has been widely loved by modern audiences, and it is also very suitable for our modern symbolic aesthetic era. (See Figure 2-31)



Figure 37 Miao costumes (hand-drawn with silver locks)



*Figure 38 Miao costumes (hand-drawn collars)*

Silver ornaments are one of the characteristics of Miao costumes. Wearing silver ornaments with different patterns shows wealth and aesthetic culture. Silver collars are one of the main silver ornaments. This is the different patterns of the two silver ornaments.

#### **2.4 the production process of Miao costumes**

Miao costumes are one of the treasure houses of Chinese folk art. The costume making skills have their own unique artistic language. People who know Miao costumes say that Miao costumes are a history book of Miao history. Miao costumes mainly include three aspects, embroidery, batik and silver ornaments together constitute the Miao costumes. There is no doubt about the beauty and splendor of the costumes. The costumes not only bring joy and cultural feast to people, but also the production process of costumes is an indispensable part of artistic aesthetics. The process of costume production is the process of the transmission of Miao culture. The

value of art is worth our study and inheritance. The production process of costumes takes a long time, ranging from a year to several years. There are certain requirements for materials, materials, etc., as well as certain procedures for the production process. Therefore, this section is devoted to the production skills of Miao costumes. After having a certain understanding of the production techniques, it will be very helpful for the later research on technological innovation, material innovation, style innovation and pattern innovation in Miao clothing technology. The craftsmanship of the costumes is explained step by step from the production tools, production methods, production processes, and their respective characteristics. The three components of the costumes have their own characteristics, which are discussed separately below.

#### 2.4.1 Elaborately carved Miao embroidery craftsmanship

The tools used in Miao embroidery are relatively simple. You only need to configure a "flower stretcher", that is, stretch the base fabric on a shelf to make it flat, and then embroider on it. There are also freehand embroidery without the need for flowers. Miao women carry an old book with silk thread inside, and embroider it as soon as there is a gap. During my research in Leishan Miao Village, I found that many embroiderers were embroidering by hand. During the conversation, I learned that because they have been embroidering for a long time, they have developed the habit of embroidering by hand, so now they bring less and less "flowers". embroidery frame". The methods of Miao embroidery can be summarized into three categories, namely hand embroidery, clip embroidery and painted embroidery. The following table (see Table 2-5)

*Table 5 Types of Miao embroidery methods*

category	Features	significance	Remark
Embroide	No materials and reference patterns are needed, just memory and experience, any embroidery on the	Conducive to the play of the author's sense of individuality, there is a	Embroiderers are quite skilled in

ry	base fabric	gratifying phenomenon of "traveling thousands of homes, but not finding the same flower".	patterns and embroidery techniques
Clip stitch	The paper-cut pattern is pasted on the embroidered cloth, and then different stitches and colors are applied according to the morphological characteristics of the pattern and the different aesthetic tastes of the embroiderers.	Paper-cut patterns can be purchased at the Miao ethnic market, and the exquisite patterns are widely circulated, enriching the cultural and artistic exchanges between the Miao ethnic groups in various places.	Paper-cut pattern, called file flower in Xiangxi
embroidery	It is very difficult to draw the embroidered pattern directly on the base cloth of Huabongzi with a single color pen, and then embroider it with silk thread. The skillful Miao women in the village can do it, and the inexperienced novice embroiderers can make the flowers. The base cloth of Bongzi is stretched, please describe it by "capable people"	It is beneficial to express more complex large-scale pictures and creative themes with thematic implication, such as "opening the sky and splitting the map", "dragon and phoenix" and other patterns.	The base cloth of Huabongzi is the "white sketch" commonly known as Chinese fine brushwork.

Compared with Hunan embroidery and Sichuan embroidery, Miao embroidery has its own advantages and is comparable to each other. Art master Liu Haisu also praised: "Miao women's embroidery is ingenious. Hunan embroidery and Suzhou embroidery are unavoidable." The methods of Miao embroidery are also varied.

According to the author's long-term field research, combined with the experience of predecessors on Miao embroidery techniques, the process flow is now introduced as follows: (see Table 2-6)

(1) Embroidery tools

*Table 6 categories of embroidery tools for Miao embroidery*

type	Features	performance	Remark
Needle	The needle tip is sharp, the needle body is uniform, the needle tail is blunt, the needle hole is flat and long, and the size is large, medium and small.	There are many kinds of embroidery needles, which are divided into "number" according to the length and thickness.	Often called embroidery needles, there are three types: large, medium and small
Needle clip	Two metal sheets are used to make a chain shape, mainly used for pinching and drawing threads	It is convenient for the embroidery thread to run freely and flexibly	Some have a book or a notebook instead
thimble	The honeycomb-shaped metal sheet is rolled into a ring shape and worn on the second segment of the middle finger of the needle holder	Push the needle while helping embroidery	Round structure, thickness 0.2 mm, weight about 2 grams
Scissors	Trimming embroidery cloth and cutting thread ends, often small scissors	Small and flexible, easy to use	Large, medium and small scissors model

	are appropriate		
Embroidery stretcher	Made of wood, bamboo or metal, it is ingenious, simple and practical. Embroidered stretchers are made of bamboo or metal and come in rectangular and round shapes. The embroidery stand has basically the same structure as the rectangular flower stand, but it is much larger, has four legs, and is mostly made of wood.	Used to embroider narrow strips of lace, generally used to embroider large embroidery items, such as door curtains.	"Flower stretcher" refers to small embroidery stretchers and large embroidery stretchers. Two kinds of rectangular flower stretchers are made of bamboo, two horizontal and four vertical. The circular flower stretcher is made of two bamboo or metal loops inside and outside.

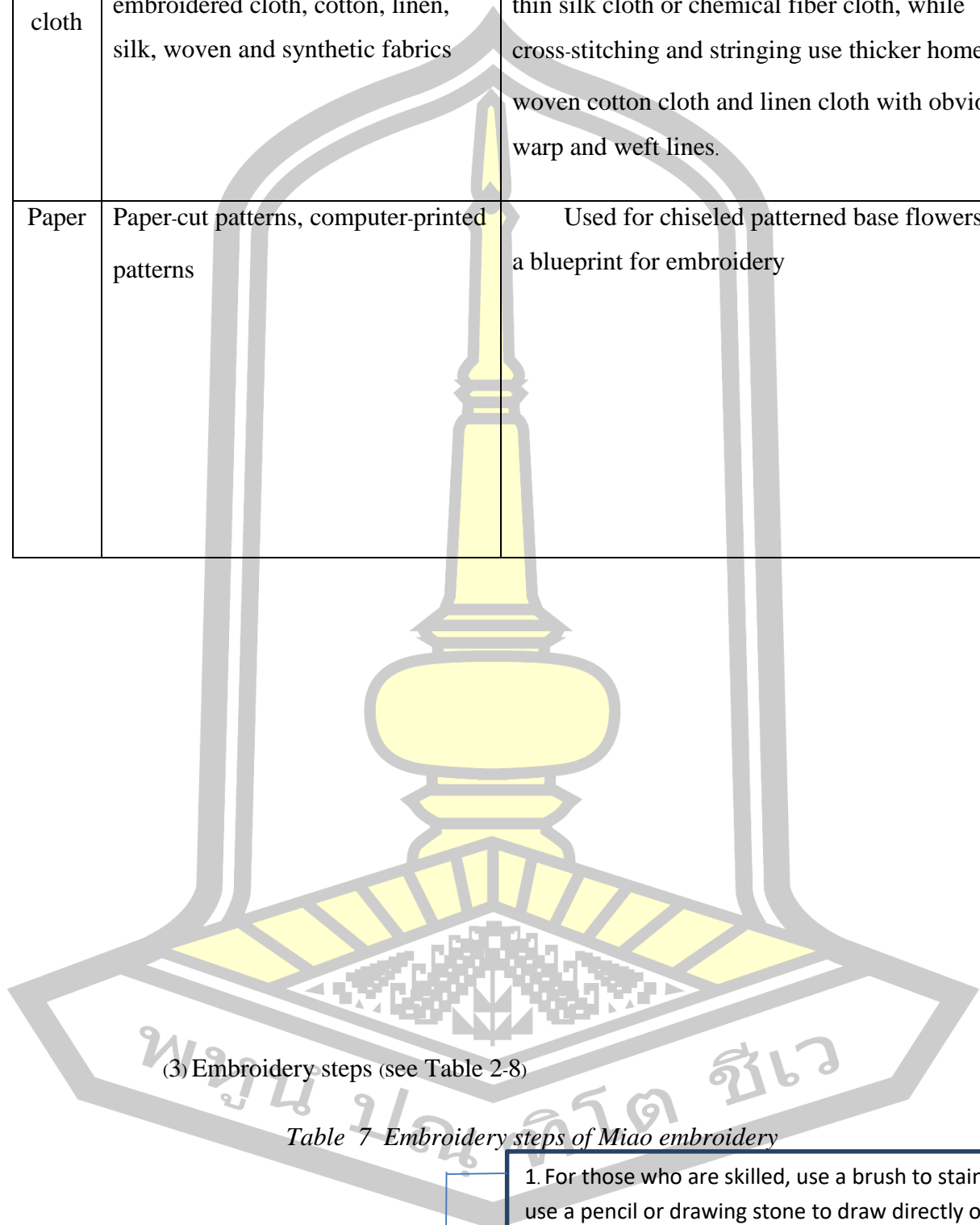
## (2) Embroidery materials (see Table 2-7)

Table 2-7 Types of embroidery materials for Miao embroidery

name	type	Field of use
Wire	Silk, cotton, twine, wool, gold, silver, tin, copper, etc.	Cotton thread is the main thread, which is more commonly used in clothing. Twine is used for thicker, rougher embroidery. Wool is mostly used on brocade woven from burlap. Gold, silver, tin, and copper wires are mostly used for embellishment.



cloth	Black, pink, light blue embroidered cloth, cotton, linen, silk, woven and synthetic fabrics	Embroidery and flower arrangement use thin silk cloth or chemical fiber cloth, while cross-stitching and stringing use thicker home-woven cotton cloth and linen cloth with obvious warp and weft lines.
Paper	Paper-cut patterns, computer-printed patterns	Used for chiseled patterned base flowers as a blueprint for embroidery



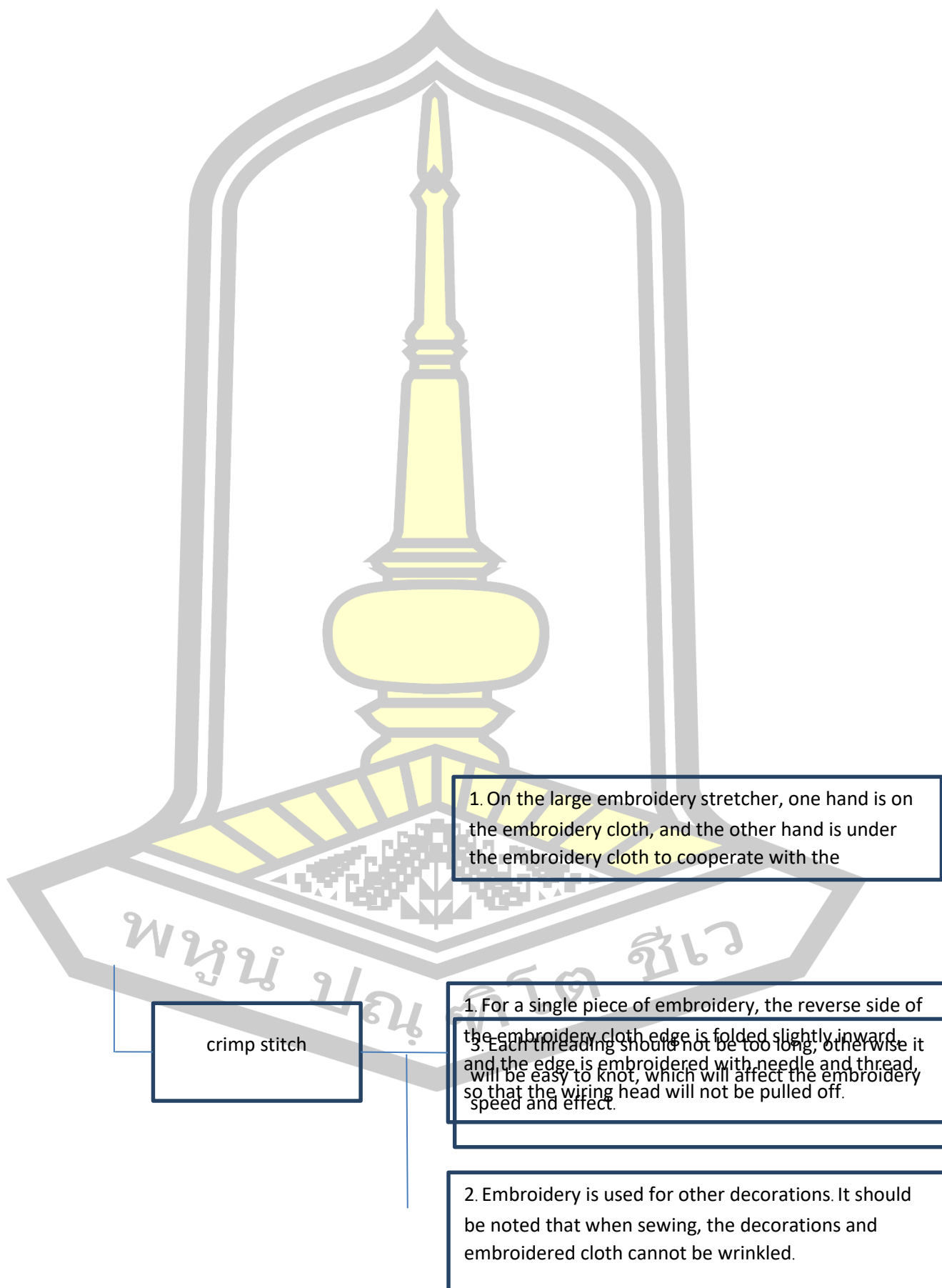
(3) Embroidery steps (see Table 2-8)

Table 7 Embroidery steps of Miao embroidery

Patterns and sticky flowers

1. For those who are skilled, use a brush to stain, or use a pencil or drawing stone to draw directly on the embroidered cloth.
2. For beginners, lay out the embroidered fabric and copy the desired pattern with carbon paper.
3. Use the pattern to make the embroidery mold, select the position, make a mark, and 3. Use the pattern

1. According to the content, size, position, and



1. On the large embroidery stretcher, one hand is on the embroidery cloth, and the other hand is under the embroidery cloth to cooperate with the

crimp stitch

1. For a single piece of embroidery, the reverse side of the embroidery cloth edge is folded slightly inward.  
 3. Each threading should not be too long, otherwise it will be easy to knot, which will affect the embroidery speed and effect.

2. Embroidery is used for other decorations. It should be noted that when sewing, the decorations and embroidered cloth cannot be wrinkled.

#### (4) Embroidery stitches

Most of the Miao embroidery needs paper patterns as the embroidery manuscript. Some of the paper flowers are obtained by the embroidery mother's own paper-cutting, some are drawn on the cloth by the embroidery woman herself with pencils, and some are purchased from the market. There are dozens of Miao embroidery stitches. In the article "Mr. Shen Congwen's Paper-cutting Patterns in Tahu", he described: "Tahu patterns are mainly used for rural embroidery." He also said: "There are certain rules for drawing from life, branch folding, color matching, various procedures for petal thread, needle size, embroidery, etc. There are many different methods. It is not enough to have a good draft, you must pass a good stitch." Miao embroidery is very particular about choosing different stitches according to the embroidered image and the needs of artistic effect performance, and the requirements for stitching are also different. There must be accurate concepts in the second needle movement, including embroidery and picking, considering the use of needles according to the warp and weft threads at the bottom, intertwining, weaving, bundling, knotting the silk threads, and performing pad embroidery, patch embroidery, etc. Can be described as ever-changing. (See Figure 2-32)



*Figure 39 Miao embroidery*

In 2021, at the provincial Miao embroidery competition in Guizhou Province, Miao girls were elaborately drawing Miao patterns, and the final effect was used to participate in the competition. Evaluating who is the best embroiderer is also one of the ways to inherit Miao embroidery.

The Miao embroidery methods are rich and varied, which can be summed up as: embroidery, inserting, locking, wrapping, weaving, nailing, sprinkling, dotting, picking, stringing, etc. Embroidery and pinning are the most commonly used. Pins, commonly known as "flower arrangements", are mostly used for embroidering large-area patterns. There are more than ten embroidery needles including flat embroidery, lock embroidery, braid embroidery, crepe embroidery, coil embroidery, velvet embroidery, twist embroidery, wrong embroidery, antimony embroidery, circle embroidery, seed embroidery, weaving embroidery, net embroidery, and drawing flowers. kind. Braid embroidery, crepe embroidery, coil embroidery, velvet embroidery, wrapping embroidery, seed embroidery, drawing flowers, sprinkles, dots, string needles, etc., make the pattern have a three-dimensional sense, and at the same time make the embroidery thread stronger and not easy to hang and damage. In addition, there are sticky flowers, decals, appliques, pile flowers, etc. The following outlines several main embroidery stitches. (See Table 2-9)

Table 8 Embroidery stitches

Types of stitches	Instructions	Features	Remark
flat embroidery	<p>1. Pick up and drop stitches along the contour lines on both sides of the pattern (drop on one side and pick up on the other side).</p> <p>2. First drop the needle on the same side of the outline and start the needle at the same time, then cross to the other side of the outline at the same time, drop the needle and start the embroidery on the back of the cloth, which can save the thread.</p> <p>3. The embroidered lines are arranged in parallel and evenly.</p>	<p>1. Using a large area of embroidery, the embroidered lines and colors are flat, smooth and consistent.</p> <p>2. The embroidery thread has a large span and is easy to be fluffy. The large area is subtly divided into several small pieces for embroidery. Such as dragons, unicorns and other large animals.</p>	A more common embroidery method
Lock embroidery (set embroidery)	<p>1. Insert the needle from the back of the embroidery piece, pass the leading needle out of the embroidery surface, and wrap the thread around the embroidery surface in a small circle.</p> <p>2. Press down with the thumb nail of the other hand, and then thread it back to the back.</p>	<p>Lock embroidery is used for flat embroidery overlock and the outline of branches, clouds, grass and other patterns in the embroidered surface.</p>	There is lock embroidery in some areas, and there is no lock embroidery in some areas

	<p>3. When the lead needle passes through the front, it passes through the coil, and then goes around in a circle, so as to form a lock line interlocking in circles.</p>		
<p>Braid embroidery (braid strand show)</p>	<p>1. Braid 8-12 embroidery threads into braided belts, lay nails into patterns, and embroider.</p> <p>2. The shape of embroidery thread is round, flat, thick and thin, and there is also a special tape machine (tape bench) for braiding.</p>	<p>Full and rough, the work is thick and full of relief.</p>	<p>Braided embroidery plaiting nails: 1. When laying silk braids, follow the silk braids and lay them flat, without stretching or squeezing crepe, and sew them with the same color silk thread, so that the silk braids show the original texture.</p> <p>2. It is directly inserted into the base fabric to embroider the braid pattern. On a thread, the needles are inserted from both sides of the thread to the center.</p>
<p>Crepe Embroidery (Standing)</p>	<p>1. Fold the braid, each fold is 2-5 mm long, nail one end to the base fabric, and the other end protrudes.</p> <p>2. One fold and one fold. Form a stalk shape, and according to the</p>	<p>Similar to line carving, it has a strong three-dimensional effect.</p>	<p>Crepe embroidery has a unique texture</p>

Plate)	<p>pattern structure, make a circle of nails from the outside to the inside.</p> <p>3. The outer ring is low and the inside gradually thickens to form a raised pattern.</p>		
Crepe embroidery has a unique texture	<p>1. Braid a plurality of embroidery threads into a tape shape with a tape machine, and lay the nails into a pattern.</p> <p>2. The shape of embroidery thread is round, flat, thick and thin.</p>	Embroidery surface is multi-granular	<p>There are two types of flat plate and inclined plate:</p> <p>1. Flat plate: Lay the braid on the base fabric according to the shape of the pattern, and then lock it on the base fabric with the same color silk thread of the braid.</p> <p>2. Oblique plate: Nail one end of the braid on the base fabric, use the fingernail of the left hand to touch the vertical braid, twist it into a triangular pointed cone head, and nail it again.</p>
	<p>1. Two needles are carried out at the same time, one needle leads the winding thread, and the other leads the nail thread, which is twisted and twisted with 3-6 thin</p>		<p>The embroidery has a certain thickness and has a unique texture</p>

embroidery	<p>wires, which are twisted and used now.</p> <p>2. When twisting the wire, different colored wires can be mixed.</p> <p>3. When embroidering, the stitching needle is pierced from the back of the embroidery surface, and the needle tail is left behind.</p> <p>4. The thread winding needle goes out from the back of the embroidery surface, wrap the twisted thread around the nail needle once, press the left thumb tightly, lift out the nail needle, and then penetrate the nail needle through the embroidery surface, and fasten the twisted coil on the embroidery surface, like this repeatedly.</p>	Embossed	
Wrong embroidery (slash embroidery)	<p>When the embroidery area is relatively narrow, the needles are used obliquely. The needles are started on one side of the pattern, and the needles are staggered at a certain position on the other side.</p> <p>The embroidery threads are</p>	It is mostly used to express the borders of flower branches, thin leaves or patterns	



	arranged in an oblique shape.		
seed embroidery	<p>1. It can be done with two needles, one needle is used for buttoning and the other is used for winding, or one needle can be used for both winding and buttoning.</p> <p>2. Insert the embroidery needle from the front of the embroidery cloth and then pick it out. The end of the needle and the front of the needle are shown. The embroidery thread is wrapped around the front of the needle several times (depending on the size of the seed), then pull the needle and tighten the thread.</p> <p>3. Insert the embroidery cloth again, pick it out, and rewind the thread, and so on, to form "seeds" one by one.</p>	little sense of shape	The difference between Dazi embroidery and wrapping embroidery is that the wrapping embroidery is densely embroidered to form a surface;

The above needles can be divided into two categories. The first is expressive stitching, such as wrong embroidery, flat embroidery, circle embroidery, lock embroidery in embroidery needles, trocar needles, inlaid needles, uniform needles, pick and string in insert needles. This type of acupuncture is good at expressing the yin and yang direction and color changes of objects, so it is called expressive acupuncture. The second is decorative stitching, such as braided embroidery, crepe embroidery, coil embroidery, velvet embroidery, wrapping embroidery, knot embroidery, seed embroidery, sprinkle embroidery, point embroidery, string embroidery, sticky embroidery, applique, applique and pile flower, etc. . This type of stitching uses special means to embroider with different effects and has a strong decorative effect. The most obvious feature is the decorative beauty that highlights the rich shape, light and color of the object. The prominent embroidery threads show an obvious three-dimensional effect under the background of the projection.

The color and stitching of the embroidery depends on the specific pattern. Each embroidery girl has her own method, and has her own independent symbols in color matching and stitching. Assuming that learning from others is basically the same, it is impossible to be exactly the same. For example, the general branches and leaves are covered with stitches, while flowers, melons, fruits, birds, fish and shrimps are multi-purpose stitches. For example, when embroidering peony petals, the first time is to embroider with big red, a long needle and a short needle, and the second time you use pink to embroider a long needle and a short needle. Acupuncture is infinitely variable and can only be briefly introduced here.

##### (5) Color matching of embroidery

Miao embroidery is influenced by the free character of the Miao people and the spirit of praying for happiness. Miao embroidery is colorful, strong contrast, rich and changeable, free and natural, gorgeous and not conventional, rich but not dazzling. Of course, Miao embroidery color composition aesthetic principles and color emotional expression are also affected and restricted by its historical concepts,

religious customs, cultural background and geographical environment. The author summarizes its characteristics mainly in the following three aspects: the prosperous passion and deep fantasy , bright and bright, to explain the color matching of Miao costume embroidery.

### 1. The fire of passion

Miao women mostly choose cheerful, festive and warm tones to express their inner joy, which may be related to the character of the Miao people. The Miao people are hospitable, good at singing and dancing, and drink boldly, so they choose to express their joy in red fire. For example, bright colors such as red, orange red, peach red are used in a large area, and they are configured with contrasting colors such as green and blue to form a strong contrast effect. Through the strong contrast of colors, it not only highlights the decorative effect, but also gives people a feeling of warmth, joy, joy, auspiciousness and enthusiasm. Contrast color is a common color principle in Miao costume embroidery. Children, girls, weddings, and young people during festivals will choose such color clothes to set off the festive atmosphere. Miao embroidery is mainly used for clothing. Miao women have been learning embroidery since childhood. The "flowers" of wedding dresses must be embroidered by themselves. For good luck, the color of the pattern is naturally a festive red theme, which is warm and peaceful. When Miao girls do embroidery and color matching, they are not limited by inherent colors, but boldly use high-purity, strong contrasting colors according to their own aesthetic preferences and habits. The color matching is dominated by contrasting colors, supplemented by neutral colors. On the black background, it is particularly bright, elegant, gorgeous, and very harmonious. For example, Qiandongnan-style clothing is mostly based on red and black, focusing on cyan or dark green. Visually, it is a bright and bright contrast formed by red and green, and there are yellow, white, blue and other colors. To be reconciled and supplemented, it is

quite rhythmic, giving us a colorful and flickering feeling, as if the colors are also fluttering.

The ancestors summarized the "five-color theory" by observing and summarizing natural colors, implying the meaning of auspiciousness and auspiciousness. The symbolic meaning of this color concept has been inherited and extended in Miao embroidery, and the connotation has become more abundant and stable. Restricted by the feudal hierarchies, in ancient times, red and yellow were the colors used by the royal family, while civilians were dressed in plain colors such as blue, blue, and brown. However, the Miao costumes are decorated with a large number of red and yellow colors, forming a pattern with red and yellow as the main tone, which reflects the Miao people's resistance and dissatisfaction with the feudal rule and their attitude towards life that only the rich and the poor are different, not the poor and the humble. Red fire represents warmth, enthusiasm, joy, and excitement. The sun brings light to the world, all things grow because of the sun, and fire allows people to eat cooked food and step into civilization. The ancestors' reverence for red is evident. Red has become a special color for festive activities. When building a new house and hanging big red flowers, when getting married, it is necessary to paste red double happiness. In the Spring Festival, it is necessary to paste red couplets. The traditional color concept is also infiltrated and extended in Miao embroidery. Of course, there are also elegant and beautiful works in Miao embroidery. The colors are lighter and the tones are colder. Most of them are embroidered by middle-aged and elderly women. This is a reflection of the psychological characteristics of age. This color often appears in the hands of the elderly. or worn on the elderly.

## 2. Deep Fantasy

Miao embroidered girls are very good at using color to enhance the depth of space, or to break the inherent color of objects, and configure the color according to their own needs. Especially in expressing the ideographic space, the clever use of color has effectively extended the space. For example, in the embroidery of flowers,

birds and animals, the change of color brightness and the relationship between advance and retreat are used to express the sense of spatial layering. The branches and leaves in the distance and the flowers on the back are in darker colors; the flowers, birds in the front and the branches and leaves nearby are in bright colors. . It has obvious spatial hierarchy, and the effect of illusion space is obtained on the limited two-dimensional space. In addition, the use of techniques such as braid embroidery, crepe embroidery, wrapping embroidery, pan embroidery, seed embroidery, appliqué embroidery, pile embroidery, and overlocking, as well as the use of techniques such as man riding a dragon, man manipulating a phoenix, ox becoming a dragon, and a dragon becoming an ox in pattern modeling , fish into dragons, etc., give people a sense of a vast space that rises lightly, and has a feeling of crossing multiple spaces, forming a kind of beyond the boundaries of two-dimensional space, giving us a visual "intention outside the picture". Invisible space feeling.

The colors of the fantasy space are vividly displayed in the Miao embroidery. The Miao people yearn for a better life, pursue their own dreams, and pin their hopes on the Miao embroidery patterns. The perfect combination of patterns and colors makes their wishes manifest on their clothes. In terms of color matching, Miao people are all subjective color matching, which changes the inherent color of the object. In reality, the color of the mouse is gray, while the embroidered one is gray. Colors may be subjective colors such as red and orange. This artificial subjective color can give people a deep fantasy space.

### 3. Bright and bright

Miao embroidery pursues a bright and bright color aesthetic concept, pays attention to the visual beauty of color, pays attention to the rules of color harmony, and is good at using the harmony of complementary colors. Due to historical reasons and the influence of wars in the past, the Miao people like bright and bright colors, which can bring people a sense of comfort. Eaton said: "Vision requires a corresponding complementary color to balance any particular color". (Tian, 2006, p.47)

Under the unified hue of red and purple, Miao embroidery skillfully uses contrasting colors to achieve visual balance, meets visual and physiological needs, and is bright, bright, exciting, and enthusiastic. visual effects. Miao embroidery chooses contrasting colors to make the picture more harmonious and stable. The overall colors of Miao embroidery are mainly bright tones, and the contrasting colors play an active role in the picture, so that the overall color matching can make the picture brighter and more vivid, making the picture more elegant and vulgar.

In the long-term practice of Miao women, they have summed up many scientific color matching formulas, such as: "Safflower needs green leaves to match", "Purple is bone, green is tendon, with bright red and yellow crystals", "The bright red and green does not count. Well, the use of yellow towel is indispensable." "If you want to be pretty, be a little filial," grasping the atmosphere of high-purity and large-area colors such as red and yellow, using interval harmony, complementary color contrast, high-brightness contrast, adjacent color foil and other methods to achieve harmony in contrast , a uniform and not monotonous color effect. And "red with green, ugly to cry" means that the areas of high-purity contrasting colors cannot be equal, and only the "embellishment" color matching method can be used. "Black depends on purple, stinky shit", "purple is worse than death" refers to the color matching with lightness, can not achieve the effect of eye-catching and bright, can only make the picture dark and dull tones. This kind of formula correctly summarizes the laws and laws of contrasting color configuration. According to these formulas, the color configuration of Miao embroidery presents a colorful and warm scene. (Tian, 2006, p.47)

#### 2.4.2 the batik process

Batik, known as "wax valerian" in ancient times, is also known as the three major printing techniques in China together with "knuckle-hole printing". It is one of the traditional Chinese folk printing and dyeing techniques. Hui Lin's "All Sutras,

Sounds and Meanings" Volume 50 "Photographing the Second Volume of the Mahayana Theory": "The valerian is bound with silk and dyed, and the silk is unraveled into a text called valerian. Now it is said that the Western state talks about the juice, point it to become valerian, and so on. The square wax is also dotted with valerian." (Hui Lin, 1737) The batik cultural relics discovered in ancient China include the blue wax valerian wool fabric of the Northern Dynasties unearthed in Yutian, Xinjiang, and the blue wax valerian cotton fabric unearthed from the tombs in the northern area of Astana, Turpan, Xinjiang. Cool blue valerian and several wax valerian silk and wax valerian yarn of the Tang Dynasty. Batik craftsmanship has been passed down from generation to generation in ethnic minority areas in southwest China, especially in ethnic minority areas in Guizhou, where batik has become an indispensable part of the lives of ethnic women. According to the legends of the Miao people, indigo is the base color of the moon, and the indigo moon becomes beautiful (Zhou, 2017, p.56).

#### (1) Anti-staining agent

Guizhou's batik resists include sweetgum, beeswax and paraffin. Liquidambar is derived from the oil of maple trees, and this anti-stain is used in Basha area of Congjiang County. To get maple fat, use a sharp knife to cut through the bark of the maple tree, mix the sap with the butter, and boil the two together to make a dark brown substance. After it cools, it solidifies like wax, and when it is used, it is heated to melt it, so as to draw patterns on the fabric, and then the process of dyeing and dewaxing. Beeswax is a kind of lipid secreted by the wax glands of worker bees. It has a good moisture-proof effect and excellent viscosity. It is suitable for drawing more delicate patterns. Paraffin is extracted from petroleum and is a mineral. According to the degree of refinement, it can be divided into crude paraffin, semi-refined wax and fully refined wax. (He and Yang, 2009, p.26)

#### (2) Waxing tools

The tool for spotting wax is a wax knife. In terms of materials, there are more copper wax knives and aluminum wax knives, and wax knives are not necessarily all metal. (Yang, 2009, p.18) Some wax knives are around 20 cm in size and come in various sizes, with different thicknesses and sizes. In some areas, there are more than ten wax knives in a complete set, and in some areas only two or three are needed. The artist determines the type and quantity of wax knives according to their own preferences. (See Figure 2-23)



*Figure 40 Wax painting process*

In 2020, when the author was investigating in Danzhai, he took a picture of painters painting batik with wax knives.

The wax knife is also very particular about the production: first draw the shape of the desired blade on the cardboard, and cut it out on copper, aluminum and other metals as the shape, basically in the shape of a "T", with a fan-shaped top; Then choose a wooden stick of moderate thickness, use a knife to split the incision at one end, and then put the blade into the incision; use a strong string to tightly entangle the two or three centimeters between the blade and the wooden stick, and the wax knife is done. All right. (Week, 2017, p.257)

(3) Dyes



The commonly used dyeing agent for Miao native cloth in Guizhou is indigo, a traditional vegetable dye with a long history. In the "Guizhou Tongzhi·Fengshizhi" in the Jiajing period of the Ming Dynasty, there is a record of blue indigo:

"Yongningzhou indigo mountain is in Muyesi (now Zhenning), and the water is close to the mountains. Among them, Shenqing can grow blue, and blue has wood blue. , Miao Lan, long-term tillage is beneficial to the harvest, among the mountains and the Qing Dynasty, the dead leaves and rotten leaves accumulated for hundreds of years, slash and burn, the soil is still warm, the cold is not born, and the ground must be planted every year." The Ming "Compendium of Materia Medica" has the following records : "Indigo leaves are sinking down, and they are also called indigo. To make indigo, the southerners dig a pit to make a pit, soak it in blue, stir it with lime, clear the water, put the ashes into indigo, and dye it with blue and green." "Guiyang" in the Qing Dynasty There are also relevant records in Fuzhi: "Huangping Mountain has more fields and less fields, and more indigo plants are planted in the mountains." The planting and extraction of indigo is described in detail in the "Social Survey Materials of Bixiazhai Miao Nationality in Jiuyang Township, Jianhe County, Guizhou Province" : Indigo is a dye crop used to dye cloth, and there are two varieties. One is the commonly known indigo, which is planted in March and April. Its seed preservation method is that when harvesting the indigo leaves, the tips and leaves are removed to make indigo, and the indigo stems are left as seeds. Before the frost, the indigo stalk was hidden (lying or standing) in a dry field, in a pit about 60 to 70 cm deep, covered with straw, and then covered with soil about 10 cm thick to make it airless and windy. Snow does not enter, open it in March next year, let it sprout, and take it out when it is planted. (Zhou, 2017, p.258)

In the era of self-sufficiency agriculture, people began to dress from cotton, spinning and weaving, and dyes also needed to start from planting, so indigo became a must-have in daily life. To this day, in areas where many ethnic minorities inhabited in Guizhou, the custom of planting indigo is still maintained. In addition to cotton

fields, many farmers also keep fields for planting bluegrass. Bluefields are generally selected in places with moist soil. From the cultivation, processing and use of the indigo plant, it is done on a family-by-family basis, and some farmers take the indigo that they cannot use to the market to sell. However, with the advancement of science and technology, chemical raw materials are becoming more and more abundant, and chemical color is more and more accounted for a certain proportion in dyed fabrics. There are fewer and fewer indigo plants now, but when the author is doing market research, there are still several companies selling indigo in the market, and a few are selling modern chemical materials. Such as Danzhai; some areas are no longer planted, such as the Sanbao area of Rongjiang County, if women need to dye, they go to the nearby villages where indigo is grown. There may be two reasons: First, the blue indigo in the Sanbao area is mainly used for the dyeing of native cloth. Its geographical location determines that its way of life is more sinicized than other areas, so fewer and fewer people learn traditional ethnic clothing. Second, the batik in Danzhai area is a traditional handicraft included in the national intangible cultural heritage list. In addition to the dyeing of native cloth, the dyeing industry in this area is also very developed, which directly determines the indigo planting in this area. (Week, 2017, p.259)

#### (4) Batik dyeing steps

Batik is the most common hand-printing and dyeing technique used by Miao women in Guizhou. The steps of batik are (see Table 2-10)

*Table 9 Batik Steps Table*

- |  |
|--|
| <ol style="list-style-type: none"> <li>1. Use a wax knife to draw the heated resist on the cloth during production.</li> <li>2. After a certain period of cooling, the wax knots or a thin layer of wax shell on the cloth.</li> <li>3. Put the sealed cloth into a tank with indigo and other dyes added to soak it in</li> </ol> |
|--|

color.

4. The part of the cloth that is not covered by the wax liquid is dyed, and the part covered by the wax liquid cannot be colored because of the protection of the wax. This process requires repeated operations, and it is put into the tank several times to a dozen times.

5. Then the wax on the cloth is melted by high temperature, and the part covered by the wax is white.

6. The entire cloth is then rinsed repeatedly.

"Miao Social History Survey" contains the records of the investigation of batik during the investigation in Jiamian Township, Congjiang County from April to August 1957. The excerpts are as follows: Use yellow wax (beeswax) to draw patterns on white cloth, and then Dyeing, paint the place where the yellow wax cannot be dyed with indigo, remove the wax after dyeing. The white pattern is ready. This pair is used for batik painting... After the white cloth is boiled in water, the white cloth is placed on a smooth thin stone plate, and then the crayon piece is used to make a pen tip. The yellow wax is used to draw patterns on the white cloth. When painting, no sample is required, and it is done by hand. The patterns are mostly geometric patterns composed of lines. (Guizhou Provincial Writing Group, 187, p.26)



*Figure 41 Batik drying cloth*

In 2020, the scene of the Miao people airing the cloth in Danzhai Miao Village was shot. The cloth was hand woven, plant dyed, and then dried. This is the scene of drying the cloth on their own house.

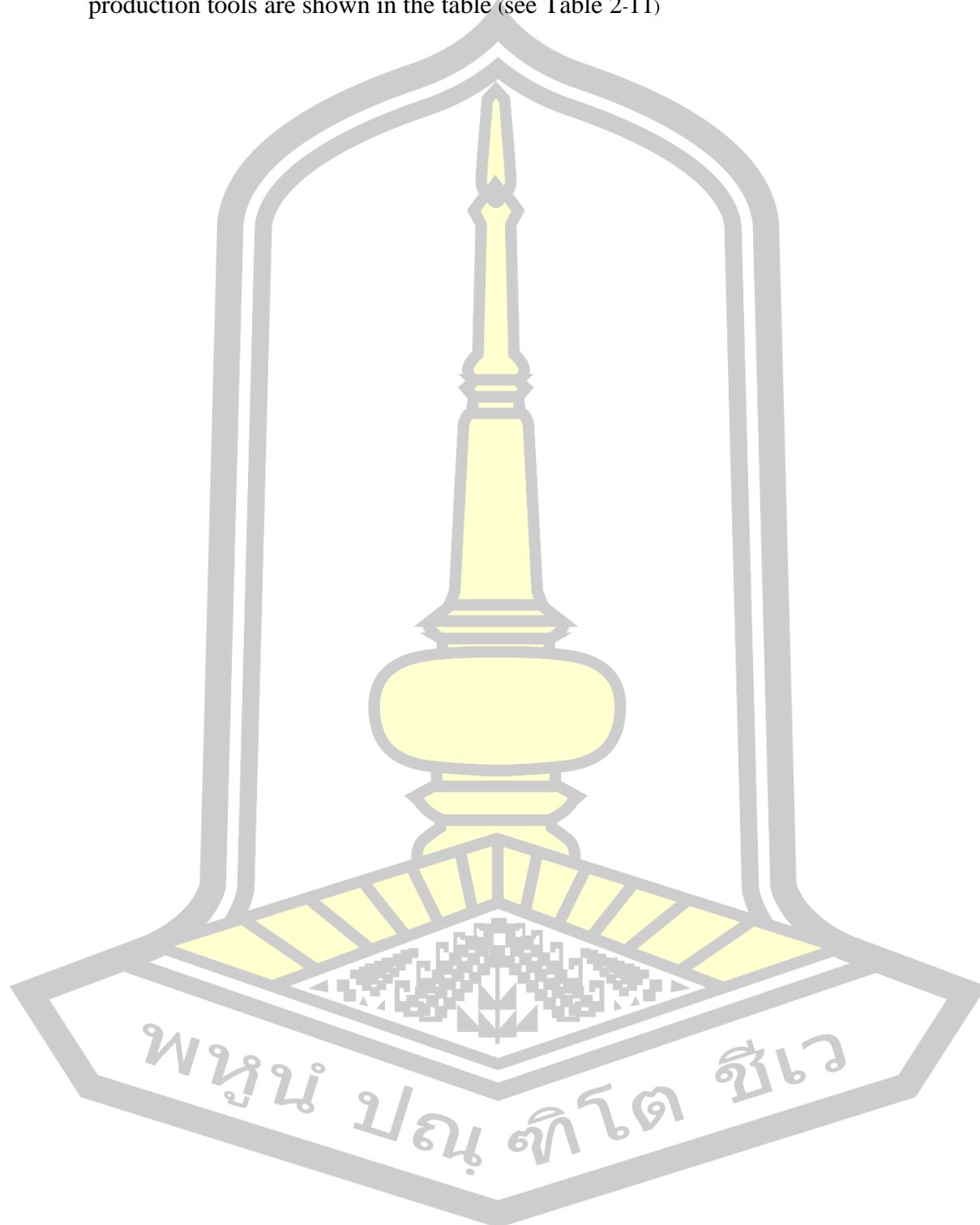
During the investigation, the author has seen the hands of Miao women who have finished dyeing the cloth several times. Because the dyeing process requires multiple hands to complete the dyeing of the cloth, the color of indigo naturally penetrates into the skin, and it is not easy to wash off even if it is washed with water. In the market research of Jinquan Lake, a 70-year-old grandmother was removing the embroidery pieces on the old clothes, and her hands were also penetrated into the skin by the blue indigo from the old clothes. The grandmother said: "The clothes dyed with plants repeatedly can only be done by wealthy families in the past. Ordinary families can't afford to dye them with plants so many times." (See Figure 2-34)

### **2.4.3 silver jewelry production process**

#### **(1) Tools and processes for making silver jewelry**

The silver headdresses, neck ornaments and jewelry in the Miao costumes are all made of ninety-nine silver or ninety-two silver, and the Miao people are referred to as "Miao Yin" for short. Most of the silver jewelry skills are done by men, which is the only part of the traditional clothing of Miao women in Guizhou that cannot be done by women. During the research, the author found that silver jewelry craftsmanship was passed down to men but not women. With the development of technology, white copper appeared instead of silver, and machine molds were used to make works of art. Mechanical mass production reduces costs, but the inheritance of skills is affected, and the artistic value of works loses aesthetic interest. In some areas of Guizhou, Miao silver jewelry processing is mainly done in the form of manual operation in family workshops. Kaili City, Gaojue Village, Leishan County Kongbai Village, Maliu

Village, Wugao Village, etc. are called "Silver Craftsman Villages". The silver jewelry production tools are shown in the table (see Table 2-11)



*Table 10 Tools for making silver jewelry*

project	type
tool	Iron piers, large and small hammers, bellows, furnaces, oil lamps or gas lamps, copper pots, silver pots, silver troughs, rosin boards, wood welding boards, silver welding pressure boards, elbow trachea, wire drawing boards, bone scales, cone knives, silver clips Pliers, wire drawing pliers, wire drawing pliers, square drill, round drill, flat hollow drill, nail drill, taper drill, stick drill, tweezers, scissors
process	Silver melting, casting, forging, wire drawing, pressing die, engraving, welding, knitting, washing, brushing. According to different styles, silversmiths first make the smelted silver into sheets, bars or wires, and then use the above-mentioned chisel, engraving, engraving and other different processes to make different parts, and finally connect them in the form of welding or weaving.

**Case: The production process of silver horns and silver sparrows**

The production process of Miao silver jewelry is very complicated. Now the records of silver jewelry craftsmanship made by Master Li are sorted out. The author uses two cases to explain the production process. The first case is the whole production process of Yinjiao, and the second case is the wire drawing process of Yinque.

(2) The production process of silver horns

Morphologically, the silver horn is shaped like a buffalo horn. Generally divided into three different models: the width between the two corners of the large silver horn is about 60 cm, the width between the two corners of the medium silver horn is about 50 cm, and the width between the two corners of the small silver horn is about 40 cm; The height is about 60-70 cm, and the size can also be made according to customer requirements, and the basic changes are not very large. (See Figure 2-35)



*Figure 42 Silver making process*

In 2021, the Miao male shot in Leishan was making silver works. He is the inheritor of intangible cultural heritage of silver making, and his works have won many awards.

For small silver horns, the production process includes six steps: melting silver, casting, forging, engraving, making and receiving silver, and cleaning. The silver horns look similar to buffalo horns in shape, but they are not cone-like, but flake-like, and the thickness of the silver flakes is about ten centimeters. The silver

horn patterns are generally "double dragon grabbing treasure" (the middle ingot can be regarded as "sun"), "dragon and phoenix Chengxiang", each dragon body is about 30 cm long, 5 cm wide and 0.5 cm thick; the position of the phoenix is in the silver horn the tip. Ingots are hemispherical, about 6 cm in diameter and 0.15 cm thick, with four layers of raised dots, like the rays of the sun. It takes about 3 days to cast the basic graphics above. The ingot is a cross pattern of "Sunflower", with the word "Fu" inside. It is also necessary to decorate the dragon's body with curved lines and fish scale patterns. It takes about 3 days to engrave the fine lines. Forging is a repetitive process, which takes about For 3 days, the time refers to the normal working time of 8 hours. It takes about 5 days to cut, shape and engrave the silver brown sheet. The production time of the whole silver horn is about 10 days. The following specific steps. (See Table 2-12)

*Table 11 Steps for making silver horns*

Name	Method
molten silver	<ol style="list-style-type: none"> <li>1. Heat for about 10 minutes after ignition, and melt the silver into silver water when the temperature reaches 1000 degrees Celsius.</li> <li>2. Pour into the silver tank, and after cooling, the silver water becomes silver nuggets.</li> </ol>
mold	<ol style="list-style-type: none"> <li>1. Roast the pine resin with fire and let it cool, then shape it into a pine resin board.</li> <li>2. Loosen the silver horn piece on the turpentine board and hit the reverse side with the nail to form the shape of "double dragon grabbing treasure", "dragon and phoenix Chengxiang" and "sun" with a certain thickness.</li> </ol>



	<p>3. When hammering, the concave part on the reverse side is the convex part.</p>
engraving	<p>Put the back of the silver horn on your hand, and engrave various detailed patterns on the ingot and dragon on the front.</p>
forging	<p>1. Heat the silver flakes for about 2 minutes. After turning red, forge and beat until cool, then heat and red and forge until cool.</p> <p>2. The heating time is gradually increased, and after about a hundred times, it becomes a model of horns.</p>
Making and connecting silver brown leaves	<p>1. To make the silver brown sheet, it is necessary to cut out its shape.</p> <p>2. The pattern above is made by hammering, and the detailed pattern of the sample needs to be engraved.</p> <p>3. The silver brown leaves are connected to the opposite side of the middle of the silver horn.</p> <p>(The silver brown sheet is about 22 cm long, 8 cm wide, and 10 cm high. There are two silver pins about 6 cm long and 1 cm wide under the brown sheet. There are 12 silver sheets on the brown surface, with a length of 14 cm, 2 cm wide. The patterns of flowers, flying phoenixes and butterflies are engraved on the brown sheet.)</p>
cleaning	<p>1. Soak the silver horn in alum water for a total of two times for 10 minutes each time, or soak it in phosphoric acid solution for about 2 hours.</p> <p>2. Put the silver horn soaked in the above solution into cold water and rinse with a copper brush.</p>

	3. Finally dry with charcoal fire or blow dry with hair dryer.
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### (3) The wire drawing process of Yinque

The whole process of Yinque includes seven steps of silver melting, forging, wire drawing, modeling, welding, cleaning and assembly, and the total time is about 15 days. The production process of the silver horn has been described in more detail above. Because most of the steps in the production process of the silver sparrow are similar to those of the silver horn, only the most representative and craftsmanship in the production process of the silver sparrow is described here. The most complicated step is brushing and combing. The wire drawing process of Yinque includes eleven steps. The tool is a wire drawing board, and each wire point is 0.3 mm (30 wires). The details are as follows: (see Figure 2-13)

*Table 12 Drawing steps of Yinque*

Beat one end of the silver bar to the thickness of a needle
---

Pass the tip of the silver bar through the single eyelet required by the drawing board
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Use clamps to hold the thin side of the silver bar for wire drawing: 1. Pull up from 410 wire units, and burn once after every 4 curtain positions. 2. During this process, add oil as lubrication, and pull 50 grams of silver wire to 33 wire.
--

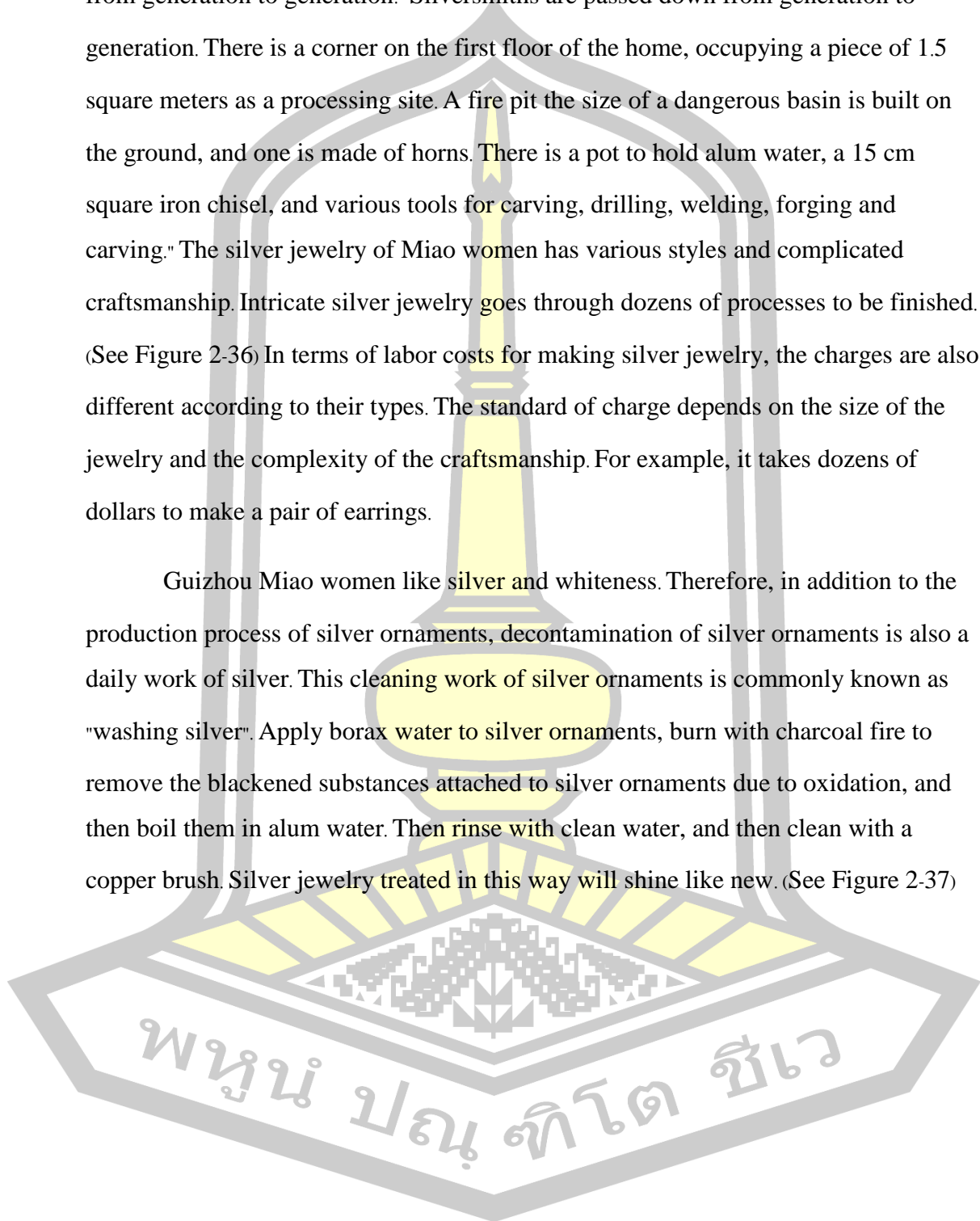
Burn the silver thread red, clamp it with two steel needles, and pull it hard to flatten it
---

Put the flattened silk head on the flat plate, press a small wooden vertebra on it, and rub it to make the flat silk strip of the silk strip into a spiral shape.
---

Nail two nails on both sides of the board, and burn the spirally pressed lines for 3-4 circles, that is, 6-8 pieces
---

The inheritance of silver jewelry production technology is generally passed down from generation to generation: "Silversmiths are passed down from generation to generation. There is a corner on the first floor of the home, occupying a piece of 1.5 square meters as a processing site. A fire pit the size of a dangerous basin is built on the ground, and one is made of horns. There is a pot to hold alum water, a 15 cm square iron chisel, and various tools for carving, drilling, welding, forging and carving." The silver jewelry of Miao women has various styles and complicated craftsmanship. Intricate silver jewelry goes through dozens of processes to be finished. (See Figure 2-36) In terms of labor costs for making silver jewelry, the charges are also different according to their types. The standard of charge depends on the size of the jewelry and the complexity of the craftsmanship. For example, it takes dozens of dollars to make a pair of earrings.

Guizhou Miao women like silver and whiteness. Therefore, in addition to the production process of silver ornaments, decontamination of silver ornaments is also a daily work of silver. This cleaning work of silver ornaments is commonly known as "washing silver". Apply borax water to silver ornaments, burn with charcoal fire to remove the blackened substances attached to silver ornaments due to oxidation, and then boil them in alum water. Then rinse with clean water, and then clean with a copper brush. Silver jewelry treated in this way will shine like new. (See Figure 2-37)





*Figure 43 Phoenix Crown Silver Ornament*



*Figure 44 Phoenix Crown Silver Ornament*

In 2021, the author drew different patterns of phoenix coronets. The phoenix crown is a hat made by Miao people with silver ornaments. The phoenix crown of Miao people in different regions is different. The author draws different phoenix crowns for comparative study to find out their differences.

(4) Silversmith Village

Most of the jewelry and accessories made of silver are made by specialized craftsmen. For example, there are two main channels for silver jewelry made in Xijiang Town: one is made in silver jewelry shops on Xijiang Ancient Street, mainly serving foreign tourists; The neighboring silversmiths' villages such as Gongbai, hemp, etc. go to make them. "Apprentices of silversmiths usually start from the age of fifteen or sixteen. They follow the master to the villages and villages, and they start to only do ordinary chores, such as pulling bellows, passing tools, etc. The wages generally go to the master, and the apprentice has only meals and pocket money. Three After 2000, when the apprentice leaves the apprenticeship, he can act independently." (Yang, Yang, and Long, p.39) Nowadays, the phenomenon of walking on the street rarely occurs, and it is mainly concentrated in specialized fields, such as scenic spots and museums. In Dagou Township, Leishan County, Kangbai, Maliang and Wugao, Jiupai and Tanglong Village in Taijiang County, and Gaojue Village in Kaili City, almost every household in the village is engaged in the production of silver ornaments, which are called "Silver Jewelry" by the locals. Silversmith Village", some villages have a history of making silver jewelry for hundreds of years, and the silver jewelry produced is not only sold all over the country, but also exported to Hong Kong, Macao, Japan, Europe and the United States and other countries and regions. Some of the silversmiths in the Silversmith Village have taken root in other cities including Beijing, Shanghai and other big cities all the year round, making silver jewelry and opening online stores to sell them, and buying houses locally with this special skill; some only work in the local and nearby villages. They go out to make silver ornaments for people during busy farming seasons and go out to make silver ornaments for people. Most of their activities are concentrated in Guizhou Province, processing silver ornaments for the local Miao, Dong, Yao, Zhuang, Buyi, Shui and other ethnic groups.

## Summary

This chapter introduces the overview of Miao culture, the cultural ecology of Miao costumes, the production process of Miao costumes, the relationship between Miao culture and Miao costumes. The display of spiritual features not only shows the sense of dignity and pride of the nation, but also reflects the identity and spirit of a nation. It is the tangible carrier and intangible representation of spiritual and material culture.

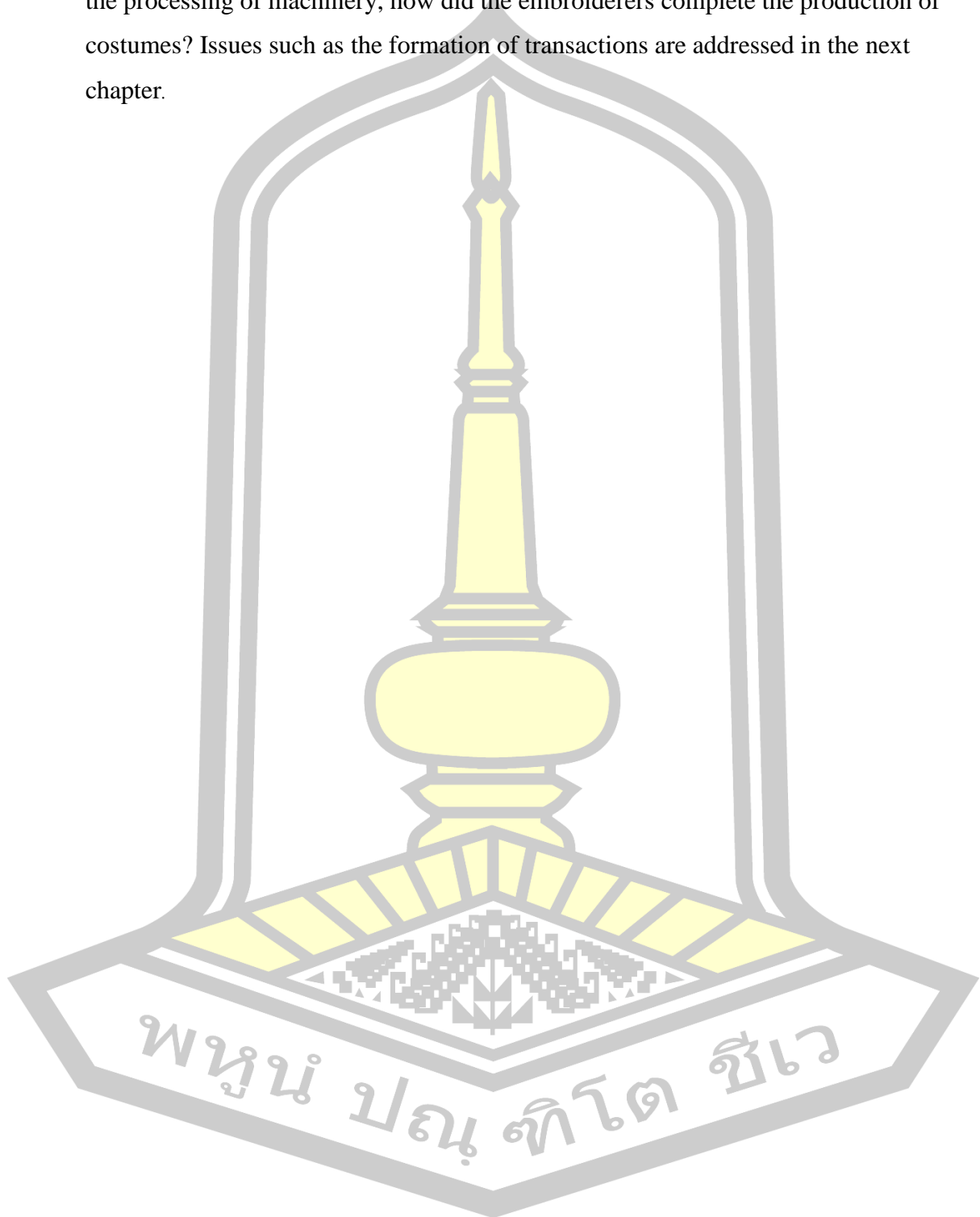
In the literature survey, the Miao costume is unique, it not only reflects a strong artistic beauty, but also reflects a strong ecological beauty. In terms of color, pattern, decoration, etc., the color contrast is strong, rich and heavy, which all reflect the diversified characteristics of a national culture.

Miao costumes are the most gorgeous costumes among all national costumes in my country. They are not only a wonderful flower in Chinese culture, but also a treasure of history and culture. From the perspective of content, most of the clothing patterns are based on various living objects in daily life, which play an important role in expressing and identifying ethnic groups, branches and languages. These images are called "epics worn on the body" by experts and scholars. This is also a portrayal of the artistic characteristics of Miao costumes. Here, Miao costumes include embroidery, batik, silver ornaments, etc. in the production process, which are important components of the Miao cultural system. From the costumes, we can see the development process and cultural precipitation of the Miao nationality.

At the same time, this chapter summarizes the division methods of Miao clothing styles in academic circles, selects regional division methods to conduct related research, and summarizes the changes of Miao styles, colors, embroidery methods, patterns and so on.

Miao culture and Miao costumes are inseparable. Combing the relationship between the two has paved the way for the study of Miao costumes on the economic

basis of the former market. Under the premise that Miao costumes are not involved in the processing of machinery, how did the embroiderers complete the production of costumes? Issues such as the formation of transactions are addressed in the next chapter.



## Chapter 3

### Former Market: Inheritance and Regeneration of Miao Traditional Costumes

It is of great significance to understand the consumption ethics of Miao people through the inheritance and regeneration of traditional Miao costumes in the market. It takes a process for Miao costumes to form a commodity in the front market. What factors can make Miao costumes become a commodity industry is also an inevitable product of the formation of Miao costumes market. The formation process of the Miao costume market in the early stage is the process of the commercialization of the Miao costume. The progress of scientific and technological productivity promotes the process of market-oriented development, thus providing the soil for the development of Miao costumes in the market.

#### 3.1 Miao Consumer Ethics

Consumption is the basic practical behavior of human beings, which appeared with the birth of human beings and is always linked with human society. Of course, consumption can be divided into broad and narrow senses. Nowadays, the concept of consumption that people often refer to or is common is often limited to the terms of pure economic concepts, and rarely talks about its broad concept. This is mainly influenced by the cultural background of the times. Today's society is a consumption concept with economy as the trend of the times. The term is frequently used or deeply rooted in the hearts of the people. Under the solidified influence of this thinking mode, other definitions and connotations of consumption are naturally weakened. In fact, most of the current consumption concept only stays within the scope of the economy, and its extension and extension are rarely paid attention to. In fact, the concept and connotation of consumption in economics is only a specific expression, or a specific embodiment, of the concept of consumption, which mainly involves the production of products and related services in human society and the process of their transformation



with capital. (Mei and Bao, 2019, p.59) In order to understand the consumption concept of the Miao people in clothing, it is essential to understand the consumption ethics of the Miao people. The author cites the Miao nationality's consumption ethics written by scholar Long Zheng rong to analyze the consumption concept of the Miao nationality, from which we can obtain the consumption concept of the Miao nationality, and lay the foundation for the subsequent research on the re-invention of the Miao nationality's clothing in the process of commercialization. theory. Consumption in a broad sense includes production consumption and personal consumption. Production consumption refers to the consumption of material materials and labor in the production process. Consumption is an important part of human life. As long as there are human beings, there will be continuous consumption. There is a certain difference between the consumption of the Miao people and the consumption of the Han people, which will be explained in the following analysis. Marx once said: "From the day that man appears on the stage of the earth, he consumes every day, whether before he begins to produce or during production." (Marx, 2004 translation, p.169)

People's attention and research on consumption mainly lie in the study of the economic significance and value of consumption, the factors and structure of consumption, whether the income level of consumers and the price level of products are proportional to the social structure. In fact, consumption is not only related to the realization of social reproduction, but also closely related to the background of social life. In addition to the influence of production, income and price, consumption is also constrained and influenced by consumers' preferences and consumption psychology, especially consumption values, social customs, and personal moral concepts. Taking these questions into consideration, the research on consumption ethics of Miao people shows that the proportion of clothing consumption in Miao consumption in daily consumption, and the clothing worn on the body is obviously a significant proportion of living consumption. It is not difficult to find out that people will think about which consumption is necessary and which is unnecessary consumption, which consumption should be encouraged and promoted, and which consumption should be criticized and

resisted. The living consumption of the Miao people is obviously subjective, and the consumption of silver jewelry in a set of costumes occupies the main part of consumption. Human consumption is not only restricted by production, but also affected by non-economic factors such as values, living habits, and family background. Due to differences in regional culture, values, consumption habits, consumption concepts, etc., different ethnic consumer groups have very different consumption behaviors. (Ma, 2015, p.113)

Item classification of people's actual living consumption expenditure, consumption is generally divided into food, clothing, housing, use, etc. From the different levels of satisfying needs, there are survival materials, enjoyment materials, and development materials. In view of the fact that there are different ways of dividing the consumption structure according to different standards, according to the actual situation, most of the traditional consumption of the Miao people is used for survival consumption such as clothing, food, housing and use, while the consumption of enjoyment and development is very small. Consumption ethics analyzes the consumption background and the market platform that restricts consumption. This article will discuss the consumption ethics behaviors and concepts of the Miao people from the material and spiritual levels.

### 3.1.1 Material Consumption

Marx also said: "The most civilized people, like the most uncivilized savages, must first ensure that they have food before they can consider obtaining other things." (Marx and Engels, 1998 translation, p.354) "People take food as their heaven", which means that there is nothing more important than "food". In the survey, the Miao people are full of material and spiritual needs. Compared with the Han people, the Miao people have their own unique consumption ethics in these two aspects. The Miao people clearly show a consumption characteristic of cherishing things in food consumption: on the one hand, they consume more extravagant food during festivals,

and still maintain the concept of saving money in the details of daily life. Miao people are very forthright in their consumption on important occasions, and often show their identity value by consuming food. These two different consumption concepts contain different demands on consumption ethics.

### 3.1.2 The spirit of cherishing things: from survival to habit

In consumption activities, there are evaluations about thrift in ancient and modern China and abroad. In ancient China, "honoring thrift and denouncing luxury" was advocated. Confucius, the founder of Confucianism, highly praised the frugal way of life, emphasizing "propriety, rather than extravagance, rather frugality" ("The Analects of Confucius. Ba Yi"), and advocated "thrift" as an important moral requirement. Mencius also attached great importance to the concept of frugal consumption. He asked people to stay awake in the face of materialistic desires, and proposed that "no need to be good at nurturing the heart" ("Mencius. In the face of Mencius' less selfishness and few desires, Xunzi emphasized "saving its flow and opening its source" ("Xunzi, Prosperity"), asking people to pay attention to thrift, but not forgetting to expand production. The Taoist Laozi emphasized that "I have three treasures, which I must keep and protect; the first is kindness; the second is frugality; the third is that I dare not be the first in the world" ("Tao Te Ching. Chapter 67"), calling for maintaining "no desire" "Contentment" to live a frugal life in accordance with the laws of nature. The Mohists emphasized that "thrift is prosperous, and obscenity leads to death" ("Mozi. Ci Kuo"), and believes that only by being thrifty can a country be prosperous and prosperous, while arrogance and extravagance will inevitably perish. "Zuo Zhuan" thinks: "Frugality is the sum of virtue: extravagance is the greatness of evil." And so on. (Long, 2020, p.150) Although ancient Chinese thinkers have different expressions on frugality, they always put frugality in a very important position. It can be seen that frugality is the mainstream consumer ethics thought in society.

Due to historical reasons, in order to avoid war, the Miao people are stationed in mountainous areas. Due to the influence of natural and social conditions, the level of labor productivity is low and material products are lacking. The Miao people have formed their own characteristics of life consumption, and even the traditional dietary consumption characteristics of excessively cherishing things can be seen from the food of the Miao people's diet. They grow their own food and are self-sufficient. Last winter, when the author conducted a research on the seedling year in Jiangbasa, almost every family killed pigs or several families slaughtered cattle together. On the day of slaughtering the cows, men must participate. After slaughtering the cows, they will directly divide the beef in the fields, and divide the meat according to their own money. The cowhide is distributed to each family. Pig slaughtering is a traditional practice. The slaughtering pigs use fire to burn the hair on the pigs, and the firewood is rice straw and straw. The remaining pork is used to make smoked meat and smoked sausages, which is also a unique custom of the Miao people. In order to avoid food that cannot be eaten in a short period of time, the Miao people take storage measures to extend the edible period of food to prevent food from spoiling and causing waste. The Miao people adopt methods such as pickling and smoking to preserve food and prolong the edible time of food. The food preserved by this method can be stored for half a year or even several years. According to Tian Wen's "Book of Guizhou" in the Qing Dynasty, the Miao people "everything from fishing or hunting is salted and mixed in a container, called 'vegetable', which is precious for its peculiar smell. The longer it is, the more expensive it is. If you ask how rich it is, you will say that it has been hidden for several generations." Pigs and beef also adopt the method of waxing, that is, sprinkle salt on the meat, let the meat absorb the salt after a few hours, smoke it with firewood for several days, and then take it out and hang it in a ventilated place to become bacon. In the practice of pickles, the fresh vegetables are first dried in the sun, then marinated with salt, and placed in a jar to seal. Although pickled vegetables are not part of the main course, the Miao people can keep fresh vegetables for a longer time without wasting them, forming a traditional virtue of thrift. (Long, 2020,

p.151) From the above cooking methods, we can see the wisdom of the Miao people, and also feel the material needs of the Miao people. Due to the influence of regional climate, items that cannot be preserved for a long time can be preserved for a long time by their own pickling or smoking for future needs. This kind of cherishing spirit is the embodiment of Miao people's material consumption.

In life, the Miao people regard frugality as a virtue, and extravagance and waste will be criticized by neighbors, especially the elderly, and some people will even come forward to stop wasteful behavior. The formation of the spirit of thrifting and cherishing things for a long time is inseparable from their own regional living environment. In the era of agricultural civilization, the productivity of the Miao people was relatively backward, and agricultural production was affected by climate, technology, disasters, traffic, etc., resulting in low production efficiency and lack of labor products. The limited fruits of labor are first used to meet the basic needs of life, the consumption structure is dominated by food consumption, and efforts are made to follow a frugal lifestyle. As Mr. Chen Qingde said: "Frugality is not so much a moral tradition, but rather a survival instinct under the threat of poverty." (Chen, 2010, p.71) Because otherwise, life will be unsustainable. But with the gradual improvement of the economic situation, the thrifty consumption habit as an instinctive reaction has not disappeared due to changes in the objective environment, it is more embodied as a moral virtue generally recognized by the Miao society. Tao Hua ying's survey of Pan jia yuan in Beijing shows that most of the Miao traders from Kai li, Tai jiang, Lei shan, Shi bing and other counties in Guizhou still maintain their original living habits in terms of diet, pickling sauerkraut and water peppers, and eating sour soup. Food, life is very frugal, the general monthly expenditure does not exceed 500 yuan. (Tao, 2010, p.17) In the communication between the three generations of Miao people, the author found that there are obvious differences among the three generations. The simple consumption concept of the Miao people only wants to fill their stomachs, and they do not have such a desire for big fish and meat. Middle-aged people are relatively

frugal and adopt a budgeted consumer spending plan in their consumption. The younger generation is quite different from the older generation in the concept of food consumption. They pursue the quality of life, the identity symbol, and the concept of early consumption. At the same time, due to the development of the times, they have not experienced too much hard farming life, very little labor experience, and lack of reverence for the fruits of labor. Therefore, from the consumption concept, it can be perceived that the consumption concept of Miao people is different from time to time, and the plan for their own consumption is also different.

In today's era, with the rapid development of material life, fast-food culture, the variety of junk food, the consumption of one-time fast-moving consumer goods, luxury has also grown. Jean Baudrillard wrote in "Consumer Society" that we once again have a simplistic concept of consumption - a concept based on the inevitable use of property. Never believe that the moral rules inherent in such things are use value and duration. (Baudrillard, translated in 2019, p.21) Among the Miao people who have difficulty in acquiring material wealth, the Miao people whose basic production capacity is relatively weak and whose total material wealth is small, they have developed the consumption concept of thrifty and cherishing things. And over a long period of time, he has developed a subtle living habit from his heart. Even if some families have become rich after participating in the economic opening, the spirit of thrift has long been a habit in the daily life of family members.

### 3.1.3 Luxury Stories: From Festive to Normal

The Miao people all show the characteristics of thrift and thrifty in their daily eating habits, but many cases show that on the other side of the frugal life, there are extremely extravagant and wasteful ritual consumption in festivals. Commodities appear excessive only in destruction, and prove wealth in disappearance, it goes without saying, whether in the form of strong symbols (plays of chance, religious festivals with gifts, external acts of destruction individually or collectively), Or the

systematic, routine form of destruction destined to be one of the defining functions of post-industrial society. (Baudrillard, translated in 2019, p.27)

Consumption in festival rituals is the unity of ritual and consumption. Festive ceremonies are inseparable from all kinds of consumption, such as sisters' day, Miao year, life etiquette, marriage, funeral, etc. are inseparable from the banquet. Festival ritual consumption is different from daily consumption, it is a normative and sacred consumption activity. The spontaneous consumption of festival rituals in every household has become a norm in daily life. Now there are rich festivals in every season every year. There are many festivals every year in the Miao year, and the Han nationality also celebrates the Spring Festival, which makes the festivals of the Miao people more abundant. The ritual consumption of Miao people in festivals is gradually brought into reality. This is the current situation that only exists in Miao villages where tourism is developing. Not all Miao people make the sense of festival rituals a normal phenomenon. (See Figure 3-1)



*Figure 45 Festive Dress (Silver Sea)*

In 2020, the author took a picture of the Silver Sea on the Miao Festival. Women in full dress and silver ornaments displayed on the road. From a distance, they saw the whole scene in silver color and made a tinkling sound when walking.

### 3.1.4 Luxurious Meals for Life Ceremony, Coming-of-age ceremony, Wedding ceremony, Funeral etiquette

From the point of view of folklore, birth, marriage and death are the most important rituals in life. The life etiquette, coming-of-age ceremony, wedding ceremony, and funeral etiquette of the Miao people are not only personal matters, but also related to the honor of the entire family. Therefore, such matters are always done more solemnly, hoping to leave a legacy for people when handling this festival. good impression. Among them, the phenomenon of overeating and extravagance is very prominent. For example, the Miao people have the custom of "playing three dynasties" and "full moon wine" when giving birth to children. In the past, a wedding banquet usually had more than 15 tables and ate for three consecutive days, with two meals a day, and the consumption was very large. For individuals, a wedding is an important life etiquette in life. The scale of the wedding, the dishes on the table, the situation of the guests, etc., can all show the social status and prestige of a family. With the improvement of material living standards, personal status can be celebrated through these consumptions, which also leads to more extravagance and waste. Funeral is the last ceremony in one's life, and it is a traditional custom to organize funerals for the deceased. It is said that in the Moon Mountain area, the Miao people used to kill more than 10 cows for a funeral. People killed animals on such a large scale to organize the funeral. There are standard elements of the traditional etiquette system, but it is undeniable that through a grand funeral, It can demonstrate the power of family unity and gain praise from everyone, thereby further consolidating or improving the family's social status in the local area. In order to ensure that there is enough food for the people attending the funeral, there are many dishes and quantities in the banquet, so as to prevent people from being blamed for not having enough to eat. This results in a lot of waste. (Long, 2020, p.154) In the past, many Hmong people would take them home if they couldn't finish their meals during festivals, and they could continue to eat them next meal, or bring them to children and the elderly to eat. They are



unwilling to pack and take away, and the rest of the meals are given to animals.

During the author's investigation in Xijiang, a hotel owner, Mr. Yang, said: "No one packs and takes away the banquets, and the meals that the guests can't finish in their own restaurants are rarely packed unless they pay for the meals themselves. Only take it away." At festival ceremonies, the expenses for food, cigarettes and alcohol are the largest, and the sponsor's family economic status can be known through the quality of tobacco and alcohol. Families with good conditions generally put the price of 35 yuan at the market price. For cigarettes, families with poor conditions generally put 16 yuan per pack of cigarettes, and the wine is generally local rice wine. In good conditions, bottled wine is used at different prices. This kind of face consumption at festival ceremonies is quite extravagant, and in the current economic environment, similar phenomena have begun to appear in the Miao nationality areas where tourism is developed.

### 3.1.5 Luxurious Meals in Traditional Festivals

The Miao nationality is known as the "Hometown of Hundred Festivals". During the festivals and New Years, there are rich long table feasts and delicacies, costumes and dances, and you can see a variety of feasts. The Miao New Year is the most solemn traditional festival in the year of the Miao people. The Miao people believe that the beginning of the new year has many meanings and symbolizes a good start for the next year. Therefore, during the Chinese New Year, every family must kill pigs and chickens, make glutinous rice cakes, prepare bacon sausages, Blood tofu and other food, and held a series of activities such as sweeping villages and worshipping ancestors. Set up a table in the living room, and put sumptuous dishes, rice wine, candy, etc. on the table, and offer them to ancestors first, and then eat them. During the Chinese New Year, people put on their costumes and bring reeds to the reeds field for various entertainment activities. They greet guests from other places in a friendly way, and if they are familiar with guests, they will be drawn into their team to participate in the activities together.

The Miao people have always been warm and hospitable. Whenever a guest comes, they call their friends to accompany the guest, which actually brings a lot of burden to the host and also causes a lot of waste objectively. The author attended the Sisters Festival in Tai jiang one year. The length of the long table banquet was hundreds of meters. Thousands of people ate together at the same time. The time for the festival in the Miao New Year is not one day, but several days. The long time has also caused the luxury of the festival and caused great economic pressure to the Miao people. The extravagance of the Miao people in program activities often puts them in a dilemma after the Miao New Year. After a period of recuperation, festivals such as the Sisters Festival and the Lu sheng Festival came one after another. This way of life has formed a normal phenomenon in the life of the Miao people.

“Chi Gu Zang” is the most expensive and time-consuming collective ancestor worship activity held regularly in the Miao society. “Chi Gu Zang” is called “Nongx niel” in Miao language, and “Chi Gu Zang” Festival can be regarded as a grand-scale “overall presentation” ceremony. The killing of cattle, pigs, treats, gifts and other acts in the process of the ceremony cost a lot of money. supplies. According to a rough calculation made by the People's Government of Tai jiang County in 1955, in the years after the founding of the People's Republic of China, there were only 1,552 households in some villages in the three major townships of Tan Gao, Xiao di and De feng, and 393 Tibetan cattle were killed, and 393 Tibetan cattle were killed. Calculated at 100 yuan for cattle (at the current price), it is equivalent to about 39,300 yuan. Each cow needs to be fed for 3 years, which consumes a total of 172,134 yuan in manpower and material resources. When slaughtering Tibetan cattle, each family and friends would also set off fireworks to send chickens and ducks. It is estimated that each cow is worth about 15 yuan, and 393 cows are equivalent to 5,895 yuan. In the second year of slaughtering the Drum Tibetan cattle, they will kill the Drum Tibetan pigs. Almost every household will kill one head, and some will kill two. It is estimated that there are more than 400 animals. At 15 yuan each, it is about 6,000

yuan. The above amounted to more than 220,000 yuan. (Editorial Committee for Revision of Chinese Ethnic Minority Social History Survey Data Series, 2009, p.234) If you add firewood, rice, and oil for entertaining guests from all over the world, the number will be even larger. In 1953, when it was the turn of Zhang po Village in Lei Shan County to eat drum and Tibetan, there were 140 Miao households in the village, and it was planned to kill 86 water buffaloes. To kill a pig weighing more than 100 catties, to make wine and cook to entertain relatives and friends, the average household needs 200 catties of rice. Calculated according to this situation, the average cost per household is more than 86 yuan and 8 yuan, a total of more than 12,000 yuan. Such large-scale consumption activities are very detrimental to production. The government has carried out a series of persuasion and persuasion work, and through discussions with leaders such as Hu lu tou and Gu zang tou in the village, they realized that such a large amount of waste will affect future production. As a result, many livestock were killed. For example, 49 cattle and 30 pigs were killed, and chickens and ducks were reduced by 1/3. (Editorial Committee for the revision of China's Ethnic Minority Social and Historical Survey Materials Series, 2009, p.211) In 1996, when Ji huai and Jia villages in Rong jiang were eating drums and Tibetans, more than 6,000 people from more than 200 households participated and 100 people were killed. More than 400 cows and 400 pigs, these two foods alone totaled more than 100,000 yuan, accounting for half of the township's total fiscal revenue (278,900 yuan) in the same year. (Wong, 2004, p.84)

From the above case, we can see how extravagant the Miao "Drum-Tibetan Festival" is. This festival reflects the consumption psychology of the Miao people during the festival. Liu Feng, a scholar of the Miao nationality, and others believe that the "Drum-Tibetan Festival" not only reflects the beliefs of the Miao nationality with ancestors as the core and the social order constructed therefrom, but also forms a social network structure with blood relatives as the longitude and in-laws as the latitude and its differential order pattern, is further recognized, reconstructed and

integrated in the practice of ritual. (Liu and Zhang, 2012) In a sense, the killing of cattle is a kind of competitive consumption. Although the head of the household who kills cattle is destitute in the future, they have won the respect of the villagers. After the sacrifice, a family piled up the bones of the cow's head under the roof. A symbol of family wealth, they also gained self-esteem and self-confidence, at least at that time they lived with meaning and value. This kind of meaningful activity will be respected by people of the same race, satisfy one's inner vanity, and gain face in the eyes of others. Scholar Long Zheng Rong said, "The thirteen-year cycle of the Drum-Tibet Festival is also the best time for family education, social education and cultural education in the entire village area. Various ceremonies in the festival express profound historical and cultural origins. Significant Sacrifice is to recall the souls of ancestors and children who are far away, and everyone gathers to communicate and communicate. The best sacrifice to ancestors during festivals is the most precious cattle in the family, and only in this way can we show respect for ancestors." The material consumption of their festival rituals occupies a very medium proportion in consumption ethics, and can also be regarded as spiritual consumption. They sacrificed their hard-earned wealth to sacrifice to their ancestors. This also shows that what they value most is not material enjoyment, but people's spiritual needs, which are people's pursuit of higher-level needs. The sacred ancestor worship activity, the Miao feast, consumes tangible material wealth, but obtains spiritual and moral satisfaction.

### 3.1.6 Spiritual Consumption

Under the condition that modern material life is becoming more and more abundant, the consumption mode that relies on the ascetic life to achieve individual spiritual satisfaction is no longer realistic. People construct their own consumption culture according to their own social customs, ethical demands and life experience. The Miao people have their own concept of consumption. They show their consumption culture through costumes. The silver ornaments in the clothing

decoration are the symbols of spiritual consumption. The richness and gorgeousness of silver jewelry consumer products invisibly stick a label on one's own identity, a sign of identity wealth. People achieve spiritual satisfaction through material consumption. Chinese culture has a tradition of "loving face" since ancient times. The most common one is food "rich" - whether it is feasting, displaying food utensils, gaining prestige or showing power, it is all about "face". (Peng, 2013, p.231) Face is related to the prestige and status of an individual or a family. It is this concept of "face" that enables "conspicuous consumption" to be continuously strengthened, and the Miao people dress up in festivals and happy events to show the family's financial resources. The tradition of wearing silver jewelry of the Miao nationality has not only been handed down in the turbulent historical environment of migration, but also has a wide variety of silver jewelry and exquisite craftsmanship, which is the most representative cultural feature of the Miao ethnic group. Compared with beauty" (Yang, 1997, p.260). The Miao people like silver for a long time, and there is a special song "Gold and Silver" in ancient Miao songs. "Ancient Miao Songs" sings, "What is the silver used for? What is the gold used for? The silver is used to make collars, and silver flowers are used to inlay silver hats; gold is used as money flowers, and silver flowers are used as headdresses." (Yan, 1993, p.101) Long Zheng Rong wrote in the book that while silver has the function of currency, it also highlights the function of silver as an ornament. The experience of the Miao people "wearing on silver" reflects the Miao people's preference for silver ornaments. In the Miao ethnic area in the Qing shui River basin in southeastern Guizhou, the consumption of Miao silver jewelry accounts for more than 80% of the clothing consumption. For thousands of years, clothing has been constrained by ethics and morals. What age, occasion, what identity, what people wear, what to wear, what to wear, etc. have always been constrained by ethics and morals. (Hua and Wang, 2010, p.1) In the process of Miao social development, silver ornaments have become an important symbol of the Miao nationality's identity. Miao people's pursuit of joy and happiness in the pursuit of silver jewelry consumption

gradually turned into spiritual consumption, which also formed a cultural symbol of consumption.

### 3.1.7 Worn on Silver: Spiritual Symbols

Miao costumes have formed their own unique cultural symbols in the long history of history, and styles, patterns, colors, silver ornaments, materials, etc. constitute their own symbolic language. The human spirit, the human society, and the entire human world are immersed in something that few people feel but cannot get rid of for a moment. This thing is called a symbol. (Zhao, 2020, p.1) The meaning of symbols includes two aspects, one is the spiritual content that humans transmit and communicate in the form of language, and the other is human's understanding of objects (natural or social) given meaning. (Yu, 2007, p.134) Semiotics originated from Western structuralism, and its core is to study the system of communication or signification realized by symbols. Generally speaking, the things perceived in the life world not only have their materiality, but also have symbols containing "meaning". The same is true of consumption. In front of a dazzling array of consumption objects, people's choice of commodities is not completely arbitrary. They not only look at valuable things, but also pay attention to the meaning of things, a life value. When a person chooses a commodity that he recognizes and the meaning of the object is perfectly combined, he will obtain physical and mental pleasure and satisfaction. Therefore, Professor Wang Ning said, "What people consume and what they do not consume is not only a reflection of their own disposable money, but also a reflection of people's identification with something of value." (Wang, 2011, p.50) Semiotics tells cultural history and expresses national characteristics through the styles, patterns, colors, and materials of clothing. Miao costumes have subtle changes compared with Han costumes in style, but the expression of silver ornaments in the material is completely different. By comparison, you can see the symbols of the Miao costumes themselves. In history, it is said that when the ancestors gathered in the Miao people because of the same clothes, a bloody case was finally caused. The old man did not

know the descendants of his own ethnic group. Through the wisdom of clothing, the clothing of each branch was distinguished. Later, when the Miao people gathered, they could easily distinguish their own ethnic groups. offspring. The differences in the clothing of the branches produce different ethnic groups, and each symbol represents its own ethnic group. Clothing, covering up ugliness, and protecting the body are the basic functions of clothing, but at the same time, it also contains ethical meanings such as honor, rank, and norms. Clothing has character symbols that can be used to distinguish the gender of the wearer. From the different colors, styles, and matching of clothes, it can show the "wisdom", "elegance" and "sunshine" of men, or show the character characteristics of women such as "gentleness", "liveliness" and "quietness", and even the choice of clothing brands, you can To see a person's occupation, status, taste, style, personality and so on. Through the type and style of ethnic clothing, the race, gender, age, and marriage status of the wearer can be identified, and even the scene area and season of the wearer can be distinguished. (Pan, 2002, p.41) Different clothing symbols have different spiritual sustenances. Ethnic groups use symbolic totems to identify their ancestors and grandchildren, which is itself a spiritual symbol.

In any sign, the use function of the thing and the use and ideographic function of the sign are mixed together to form a doublet. If it acquires the artistic ideographic function of the symbol, it constitutes a triplet of "object-practical ideographic symbol-artistic ideographic symbol". (Zhao, 2020, p.298) Miao silver jewelry is one of the important symbols of Miao clothing identity, and its unique artistic symbols constitute a complete spiritual symbol. This symbol mainly includes headdress, neck ornament, pectoral ornament, back ornament, hand ornament, etc. Each part of the decorative elements has its own meaning. Different silver ornaments, different shapes, different patterns, different patterns and their collocations carry different "purposes" and "meanings" respectively. A set of silver ornaments in the Miao costume is composed of silver ornaments weighing from ten to several kilograms. The whole person is covered with silver ornaments from head to toe, and the whole person is presented in the silver

mountain of white flowers. When walking, the silver ornaments made a jingling sound, and the sound from the silver ornaments was crisp and intoxicating. Several Miao girls stood together to form a flickering world of silver and silver, and they and the tourists were intoxicated in the ocean to enjoy the spiritual joy. In terms of the components of Miao silver ornaments, headgear is very iconic in the symbol system of Miao silver ornaments, and among them, silver caps and silver horns are the most luxurious and dazzling. The silver hat is the traditional headgear of the Miao women, silver spikes decorate the outside. The unique artistic structure of the silver cap makes the wearer make a clanging sound when moving, which brings a strong impact to the vision and hearing. It is said that in the past, when the Miao people migrated, they reminded each other through the sound of silver pendants and silver bells on their headgear, so that the migrating team could keep in line with each other and avoid getting lost or left behind. The shape of the silver horn is like a bull horn, which is related to the image of Chi You, the ancestor of the Miao nationality, with "horns on the head", and can also be extended to the worship of cattle totem of the Miao nationality. The butterfly pattern that appears most in Miao silver jewelry is also from the legend of the Miao "Mother Butterfly". The use of butterflies as a common pattern in Miao silver ornaments is not only an aesthetic symbol, but also contains a deeper historical memory. Miao silver jewelry has broken through the simple and complex symbolic role, and has become an integral part of its historical memory and national psychological awareness. The fish and dragons, birds, horns, butterflies, dragonflies and Chi you faces presented by most of the Miao ornaments beautify the costumes, and their personalized artistic symbols vividly represent the historical origin, totems, beliefs and nationalities of the Miao nationality. emotion, etc. (Dragon, 2020, p.165)





*Figure 46 Silver Display*

In 2021, at the Dragon Boat Race Festival in Taijiang, Qiandongnan, Miao girls dressed in costumes. The author photographed Miao people.

The silver ornaments of the Miao nationality are different in silver ornaments due to different branches, and the regional culture also causes differences. During my research in Xijiang Miao Village in Leishan, the author found that the silver ornament symbol of Xijiang takes the horn as its own ethnic symbol, and the head ornament symbol of Taijiang takes the mountain shape as its own identity symbol. The colors also have their own differences, mainly brown and black. There are subtle differences in the colors of the pattern decoration. The colors of the silver ornaments are all the same, and the color is mainly white. In ancient China, yellow was often regarded as a symbol of monarchy, and red and purple had long been the colors of clothing to express dignitaries. Tsing Yi was mostly worn by low-status folks, and white was a symbol of purity. In general, color has long been constrained by the ethical concepts of the ruling class and other aspects in the field of clothing. (Hua and Wang, 2010, p.47) Miao silver ornaments are mainly based on bright white. White symbolizes light, future, and hope, which brings beautiful meaning to people. This unique symbolic

form forms its own unique spiritual symbol. In ethnic symbols and decorative symbols, Miao silver jewelry has formed a status symbol, and the elderly, young women, and children have obvious differences in the wearing of silver jewelry. During the research in Basha, a boy caught the author's attention. He wore a silver collar on his neck and was wearing Hanfu. During the conversation, we learned that he was studying in the county seat, so he wore Hanfu and the silver collar on his neck was put on by his family. Because his body is relatively weak, he uses a silver collar to bless his safety. Here the silver collar plays a protective role. I don't know if it really has this function, but to some extent the Miao people think that it has the function of blessing and entrust their spiritual sustenance to the silver collar. Silver jewelry has become a spiritual symbol of spiritual sustenance in the life of the Miao people. In the concept of Miao people, wearing a silver collar has a spiritual meaning, a symbol of beauty, and a symbol of wealth. Wearing silver jewelry is the sustenance of spiritual symbols and the display of identity. Such consumption is a transition from material consumption to spiritual consumption, bringing spiritual joy to oneself and others, and at the same time, it is the embodiment of ethnic identity. From "consumption of things" to "consumption of symbols", it shows that people have put forward a higher level of demand for consumption. Symbolic consumption shows that people are no longer satisfied with the basic functional consumption of products, but require further pursuit of the enjoyment of individuality, identity, status and honor. (Wang, 2014, p.28) The Miao nationality's spiritual symbol "wearing on silver" is not only a material consumption, but also a spiritual consumption, and it is also a process of cultural symbol consumption. (See Figure 3-2)

### 3.1.8 Status: Show off wealth

Spiritual consumption is a kind of consumption behavior relative to material consumption, and it pursues invisible human labor success more. Spiritual consumption comes in various forms, with high elasticity of demand, super-temporal and value-added, and is always related to the interests of specific societies, nations,

classes and groups. Miao people do not pursue the luxury of brands in the spiritual consumption of clothing, such as international brands and domestic brands, LV, GUCCI and other well-known brands. The Miao people pursue their own silver ornaments and clothing brands, and see whose silver ornaments are gorgeous and numerous, and see whose silver ornaments have their own symbolic characteristics, so as to show their identity and status. Gold and silver are the manifestation of monetary wealth, and the more a person has, the richer he will undoubtedly be. Silver jewelry is also a manifestation of material wealth. The more silver jewelry a family has, the better the economic situation of the family. In Miao Village, no matter how poor people are, they also have silver ornaments that they wear with them. The more it can express the wealth of the family, a set of whole body silver ornaments requires that there are silver ornaments from the head to the feet to decorate. If the whole body is silver ornaments, it means that the family is very wealthy and its status in the ethnic group is also prominent. If it is called a set according to everything, in the past, the rich had a full set, and the middle-class family might only have half a set, but even a poor peasant's family still has a few accessories that are often worn, such as bracelets, silver chains, rings, etc. As the saying goes, "you can't be a girl without flowers and silver". A girl is a symbol of wealth, and silver jewelry is a symbol of status. The girl in the family is the carrier to display family wealth. Festival ceremonies or festive days at home are the time to display one's wealth, and show off status to outsiders through such festivals.

(Zhang, 2011, p.46) During festivals or some large-scale events, if you don't wear silver ornaments and costumes, no matter how beautiful the girls are, they are embarrassed to step into the reed field of singing and dancing. In the Miao area, all kinds of silver clothes worn by Miao girls are generally called "silver clothes" by the Miao people. Buying silver accessories is called "buying silver". " to be called. The name of silver highlights the obvious meaning of wealth in the life of the Miao people. (Jin, 2015, p.52) If spinning, weaving and cross-stitching show the ingenuity of

the Miao people, then “the amount of silver ornaments is a sign of their wealth” (Yang, 1997, p.65). Silver ornaments have a long history in the Miao area. Many local chronicles and historical records recorded "silver flowers on the head", "silver rings on the ear collar", "silver rings on the neck" and "silver bracelets on the hands", which are the true reflection of the changes in clothing. It is worth noting that many Miao women wear not a few but dozens of silver ornaments. Take the "silver ring" as an example, some Miao women wear "more than ten rings" layer by layer, which is close to the chin. Every household has its own silver ornaments, because as long as there are women in the family, there are silver ornaments. This phenomenon has become a traditional custom of the Miao people. Because, in the traditional customs of the Miao people, silver jewelry is the most important dowry for daughters, generally including silver caps, silver collars, silver shawls, silver chest chains, silver locks, silver belts, silver bracelets, silver earrings, silver rings, silver anklets, etc. Some complete sets of silver jewelry have 23 pieces of 15 kinds of silver jewelry, weighing more than 20 pounds. Line up behind those who wear silver horns. (Yu, 2004, p.7) Those girls who wear a full set of silver jewelry are the focus of attention of the boys in the audience, and they are also the pride and glory of their parents. From these phenomena, it can be seen that the silver ornaments in the Miao costumes are not only decorative aesthetics, but also show off their wealth and show their status. Every family prepares a silver dowry for their daughters to show the wealth and strength of the family, so as to gain the recognition of the man. When buying silver ornaments, it is the identification of one's own national brand. The process of buying and showing to outsiders is the process of spiritual consumption. The whole process is a process of joy and happiness. Therefore, buying a set of silver ornaments for the daughter is the spirit of the Miao family. Consumption is also an important goal of the whole family.

### 3.2 Influencing factors of the evolution of traditional Miao costumes

Guizhou Province is where the Miao people live. The land resources in Guizhou Province are mainly mountains and hills, and there are few plains. The lack of land resources leads to the lack of product resources. There is a saying that goes: "In Guizhou, the sky is not sunny for three days, the land is not three feet flat, and the people are not one-third silver." This kind of environment makes the Miao people suffer in the development of clothing, restricted by a variety of factors. The author here mainly analyzes the economic and social factors that restricted the development of Miao costumes in the past, and respectively explains the evolution of Miao costumes in the development. By analyzing the restrictive factors of the development of Miao costumes in the past, it provides suggestions for the development of Miao costumes.

#### 3.2.1 Economic factors

The backwardness and imbalance of the Miao nationality's economy is related to the mountain habitat and the continuous migration of the Miao nationality. Under the mountain conditions, "we grow some dry land for food, we grow some thin land for drinking, we can't eat enough, we don't drink enough", which greatly restricts the economic and social development of the Miao nationality. Migration not only delayed the process of stable development of Miao society, but also faced competition with indigenous peoples. (Long, 2020, p.43) Due to geographical constraints and traffic congestion, economic development has also been greatly restricted. The people of Guizhou mainly rely on intensive farming and traditional self-sufficient production, and the economic development mainly stays in agriculture and rarely involves other aspects.

Economic factors refer to the macroeconomic conditions of a country or region that affect the business operations and sales activities of enterprises, mainly including economic development, economic structure, resident income, consumer structure and other aspects. Looking at the influencing factors in the development process of Miao costumes in Miao ethnic areas, it is unavoidable to look at the economic development

of Miao ethnic areas. Economic progress will inevitably drive the development of Miao costumes. The improvement of the economic market shows the progress of commodity consumption.

### **(1) The economic development of the Miao nationality**

The economic foundation is an important material condition for the orderly operation of human society, and it is also a necessary condition for the construction of human society. In the ancient West, the word "economy" originally meant family management. In ancient China, economy has the meaning of "economic country and people". In modern times, the word economy has multiple interpretations: first, it refers to the sum of social production relations or the economic system, which is the foundation on which the social superstructure is built; second, it refers to social production, exchange, distribution, and consumption activities; third, it refers to a The general term for the national economy of a country; the fourth refers to a specific production activity, such as industrial economy, agricultural economy, etc.; the fifth is to describe a habit of saving and saving in daily life; Such as economic well-being, economic constraints and so on. (Long, 2020, p.40) What is the economic situation of the Hmong society? From ancient times to modern times, backwardness has become the main economic situation of the Miao people. The ancient Miao people had a splendid material civilization and spiritual civilization. It is said that Chi you, the ancestor of the Miao people, first created weapons, criminal law and religion. There are extensive records in Chinese historical records, such as "Chiyou received gold from Mount Lu and made five soldiers" ("Guanzi";· Clothes").The famous historian Wang Tongling said in the book "History of the Chinese Nationalities": "At that time, the Miao culture was quite developed. The first invention of criminal law, the second invention of weapons, and the third invention of religion. Later, the five punishments, weapons and armor used by the Han people were all. The religions of ghosts and gods that they believe in are probably all created by the Miao people and inherited by the Han people." (Wang, 2013, p.3) This shows that the Miao people had a higher level of

material production during the same period in the primitive society. During the Qin and Han dynasties, with the establishment and consolidation of the feudal system, and the strengthening of the central feudal dynasty's rule over the Miao area, the Miao people who were partial to the southwest corner gradually entered the feudal society from the primitive clan society. (Li, 1996, p.12) During this period, the economic development was slow, and the culture was lagging behind for a long time. The important reason was that the feudal dynasties in history carried out military repression, feudalism and isolation policies for a long time. It was not until after the "return of scholars" that the feudal economy in the "Miaomiao" area developed. Since modern times, due to the invasion of imperialism, the Miao area has also been impacted, and has been reduced to a semi-colonial and semi-feudal society. The Miao people in some areas have developed the commodity economy with the help of the convenient waterway and land transportation system. Some Miao capitalists, merchants or handicraft owners have emerged. They mainly sell locally produced forest trees, tung oil, native products and daily necessities. Mining mountains and workshops for profit, the investment originally ranges from thousands of silver dollars to hundreds of thousands of silver dollars. However, in the more remote Miao mountainous areas, there are still a large number of self-sufficient natural economic forms. The local Miao people live extremely poor, and it is a problem to solve basic food and clothing. Therefore, there is no commodity economy at all, let alone a capitalist economy.



*Figure 47 Weaving process*

The traditional loom makes a pleasant sound in the hands of the old Xiuniang, who weaves cloth and shows it to tourists.

Backwardness is one of the prominent features in the economic development of the Miao nationality. Since China entered the feudal society, the entire social economy, politics and culture have been in a state of slow development for a long time, and the development of the Miao people is slower than that of the Han people, and it is also slower than other ethnic minorities living in the same area. (See Figure 3-3) For example, in western Hunan, there are not only Miao people, but also scholar families and Han people. However, the socioeconomic and cultural development of the Miao people is not only slower than that of the Han people, but also slower than that of the Tujia people. In the Yunnan-Guizhou border areas where the Miao, Han and Yi people live, the Miao people are also in a more backward position. (Zhang, 2009, p.26) The Miao economy in the feudal society did not change the status quo for the Miao, but only made progress on the basis of the past.

The economic development of the Miao nationality also presents a great imbalance. After the beginning of the Qing Dynasty, most of the Miao areas gradually entered the feudal landlord system, but until the founding of New China, the development level of the feudal landlord system in most Miao areas was still very low, except for a very small number of areas where the level of development was basically the same as that of the Han areas. From the beginning of the Qing Dynasty, before the Opium War, the landlord economy in the Miao areas of western Hunan and northeastern Guizhou achieved great development; however, there were still feudal lordships and their remnants in the northwestern Guizhou and Miao areas of Yunnan, as well as the Miao areas in northeastern Yunnan and northwestern Guizhou. The remnants of slavery, the hinterland of Moon Mountain at the junction of Congjiang, Rongjiang and Rongshui in Guizhou and Guizhou also preserve the remnants of primitive society, and many Miao villages still retain the relics of rural communes of



primitive society. In their political and economic life, not only "No monarch" has jurisdiction over the rule, and the cultural customs are simple, retaining the ancient customs and traditions. In terms of internal management of society, democratic management is achieved through the discussion of the lang conference, and major issues are discussed and decided together; lang stipulations are formulated to maintain social public order and regulate individual behavior; shamans and village elders are in charge of ceremonies and presides over justice. The Qing rulers once stipulated that "all matters (Miao people) arguing against each other shall be concluded according to the Miao rules, and there is no need to bring justice to the court" (Kangxi Guanxiu, 1986). Through the literature, we can see that the development process of the Miao nationality is in the process of economic development. Slowly growing up in the difficult backwardness.

Most of the Miao people live at an altitude of about 1,000 meters. Except for a few areas, the cotton used for weaving in most areas cannot be self-sufficient, and they can only buy cotton or cotton yarn from other places. The silk, satin and other accessories used in women's dresses all need to be purchased, and making these clothes takes up a lot of women's working hours, which are all linked to economic production. Therefore, traditional clothing was passed on to the younger generation by the ancestors as a treasure, and the younger generation also naturally inherited it. Today, the situation is still the same, and economic factors are still an important factor affecting the inheritance of Miao women's clothing: women spend 1/3 or more of their total labor time in making clothes for the whole family in a year. Cotton, harvesting, spinning, weaving, dyeing, cutting and sewing, the time span is a whole year, which is time-consuming and labor-intensive. Buying a ready-made Han clothing is about 50 yuan. Calculate the input-output ratio. It's very clear. (Zhang, Yang, Yang, 2005) This mainly refers to the time-consuming and labor-intensive production of a set of handmade clothes by women using needles and threads. Industry has an influence on them, machine production is mass produced in the cities, but there is still a big

difference when it comes to the countryside. There are many factors that lead to this phenomenon, mainly reflected in economic factors, and many people have not been directly liberated from the agricultural society. Still living the life of women weaving men farming. It is difficult to bring about economic change without a lifestyle change. In the late 1980s, men were liberated from farming and participated in the working life of Beijing, Shanghai and Guangzhou. They began to walk out of the mountains and go to cities to work and earn money to support their family life. The economy began to undergo new changes, the economic structure began to change, and Miao women began to slowly change their original life philosophy. In the past, the construction of roads directly affected economic development, and the difficult living environment restricted the development of Miao costumes. There are no roads deep in the mountains, outsiders cannot enter the Miao villages, and it is difficult for the Miao people to leave the villages. Such an environment directly stagnates the economic development, and the Miao clothing is naturally restricted, and the phenomenon of Miao clothing trading rarely occurs. Because every household can produce Miao costumes. It is completely possible for the Miao costumes to meet their own needs, because the clothes that the older children do not wear during this period are worn by the younger children, so that the way of reincarnation can meet the needs of self-sufficiency. This self-sufficiency phenomenon prevents the modernization of Miao costumes, and does not play a progressive role in the progress of Miao costumes.

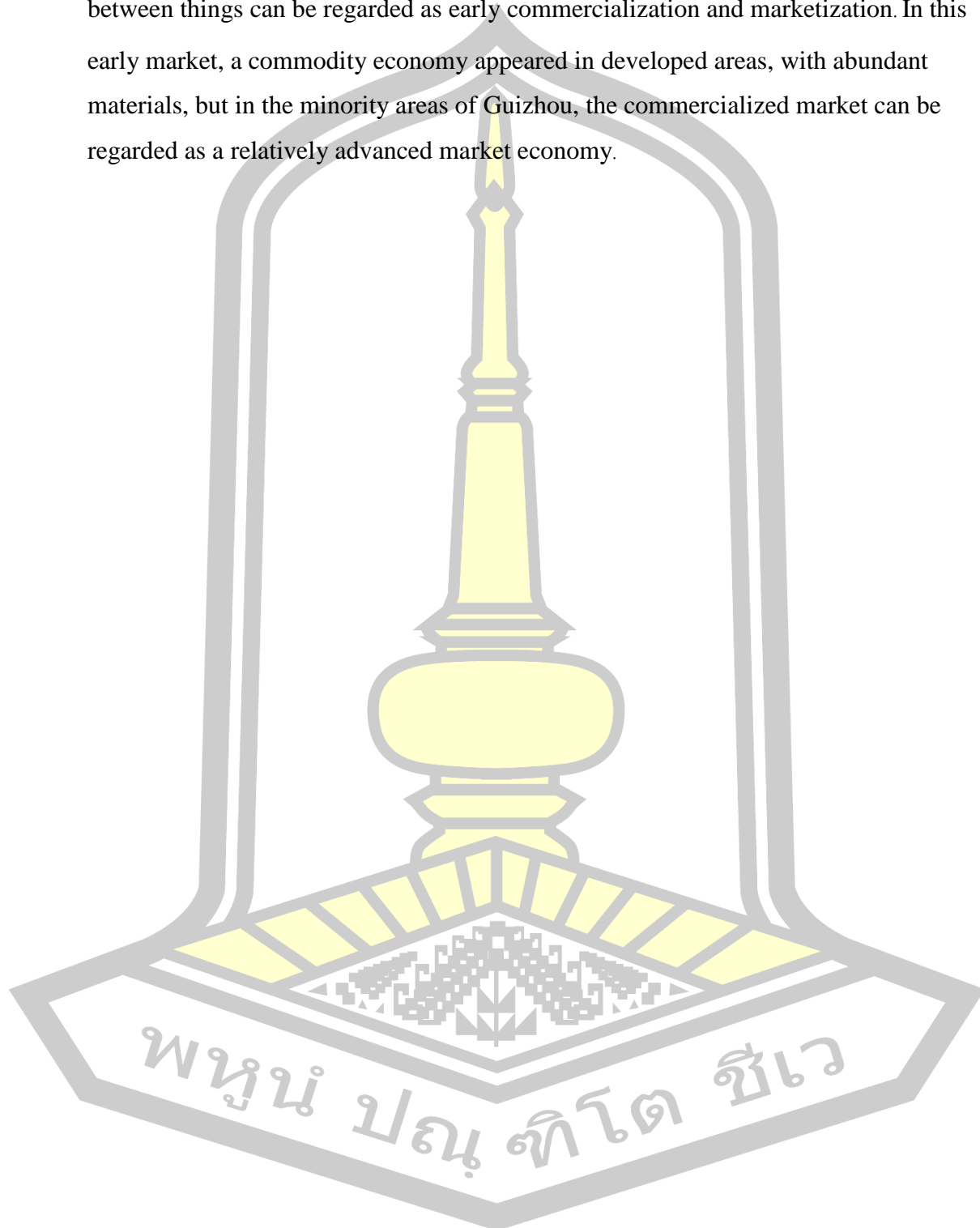
## **(2) The early marketization of traditional Miao costumes in southeastern Guizhou**

In the southeastern region of Guizhou, the marketization of ethnic cultural resources represented by traditional Miao costumes and costume craftsmanship, as well as the situations that occur in the process of marketization, are representative to a certain extent. The survey of Qian dong nan shows that the marketization of traditional Miao costume craftsmanship is not a new phenomenon or new thing that has only appeared in the last two decades. As early as in modern times, under the influence of the rural market, the local national culture has gradually embarked on the road of

marketization, but in recent decades, a more convenient transportation network has been established than in the past. Driven by the implementation of market economic policies, a rural market network has been formed. The counties and townships have formed a situation of mutual development, and the special tours of tourists and the consumption of tourists have all changed. In this context, the characteristics of marketization, commercialization and industrialization of Miao traditional clothing craftsmanship are more obvious and mature, and the degree of influence by the market is also more profound.

The commercialization and marketization of traditional clothing and accessories in Guizhou are written in the literature. After the implementation of "reforming the land and returning home" in southeastern Guizhou during the Yong Zheng period of the Qing Dynasty, the Qing government immediately set up a Miao nationality area in this area that used to be "externalized". market place. These regular fairs distributed on the main traffic roads formed the early rural market network in southeastern Guizhou, which not only promoted the development of the local commodity economy, but also gradually pushed the traditional Miao costumes to the road of commercialization. Shi Dong Kou in Tai jiang County is a typical representative of the rural market in this area. The local Miao people call Shi Dong Kou "Zhang Xiang", which means the Ba zi of the market. There is still a market in Shi Dong now, and there are regular rush activities, and the market is still rich in new and old clothes. The author learned from market research and interviews that in Shi Dong Kou, some things were commercialized very early, and they were adjusted by the market to meet the needs of local people; Changes, people's values and aesthetic concepts have changed, and some people lack skills and production, and there is a market space, so they become commodities through market transactions. Spinning wheels, undyed silk threads with steel needles, dyed silk threads, shuttles, buttons, etc. that could not be produced by themselves in the past were all purchased at the market or exchanged between objects to complete transactions. The reason is that they have always been indispensable raw materials and tools for Miao people's clothing in Shi dong area. Although they are

produced locally, they cannot be self-sufficient. This kind of equivalent exchange between things can be regarded as early commercialization and marketization. In this early market, a commodity economy appeared in developed areas, with abundant materials, but in the minority areas of Guizhou, the commercialized market can be regarded as a relatively advanced market economy.





*Figure 48 Private Market (Jin quan Lake, Kai li City)*

In April 2020, when the author investigated in Kaili, the operator was selling Miao costumes. Some of the costumes were old, some were new, and some were local embroidery pieces. The price was determined according to the artistic characteristics.

Influenced by social changes and the market, traditional Miao clothing craftsmanship has gradually moved towards the road of commercialization. Commercial production of indigo in Xin Zhuang In some areas, the whole village produces indigo, forming the specialized production of indigo or early industrialization. The production of indigo in Xin Zhuang, Wan chao Town, Kai li City became a typical example of early specialized production that depended on the rise and fall of the market. In terms of indigo planting and indigo production, in response to market demand, it embarked on the road of specialized production very early, and gradually formed a set of traditional crafts with different styles from other places. Due to the large-scale cultivation of indigo grass and the production of indigo mud, special places and tools for indigo production appeared in Xin Zhuang, such as indigo ponds, short stick digging hoes, sickles for cutting indigo grass, and knives for cutting indigo mud. After entering the village, you will find many large pits, which are the pits used to make blue indigo, and the capacity is large enough to meet the needs of multiple families. According to the investigation, the Pan family of Shui shan moved from Xi

jiang, Lei shan County, and has been descended for thirteen generations. Pan Cai xian, a farmer from the village, said that according to his ancestors, some people had already dug ponds when they moved here. It can be inferred from this that the craft of digging ponds and making indigo in Xinzhuang has a history of at least more than 200 years. One thing is certain, the rural market of Wan chao Town has been a famous indigo dye market in southeastern Guizhou for nearly a hundred years. In the past, their blue indigo was sold to neighboring counties and towns such as Zhou xi, Pang hai, Ma jiang, Dan Zhai, Tai jiang, and Lei Shan through Wan chao Market. The market promoted the production of indigo in Xinzhuang, and also had an impact on the indigo-making process in Xinzhuang, making Xinzhuang a professional village for indigo production. From the production village of the blue indigo, it can be seen that the commercialization of blue indigo is relatively early. It can be known that there are individual items in the early Miao clothing market that have long been commercialized, and they are sold through the market, so that the market can naturally The market economy is formed, and the marketization of goods is produced in the market buying and selling. (See Figure 3-4)

### 3.2.2 Social factors:

The more convenient the communication is, the higher the degree of Sinicization is, the fewer residents wear national costumes, and the lower the retention of national costume culture. Frequent, its by-product is that the speed of annihilation of national costume culture is also faster, which seems to be an irreconcilable social phenomenon. In the field of clothing science, there is an "imitation flow theory". The imitation flow theory refers to the emergence of new forms of clothing or the change of old forms, and the phenomenon that new forms are accepted, circulated and popularized by people. The reason for this phenomenon is that people have "special means of consciousness to obtain the same position as the other party by wearing the same clothes". In this process of imitating the flow, "superior, urban, decorative, new Everything is dominant, replacing those inferior, local, practical, and old things to

complete changes, the former is the object to be imitated." The "Imitation Flow Theory" is very popular in the minority areas of Guizhou. They make costumes in groups of three or five, in groups of seven or eight, imitating and learning from each other. The same is true for embroidery. The patterns of cut flowers learn from each other and use the same cut flowers together, which will inevitably become an imitation of flowing patterns.

In the late 1980s, there was a wave of migrant workers in Guizhou. Some young men and women left their hometowns and started to work in developed coastal cities such as Guangzhou and Shenzhen, and some students began to go out of villages to study in cities. Their common feature is that they accept new things. Come on, bring a lot of culture that you have learned and seen abroad to your hometown. After the Han costume culture was brought back, it began to spread locally, and the minority culture was also brought to the developed coastal cities, thus forming a symbiotic phenomenon of exchange and learning. The knowledge acquired by advanced young people and students abroad has changed their thinking, from the worship consciousness in the past clothing memory to the aesthetic awareness, and the clothing can be bought and sold as a beautiful work of art. In the past, in the eyes of the elderly, their own clothes could not be sold to others. The spirit of inheritance of clothes in their hearts was left to me by my mother. I will leave it to my daughter and my relatives later. The purchase and sale of clothing makes the Miao people realize that clothing has commodity value, and that their clothing has not only aesthetic value, cultural value, but also collection value. The embroidery girl's value is only reflected when she knows that the clothes can be changed into commodities.

According to Yang Tian wei, director of the Xi jiang Miao Nationality Museum, the loss of traditional costumes in Xi jiang is a serious problem. One vendor has more than 300 pieces of traditional costumes. Such clothing dealers are not uncommon in Kai li, Xi jiang, Tai jiang and other places. According to the author's investigation, some families will sell traditional hand-embroidered costumes, and the price varies

according to the texture, workmanship and appearance of the clothes. In addition, other traditional costumes other than costumes are also traded as commodities.

Concepts have changed invisibly, and they have begun to recognize the value of clothing. In order to embroider more clothing products, Embroidery Niang began to complete her own works through continuous improvement and perfection in decoration and skills.

With the changes in the lifestyles of the times, the Miao people have changed the traditional way of men farming and women weaving in the past. The change of living environment has affected the transmission of Miao women's clothing. The change of the past life field has led to changes in the inheritance method. Or three or five people at your door can pass on the skills by hand. Now because the market needs to be changed to workshop work, the inheritance method is destroyed, and the inheritance will definitely be affected. In the past, I made clothes for myself and my family, but now I make clothes for the market. The results are different and the meanings are different. Qualitative changes naturally occur in the production, and invisible changes in concepts lead to changes in the decoration and techniques of clothing. The author interviewed villagers in Gaowen Village, Rongjiang County. They said that the clothes of their own ethnic group were time-consuming and labor-intensive to make, and were not in harmony with the pace of modern life. It is understood that if the women's clothing here is casual, people with quick hands can do it in a day or two, and the hand-embroidered part on it is not included. If the embroidery part is added, it will take a week to half a month. If you don't do anything else, just make a full dress, it takes about half a month to cut and sew the cloth. The flower decoration on the clothes is hand-embroidered by yourself. The lace on the outer edge is ready-made. It will take several months for the live edge to do the full set down. In order to save time and cost, the skirts here are no longer woven and dyed by themselves in the traditional way, and then pinched and made one by one, but bought ready-made fabrics from the market. In the past, children began to learn to make clothing at the age of seven or



eight when they were not studying. Now it is no longer possible. Students need to receive education, and some will go to college in the future. Children do not learn clothing making now. This is often heard in the research. Changes in the attitudes of young people lead to changes in the decorations and techniques of Miao costumes.

The production process of Miao costumes is complicated. For example, the dyes used for dyeing pleated skirts should be mixed with green persimmon water, fresh pig blood, indigo and egg white. After hammering and fixing the color, the craftsmanship is very complicated, and it is not in harmony with the modern way of life, so fewer and fewer women are willing to do it. In the face of cumbersome craftsmanship, people began to choose the convenient production method brought by indirect and direct machines, directly buying ready-made fabrics or machine-embroidered embroidery strips on the market to sew them on clothing, and adding their own hand-painted embroidery patterns to form Machine-embroidered and hand-embroidered synthetic garments. The addition of machines has changed the traditional pure hand-making in the past, and the progress and perfection of materials has also shortened the production time. New changes have taken place in the traditional production process in the past, which has provided the author with favorable materials for the study of the commercialization process of clothing. Under the influence of concept, technology and value, Miao costumes began to have their own changes, and this change was studied from the perspective of decoration and technology.

### **(1) Technology is the primary productive force**

The liberation of the productivity of the Miao people in the production of clothing appears in the innovation of tools. The appearance of the sewing machine has initially liberated the Miao people from the "engineering" of clothing production. The reason why it is called a project is that a Miao woman has to undertake the production of clothing for the entire family in one year. The author has made simple statistics on a family. In a year, everyone must have a new set of clothes, and only a few sets should be made if there are a few people. Men who work abroad should make a few more

sets, and women should also have their own dresses and casual clothes. , If a married girl needs to make 4 sets of embroidery costumes, 3 sets of batik costumes, a total of 7 pieces, a family has at least a dozen sets of costumes a year, such a workload makes women face clothing problems from a very young age. Due to the style and size of the embroidery, the labor and time required for each set of clothing are different, ranging from a dozen days to several months or even several years. The emergence of the sewing machine liberated the Miao embroidered mother from labor. Marx said: "It is of decisive significance for the degree of human superiority and the degree of domination over nature." (Marx, translated in 1995, p.18) The tools and skills associated with the production of material materials have improved the efficiency of clothing production. The starting point of the first industrial revolution was spinning and weaving, and clothing production was mechanized more than a hundred years later. In 1845, Howe in the United States invented the curve lock sewing machine with a sewing speed of 300 stitches per minute, which was more efficient than 5 manual sewing workers. The advent of the sewing machine freed many women from tedious manual sewing and provided time for them to engage in other social activities. In the 1860s and 1870s, foreigners brought sewing machines to Shanghai. Ge Yuanxu described the sewing machines that were first introduced to China as follows: "The utensils are only a few feet, and can be placed on several tables. There is a copper plate holding a needle on the top, and an iron wheel on the bottom. The cloth is placed on it, and the needle can be passed through the thread up and down. The fine needle is densely threaded, and it is completed in an instant, and it can reach ten women in red." (Ge, 1989, p. 29) In 1988, the first sewing machine appeared in Xingxin Village, It is Taihu brand. The old man's name is Wang Yunfen, female, 63 years old, once read the second grade of primary school. She is the only woman in Longjia Village who has held a "kissing" to welcome her relatives. People who have experienced such experience are considered to be knowledgeable and learned among the women in the village. When I asked her why she wanted to buy a sewing machine, she replied: "I

have too many children, I can't do it anymore. People laugh at you if the child has no clothes or is worn out. Later, I went to Liuzhi with my husband. My Ai feet rushed to the market, I saw a sewing machine on the field, so fast, I thought that with this, I would not be afraid of not being able to finish the clothes, and then I went to buy it after thinking about it again and again. I came back from the back of Ai's feet and walked for a whole God." According to the old man, the sewing machine at that time was bought for more than 200 yuan, which was all her and her husband's savings. After buying the sewing machine, I will make clothes for everyone, and make a skirt for a dime. Every day, many women come to make clothes. I visited some middle-aged and elderly women one after another, and the old people spoke highly of the sewing machine: "It's very good, the machine can make it relatively fast. At that time, it took two or three days to make a skirt, and it took stitches to stitch each stitch. Now Just hit the machine for a while and it will be fine. You don't have a skirt to wear when you are a guest, and you can hit it for a while." (Angeli, 2010, p.212)

Since the 1990s, there have been more cases of girls getting married with sewing machines as dowry. A sewing machine should be included in a girl's dowry. When she was a child, she had a large family, and her mother also had a sewing machine in order to sew clothes. For Miao women, the introduction of sewing machines into the family is also a revolution. To a certain extent, the amount of hand-made clothing they make has been reduced, and the production volume has been increased, creating conditions for the later entry of Miao clothing into the market. An Lizhe said: "It is worth considering that when traditional handicrafts become commodities and are no longer an integral part of women's social roles, the pursuit of high efficiency and greater exchange value must become the goal." When market demand exceeds supply, machine production will inevitably replace manual production. In the production process, the first thing that can be improved is the decoration and technology of the clothing, which will make the clothing in the past undergo essential changes. The mechanical uniformity will obliterate the individual wisdom of the Miao women. At

that time, there will be no more people in the traditional Miao national costumes. Its own style icon, and it became the cheap industrial goods that everyone wore and sold in the same style. Expensive clothing made by Miao costumes will be eliminated, individual handicrafts will naturally decline, and marketization will emerge as the times require. As people become culturally conscious and the need for handcrafted craftsmanship of individual wisdom is restored, handcrafting will flourish again.

## **(2) The formation of the surrounding ethnic handicraft market**

With the pace of reform and opening up, the "18th National Congress of the Communist Party of China" put forward the development concept of building a five-in-one development of politics, economy, culture, society and ecology. Begin to pay attention to the protection and inheritance of Miao culture. From provincial capitals to localities, museums have been established to display and protect national culture. For example, the establishment of the Xi jiang Museum provides a very good platform for displaying the life culture and clothing culture of the Xi jiang Miao people. The costumes of the Miao people in Xi jiang are very gorgeous, and the silver ornaments are even more splendid. After tourists arrive in Xi jiang, they are impressed by the costumes and silver ornaments in front of them. They will take the initiative to try to feel the joy brought by the clothing, and many tourists will also take the initiative to buy clothing products. With the increase of time and the number of tourists, a market will gradually appear to meet the needs of tourists. Gradually, the Miao women realized that their clothes were actually very valuable, and they could exchange ragged clothes that were useless for them for a lot of money. Some are rented to the market for tourists to experience wearing, and some are sold to tourists, so that gradually a large and small clothing trading market has been formed. With the development of tourism, people have further requirements for souvenirs. For example, tourists do not purposefully collect old clothes that have changed in various stages like experts, but want to buy them for themselves, or give them to friends or keep as souvenirs, so they require new ones instead of old ones; The new ones are used to

decorate their own lives, to commemorate the good memories of the time, etc., so that the handicrafts produced. For example, small pieces of batik or small bags made of embroidery. After Miao women found out that there is a lot of interest behind making and selling clothes, they are also adjusting their economic ideas according to the needs of tourists. Villagers in the stockade spontaneously formed a mobile national craft market. When a tourist group comes or other tourists go up the mountain, the women in the stockade will immediately run around to tell them, and pack bags full of ethnic ornaments to sell in groups. Display your own products, including a full set of clothing and accessories, as well as some half-processed embroidery pieces and batik pieces, allowing tourists to choose their favorite handicrafts or embroidered clothing. This national costume market is a very motivated market. When more tourists come, this market will be formed very quickly. When the tourists leave, the market will automatically disband and continue to work at home. of flexibility. For the clothing and accessories that tourists are interested in, Miao women bargain for tourists based on their previous sales experience and their own circumstances, and finally the two sides reach a negotiation. During the investigation, the author learned that batik and embroidery clothing are the signature products of the market and local special products. Tourists are willing to buy these special products and bring them back to their relatives and friends. There is a difference between the flexible and mobile ethnic handicraft market and the specialized clothing market. Its time is not fixed, and the buying and selling time can be determined according to tourists at any time. The number of participants is also free. If there is farm work at home, they will not participate in this market. Activities, participate when you have time. The market is flexible and free, and every village can organize or participate, thus forming a market activity that all surrounding villages can participate in. (Angelie, 2010, p.213)

### **(3) Market-oriented changes in traditional costume making skills**

Traditions pass on your things from generation to generation - including material products, about people's beliefs about various things, about images of people and

events, but also routines and institutions. It encompasses everything that a society has in a given period of time before its owners discovered them. (Sears, 2009, p.12)

"Tradition" is the cultural heritage of a society, and it is a symbolic symbol composed of various systems, beliefs, values and behaviors created by human beings in the past. It maintains a certain continuity and unity between one historical stage and another, which constitutes a cultural code for a society to create and recreate itself, and brings order and meaning to human existence. (Sears, 2009, p.2) Tradition has formed its own existing cultural phenomenon in the social creation and re-invention of its own cultural code, and the collision of tradition and modernity constantly produces cultural changes. The changes of traditional culture will also be restricted by different factors, and the traditional clothing culture of the Miao people will also be affected in the market changes. (See Figure 3-5)

The inheritance of Miao women's clothing has changed under the influence of social, political and technological factors. Although the Miao costumes are still the protagonists in traditional weddings, festivals and other special occasions, with the development of the economy, the increase of exchanges and the changes in lifestyle, these beautiful ethnic costumes are quietly changing. One of the changes in today's traditional Miao costumes is the change in the production method, that is, from hand-made to machine-made and hand-made. The patterns and colors are not as rich and warm as before, and the strong red and green have lost the beauty of ancient beauty. In the past, men in every family in Xijiang could either build stilted buildings or play silverware. The silver ornaments on the clothes of girls when they got married were usually made by their fathers and brothers, but now fewer and fewer people know this traditional handicraft. Professionals do it. The craftsmanship and pattern have undergone great changes, and the phenomenon of sinicization is more serious. Compared with the traditional silver ornaments, although it is more and more refined, it has lost the unique beauty of ancient and clumsy Miao costumes. In terms of materials, these accessories have also changed. The clothing of the Miao people is

called "silver clothes", and it is a major feature of it to be made of silver. Silver Jewelry". In the production of tools, bellows used to be used, and now gasoline is used, and some are directly completed with model tools. The batik process has also changed. The painter has perfected the tools, used electrical appliances to control the temperature of the wax, and the dyeing has changed from burning wood to gas burning in the past.



*Figure 49 Embroidery girl becomes a businessman*

In May 2021, the author interviewed Xiuniang in Kaili Jinquan Lake Miao costumes market research. Xiuniang became a different identity between the operator and the producer. She was the operator when she was on the market. She usually had time to make embroidery costumes and used them or sold them in the market.

### 3.2.3 Weaving

The Miao textile mainly involves weaving, brocade, lace and ribbons. The origin of Miao textile must be closely related to the history of Chinese weaving. As one of the four ancient civilizations, China has applied textile technology as early as the Neolithic Age, and formed one of the four major textile cultural circles in the ancient world, that is, the East Asian textile center that mainly uses silk fibers and also uses

kudzu and hemp fibers. In 1975, a Neolithic cultural site dating back more than 6,000 years ago was discovered in He mu du, Yu yao, Zhejiang. Many precious cultural relics were unearthed, including rope heads and straw knots. The fibers used were different from those commonly used in later generations. Apparently a weave of wild plant fibers used by people at the time. (Wei, 1984) The Neolithic fabric fragments unearthed in Cao xie Mountain, Wu xian County, Jiangsu Province in 1972, according to the analysis of Shanghai Textile Research Institute, were made of kudzu fiber. (Nanjing Museum, Phase 3) In 1958, from the 4,700-year-old residential site in Xing qian shan yang, Zhejiang Province, a number of fabric fragments were unearthed. According to analysis, some were woven with Ning jian fibers. While weaving with kudzu and hemp fibers, our ancestors also began to spin with wild silk fibers and gradually domesticated and raised silkworms. In 1927, the famous half silkworm cocoon and a spinning pendant were unearthed at the Yang shao Cultural Site in Xi yin Village, Xia, Shanxi Province (Wei, 1984). With kudzu and hemp fibers, the invention and development of tools and techniques for using fibers have become the key to textiles. The existence of spinning pendants in the history of our country can be said to be extremely long. The emergence of textiles probably occurred in the late Paleolithic Age. After entering the new era, due to the development of social production and people's demand for clothing, it has been widely promoted. According to archaeological reports, almost all of the large-scale Neolithic inhabitants in 13 provinces (cities) in the country have traces of the spinning wheel, the main part of the spinning pendant. (Wei, 1984) From this, it can be said with certainty that the Neolithic Age was the beginning of China's textile technology. The resulting textile technology nurtured the tribes living along the Yangtze River and the Yellow River at that time, and also nurtured the Miao ancestors who lived in the middle and lower reaches of the Yangtze River at that time. (Jiang han Forum, 1982)

From historical documents and archaeological materials, it can be seen that Chinese textile technology has achieved great development and reached a high level



during the Spring and Autumn Period and the Warring States Period. During this period, the ancestors of the Miao nationality were widely distributed in the Jing chu area, so focusing on the history of textile technology in Jing zhou or Chu during the Spring and Autumn Period and the Warring States Period is the focus of this section. During this period, the Miao ancestors mainly lived in Jing zhou (referring to Zun yi, Sinan, Tong ren, Si zhou, Shi qian and northern Guangxi in present-day Hubei, Hunan, Chongqing and Guizhou) producing Xuan, Bian and Ji groups. (Rong, 1980) In recent decades, the textiles unearthed in the Chu tombs and Han bases in Hunan, Hubei, Henan and other provinces, the weaving craftsmanship and variety of textiles are far beyond the records of the pre-Qin and Han Dynasty documents handed down, and far beyond people's imagination. According to rough statistics, there are silk and linen fabrics such as silk, Luo, yarn, brocade, group, silk, embroidery, silk cotton, linen, etc., which shows the development and high level of the textile industry in Jing chu area. There is no doubt that the Miao ancestors who lived in such an environment with developed textile technology and high textile standards participated in the creation and inheritance of such brilliance. Through the comparative study of today's Miao textile craftsmanship and the physical craftsmanship unearthed in Chuji, we will find that they are essentially a homogeneous cultural inheritance relationship. The belt unearthed from Chulong in the Warring States Period in Changsha confirms the record of (Yu trade) "Xuanzhangji group produced in Jingzhou", and also shows that the ribbon belt is a traditional product in Jingchu area. There are three kinds of ribbons unearthed at Mawangdui No. 1 Foundation: one is a silk ribbon used to decorate clothes; the other is a ribbon with the word "qianjin" on the body like gloves and coffins. Hemp belt, there is also a crow's feet bundle of simple belts. (Rong, 1973) Weaving belts is very common in Miao textiles, and weaving belts of different widths and varieties with a special machine for weaving flower belts or brocade machines exist in every Miao branch. In Phoenix in western Hunan, Taijiang in Guizhou, Huangping, Leishan and other places have the most abundant pattern patterns, including diamond pattern, fish pattern, self pattern, geometric pattern and characters.

The first use of these sets of bands is to be used as accessories on dresses, and together with embroidered batik, etc., become components of Miao patterns.

The author analyzes the contribution made by the ancestors of the Miao nationality in textiles from historical documents and unearthed cultural relics. After the founding of the People's Republic of China, the bamboo slips unearthed in the Warring States Period Chu tombs at Changtaiguan Pass in Xinyang, Henan Province and Wangshan Mountain in Jiangling, Hubei Province have records of "統". Therefore, some experts believe that the Kesi craft has appeared as early as the pre-Qin period, and speculate that: "The Kesi weaving in my country may have originated in Chu." (Jiangnan Forum, 1982) The Kesi craft of "connecting the warp and breaking the weft" in the Miao brocade The use is also more. For example, the waist and back brocade in Wuhe, Taijiang County, Guizhou Province, and the brocade with back belt in Rongjiang and Congjiang are all fine works of Kesi craftsmanship. The inheritance of Chu Kesi craftsmanship. Objectively, according to the analysis of Changsha in the early Han Dynasty as the settlement of ethnic minorities called "barbarians" and the analysis of the burial objects and burial customs of Mawangdui, it is believed that the owner of the tomb, Ruanhoucang, is likely to be a "Western Han Dynasty". Former tribal leader of the Miao people". (Rong, 1979) "Jin Ji" also said: "Wuling, Changsha, and Lujiang Junyi are also after Panhu." This shows that Changsha in the Han Dynasty was an area where the Miao and Yao ethnic groups of the "Panda" descendants lived together. These indicate that the creation of Jingchu textile civilization has a contribution of the ancestors of the Miao and Yao peoples. After the Qin and Han dynasties, there are also many records of Miao textiles in the Han literature. The "Southern Man Biography of the Later Han Dynasty" records that the ancestors of the Miao nationality "weaved veneer, dyed with grass, and liked five-color clothes", which more accurately reflected the level of weaving, dyeing and embroidery of the Miao people at that time. "Jizhi veneer" shows that the Miao people may use a certain tree

fiber widely for weaving in addition to the use of kudzu, hemp and silk fibers. Until the Ming and Qing dynasties, there are still records of Miao people's "ji weaving veneer" in various historical records. Among the Miao people, the *Eucommia* tree is indeed called "Du Jisheng", which means "silk tree" in Chinese, and there is a legend that the ancestors of the Miao people used *Eucommia* silk to spin and sew clothes. In the Qin and Han dynasties, the "barbarians" in Wuling County and Ba County practiced the tribute system of paying cloth (that is, "Zibu"). It can be seen the development status of the textile industry of ethnic minorities including the Miao in these areas.

In the early days of liberation, the textile technology in the Miao minority area was still in the self-sufficient farming era. At that time, the spinning wheel was mainly operated by hand, and the loom was also purely manual to weave cloth, which was time-consuming and labor-intensive. The invention of the steam engine liberated the productive forces, brought about the Industrial Revolution, and a new chapter in textile technology. After the war of liberation, China gradually recovered its productivity, and the textile industry also began to resume production. The advanced textile production technology from foreign countries was transferred to China, and the production efficiency was greatly improved compared with the past. The change in the textile industry has also brought direct changes to the embroidered women in the Miao area, bringing richness in the selection of fabrics, and the direct or indirect liberation of the productivity of weaving. At this time, the Miao area began to use clothing materials. Choose different materials to complete the costume creation. The raw materials of Miao clothing are externalized, and industrially produced chemical fiber, rayon, cotton and other fabrics have replaced the traditional hand-woven hemp, cotton and silk fabrics and become the mainstream of clothing materials. With the development of the commodity economy, the traditional clothing with the emblem of the Miao nationality has gradually become marketized. Many Miao areas have begun to use imported clothing materials to process ethnic clothing, and the machine

production method of clothing has also begun to be put into the market. Especially with the development of tourism, the traditional Miao costume culture has become an important tourism cultural resource, which also makes the hand-made costumes an important part of the mass production line of ethnic clothing enterprises. The fabrics that people use to make dresses are also replaced by the narrow-width cyan cloth dyed with indigo dyed in the past by the wide-width indigo blue and other industrial cloths. Traditional drawn and dyed embroidery threads are also mostly replaced by threads produced by manufacturers in developed cities. Businessmen from Shanghai, Hangzhou and other places have come to Guizhou to bring mass production techniques and methods, and the use of locally produced fabrics and threads. The rate has subsequently dropped significantly. The cloth produced by machine is far more than the cloth produced by hand, and the cost and remaining time are greatly reduced. The Miao people gradually like the cloth produced by the machine. The use of fabrics greatly reduces the time of making clothes and provides a time guarantee for the development of clothing.

### 3.2.4 Embroidery

Embroidery refers to the method of using silk, wool or colored cloth to form patterns on various clothing materials and fabric blanks with needle punching and sewing nails. Embroidery has a long history in China. In the Shang Dynasty, it was often referred to as "brocade" and "embroidery". From the Spring and Autumn Period and the Warring States Period to the Qin and Han Dynasties, the embroidery craft has developed very maturely. The embroidery patterns unearthed in the Warring States Period Chu ji No. 1 Ma shan Code Factory in Jiangling, Hubei Province include flower crown and phoenix pattern, crane and deer flower and grass pattern, wild geese holding flower and grass pattern, dragon, phoenix and tiger pattern, dragon and phoenix pattern, variant phoenix pattern, etc. The silk embroidery varieties unearthed from the Ma wang dui Han Tomb in Changsha include "Xin qi Embroidery" and "Longevity Embroidery". All kinds of embroidery basically adopt the lock embroidery

method, the needle method is delicate and smooth, and the artistry is higher than that of brocade. According to historical records in the Ming and Qing Dynasties, in addition to brocade and batik decoration, embroidery was the main decoration of clothing at that time. "Nan zhong Ji wen" of the Ming Dynasty contained: "Miao people do not wear crowns or shoes, men and women both wear swords on the left, a silver medal is inserted on the top, the jacket is waist-length, and all are embroidered." In the Ming Dynasty Hongzhi period, "Guizhou Tu jing Xin zhi" records: "Today, the East Miao in the Kai li Lushan area, with a little knowledge of Chinese, wears saffron clothes with white feathers on his head."

"Qian Ji" records: "Dong Miao" and "Xi Miao" men are wearing short jackets with light color, and their hair is tied with woven cloth strips. Women wear floral clothes, sleeveless, only covering the front and back. Dao guang (Qian zhou Hall Zhi) contains: "Miao people" "short jackets, no clothes under them, only long skirts, green and red, claiming to be Wen shan, and some embroidered flowers". In addition, there are many words such as "flower clothes" and "flower skirt" in the historical records of Miao costumes in various places, which shows that embroidery was widely used at that time. In the clothing of various branches of the Miao ethnic group, there is almost no branch that does not use embroidery as decoration. There are only differences in the amount of area, technology and craftsmanship. The use of Miao embroidery is mainly used as the decoration of the headscarf, collar, placket, sleeve waist, cuffs, shoulders, back, hem, belt, waistband, skirt, leg wraps, shoes and bibs in Miao costumes. The Miao branch has roughness, fineness, and skill in mastering unified techniques. Different embroidery techniques produce different effects. Here, I mainly want to talk about the new artistry of embroidery with the help of current technology. The technology began to undergo local changes after the hand-made and embroidery machines in the past, and the artistic effect has not completely changed. Technological innovation will inevitably have an impact on traditional craftsmanship, and this trend will inevitably spread in the Miao region. The popularity of television has broadened

people's horizons and increased their knowledge. Young people are closely following the pace of science and technology, and embroidered clothing has been affected invisibly. In the embroidery industry, embroidery machine technology has played a role that cannot be underestimated in the changes of embroidery culture. The introduction of embroidery machines has saved a lot of manpower and material resources, allowing many Miao women to go out to work in their spare time, thereby improving their lives. From the traditional hand-embroidery with needles and threads, to the replacement of certain embroidery patterns by looms, such as the embroidered pieces of the front waistband, to the batch reproduction of known traditional patterns made by embroidery machines, we cannot help but say that this is an improvement. This process is also the process of Miao embroidery reproduction. Because this section is about the re-invention of Miao embroidery on the clothing itself, the influence of machine embroidery on Miao clothing is not discussed here.

### 3.2.5 Silver making

At the junction of Tong lu Mountain in Daye, Hubei, and Chen xi and Ma yang counties in Hunan, a large-scale copper mining area was discovered during the Spring and Autumn Period and the Warring States Period. These are the two largest ancient bronzes discovered in my country in the pre-Qin period so far. mining area. Tong lu shan copper mining site is 2 kilometers long from north to south and 1 kilometer wide from east to west. There are 7 ancient open-pit mining fields and 18 underground mines. According to the archaeological demonstration of the unearthed relics and the determination of carbon 14, and from the study of the structure of the mine and the composition of the slag, experts believe that this mining area, which was mined before the Western Zhou Dynasty, has experienced the Spring and Autumn Period, the Warring States Period and the Han Dynasty. Technology. Another important ancient copper mining area is the mining area at the junction of Chen xi and Ma yang in Hunan Province. Experts believe that it is an ancient mining area in the same period as the Tong lu shan ancient copper mining area, and its scale and technology have

also reached a very high level. (Lu and Li, 1990) The mining and smelting of these two ancient copper mining areas was during the prosperous period of the state of Chu.

The Miao ancestors, recognized by the historians as one of the main residents of Chu State, lived in the area where the mining areas were distributed at that time. There is no doubt that they participated in or acquired such a high level of mining and smelting technology. Some experts have deduced that the Mayang copper mine was mined by the local indigenous people. (Lu and Li, 1990) Chenxi and Mayang were the main living areas of the Miao people from the Warring States Period to modern times. Today, Mayang is a Miao Autonomous County. This further shows that the Miao ancestors mastered the smelting technology very early and used it in their daily life. The Miao funeral, the selection of minerals and metals in religious customs and taboo customs, and the cultural phenomenon of the Miao language's rich metal nouns once again prove that the Miao people's smelting technology has reached a relatively high level in the past.

Based on the high level of smelting technology, it is possible for the prosperity and abundance of Miao silver jewelry. Some clues of ancient Miao silver ornaments can be peeped from the existing scattered Han documents. "New Book of Tang" records that in the third year of Zhenguan, when Xie Yuanchen, the chieftain of the Eastern Xie Manchus, entered the dynasty to pay tribute, his attire "was wrapped in gold and silver". There are similar records in Yuan Dynasty's "Wenwentongkao". There are many examples of Miao people wearing silver ornaments in the records of Ming and Qing dynasties. A Lin's "Red Miao Guiliu Tu" records that today in western Hunan and eastern Guizhou, men "wear a ring around their left ear, which can be around one or two inches in diameter, and women have both ears. The weft is like a crab, and it is applied to the left. It is surrounded by silver ropes, and the silver is inserted with six or seven branches, and the shape is like a dagger." Fang Xiangwei's "Miao Shi Ji Net" records that the Miao people "have no young or old, their wrists are all about rings, and all rings are silver. The bearers are made of red steel, with silver pictures on their

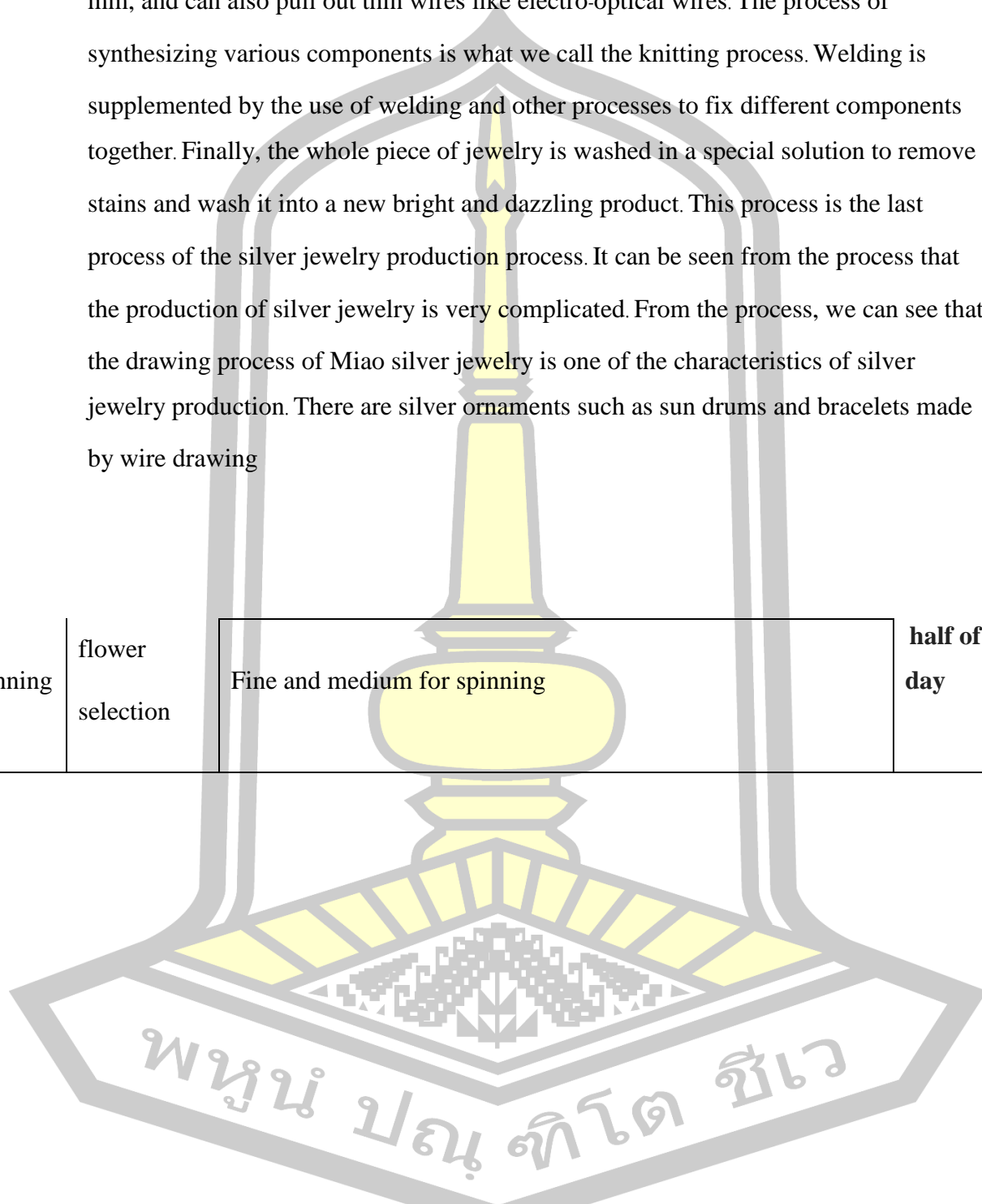
necks. It is like embroidered clothes with multicolored silk." Luo Raodian's "Journal of Guizhou Professional Prescriptions" records: Today's Miao people in Leishan and Taijiang in southeastern Guizhou are "women with long cellars, large earlobes, silver rings on the neck, and five-color brocade sleeves". In recent years, the silver ornaments and silver bowls of Ming and Qing dynasties unearthed in Kaili Kaitang and Liping County, Guizhou Province are not only exquisite in craftsmanship, but also in style similar to the silver ornaments of the Miao people today. By comparing these documents and archaeological findings with the Miao silver ornaments that exist today, it is not difficult to find their commonalities, which shows the relationship between the ancient and modern silver ornaments and craftsmanship of the Miao.

Miao silver jewelry is still hand-made, and a complete production system of casting, hammering, knitting and washing is formed. The production process of Miao silver jewelry is more complicated. The first is casting, that is, placing the grained silver in the "silver nest", placing the crucible on the furnace, covering it with charcoal, and using a bellows to increase the temperature. After all the silver was melted into liquid, it was poured into the long chaff. After about half an hour, the silver solidifies, and then take it out and hammer it into a rectangular strip while it is still hot. Eye plate brushed. Miao silver ornaments are mostly composed of square bars and round bars. The craftsmanship is relatively simple, and most of them are made by hammering. The sheet production is relatively fine, and the process requirements are also high and time-consuming. First, the silver bars are hammered into large sheets, then cut into small pieces according to the requirements, placed in the mold and pressed into the pattern outline, and then pasted on the turpentine. The plates are chiseled into fine patterns, and some large embossed silver plates are pressed by negative molds. The production of silver wire is more complicated. The wire is divided into two thicknesses. Thick wire can be finished separately, and thin wire is an indispensable component in each jewelry. Miao artists have mastered the well-trained wire-drawing technique and they use a special four-eye steel plate. There are thick, thin, and



different limit holes on the board, which can pull out thick wires with a diameter of 4 mm, and can also pull out thin wires like electro-optical wires. The process of synthesizing various components is what we call the knitting process. Welding is supplemented by the use of welding and other processes to fix different components together. Finally, the whole piece of jewelry is washed in a special solution to remove stains and wash it into a new bright and dazzling product. This process is the last process of the silver jewelry production process. It can be seen from the process that the production of silver jewelry is very complicated. From the process, we can see that the drawing process of Miao silver jewelry is one of the characteristics of silver jewelry production. There are silver ornaments such as sun drums and bracelets made by wire drawing

spinning	flower selection	Fine and medium for spinning	half of the day
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*Table 13 Analysis on the Manufacturing Process of Bi xia zhai Clothing in Jian he County in 1958*

		The inferior is used to play cotton wool, make quilts, etc.	one day
	ginning	After drying the selected cotton, the cotton seed is ginned with a gin	Half of the day
	spring flower	Before liberation, no one in the local area could play cotton, all craftsmen from Taijiang County completed it. After liberation, the local people began to learn to play cotton.	one day
	spinning	Spinning carts are made by local carpenters, each equivalent to about 120 yuan. Only about 50 grams of cotton can be spun per person per day	Two day
	sizing	The spindles are rolled into yarn counts, boiled in alkaline water filtered by straw ash for one hour, taken out and dried, and then sizing. Hang the sizing yarns on the bamboo poles one by one, and use a small pole to tighten the yarn to squeeze out the water, and then untie the small poles after drying.	One day
weaving	pull yarn	Pulling yarn is sizing the warp yarn and pouring it on the "lahu" made of bamboo strips. There are five spindles in a group, which requires the cooperation of two people and usually takes a day. The yarn-pulling tool is a yarn-pulling stool, and the two yarn-pulling benches are placed at the two ends at a distance of several meters. The distance between the two benches is determined by the length of the cloth to be woven. Put the "lahu" spindle on one side of the yarn-drawing stool, a woman put five yarns together, and pulled them back	One day

	<p>and forth on the small wooden stakes of the two stools. Then pull it on the "claw" of the wooden frame, then cut one end of the yarn, introduce the weft yarn, remove the bamboo reed, and then use the yarn hook to introduce the yarn into another bamboo reed. When done, put the "horns" together on the loom to weave.</p>	
weaving	<p>When weaving, the shuttle is connected by hand, and the width of the cloth is 28-30 cm. One is the so-called "home cloth", and the other is the cloth with more complicated craftsmanship, which is called "襌" in Miao language. Adult women can weave native cloth. This way of weaving can be used to weave headbands and leg wraps, with a width of 13-16 cm. The cloth of "襌" is a kind of cloth with dark grain, and there are different types such as twill grain and bucket grain. "襌" is the fabric on the back of women's clothing, and the length is the length of the back of a piece of clothing.</p> <p>Investigators have a detailed record of the manufacturing method of the "襌": the loom is a wooden frame with a high front and a low back, with "horns" in the front, and a small wooden stake on each side of the middle, with a wooden stick attached to it. Hold the warp high in the middle and low on the sides. The foot board is replaced by a rope, which needs to be put on the foot, and the warp will be tighter when the foot is stretched. The shuttle is 66 centimeters long, wide in the middle and thin on both sides, five or six centimeters wide in the middle, and has a groove for pressing the spindle of the</p>	Three day

weft yarn. When weaving, first place the warp yarns, insert 3-5 bamboo sticks with a length of 66 cm according to the required patterns, and then count the bamboo pieces with a thick end of 55 cm and a thin end on the warp yarn according to the patterns. After the number of threads, the shuttle is passed in to form the interweaving of warp and weft. When inserting the shuttle, you can also tap a weft yarn tightly at the same time to make the texture of the cloth finer. When the author conducted a field investigation in Lei shan County, I saw that there was a women's dress shirt with a weave similar to "襖". are much less, so the price is much higher.

### 3.2.6 Changes in the production process of clothing

The improvement of machine productivity has reduced the time cost of the clothing production process. The author analyzed the clothing production process of Jianhe Xiazhai in 1958 through the research literature on the inheritance of traditional clothing for women of the Miao and Dong nationalities in Guizhou written by scholar Zhou Meng. There is a big difference. (See Table 3-1) It took a long time to make a piece of clothing in the past, but it has improved a lot now. Through comparison, we found that in the past weaving, dyeing, cutting, sewing, etc. were all done in the daily hustle and bustle, but now weaving and dyeing can be done directly by using off-the-shelf machine products. (See Table 3-2)

*Table 14 Comparison of the production process of Bixiazhai clothing in Jianhe County*

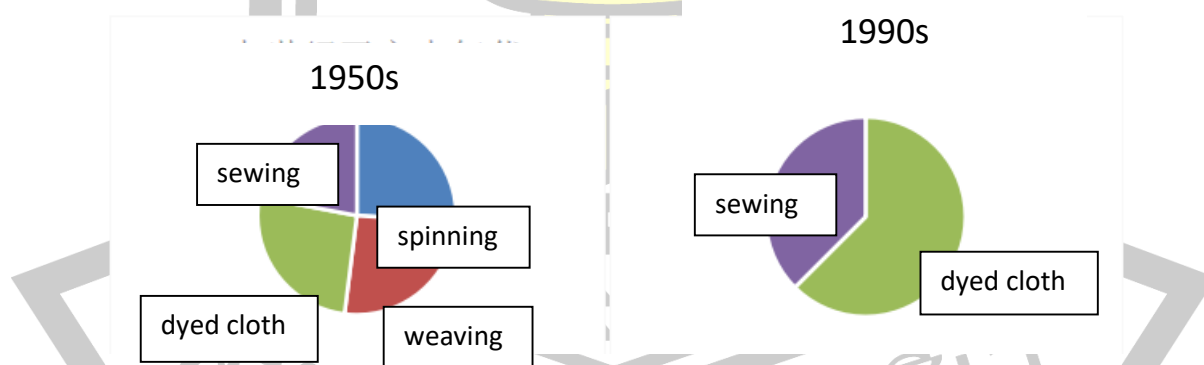
	1958	1990s
spinning	Pure handwork, low output, high precision	Machine production, fast
weaving	Time-consuming and	Machine production, fast speed and low cost

cloth	labor-intensive, high price	
dyed cloth	Time-consuming and mostly dyed by women	Collective production of dyes, more professionalization, emergence of chemical dyes, and co-dyeing of men and women
sewing	Hand-sewn, slow and time-consuming	Sewing machine sewing, high speed and high output
production tool	Appliances are smaller	Appliances get bigger

### Comparison of the time required to make clothing in Bi xia zhai, Jian he County

(see Table 3-3)

*Table 15 Comparison of the time required to make clothing in Bi xia zhai, Jian he County*



By comparing these two charts, it is found that in the past, the embroidery mother made a piece of clothing in four parts, but now it is mainly completed in two parts. The production process is shortened, the production process is shortened, and the shortening of the time reduces the production cost. You can feel the convenience brought by machine production, which provides a foundation for the marketization of the efficient production of embroidered women's clothing.



*Figure 50 Rental of Miao costumes (mechanical craftsmanship)*

In June 2020, the author photographed a clothing stall for rent of Miao costumes in Xijiang Miao Village. These costumes are rented for tourists to take photos. You can shoot them yourself or ask a photographer to take photos. The rental time will be charged, or the photographer will sell his works to collect fees.

### **3.3 Decorations and Skills of Miao Costume Art**

The Miao costume art in Guizhou is composed of two parts: "decoration" and "technique", and its artistic beauty is also in the jewelry on its clothing, embroidery decoration, silver decoration, pattern decoration, etc. constitute the beauty of jewelry on clothing. "Decoration" refers to "accessories", and "accessories" here include two parts, one is the jewelry on various parts of the body, such as silver crowns, silver horns, silver bracelets, etc., and the other is the decorations on the clothes, silver clothes pieces, embroidery patterns, etc. Skill is the element that constitutes the quality of Miao clothing, and the level of technology determines the level of clothing. The production of exquisite and beautiful Miao costumes is inseparable from the technical level of craftsmen. Here we mainly talk about the skills of embroidery technology, dyeing and weaving technology, and pleated skirt making technology. Through the study of the Miao costume art, we can find out the reasons for the excellence of the Miao costumes, and find out how the traditional culture will be

inherited and continued in the future development and protection. How Miao costume art has been transformed into cultural capital in today's society, thereby bringing economic capital.

### 3.3.1 The artistry of Miao costumes

The decorations and techniques of Miao costume art mainly refer to costumes, which are developed and evolved from male clothes and jackets. The sleeves, edges and backs of the hands are embroidered with animal patterns such as dragons, tigers and sheep by embroidery methods such as pick and crepe. Dress is a ceremonial and festive dress, and it is also an inspirational dress, which is solemn and solemn. Xiong yi, in Miao language, is called (ub bad) "black back", which means the clothes worn by men. It is characterized by no collar, no buttons, open front, with cloth belt and waist. There are lace and embroidered sleeves on the jacket, and the patterns include warriors fighting, double bull horns, and various birds and beasts, and some are also embroidered with people, beasts, dragons, birds, flowers and geometric patterns. On the same screen, it reflects the history of the Miao ancestors living together with birds and beasts, drinking blood, and fighting with them. In matriarchal clan society, male clothing was a decorative clothing for men to marry. Later, because women could not open up wasteland and defend against enemies, women married in order to keep men at home. When men and women changed their marriages, men's clothes changed from men's clothes to women's clothes. Miao girls still live in their parents' home for a long time after they get married, because of this ancient custom and social and historical changes. It can be seen that the male clothing has grown up in the changes of history, and has its own unique artistic language image. The pattern composition and image symbols are the decorative patterns of the clothing completed by the stories around him.

Miao costume art From the perspective of historical documents, the description of traditional Miao costumes can be found in relevant parts of books such as "Guizhou and Miao Tu Shuo", "Historical Tribute to the Qing Dynasty", "Hundred Miao Tu", and

related accessories are also mentioned. For example, "The Brief Introduction of Qian nan" records that the Miao women in Zhen yuan Prefecture "have silver flowers on their heads, earlobes with large rings, and silver rings on their necks. Those who have more are rich." (Qing Ai Bi da, 2006, p.427) The ornaments in the Miao costume art have been recorded in the past and have been described in detail. You can see the technical and artistic pursuits in them. Because people are too pursuing decoration, artistic aesthetics are not enough. It will be higher and higher, and the pursuit of technical level will be better. The more decorations, the more wealth can be displayed, the identity is recognized, the more decorations people will pursue on their bodies, and the styles of silver jewelry will naturally increase. With the increase of people's wealth, there are dozens of kinds of jewelry for girls to wear in costumes, but less and less for boys.

From the cultural level, we can see that there are rich cultural connotations behind it. The decorative patterns on the costumes, the worship of totems, the modeling patterns and totem symbols on the silver ornaments can all highlight the cultural connotation of the Miao costume art. According to the "Shu Yi Ji", Chi You, who is considered to be the ancestor of the Miao people, "has a copper head and an iron forehead. After eating iron, his ears and temples are like swords and halberds with horns. He fights with Xuan yuan and hits people with his horns." (Ren, 1931) From here, it can be seen that the Miao people in Guizhou still use such decorations to wear silver ornaments, and they wear horn-shaped silver ornaments, which shows the pursuit of Chi you ancient style. The Miao girls of the Qian hu Miao ethnic group in Xi jiang must bring such silver horns to decorate themselves during festivals. Secondly, it has the cultural function of warding off evil and turning good fortune. Miao people believe that silver can ward off evil and protect people's safety. There are many auspicious symbols on the decorative patterns, which symbolize a better life. During the research in Basha, a 13-year-old boy was studying in the county middle



school. He wore a silver ring on his body. During the communication, he learned that he had been sick since he was a child. The family brought him a silver ring to keep him safe. As he grew older, he went to the county to study. Many classmates in the class made fun of him for wearing a silver ring, and the classmates stopped making fun of him after they learned that it was a unique national culture of the Miao people. Despite the progress of modern civilization, people's deep-rooted recognition of the Miao culture has not diminished. The inheritance and development of Miao costume art is still the presentation of the cultural connotation of the Miao ethnic group. People have their own understanding of the Miao ethnic culture in their lives. If we want to understand the connotation, we must understand it carefully from head to toe to understand the connotation.

When Miao girls were still young, their mothers dressed them carefully, but paid more attention to hats. There are two types of caps: dog head hat with tail and flat cap. The front of the dog hat is decorated with nine silver Buddhas sitting cross-legged, with two round silver flowers on the ears, symbolizing the sun and the moon. At the back are nine chained bells with flowers and birds embroidered on the top. After the age of 10, it will be changed to pull the police, dressed in plain clothes. The plain clothes are generally knee-length and the right rib. Some are all plain, or blue or blue, and some are inlaid with embroidered lace, which is very chic. When children are children, parents have to carry their children to work, and the strap is an embroidery item that every mother must carefully prepare. The Miao sling is composed of a back handkerchief and two straps, which are a simple sling and a colorful flower sling. The simple strap has no lace, only the left and right and bottom lace, and the vest has no pattern. The color straps are rich in patterns, and most of the straps are embroidered with lace on the top, bottom, left, right and shoulders. Pomegranate flowers and other patterns, gorgeous and eye-catching. Some of the patterns are flying fish on the bottom of the sea, and the blue sky and sun set off the pattern of the butterfly ancestral temple, which is an example of the ancestors living by the sea. There are butterflies

among butterflies in the butterfly pattern, which is full of reproductive totem worship colors. Miao costumes are decorated with flower belts around the waist, and the flower belts are hand-woven and machine-woven. Hand weaving is narrower, machine weaving is wider. The narrowest is only as wide as a finger, and the widest is as wide as the palm of your hand. As for the colors, there are dragon flower, snake flower, hook flower, serial flower, spicy flower, millet flower, sleeping "8" flower, etc.; the colors are black and white, red and white, green red, full green, full purple, etc.

Women mainly use flower ribbons as streamers on skirts, and some of Wei Shuan's calves are also used as head decorations. Men make the straps, belt belts and umbrella straps of handbags and backpacks. The shoes they wear are all handmade, but now they are all bought and worn. In the past, the shoes were divided into three types: cloth shoes, straw sandals and wooden shoes, with ethnic characteristics. From the appearance point of view, the sole of the shoe is slightly upturned, like a small boat, so it is called "boat shoes". Before the Miao girls got married, their grandmothers made several pairs of boat-toe shoes for them, also known as "Yuan bao Shoes" or "Moire Shoes" or "Spray Shoes". This kind of shoe is like a small cruise ship, with a high front and a flat back, mostly green as the bottom, rarely red, with wave patterns on the heel and toe, like a colorful boat with extraordinary decoration, cruising in the green waves. The cockscomb boat shoes are named after the cockscomb on the top of the forefoot cloth on the basis of the boat shoes. The nose bridge of some shoes is like an elephant's nose ring rolled up and inward, so it is also called "nose bridge shoes" or "old man's shoes". According to legend, the ancestors lived in the beach area of Dongfang River and Lake, and used boats to travel. Therefore, after the old man died wearing boat shoes, the soul returned to his hometown to be reunited with his ancestors, and he needed to row a boat to travel across rivers, rivers, and lakes. The embroidery patterns are always lively and lively, fully embodying the organic combination of various dynamic and static shapes and geometric patterns, showing a lively, lively and simple and pure artistic taste. From these ornaments, we can see the

Miao people's attention to the decorative patterns of clothing and people's yearning for a better life. Through these patterns and decorations, we can see the unique Miao culture and art of the Miao people.

The decorations and techniques of Miao costume art are inseparable from the elements of color. The visual art brought by the colors of Miao costumes makes people intoxicated in the "Silver Sea". The use of color in Miao costumes conforms to the basic criteria for color use in traditional Chinese art. In China, black, white, red, blue, and yellow are the primary colors. In addition to the primary colors, according to the belief that yin and yang are mutually reinforcing and restraining each other, the secondary colors that are prepared are between the five colors, and are mostly used in civilian clothes. The five colors have their symbols and hierarchies. Yellow is the most precious, and it is set as the color of the emperor's court clothes; it is said that the blue bird was originally the messenger of the Queen Mother of the West, which made blue a symbol of servant status and became a special color for the poor; red represents fire, warm and festive, It has become a special color for weddings and festivals, such as the big red sedan chair, the big red happy character, the red hijab, etc.; black symbolizes the color of the universe, the color of the underground, and the color of ghosts, and is the special color for funerals in China; white and black are opposite, symbolizing bright. The color of Miao costumes is more or less restricted and influenced by the customs and color matching methods. The color of traditional Miao clothing is mostly blue and black, which is in line with the requirements of civilian colors. The colors of the embroidery patterns on clothing are usually secondary colors as the main colors, such as red, instead of bright red, rose red, yellow, not pure yellow, but orange and so on. Colors present a more vivid effect in embroidery patterns, embroidery enriches colors, embroidery fills in the differences between colors, and contrasting colors and complementary colors have a more intimate connection in embroidery. The Miao costume itself is relatively elegant, the addition of embroidery makes the costume more gorgeous, and the pattern stories and symbols make the costume more cultural connotation. The combination of the color of the

clothing itself and the color of the embroidery, plus silver ornaments, and pure white foil, make the clothing more show the charm of art. The silver jewelry itself is white, glittering under the sunlight, and the bright gray layers are richer, adding the original brightness to the clothing, and it looks more colorful to outsiders. The color of silver jewelry is originally a cool color, and the color of the clothing itself is basically a warm color. The cold and warm colors are combined to form a contrasting color. The strong contrast between the cold and warm colors makes the color more contrasting, leaving a deeper memory for the audience.

### 3.3.2 the decoration of Miao costumes

The reason why Miao clothing is regarded as the connotation of Miao culture is mainly related to the decoration on the clothing. The decoration culture should be viewed from two aspects: one is the decorative totem on the clothing itself, the other is the silver decoration on the outer layer of the clothing, and the other is the decoration on the clothing itself. Both have commonalities and differences. The commonality in art is that they both have composition design, totem patterns, story meanings, etc. The difference is that the two have completely different techniques, different materials, and different production processes, but the ultimate goal of pursuit is the same, which is the aesthetic effect of decorating Miao costumes. The decoration here is mainly to do the decorative function for the Miao costumes, and finally complete the overall effect of the Miao costumes. Although embroiderers and silver jewelry processors have different working techniques and production processes, they have the same original intentions, passing on the most beautiful Miao costume art to others, and letting beauty carry the Miao culture and pass on the Miao art. To understand the patterns of Miao costumes, you must first look at the composition, totems, patterns and other elements on the clothing. The decorative patterns of silver ornaments are also these elements, which are explained together here.

#### **(1) Composition skills of Miao costumes**

The modeling techniques of Miao clothing patterns pay attention to symmetrical composition, rhythm, illusory and real, abstract and figurative, bondage and freedom, realism and freehand brushwork and other artistic techniques are often intertwined. Composition techniques include splicing organization techniques, circular perspective method, X-ray perspective method, craft modeling techniques, etc. Splicing and combination techniques, a butterfly or dragon sleeve, its body, wings, tail, head, etc. are all spliced together by several groups of complete or fragmented decorations such as ancestral temples, figures, flowers, etc., so that it can be seen as a mountain in the distance and a mountain in the near. The effect and its meaning are also twofold. There is a story in the story, and it contains infinite vitality. This kind of artistic treatment is often used in different positions of the clothes, and sometimes it is used freely according to the parts on the clothes. Circular perspective method, whether it is embroidery, brocade or batik, the whole picture revolves around a central theme, making a flat arrangement, with distinct layers and well-proportioned thickness, showing superb modeling skills. Such artistic techniques often appear in more neat places, which look more unified. He contrasts sharply with the free splicing techniques, making the whole dress look free and restrained. X-ray perspective method, using concise lines to outline the direction of dragons, fish, insects, ribs, internal organs and veins. What's more charming is that sometimes they are not satisfied with realistic simulations, and embellish them with symbols such as flowers or fish and insects. Completely out of the constraints of realistic simulation, to achieve the decorative effect of beautification. Craftsmanship and modeling techniques are mainly manifested in cross-stitching and brocade, which are limited by the direction of warp and weft lines. This modeling technique is left to the mind, and the patterns are always geometric. The color in the pattern is also the embodiment of free composition. People match the color according to their own mood, and the color fills the vacancy of the overall color of the clothes. For example, for sleeve embroidery, at least use peach red, vermilion silver gray, fruit green violet, orange, navy blue, golden

and other colors of silk thread. The impression is mainly of fruit green, and gold-yellow fine metal sequins are randomly nailed on the embroidery piece, so that the embroidery piece shines brightly under strong light. This embroidery piece is then inlaid on the blue and black clothes. When wearing, it is matched with a black and red streamer skirt and gorgeous silver ornaments. The green, fruit green, silver white and red color transition harmoniously, which looks dignified, elegant and graceful. The color composition fills the gap between colors. The color composition is perfectly presented in the Miao costumes. If you don't understand the concept of color composition, I suggest you to look at the patterns and colors of the Miao costumes. I am sure you have a different harvest. (See Figure 3-7)



*Figure 51 Miao embroidery pieces with different compositions*

In 2021, the author shot the scene of exclusive embroidery pieces in Kaili Miao clothing market. This shop sells different embroidery pieces, all of which are old embroidery pieces on clothing. The price will be determined according to the embroidery piece technology and material.

The influence of decorative materials on the composition of Miao costumes. The traditional costume decoration is mainly embroidery. Now the embroidery threads and fabrics are bought from markets and shops. The traditional embroidery process is to prepare the draft in the mind, and then embroider on the cloth, or draw a pattern on the cloth first, and then embroider according to the pattern one by one. The material is relatively soft and can be drawn directly. Some embroidery is done with cut paper patterns, which are fixed on the cloth and then embroidered directly. This kind of composition is planned in advance, and there is no free composition in mind. flexibility. With the introduction of computer graphics into Miao villages, there are now some embroidery patterns of costumes made by computer graphics, and the lines are more fluent, round and smooth. Different materials have different effects on the composition of Miao costume patterns, and changes in composition methods affect the artistry of Miao costumes, so the discussion of Miao costume art is inseparable from compositional elements.

## **(2) The patterns of Miao costume art decoration**

The Miao people have no words, but they are a nation with strong national consciousness and artistic talent. Their cultural inheritance is not only devoted to oral explanations, but also to the patterns of clothing. History". Although the cross-stitching and embroidery techniques of Miao costumes in different regions are different, the traditional Miao costume patterns are mostly flat embroidery, various dragons, winds, birds, butterflies, fish and flowers or abstract geometric patterns. These flowers, birds, insects and fish are common things in the life of Miao people, and it is not surprising that they are reflected in clothing. Why use the butterfly pattern as their key pattern? To start with their stories, the reason is that from ancient times to the present, the "Mother Butterfly" of the myth of human origin has been circulated in the Miao society since ancient times. Butterflies are the totems of the Miao people in ancient times. The sun and moon also often appear in clothing, which is closely related to the heroic story of the ancestors of the Miao people, "Jiang Yang shoots the sun and the

moon". The patterns of Miao costumes are not imagined out of thin air, and the patterns and patterns have their own meanings. Clothing is not only used to meet people's basic needs, but also an important carrier for inheriting national culture. The cuffs of the Miao costumes are not only embroidered with various patterns, but also have five-color laces made of different fabrics. These colorful laces actually represent the "Yellow River", "Yangtze River", "Plain", "City", "Dong ting Lake", this is where the Miao people once lived. These decorations are not only for beauty and generosity, but also a "migration epic" written on the clothing. The society is progressing and the culture is blending, but the Miao clothing patterns have not changed much, and the mother butterfly is still their main pattern. The story behind the pattern makes the Miao costume culture and costume art more mysterious, and outsiders are more willing to know and understand it. The decoration of patterns and patterns on clothing adds a unique historical mission to Miao clothing, and it inherits the history and culture of the Miao people. In addition to retaining traditional culture and history, the current Miao costume patterns also incorporate multi-ethnic cultures. Dragons and phoenixes are also often seen in Miao costumes. The most obvious is that Chinese characters begin to appear in embroidery patterns. Generally, the words that appear are some auspicious words and idioms, such as auspiciousness, happiness, and flowers and birds. Many of these patterns are machine embroidered, and scholars do not think that this is traditional Miao culture, but in any case, the decorative patterns retain more traditional styles.

The totem patterns of the Miao costume art decoration, in ancient times, people could not use scientific methods to understand and observe nature, and believed that all things were created and controlled by gods, and the themes created by "animism" fully demonstrated their belief in primitive religions. And yearning for a better life in nature. Miao decorative art patterns also absorb content and various shapes from religious culture, record the history, culture, legends and other cultural connotations of the Miao people, and reflect their unique aesthetics and way of thinking. The



patterns and totems in the decorative arts of the Miao nationality often appear in combination of maple leaves, which are mostly figurative in embroidery and silver ornaments, and abstract geometric forms in weaving and batik. The shape of the maple leaf also comes from religious legends. According to legend, the ancestors of the Miao people were born from the maple tree, and they would return to the maple tree after their death. Called the "mother tree". Now in Miao villages, the maple tree is used as their protection tree, and it is also a feng shui tree. One of the most important items of the Drum Festival is the maple drum, standing drum as a community, offering sacrifices to ancestors and awakening the souls of ancestors. Totems are the origin of clans, including animals, plants, and inanimate creatures. Totem worship was developed on the basis of nature worship, which came into being at the same time as the matriarchal clan, and developed with the development of the clan. Totem worship, in the development process of human society, the natural totem image is the fundamental symbol that distinguishes a nation from another nation, and a symbol of the formation of a nation. People in primitive times believed that they maintained a certain special relationship with a certain plant or animal, and believed that their race or branch originated from a certain plant or animal. The continuation of totem patterns in Miao costumes is mainly related to beliefs and worship. If beliefs do not change, the possibility of totem patterns changing will not change. The Miao ethnic group has many branches and is widely distributed, and the totem patterns will also change subtly, but the totems like Mother Butterfly will not change, only the parts of the totem patterns will change. Among the decorative art patterns of the Miao people, the totem patterns are mostly reflected in the clothing. They believe that wearing such clothing can get the protection and blessing of the gods. The totem worship of Miao decorative art patterns is expressed in the worship symbols of the sun, Chi you, Nu wa, dragon, phoenix, fish, cow and butterfly. Totem patterns in Miao costumes are not only decorative, but also worship of faith. The presentation of totem patterns in clothing is more of inheritance and education of Miao culture. Totem patterns tell

future generations not to forget ancestors and have love, these are the education for future generations.

The decorative patterns and patterns of Miao costumes are very rich, which are explained in the Miao culture, and are briefly explained here. The motifs of Miao costumes are derived from cultural and historical memory. Its types can be roughly divided into three categories: geometric patterns, animal patterns, and plant patterns. The geometric patterns in the Miao costumes include x pattern, cross pattern, zigzag pattern, water ripple pattern, thunder pattern, zigzag pattern, and geometric natural objects like sun pattern, bronze drum pattern, star pattern, scroll pattern, octagonal flower, etc. The use of geometric patterns is mainly completed by techniques such as cross-stitching, weaving, brocade, appliques, and batik. The animal pattern shape is also very peculiar, especially the use of its unique technique, which makes the animal pattern deformed and exaggerated, and has the unique taste and charm of cow, dragon, elephant, tiger, lion, deer, dog, rabbit and mouse. It contains eagles, fish, turtles, butterflies, bees and other animal ornaments and people. Plant decorations include chrysanthemum lotus, pomegranate, gourd, sunflower, celosia, pepper flower, etc., as well as flowers and plants that cannot be called famous in the mountains and waters. There are four characters of blessing, lu, longevity and jubilee, among which the character for longevity has the most changes. The most common "shou" character, which occupies the center position in the embroidery patterns, forms a series of auspicious patterns with related patterns, such as "wan shou reunion", which is composed of a circle "shou" and a 100-character grid, "ruiyi longevity" is composed of ru yi patterns and "Shou" is composed of characters, and "two blessings hold longevity" consists of two butterflies surrounding the circle "shou". In addition, there are four blessings holding longevity, many blessings holding longevity, etc., depending on the number of butterflies. In addition to embroidered patterns on children's caps, women's sleeves, and the lace of trousers, there are embroidered words such as "Fu, Lu, Shou, Jubilee", "Self-reliance", "Wise and Brave", etc. The long-cherished wish of parents who

hope their children will become dragons and hope for happiness. These rich patterns can reflect the richness of Miao culture, and can also feel the gorgeous decoration of Miao costumes. Patterns are the treasure house of art on Miao costumes. After you get the key to unlock the treasure house of patterns and patterns, you will naturally have an understanding of Miao culture. Therefore, it is necessary to understand Miao culture first to understand the patterns and patterns of Miao clothing.

The decoration of the Miao costume art among similar researchers mainly talks about how complicated the decoration in the Miao costume is, what kind of silver ornaments are decorated, etc., but I will explain from the decorative culture, decorative patterns, and decorative totems of the costume art. Patterns and patterns are used as decorative elements in the decoration of Miao costumes, injecting the soul of life into Miao costumes. The costumes themselves have no life, and the appearance of patterns and totems adds life to Miao costumes. The decorative nature of patterns and totems gives clothing a cultural life. The patterns inform us of the migration history of our ancestors in the past and our worship and beliefs. These cultures make us cherish our present life more in our future lives. The decorative patterns are only the outer aesthetics in the decorative aesthetics of clothing, but the cultural connotation can be felt through the patterns. The deep meaning of the aesthetic connotation in the Miao clothing makes the Miao clothing more valuable. Here we not only see the decorative aesthetics of the Miao costumes, but also understand the cultural connotation of the Miao people through the patterns and totems. The totem is no longer a simple pattern. After in-depth research, we found that the totem has its own cultural mission. It conveys the relationship between the past and the present. He is educating us how to be the descendants of the Miao people.

### 3.3.3 The skills of Miao costume art

The skills of Miao costume art are an indispensable and important part of the delicate and beautiful costumes. Here I mainly start a more comprehensive analysis

from the embroidery skills, dyeing and weaving skills, and pleated skirt making skills. By analyzing the art of "skill" in the Miao costume art, it will do the basic work for the production of Miao culture. Through the production process, we can understand the costume production process more clearly, and prepare for the costume art to experience the performing arts industry. How does technology change after being influenced by external forces in its inheritance? New technology brings new space for Miao culture, and what cultural connotation does Miao culture bring in technological changes?

### **(1) Embroidery skills of Miao costume art**

Embroidery is an ancient traditional handicraft in China with a history of two or three thousand years. The Miao nationality is a nation without characters, or a nation with lost characters. Miao costumes are generally considered to be "historical books worn on the body" in academic circles. The research on Miao embroidery can only be done through Han literature and historical materials and patterns on Miao costumes. Process comparison to demonstrate. Most of the embroidery patterns of Miao women in Guizhou come from life, as well as from the history and legends of their own nation. In the decorative patterns of the Miao costume art, I have done a more detailed explanation, and here I mainly explain the technical problems of embroidery.

There are many kinds of Miao embroidery stitches, and each stitch has different effects and is highly decorative. The most obvious feature is the decorative beauty that shows the rich shape, light and color of the object. The embroidery thread shows an obvious three-dimensional effect under the sunlight. The color and stitching of the embroidery depends on the specific pattern. For example, the general branches and leaves are covered with uniform needles, while the flowers, fruits, birds, fish and shrimps are multi-purpose inlaid needles, that is, the uniform needles are changed into long and short needles, and the different-colored silk threads are used to embroider them in a relatively staggered manner. For example, when embroidering peony petals,

the first time I embroidered with big red, a long needle and a short needle, the second time I used pink to embroider a long needle and a short needle. Shades of change are natural and harmonious. The color used in the embroidery of Miao costumes is very particular. It is prosperous and Miao women choose cheerful, festive and warm tones, such as bright red, orange red, peach red, orange, lemon yellow and other bright colors, blue, etc., to form a strong contrast effect. Through the strong contrast of colors, the contrast of cold and warm, the decorative effect is highlighted, and it gives people a feeling of warmth, joy, festivity, auspiciousness and enthusiasm. When Miao girls do embroidery and color matching, they are not limited by inherent colors, and match colors according to their own mood. During the research, the author asked the embroidery girl how to prepare the colors. He said: "Color matching according to mood". This shows the freedom of Miao embroidery girls in color matching. Eaton said: "Vision requires a corresponding complementary color to balance any particular color". Under the unified hue of red and purple, Miao embroidery skillfully uses contrasting colors to achieve visual balance and meet visual and physiological needs. The Miao people can freely configure the harmony of colors without understanding the color principle, which fully shows that the Miao people themselves are masters of color.

It is recorded in the literature that the Miao people like to wear "flower clothes", which shows that the Miao people have liked to use printing, dyeing and embroidery for clothing decoration since ancient times. Looking at the Miao costumes today, it is precisely because of its rich expression techniques that it has been passed down to this day. Embroidery is an ancient manual skill in the history of human inheritance. The difference between Miao embroidery and China's four famous embroidery is that embroidery usually does not use embroidery stretchers, but directly holds cloth pieces for embroidery. Miao embroidery is often used as decorations on tops, skirts, waists, back fans, hats, belts and shoes in Miao costumes. The Miao people have very rich embroidery techniques. Different branches are good at different embroidery methods,

and the same embroidery method has its own characteristics in different branches. During my research in Lei shan County, the author found that Da zi embroidery has different embroidery methods in different villages. Different embroidery methods have different effects, and embroidery methods show different effects in the hands of different embroiderers. Because the proportions of needles in the embroidery mother's hands are different, the artistry of the embroidery is different. There are many stitches in Miao embroidery, but the tools used are basically the same. In the literature, scholars have done many comparative studies on different embroidery methods, and found the commonality and individuality of the patterns. They have also done comparative studies on the effect of the picture. However, there is a dyeing and embroidery technique in the embroidery of Miao costumes. I will explain this dyeing and embroidery technique in detail here.

The development of Miao clothing dyeing and embroidery skills is inseparable from the unique historical culture and living environment of the Miao people. The Miao costumes are the material culture created by the ancestors of the Miao people, and the dyeing and embroidery skills are the intangible culture that the Miao people have continued to this day. The Miao people have lived in a specific geographical environment for generations, combined with their long history, simple living customs and unique aesthetic tastes and other comprehensive factors. The traditional dyeing and embroidery craftsmanship of the Miao nationality is a copy of nature by the ancestors of the Miao nationality. From the selection of dyeing and embroidery craftsmanship to the final decorative patterns, it reflects the harmonious coexistence between man and nature. The dyeing and embroidery craftsmanship of the Miao nationality reflects simplicity and simplicity, without any pretentiousness. The traditional dyeing and embroidery skills of the Miao people in order to meet the material life and spiritual life are the cornerstone of the unique decorative art of the Miao people and an important factor for the colorful costumes of the Miao people. The rich types of clothing combined with dyeing and embroidery are mostly full-

dress, and the decoration techniques used are very rich. In many areas in Guizhou, the combination of dyeing and embroidery decoration techniques are used to decorate clothing. There are two ways to combine dyeing and embroidery, direct combination and indirect combination, rich decorative techniques and diverse decorative parts are the basic rules that constitute the rich decorative art of Miao costumes. The decorative characteristics of direct combination and indirect combination After analyzing and researching the decoration methods of dyeing and embroidery in Miao costumes, the author found that the direct combination and indirect combination of dyeing and embroidery in different Miao costumes have different decorative effects. The decorative parts of Guizhou Miao costumes combined with dyeing and embroidery have two important functions, one is the visual function of expressing beauty, and the other is the most primitive functional function of covering and reinforcement. The layout of the decorative parts is the inheritance of the life experience and aesthetic culture of the Miao people. After the test of time and the edification of history, it contains the wisdom of the Miao people.

The embroidery of the Miao costume art brings gorgeousness and nobility to the Miao costumes. "Embroidery" makes the costumes more gorgeous. Different embroidery techniques have different effects. No matter what kind of "embroidery" plays a very important role in the decoration of Miao costumes, the originality of Miao costumes that has not been discarded in the long history is the artistic value brought by embroidery. The artistic value keeps the vitality of Miao costumes prosperous, and makes scholars, artists, collectors and other people crazy to pursue different values such as cultural value, artistic value, economic value and so on. The Miao people use their wisdom and traditional dyeing and embroidery skills to create unique patterns belonging to the Miao people through years of life and labor. In order to abide by the ancestral teachings, the Miao people preserve the essence of Miao culture and history through the records of patterns, and through the simultaneous use of different technical carriers such as dyeing and embroidery, and then adding their own creation and deformation, they form a gorgeous and rich decorative pattern,

which is formed. Such colorful Miao costumes. The style of Miao costumes presented under the traditional Miao decorative techniques is natural. Landscapes, animals, plants, etc. in the natural way are the main body of its decoration and decoration. The simple, elegant and gorgeous Miao decorative skills add splendor to the Miao costumes, and show distinct national characteristics and regional colors. The beauty of the skills embodied in the traditional embroidery of the Miao nationality is unmatched by modern industrial machines. Even the same pattern will be expressed differently according to each person's embroidery habits, such as thread control and personal preference. The sense of experience and participation brought by handicraft skills cannot be replaced by modern industrial production machines. The dyeing and embroidery decoration skills of the Miao people are so precious.

### **(3) Dyeing and weaving techniques**

The mountainous terrain of Guizhou is complex, the air is humid, and the mountains are conducive to the growth of various herbs, which provides good innate conditions for the dyeing process with the characteristics of the Miao nationality. In the Miao dyeing process, the dyeing of different colors requires dyes prepared by different plants. The dyed colors are cold and warm, and there are hue differences, such as blue, black, red, yellow, green, gray, etc. The blue dye is bluegrass. People dye the clothing and accessories by planting bluegrass and cultivating the dyes obtained from dye vats. Indigo made from bluegrass is the most commonly used and favorite dye of the Miao people. Black dyes include chestnut shell, gall, saponin, etc., red dyes are often madder, toon bark, etc., yellow dyes include gardenia, locust flower, etc., green dyes include green thorns, etc., gray dyes include straw and so on. The Miao people have a variety of dyeing techniques, such as batik, bright cloth dyeing, tie-dyeing, printing and dyeing, dip dyeing, etc. Among them, batik dyeing and bright cloth dyeing are dyeing techniques with very Miao characteristics. The dyeing skills of the Miao people were inherited from the dyeing skills of Ze chu during the Spring and Autumn Period and the Warring States Period. In the Eastern Han Dynasty, Ying



Shao's "Customs and Customs" recorded that the Miao people "rented skins for weaving skills after Pan Arc, dyed them with grass, and liked five-color clothes." Not only are there records about the dyeing skills of the Miao ethnic group in some historical documents, but the Miao ethnic group in Guizhou still inherits the ancient dyeing techniques, planting bluegrass, making dyes, and cultivating traditional dyeing techniques such as dye vats. When the author researched the whole lake in Kai li jin, there was a store specializing in indigo in the market. I also bought a bottle of mineral water, filled the bottle with indigo, and used it for painting experiments. The effect is completely different. On paper, indigo has lost the luster of its color and lacks the stability of blue itself. On cloth, indigo has a sense of stability of dark blue, giving people countless imaginations. The dyeing technique is one of the indispensable decorative techniques in the costumes of the Miao nationality in Guizhou. It reflects the inheritance of the history and culture of the Miao nationality for thousands of years, and it also reflects the profound cultural connotation of the costumes of the Miao nationality. Bright cloth dyeing is one of the dyeing methods of the Miao people. In order to be suitable for the living environment in the mountains, it is necessary to make the clothing fabrics stiff and stretched. The Miao people will use the bright cloth dyeing method to complete. Due to the complicated process of making bright cloth, it is often used to make Miao costumes. Bright cloth is popular in Tai jiang, Rong jiang, Zhen yuan and other areas in Guizhou. Bright cloth production process, adding egg white, cow glue, pig blood and other materials during dyeing can not only increase the brightness and hardness of the cloth, but also change the original texture in terms of visual effect, and the cloth becomes more durable. When making bright cloth, the cloth needs to be dyed, and various processes such as steaming, sizing, and beating are required to obtain a unique and beautiful bright cloth. Spring and autumn are not busy farming seasons. You will hear beating sounds when you walk in the village. It is Miao women beating to make bright cloth. Bright cloth is waterproof, breathable and beautiful, so the Miao people like bright cloth dyeing very much. The functionality

and aesthetics of Miao dyeing skills are the crystallization of the wisdom of the Miao people for thousands of years, and the bright cloth is the best proof. Tie-dyeing is an ancient ligation and dyeing process that has been passed down for thousands of years. Guizhou has a special natural environment, the Miao people have a special history and culture, and tie-dyeing is also naturally passed down among the Miao people. The dyeing process of tie-dyeing is manual sewing, ligation, dip dyeing, stitch removal, cleaning, drying, etc. Ligation is a very important process in the production of tie-dyeing. Not only must you memorize all kinds of tie-dyeing stitches, but you must also grasp the tightness of each ligation. You must know the flower shape after dyeing during ligation. Be very careful when fabricating, otherwise, all previous efforts will be lost. Miao women often need flexible skills and great patience when tie-dyeing. Now tie-dyeing in Miao Village has decreased, but there are more and more tie-dye experience workshops in tourist areas, because tie-dye craftsmanship is used by many experiencers to experience the happy experience brought by tie-dye craftsmanship. Because the tie-dyeing process is simple and the effect exceeds expectations, many tourists are willing to experience it.

The printing and dyeing of the Miao people is mainly indigo dyeing. Indigo plants are planted in February of the lunar calendar every year, and indigo plants are planted with indigo stems or roots preserved from the previous year. There are certain choices for soil. Generally, thicker soil is better. Dig a hole about 13 cm deep in the soil, and the gap between the pit and the pit is about 24 cm. Insert the root of the indigo stem or root into the soil, leave about 10 cm long exposed, and then remove it and fertilize it about 3 times. It will grow up in the ninth month of the lunar calendar. At this time, the branches and leaves can be cut off for use, leaving only about 15 cm of stems or roots for reuse in the following year. 20 kg of indigo branches and leaves need about 175 kg of water, about seven or eight days, after the indigo rots, take out the branches and leaves and throw away, the rest is green indigo water, add appropriate lime water, 50 kg of water needs about 45 grams of lime. After stirring

for about half an hour, many bubbles appeared. At this time, stop stirring, let it settle and filter out the water, which is indigo. After the indigo water has evaporated to dryness, it is sealed in a jar and ready to use. The dyeing cloth is usually picked up and dripped once in half an hour. After dripping the water, it is put into the dyeing. Usually 8 times a day, 4 times in the morning, 4 times at night, no dye at noon. Continue to dye for a few days, and wash when the cloth starts to turn blue. Wash it every day and dry it in the sun. The purpose of washing is to make the color of the cloth more uniform and to prevent the residue from corroding the cloth. A piece of cloth needs to be dyed dozens of times until the color reaches the purpose of dyeing. In order to make the dyed cloth dyed with different saturation colors, different tree leaf sap can be selected and added to the indigo liquid. After dyeing, washing, and drying, the clothes can be sewn. The production process of indigo can show the prosperity of the dyeing process, and can also feel the living conditions brought by indigo to people. If the indigo is used more, it naturally means that this family produces more cloth this year, and the economic life is much better. Indigo also plays an important role in the development of the market economy. Indigo is a necessities of every family's life, so the phenomenon of buying and selling will naturally occur, so it is one of the important commercial products of the market economy. Although the economy is progressing now, indigo still exists, and it still has vitality in the market economy with a new role. There are many people who experience indigo dyeing. Although the economy is progressing now, indigo still exists, and it still has vitality in the market economy with a new role. There are many people who experience indigo dyeing.

### **(3) The technique of making pleated skirts**

The production of pleated skirts is a very important craft method for Miao women in Guizhou. Among the traditional Miao costumes, the most common costume style is the pleated skirt. The Miao people are very good at singing and dancing. In various festivals, pleated skirts perfectly show the graceful beauty of Miao women.

There are many kinds of pleated skirts, including single-color, simple pleated, pleated skirts without other decorative means, pleated skirts decorated with embroidery, pleated skirts that combine batik and pleating, and combination of stitching and pleating. Pleated skirts, pleated skirts that combine stitching, batik and pleating, pleated skirts that combine stitching, batik, embroidery and pleating and other types of pleated skirts. The decoration of pleated skirts has different styles and effects. The main components are folds and the parts are the same. There are 100 folds or even more pleats, which will change according to the body shape. The decorative parts of the pleated skirt are slightly different according to different Miao ethnic groups, and the pleats are mixed with exquisite and elegant dyeing and embroidery skills. The pleated skirts in the Yue liang shan area of Guizhou are mainly decorated with a combination of batik and appliqué embroidery, which are symmetrically and dispersedly decorated on the whole skirt. Batik fabric and dark blue cotton are combined to form skirt pleats. The white-based batik and dark blue fabric reflect a very strong sense of decorative rhythm. Colorful embroidery is attached to the top of the batik fabric. The horizontal embroidery decoration and the vertical batik pleats complement each other. The colorful embroidery breaks the single blue and white batik combination. Young women in Zhang po Miao Village, Lei shan County, should wear four or five pleated skirts overlaid on top of their skirts, because the effect of the bulge formed by multiple pleated skirts is beautiful in the local area. The pleated skirt made of self-woven home cloth itself has a certain thickness, and the pleats of each skirt form a thickness of about 1 cm, and four or five are 4-5 cm thick. Has a heavy aesthetic. (See Figure 3-8)



*Figure 52 Pleated Jun display*

In the pleated skirt shot in March 2022, the different styles of pleated skirt of Miao costumes are mainly reflected in the change of length. The color is mainly plant color, and the pleated skirt is made by weaving and dyeing.

The production methods of pleated skirts in different regions of Guizhou are different, and some of them are analyzed below. The pleated skirts in Huang ping area are generally made of self-woven and self-dyed dark purple narrow home cloth with a length of more than 10 meters and a longest to more than 20 meters. Weaving at home) During production, the soil cloth is spread on a flat and clean ground, sprayed with *Bletilla striata* water juice, and then folded into folds of uniform width and width. After that, spray the *Bletilla striata* juice again, and use cotton threads to connect them in series to make them shaped. This kind of pleated skirt is composed of three parts: skirt waist, skirt body and skirt edge, among which the skirt part is the most beautiful and important. Each piece of pleated skirt in Tai gong area of Tai jiang County uses about 20 meters of cloth. It is cut out of ten pieces of self-woven and self-dyed cloth to the required length, stitched together to make the width of the pleated skirt, and then placed On the curved mat made of straw, flatten the cloth, sprinkle *Bletilla striata* water evenly on it, fold the cloth into small pleats with fingernails, and fix them with threads, so that there are about 500 pleats per skirt. (Zhou, 2017, p.263) Through the

comparison of pleated skirts in the two regions, it is found that pleated skirts are different in shape, style, decoration, etc., and the commonality is also the same, which is the beauty of decorating girls. The pleated skirt is indispensable for the decoration of Miao costumes. It is the main component of the bottom of Miao costumes. Therefore, it is specially taken out in the Miao costume art to illustrate that it is also an important component of costume skills. (See Figure 3-9)



*Figure 53 Pleated skirt display*

The pleated skirt was shot in March 2022, a complete pleated skirt dress.

### **3.4 Self-reproduction of Miao costumes**

The former market of Miao clothing is gradually formed under the background of the times. The development of productive forces has changed the production technology of traditional embroidery girls. New embroidered girls have grown into thoughtful embroidered girls in a specific era. Changes in the economic environment have made the market begin to form. The development of anything is the result of the combined action of internal and external factors, and the formation of the Miao clothing market must have internal and external factors. Miao embroidery is an

internal factor that promotes the development of Miao clothing, and the formation of the economic market has promoted the development of embroidered women's clothing products, both of which are indispensable. Miao embroidery is an internal factor that promotes the development of Miao clothing, and the formation of the economic market has promoted the development of embroidered women's clothing products, both of which are indispensable. What is the background of the economic apparel market? How was the formation process? What are the characteristics? I started writing with questions, and found in the research that the reproduction of Miao costumes has the richness of the economical clothing market and the participation of professionals. The author found that scholars Zhang Jian shi, Yang Zheng wen, and Yang Jiaming have written a study on the protection of cultural resources of ethnic minority folk crafts in Southwest China through literature review. They have done market research on the Miao clothing market in Guizhou in the 1990s, and in September 2001, they have done a second study on the market in southeastern Guizhou. Research tracking. This article refers to the research reports of scholars to carry out an analysis and research on the self-reproduction of Miao costumes.

Before China's reform and opening up, the Miao people lived in a concentrated area. There were about 100 households in ordinary villages, more than 300 households in large villages, and 50 or 60 households in small villages. The distance between the villages is only two or three miles away, and the distance is only ten miles away, and the people are quite dense. But there is not even a small village farm in this area. Therefore, when farmers want to sell agricultural products or buy production and living materials, they have to travel dozens of miles away to rush to the market. (Editorial Group of Guizhou Province, 1987, p.187) The Miao people live in remote mountainous areas, and their society is relatively closed. However, there is a certain amount of exchange and trade within and between the Miao people. (Xiong 2014, p.173) At that time, there were two main forms of commodity sales. One was to go to the market. Due to low purchasing power, there were not many items to be exchanged, and the distance to the market was far away. On average, farmers only went to the

market two or three times a year. Farmers come to the fair to trade, all through currency. They sold what they took to sell and bought back what they needed. (Editorial Group of Guizhou Province, 1986, p. 153) The trade volume of the merchants and the merchants who came to the village is much larger than that of rushing to the market, which saves the peasants having to travel a long way to rush to the market. Even though the price of this form of trading is higher than that of going to the market, most farmers are still happy with this form of commodity trade, which also promotes the circulation of commodities and promotes the economic development of Miao villages. Of course, there are other forms, such as the "credit sales" of food by the landlords, and the peasants also doing small businesses, especially after the liberation of the supply and marketing cooperatives and ethnic trade distribution stores. After China's reform and opening up, the market economy has taken shape initially. The national economic market is mainly farmers' markets for daily necessities, and professional markets in provincial capital cities are very rare. However, due to regional characteristics, special farmers will be formed in some areas, such as cattle and sheep livestock markets. From the names of some current villages, it can be known that this village used to be a cattle and sheep farmers market. There are many ethnic minorities in this land of Guizhou, and the characteristics of clothing are obvious. Especially, Kai li City, Guizhou is an autonomous prefecture of ethnic minorities, so Kai li City has formed its own unique ethnic clothing farmers market relatively early. After the mid-1980s, the formation of the ethnic clothing trading market in Kai li City was mainly concentrated in the Ying pan po area of Kai li City, the capital of the autonomous prefecture. This market mainly deals in traditional ethnic clothing as the main trading products. Despite its small size, this market is well-known both at home and abroad for the uniqueness of its products. This market has played an important role as a bridge for institutions or individuals interested in collecting southern China's ethnic costumes. Many of the ethnic costumes and ethnic fabrics sold in various tourist markets and tourist hotspots across the country are wholesaled from this market. Therefore, it is of special significance to



investigate and study this market and to utilize and protect cultural resources. (Zhang, Yang, Yang, 2005, p.101)

### 3.4.1 The cause of the Ying pan po market

In the 1980s, after the country opened its doors, foreigners gradually came to China. Scholars and tourists explored the culture with Chinese characteristics. Kai li City, Guizhou also made foreigners understand Guizhou culture under this background. American anthropologist Louisa went to Xi jiang Miao Village in Lei shan County, Kai li City, Guizhou Province under this background, and wrote her doctoral dissertation "The Law of the Few", allowing more foreigners to understand the Miao culture. Outsiders were shocked when they saw that the Miao costumes were so rich, and many people began to pursue the costumes of the Miao costumes. After Miao embroidery, silver ornaments, batik, etc. were recognized by the world, more and more scholars began to pay attention to Miao costumes. Guizhou is neither located in a major traffic road nor a tourist hotspot. How can such a distinctive traditional clothing trading market be bred? With such a question, the author did a literature review of the Ying pan po market and found the answer in the book. Through the literature and the author's current research on the new market Jin quan Lake, I found that the two are related, and the new market Jin quan Lake market is in Ying pan po. Developed on the basis of the market, many vendors in the market also came from Ying pan po. By comparing with the past market, it is found that many changes have taken place in the market. The specific changes will be studied in detail in the next chapter. Through the sorting of documents, it is found that the formation of the Ying pan po market is inevitable, because the social background and social environment at that time must operate such a market to complete the Miao clothing trading activities. The background and reasons for the formation of the market are explained from several aspects in Zhang Jian shi, Yang Zheng wen, and Yang Jiaming's book on the protection of cultural resources of Southwest minority folk arts and crafts. The primary condition for the formation of an economic market is that there are abundant

resources in order to bring about the development of the follow-up market. The rich ethnic minorities in southeastern Guizhou have their own unique language for clothing, and each ethnic clothing has its own cultural resources, such as Miao, Dong, and Shui. And so have their own clothing culture. The formation of the Ying pan po market is first of all because the possession of resources has a unique advantage over other regions, and it is also a fertile soil for long-term existence, which is the most important factor for the formation of this market. The population of autonomous ethnic groups in southeastern Guizhou accounts for a relatively high proportion of the total local population, although the only ethnic minorities living in the prefecture are Miao, Dong, Han, Yao, Shui, and Tujia. However, among the 16 counties (cities), there are 10 counties where the minority population accounts for more than 50% of the total population. It is the largest settlement of Miao and Dong nationalities in the country. According to statistics, there are more than 80 kinds of traditional costumes of various ethnic groups in the state, and the styles are rich, unique and fine workmanship.

(Zhang, Yang, Yang, 2005, p.108) The author can often see new and old embroidery pieces in the Jinquan Lake market, and every time I can find embroidery works with different patterns, embroidery methods, materials and other techniques. I heard from the operators for many years, "they have been in this industry for decades and they have not fully recognized their embroidery patterns, because they often see unique embroidery patterns, and the overall change is not large, but a careful comparison will reveal changes. Very rich". It can be said that Qian dong nan is a rare natural museum of ethnic costumes. In Tai jiang County, the author found that there are many differences in the embroidery in each town. Shi dong is obviously different from other towns and towns, and there are differences in the content, pattern and location of the embroidery. With such a rich material base, it is possible to have such a unique Ying pan po market.

The government indirectly gave birth to the formation of the Ying pan po ethnic clothing trading market. Since the 1990s, several waves of cultural exchanges and costume culture exhibitions have been formed in the official and private sectors. In 1984, the exhibition of Chinese Miao costumes was held at the Beijing National Culture Palace and the preparation for the establishment of the Qian don nan Ethnic Museum. As the Beijing Miao Costume Exhibition systematically demonstrated the charm of Miao costume culture for the first time in China, the exquisite craftsmanship, various styles and peculiar decorations of Miao costumes attracted the attention of artists, costume research experts, designers and collectors at home and abroad. The widespread attention of museums and art schools has set off a wave of acquisitions. In addition to the preparations for the construction of the local State Ethnic Museum and the Tai jiang County Miao Nationality Museum, a large number of staff went to the countryside to collect and purchase costumes and cultural relics, which directly or indirectly enabled some local people to have a certain understanding of the value of ethnic costumes. In 1985, the National Culture Palace compiled a picture book "Chinese Miao Costumes" based on the exhibits exhibited in the previous year, which was distributed at home and abroad, which once again aroused people's interest in Miao costumes. The publication of the album "Chinese Miao Costumes" attracted attention at home and abroad, which directly led to the subsequent collection of major museums across the country, such as museums in Beijing, Shanghai and other places, Nanjing Academy of Fine Arts, Beijing Academy of Arts and Crafts, Beijing Institute of Fashion Technology, Nationalities Museum and other institutions. Collection of seedlings. In Taiwan, the Institute of Textiles and Clothing of Fu Jen Catholic University also used this album as a clue to organize a large-scale field collection and research of Miao costumes, and successively held Miao costume exhibitions at the Taipei Art Museum and the Taipei Museum of History, and published "Miao Nationality Ornament" album. Subsequently, the school also established the "China National Costume Research Center". These activities not only deepened the outside world's understanding of the various ethnic groups in Qian dong nan Prefecture, but also attracted people's interest in ethnic costumes, prompted

people to go deep into Qian dong nan to collect ethnic costumes, and also had a positive impact on the formation of the Ying pan po market. In 1987, the Guizhou Museum organized a national touring exhibition with the theme of the ethnic costumes of southeastern Guizhou, where it went to cities such as Xi'an, Chengdu, Kaifeng, Beijing and Shanghai. In 1988, "Guizhou Miao Customs Exhibition", "Guizhou Batik Culture Exhibition", "Chinese Miao Festival Costume Exhibition", etc., were successfully exhibited in Beijing China History Museum, National Culture Palace, etc., and then in Tianjin, Jinan, Qingdao, Zibo, etc. Xu chang, Wuxi, Nanjing, Suzhou, Hangzhou, Guangzhou, Shunde and other places on tour. In 1989, the "China Guizhou Folk Art Troupe" with the Qian dong nan Song and Dance Troupe as the core visited Italy, Hungary, Austria and the United States, etc., and participated in the folk art festivals held in these countries. In 1991, Qian dong nan Prefecture organized a delegation to represent Guizhou to attend the "China Minority Art Festival" and "Taiyuan Foreign Friendship Exchange Week", "Shanxi International Drum Festival" and "The Second Chinese Folk Art Festival" held in Hong Kong. In 1992, with the Qian xi nan Prefecture National Song and Dance Troupe as the core group, it represented Guizhou Province in the 3rd China Art Festival held in Kunming. (Zhang, Yang, and Yang, 2005, p.109) These series of activities helped the formation of the Ying pan po market invisibly. At this time, the government did not directly participate in the establishment and operation of the market, but the series of government activities gave the market a boost bring about a stimulating effect. The market began to form a collection craze among the people. The local Miao people recognized the value of clothing and began to consciously inherit and protect it to provide soil for later development.

#### 3.4.2 The development process of Ying pan po market

Kai li City Ying pan po traditional ethnic costume trade is located on both sides of the city's Ying pan po National Hotel, so it is also called "Ying pan po Market". The traded commodities are mainly ethnic costumes, most of which are ancient ethnic costumes

and ethnic fabrics collected by merchants from the countryside of Miao, Dong and other ethnic areas, as well as tourist crafts developed by traditional crafts. Ying pan po ethnic clothing trading market is a spontaneous market, but the characteristics of its commodities determine that its merchants are mainly museums, Chinese and foreign artists, collectors, collection institutions and so on. Through the documents written by Zhang Jian shi, Yang Zheng wen and others, the development process of Ying pan po market is summarized into five stages, and each stage is summarized and analyzed.

*Table 16vThe development process of the Ying pan po market in Kai li City from the 1980s to the 1990s*

time	Features	Replenish	Remark

1984-1988	budding stage	Buyers are national and foreign ethnographic museums, costume museums, history museums and private collectors The seller is a hotel waiter, family member, and a guide to assist museums and private collectors in purchasing	Most of the transactions are to cooperate with the relevant agencies and individuals in the procurement work, and earn a small amount of "hard work" from it. The seller is unconscious and passive, and has not yet formed a real sales force.	The market has not fully entered the market economy, transactions are completed passively, and there is no fixed source of customers for buying and selling
1989-1991	individual traveler stage	The substance has not changed, the number of people has increased. Buyers and sellers come from all over the	No substantial changes have taken place, the number of buyers and sellers has increased significantly, and the behavior of sellers has become a conscious business behavior. The national culture exposition and the publication of books introducing Guizhou national folk crafts let the world	New buyers and sellers are generated, the income of the local ethnic groups has begun to improve, and daily

		country	know the exquisite skills of Miao national costumes, and promoted the collection of national costumes.	necessities have been converted into commodities
1992-1994	Initial forming stage	The product structure is diversified, and foreign interest in collecting Chinese national costumes is more intense, which further leads to the climax of acquisitions.	The composition of market commodities has developed from a single region and a single ethnic group to a multi-regional and multi-ethnic direction. Overseas museums and collectors in Japan, Singapore, France, the United States, Hong Kong and Taiwan have generated stronger interest in collecting, which further led to a climax of acquisitions. The number of merchants continues to increase, forming a market form combining store operators, weekend stall merchants, free merchants and other trading markets, weekend markets, daily stores, and household transactions	A variety of daily necessities are converted into commodities, and new processed ethnic handicrafts, souvenirs and other commodities are produced, and workshops have begun to be state-run and private
1995-1996	Forming stage Many kinds of clothing	The regional expansion of ethnic costume buyers and the diversification of target types	In addition to the footprints of buyers in the Kai li ethnic clothing market, in addition to all over Guizhou, in addition to Miao and Dong ancient costumes, there are Miao brocade, Tujia brocade, Dong brocade, Shui horsetail embroidered straps, Nuo paintings,	The national market economy is active, exchanges and interactions are frequent, and items are

			Nuo masks, etc.	becoming more and more abundant
1997-2000	Multi-regional integration stage, A comprehensive market for clothing, accessories and antiques	A wider range of purchases Integrated interactive transactions across the country	Guangxi, Yunnan and other neighboring provinces have also entered the scope of procurement, and Mao nan brocade and Zhuang brocade have become popular in the market. Vendors also flocked to Beijing to sell at the Pan jia yuan flea market. The buyer's footprints cover Hainan, Guangdong, Hunan and southwest three provinces, and the market can see clothing and fabrics of Miao, Dong, Yao, Shui, Zhuang, Mao nan, Buyi, Yi and other ethnic groups for sale.	The country is rich in materials, the tourism industry is developing rapidly, the economy is developing rapidly, and the spread of national culture drives the local economy

Ying pan po Ethnic Clothing Market is unique among similar ethnic clothing markets in the country, and is a special case of the marketization of ethnic minority traditional costume skills. It has positive significance in the dissemination and inheritance of national culture, and provides material for studying the market economy of national costumes. Commodities in this market include traditional costumes and fabrics of Miao, Dong, Buyi, Yao, Shui, Zhuang, Yi, Tujia, Wa, Hani, Dai, Li, Mao nan, Ge lao and other ethnic groups. It involves Guizhou, Yunnan, Hunan, Guangxi, Guangdong, Sichuan, Hainan, Chongqing and other provinces, regions and municipalities directly under the Central Government. Collectors come from home and abroad, such as Japan, France, the United Kingdom, the United States, South Korea, Singapore and other countries, Hong Kong and Taiwan, especially East



Asia. Various countries and my country's Taiwan and other regions, domestic Beijing, Shanghai, Guangzhou, Hunan, Suzhou, Nanjing, Xi'an, Chengdu, Kunming, Guilin, Chongqing, Shenzhen and other places. From the content and geographical scope of the market, it can be seen that the market has begun to form a complete market structure, with free ethnic cultural exchanges, and cultural integration and symbiosis. Ying pan po Market has become the largest trading market for ancient traditional national costumes and fabrics in the surrounding provinces. (Zhang, Yang, Yang, 2005, p.102)



*Figure 54 Bronze*



*Figure 55 Brass*

### 3.4.3 The Significance of Ying pan po Market

Ying pan po in Kai li City is a spontaneously formed ethnic clothing trading market, and the clothing culture and skills can be inherited and protected under the influence of the market. It has far-reaching significance for the protection of ethnic cultural resources in southeastern Guizhou and even ethnic areas, the development of ethnic handicraft market, the development of tourism commodities and the development of tourism. Through literature review and comparison, the author found that the Ying pan po market can develop and maintain its vitality for many years with its own unique characteristics, especially as a bridge and link for the protection and dissemination of local ethnic culture.

#### **(1) Drive local economic development**

In the process of its own continuous development and growth, Ying pan po also drives the development of local related industries, and the value it brings has exceeded the market itself. The formation of the market prompted changes in the economic structure of the past, and the Miao people began to transform from a farming economy in the fields to a commodity economy. Traditional craft clothing products were originally intended for self-sufficiency, but under the influence of the market, they began to undergo qualitative changes and became commodities, which can be exchanged for more general equivalents; therefore, many Miao people began to embark on the road of commodity economy. How to turn the advantages of ethnic cultural resources into the characteristic economy of ethnic regions, and how to make abstract cultural resources or totems into more concrete physical carriers accepted by the market, and how to balance and develop between the two, the Miao people found a way of exploring. A balanced development path between abstract and concrete. For example, Tai jiang County Miao Embroidery Factory, Shi bing County Miao Embroidery Factory, Huang ping County Chong 'an jiang Batik Factory, etc., develop tourism products based on traditional crafts such as Miao embroidery textile, batik, and embroidery, and Rong jiang Bamboo Weaving and Carving Factory, etc. The development of tourism products based on bamboo weaving technology benefits from

the inspiration of the market, and a considerable part of its products are sold all over the country and even abroad through merchants in the market. Through the stimulation of the market, a group of individual traders specializing in selling traditional handicraft souvenirs and small commodities of the Miao and Dong ethnic groups have gradually emerged, which has played a good role in the poverty alleviation of some local Miao and Dong farmers (especially rural women). (Zhang, Yang, Yang, 2005, p.111) From this, it can be seen that the Miao people began to create simple clothing products on the clothing embroidery commonly used in their own lives.

## **(2) Promote cultural inheritance and dissemination**

The Ying pan po market has played a role in fuelling the warming of Guizhou's ethnic customs. The formation and existence of this market benefited from the development of tourism, which in turn led to cultural inheritance. The process technology of the past has made the technology more valuable due to the economic benefits. The market has become a platform for promoting national culture and displaying national customs. The cultures of the Miao, Dong and other ethnic groups can be more exchanged in the market, and people have inherited it through exchanges. To put it simply, every product that every tourist buys from there represents the local culture and is a symbol of the local national culture and customs. And more people, through the window of the market, through the unique products, know that it is a land with rich national cultural resources, and it is a good place to find creative inspiration and experience a strange life. The existence of Ying pan po market has played a role in promoting the dissemination of national culture. Individual and collective units such as scholars, collectors, and museums have become fans of the national culture. They continue to carry out various cultural activities to bring outsiders an understanding of the national culture. spread. With the development of modern social integration and the impact of the market economy, the younger generation has changed in values and cultural concepts, and the introduction of new clothing styles, materials, and craftsmanship has gradually made people here look down on traditional ethnic

clothing value. They began to abandon the traditional weaving and embroidery techniques that they considered laborious and time-consuming. In some places, there have been faults in the inheritance of traditional skills. Through the Ying pan po market and the domestic and overseas markets grafted from it, the market has re-understood and strengthened the value of traditional national costumes and their craftsmanship, and there are also successful examples of traditional craftsmanship development, which will naturally inspire people to preserve, inherit and develop. Passion for traditional craftsmanship. (Zhang, Yang, Yang, 2005, p.112) (See Figure 3-12)



*Figure 56 Traditional handmade cloth in the folk market*

In June 2020, Xiuniang bought and sold the plant dyed hand woven cloth in Kaili Miao clothing market.

Ying pan po Ethnic Clothing Market was a small market formed spontaneously, and it did not attract enough attention from the local government at that time. It still needs to be standardized and improved in many aspects, especially related to cultural relics protection and tax management, and management needs to be further strengthened, but through this market, we can see that Miao people are beginning to find new outlets for their own clothing products in the market. They have made zero

breakthroughs from thought to action, and have a good omen on the road to market economy.

#### **4. The construction of professionals**

The self-reproduction of Miao clothing is carried out under the influence of the market, and the formation of the market is inseparable from human factors. After the market is formed, there will be professional traders due to economic interests. They will gradually become professional business personnel in the long-term trading. They will lead to special embroidery girls or professional embroidery houses. The formation of professional operators in the early stage was produced by embroidery girls and people who were engaged in hotel waiters. These people are mainly farmers from the local Miao and Dong nationalities. They are generally less educated or mostly illiterate, but they slowly embark on the business road with their understanding of clothing embroidery. At the beginning, only women participated. The development of men is also starting to get involved. The direct participation of men makes the merchant group stronger. They do not directly participate in the craftsmanship of embroidery, but they participate in the management and operation of the embroidery room. Under this circumstance, the division of labor among professionals is becoming more and more obvious, and the personnel team and structure have also changed, and the quantity and quality of products can be guaranteed.

The construction of market buyers and sellers, the participation of shop operators, booth operators, and hotel service personnel are all direct and indirect participation by professionals or semi-professionals, which makes the commodities fixed. The literature says: "This group of merchants has been divided into two parts: sitting merchants and tourist merchants. Sitting merchants include shop owners, weekend vendors and part-time hotel waiters. The reason why they entered this business is because of contact. Some of them have been in contact with museum collectors, and some have been commissioned by collectors and artists." The author

met a 72-year-old man in today's Jin quan Lake market. She was looking at the ethnic clothing store on behalf of her daughter. She has 36 years of experience in ethnic clothing business. When she was young, she went to Pan jia yuan in Beijing to sell ethnic clothing. When recalling the Ying pan po market, she said: "She entered the clothing business because her husband was a local teacher. One year foreigners came to Kai li to visit. They were optimistic about the Miao embroidered clothing and asked her to help buy a set. Slowly I got into the business of ethnic costumes." She also said that later, "Taiwanese came here to buy ethnic costumes and came to her, and after arriving at Pan jia yuan in Beijing, domestic stars also asked her for ethnic costumes for performance costumes, dancers and dancers. Yang Li ping also asked her for ethnic costumes to make her dance performance costumes." Some of them asked the grandmother to help find good ethnic costumes and paid her after the deal, and some of them bought them directly from the grandmother after she received them. This is the original simple business relationship. Since then, she has changed from passive management to active management, and gradually developed from a layman in ethnic clothing trading to an expert. She bought a large number of ancient ethnic costumes from the countryside, sold them at a stall in front of the Ying pan po Hotel, and even brought them to Beijing Pan jia yuan Metropolis for sales. Now that I am older, I occasionally accompany my daughter to buy and sell ethnic costumes.

Among the merchant groups in Ying pan po in the early self-reproduction, hotel waiters were one of the earliest groups to participate in the market. In the 1980s, Ying pan po National Hotel was the only foreign-related hotel in Kai li City and one of the few foreign-related windows in Qian dong nan Prefecture. Most of the hotel staff are junior and high school graduates from the Miao and Dong nationalities recruited from various counties in the prefecture. They often wear their own national costumes in the daily reception work of the hotel. At the same time, because they live in Dong villages in Miao Township, guests who buy ethnic costumes in hotels often invite them as guides, or entrust them to buy ethnic costumes on their behalf. In this way, they started

the business of national costumes. For example, there is a woman surnamed Gao, who used to be a hotel waiter, and then contracted the operation of the hotel's commodity cabinets, so she mobilized her family to buy ancient Miao and Dong costumes from the countryside and sent them to the hotel for sale. She also took advantage of the unique convenience in the hotel. It has attracted collectors and merchants of ethnic costumes from France, Japan and other countries and my country's Hong Kong, Taiwan and other regions, and the business scale has continued to expand. In 1994, after the opening of a new foreign-related star-rated hotel, the Kai li Hotel, she contracted the business center of the hotel, and worked with her sister to manage ethnic costumes. (Zhang, Yang, Yang, 2005, p.105) (see Figure 3-13)

The formation of the market has allowed the locals to see business opportunities, and many men have also participated under the leadership of their family members, relatives and friends, but they do not know how to embroider, so what should they do? They look for their own economic space. After they find the demand in the market, they start to invest in production workshops, or find industries related to ethnic clothing, such as indigo processing plants, which have changed from self-sufficiency in the past to professional production. It is recorded in the literature that the rural market of Wan chao Town has been a famous indigo dye market in southeastern Guizhou for nearly a hundred years. According to Xinzhuang Lan dian farmers, in the past their blue indigo was sold to neighboring counties and towns such as Zhou xi, Ma jiang, Dan zhai, Tai jiang and Lei shan through Wan chao Market. The market promoted the production of indigo in Xinzhuang, and also had an impact on the production of indigo in Xinzhuang, making Xinzhuang a professional village for indigo production. The emergence of professional villages shows that more and more professionals are produced, and a series of complete economic structure personnel such as production, processing, production, and sales have begun to appear in the market.



*Figure 57 Birds clothing display*

There are white bird clothes in Miao costumes. This is a collection shot at a friend's house in 2022.

The group of consumers is also a very important part of market construction. Consumers play an active role in the construction of professionals. These people seem to be just consumers, but they are also designers, because their aesthetic orientation directly leads to In the direction of market buying and selling, a well-sold apparel product is a good design, because the merchants at that time did not understand the problem of market operation, and the merchants only purchased apparel products according to the preferences of buyers. For example, many consumers know that the embroidered costumes of the Miao ethnic group in Shi dong, Tai jiang are good, so they choose to go to Shi dong to buy a large number of ethnic costumes to buy and sell. Some of the consumers are museum experts, some cultural scholars, some collectors, some clothing designers, and some cultural people from abroad. Traders follow such consumers for a long time to learn and interact with them and gradually understand the market demand. And thus began to have professionals involved in the product design in the market, and began to change the singleness of the product. The products in the market have begun to have their own changes, because most of these vendors are local embroidered girls, and they can quickly add consumer demand to



their products after they know the market demand. The integrity and unity of the personnel structure of products, vendors, consumers, designers, etc. prepares the conditions for the development of the market. The market can proceed in an orderly manner, the variety of products will increase, the flow of products will increase, and people's income will also increase. The two are proportional. In this way, a complete structure of professionals has been formed in the market, the products can meet the needs of customers, and the market will naturally develop smoothly and vigorously.

Producers are also operators in this market. The particularity of their identity has transformed producers from embroidery girls in the past into business-minded merchants. Embroidery girls used to embroider for themselves, and they can do embroidery at will according to their own preferences or preferences. , after the completion, it is also used by myself and my relatives and friends, not to be sold to strangers in the market. The clothing products currently made by Xiu Niang need to be bought and sold in the market and converted into commodities. The process of transformation is the process of completing the value of goods. Embroidered clothing is converted from the past use value to commodity value, and the value of Xiu Niang changes accordingly. During the research, I often heard Xiu Niang say that a set of embroidered clothes is now valuable. From this, it can be seen that Xiu Niang is transforming their value concept.

When embroiderers have the concept of economic value, they will follow the market demand and produce embroidery products. They are not wedding dresses that only served their own embroidery in the past. Clothing embroidery products will naturally meet the market demand, and the embroidery content will change by itself. In the past, the content of embroidery may be that there were not too many characters, but because customers needed to embroider more characters and embroidered works. The author saw a piece of embroidery in the old street that was composed of characters, and the pattern had a taste of Western culture. The characters were

arranged in an orderly manner and appeared in a geometrical arrangement. After the dealer explained that this piece of embroidery was specially made by the embroidered mother, it is because the embroidery mother did not embroider the works with defective products in the past, so the buyer did not buy them. This is an old embroidery work of Embroidery Niang in the past, but the pattern content is someone else's pattern. This embroidery lady is an embroidered lady who has market demand for embroidery. Her production process is the process of value realization. Here, the producer is the change in the meaning of production, which makes the embroidery work change. The embroidery process has not changed qualitatively, but the content of embroidery has changed, and the local changes of embroidery itself have brought about changes in self-reproduction. Producers changed the value meaning of embroidery itself and made embroidered clothing have the meaning of commodity value, thus making preparations for embroidery clothing to enter the domestic market and the international market later.

### **3.5 Commercialization of Supplies Content**

The Miao clothing culture is rich and the Miao embroidery craftsmanship is exquisite. After being favored by consumers, more and more people come to the Miao villages to experience the Miao culture, experience the Miao customs, and bring the unique cultural products of the Miao when they go home. The cultural products produced by the Miao costumes have changed into handicrafts with the increase in quantity. In the past, they were hand-embroidered products. Because of the increasing market demand, the products were produced by machinery. In the past when tourism was not fully mature, the development of tourism in Guizhou was relatively lagging behind, and tourism products were limited. At that time, the craft products of national cultural resources represented by Miao traditional costumes and costume crafts became the characteristic products of Guizhou. Most of these handicrafts are tourist souvenirs derived from Miao costumes, such as batik products, including small batik handkerchiefs, batik bags, batik scarves, etc., embroidery products, embroidered dolls,

and small embroidered decorative items. There are many souvenirs on silver ornaments, including small head ornaments, hairpins, silver hairpins, and large silver head ornaments such as silver crowns and silver caps. Diversified, these ethnic products have gradually become tourist souvenirs under the influence of tourism.

The commercialization of traditional clothing is mainly reflected in the local market. The Miao people live in the deep mountains, and traffic has become the main obstacle to life. In the towns or villages with convenient transportation, there will be markets rushing to the market. The reason for its formation is also because of its convenient transportation. These regular markets distributed on the main traffic roads constituted the early rural market in southeastern Guizhou. While promoting the development of the local commodity economy, it also gradually pushed the traditional Miao costumes to the market. the road to commercialization. For example, Shi dong kou in Tai jiang County is a typical representative of the rural market in this area. The local Miao people call Shi dong kou "Zhang xiang", which means the Ba zi of the market. According to the county records of Tai jiang County, a market was opened up when Shi dong was established in the early years of Qianlong in the Qing Dynasty. The market is located in Chang ba Village, and an old street is still intact. The street is about one kilometer long. The pavement of the grid is all paved with cobblestones, and there are shops with shingles on the side of the street. The side facing the street is the Qing shui River. There is a wharf by the river. The steps and cobblestone platforms built with stone strips in the past are still intact. Every market day, nearby villagers either take boats or walks to gather here to buy and sell goods. In Shi dong kou, some things were commercialized a long time ago, and they were adjusted by the market to meet the needs of local people; some things used to be produced by each household for their own use. Later, due to social changes, people's values and aesthetic concepts Changes occurred, coupled with the lack of skills of some people, insufficient production, and the emergence of market space, so they became commodities through market transactions. For example, undyed silk threads, dyed silk threads, shuttles,

reeds, etc. are all local products, but only specialized craftsmen can make them, and they can only rely on the market to achieve supply and demand; another example is paper-cutting, which is a pattern that must be used for embroidery in the Shi dong kou area. Whether in the past or now, only a few people in each village have mastered this skill. In the past, women often sought help from paper-cut artists for free or gave gifts in return, but now people's concept of labor has changed, and paper-cut has become a commodity on the market. Yarn, white grey cloth, etc., appeared in the market in the past relatively few. According to the introduction of local elderly women, Shi dong used to grow cotton for textiles in the past, and only bought some cotton from the market for self-spinning only when there was not enough. The data of ethnic surveys in the 1950s also confirmed this point. The above examples show that this type of rural market has an obvious impact on the traditional clothing and clothing production technology of the local Miao people. (Zhang, Yang, Yang, 2005, p.129)

The commercialization of traditional batik clothing products is mainly reflected in batik products, and the promotion of products has begun to be applied in different fields. Miao batik clothing was originally made of white cloth after wax knife painting, dyeing with indigo, washing and then making clothes. Due to the large-scale cultivation of indigo grass and the production of indigo mud, special places and tools for indigo production appeared in Xin Zhuang, such as indigo ponds, short stick digging hoes, sickles for cutting indigo grass, and knives for cutting indigo mud. The emergence of Xin Zhuang has promoted the commercialization of batik products invisibly, which reflects the market demand. The whole village to produce indigo shows that the social demand is very large. At this time, the batik products were not only used to make their own clothes, but many were sold to tourists who came here as souvenirs. The types of commodities have also changed from a single clothing product in the past to an ornament in life. Buying batik silk on the headgear to decorate the headgear, buying a batik scarf to decorate your chest and neck and other accessories came into being.

Silver jewelry products have changed from ornaments that used to show off their wealth to travel goods. Although silver ornaments are necessary for Shi dong women to dress up, they are also made by Shi dong silversmiths, but as valuables, in the past, craftsmen were often invited to make them at home or handed over raw materials to be made by silversmiths. Now people's lives are rich, Market demand has expanded, coupled with the emergence of alternatives such as cupronickel, and silver products have begun to be transformed into tourist souvenirs. There are many styles of silver jewelry, generally divided into headdress, pectoral, jewelry, clothing and other categories. Head ornaments include silver combs, silver hairpins, and earrings; chest ornaments include necklaces, collars, presses, silver blacks, and silver locks; jewelry includes bracelets, rings, and clothing ornaments with silver pieces, silver bubble nails, silver buttons, silver bells, silver wool, Silver shawls, apron chains, etc. Its pattern strips are based on the common flowers, birds, fish and insects in daily life, as well as characters, mythical animals, such as dragons and phoenixes, unicorns, and some traditional combination themes such as "Samsung Statues", "Human Immortals Statues", "Eighteen Arhats" and "Fu Lu". There are more than 100 patterns and shapes of words such as "Shou Xi" and "Long Life and Prosperity". These rich silver ornaments are rarely seen in the eyes of foreigners. Coupled with the richness of patterns, tourists like to buy Miao silver ornaments as souvenirs to bring back to relatives and friends. Silver jewelry is also a symbol of wealth, and the implication of good stories and legends makes buyers willing to spend money to buy silver jewelry as gifts for guests. After the founding of New China, the demand for ethnic silver jewelry continued to increase. Silver jewelry is gradually implemented in centralized processing and production. The state includes silver for silver jewelry in the national plan, and issues special silver indicators every year, which are operated by civilian trade companies and processed by light industry departments. In the past, it was set up for processing and supply in pieces; later, it was changed to processing in various counties. In the 1950s, the Libo National Silver Ornament Factory was gradually developed by a two-person silver jewelry processing group. In 1982, the Libo County

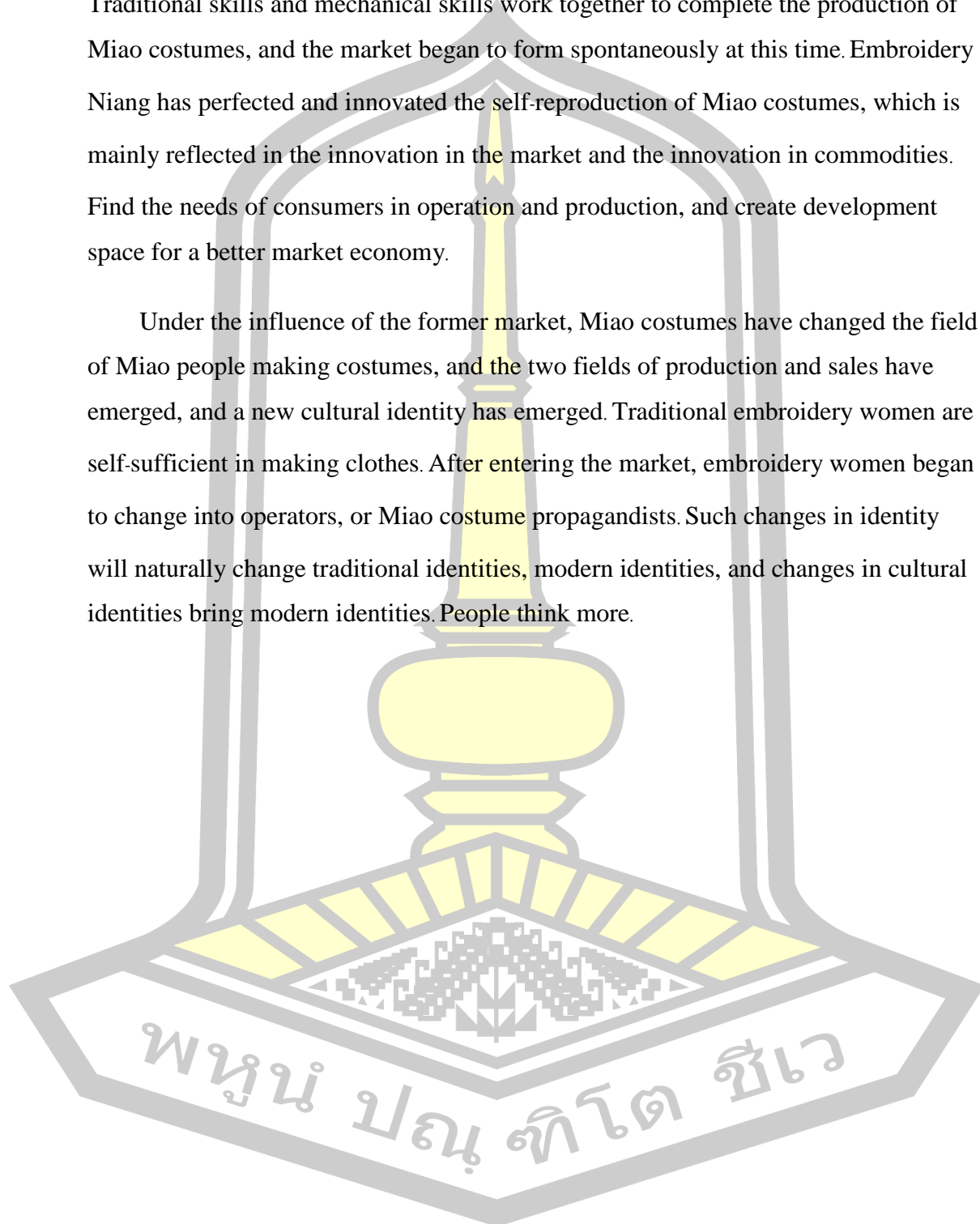
National Silver Ornament Factory was officially established. By the 1990s, there were 8 employees and 20,000 yuan in fixed assets. It is a designated processing enterprise of national silver jewelry in Qiannan Prefecture. The factory continues to adjust the product structure and increase the variety of colors. The products have increased from 6 kinds at the beginning of the factory to more than 40 kinds of more than 120 kinds in 1997. Among them, the "Li xing brand" leading bracelet, the four seasons bracelet and the national silver bird have won national awards. The title of Ministry Excellent and Provincial Excellent Products. In 1987, the double-sided unicorn, the zodiac sign of Jia zi and the children's bell bracelet, which were selected for the National Arts and Crafts Exhibition, were sold out. In 1990, Li bo Ethnic Silver Ornament Factory was awarded the title of Advanced Enterprise in the Production of Minority Products in Guizhou Province. (The compilation team of "Qian nan Buyi and Miao Autonomous Prefecture Overview", 2007, p.164) From this data, we can see how many tourists loved Guizhou Miao silver jewelry products at that time, and it can also be seen that silver jewelry accounted for a large proportion in the commercialization process. Silver jewelry products began to become popular tourist souvenirs driven by tourism, and jewelry began its own commercialization process.

### **Summary**

The former market mainly depends on how the Miao clothing develops the market economy under what social background, how the Miao clothing market, embroidery girls, consumers, etc., and how the buying and selling relationship is constructed. The exploration of the development trend and characteristics of Miao costumes, how to grasp the integration of tradition and modernity, how to inherit and innovate internally, and how to learn from the outside world, and then find a relatively accurate position in modern stores. Miao costumes have undergone changes from the inside to the outside under the influence of the market. The advancement of science and technology and market demand have played a role in promoting the changes of the Miao nationality. The production technology of Miao costumes has gradually been

transformed from the traditional embroidery in the past to mechanical production. Traditional skills and mechanical skills work together to complete the production of Miao costumes, and the market began to form spontaneously at this time. Embroidery Niang has perfected and innovated the self-reproduction of Miao costumes, which is mainly reflected in the innovation in the market and the innovation in commodities. Find the needs of consumers in operation and production, and create development space for a better market economy.

Under the influence of the former market, Miao costumes have changed the field of Miao people making costumes, and the two fields of production and sales have emerged, and a new cultural identity has emerged. Traditional embroidery women are self-sufficient in making clothes. After entering the market, embroidery women began to change into operators, or Miao costume propagandists. Such changes in identity will naturally change traditional identities, modern identities, and changes in cultural identities bring modern identities. People think more.



## Chapter 4

### In the Market: Innovation and Reconstruction of Modern Miao

#### Clothing

The fourth chapter shows the diversified forms of Miao costumes in the market. Taking Xijiang Qianhu Miao Village as a case study, it can be seen that Miao costumes have not only changed themselves in the process of commercialization, but also cross-border integration of Miao costumes culture under the role of tourism, new Miao costumes performance products, immersive experience products, nostalgic products, landscape consumption of Miao costumes and other apparel products. The past material consumption of Miao costumes has been transformed into cultural consumption, and people's understanding of Miao costumes has been transformed into symbolic images. The formation of the process from shallow understanding to deep understanding has foreshadowed the long-term healthy development of Miao costumes.

#### 4.1 The Modern Diversified Values of Miao Costumes

The adjustment of the economic structure has given birth to cultural diversity, and the country's economic structure has changed from one-two-three to three-two-one. While promoting the development of the cultural tourism industry across the country, Guizhou Miao costume culture is one of the important elements in the development of the tourism industry. With the strong support of the policy, the Miao costume culture tourism has developed rapidly. The intervention of foreign economy has brought the impact of popular trend thinking, breaking the inherent pattern of the original ecology, and a large number of foreign merchants and tourists from other places flocked. In order to meet the market demand, Miao costumes have been adjusted in many aspects such as style, type, material and so on. ; Local culture and foreign culture form a game, with tourism as the medium, forming a situation of interaction and symbiosis, the display of local culture, the boost of foreign culture, the exhibition and sale of



Miao costumes combined with modern elements and the performance of Miao costumes in festival songs and dances are formed together. The era of mechanical reproduction brings about the sharing of art. Traditional Miao costumes take a long time to make and the craftsmanship is complicated. To a certain extent, it has a worship meaning that cannot be "played", and the market economy is developing rapidly, the demand for the diversified sharing of national culture is increasing, and the "workshop-style" production method combining machinery and handwork has emerged, which not only retains cultural elements, but also combines professional design with modern trends. Here, the modern multi-values of Miao costumes mainly select Xi jiang Qian hu Miao Village as a case study, so as to see the embodiment of the modern multi-values of Miao costumes.

Xi jiang Miao costume culture has entered a large-scale and market-oriented development, and the national power and local government have jointly played its leading role in dissemination, allowing Xi jiang Qian hu Miao Village to adapt to the cultural market based on the relationship between tourism supply and demand. Xi jiang Qian hu Miao Village has carried out a series of commodity activities in the cultural commodities with clothing as the unit, such as clothing service industry, experience industry, cultural and creative product industry, Miao embroidery industry, etc. While Xi jiang Qian hu Miao Village develops modern service industry around tourism, it realizes the integrated development of primary, secondary and tertiary industries as well as the integrated development of primary, secondary and tertiary industries.

#### 4.1.1 Xi jiang Embroidery Girl and Embroidery Development Status

##### (1) The status of the embroidered girl

At present, there are more than 1,400 households in Miao Village with a population of more than 6,000 people. 99.5% of the original residents in the village are

Miao people. 41%. Xi jiang Miao Village has always been known as the "Embroidery Village". Xi jiang girls like embroidery. At the age of seven, she learned embroidery, cross-stitching, paper-cutting and other crafts from her grandmother, mother or sister. (Qian dong nan Institute of Ethnic Studies, Lei shan County Bureau of Ethnic and Religious Affairs, 1998, p.3) In the past, Miao girls had to learn embroidery from an early age. It is planned to be embroidered as a dowry before marriage, so almost every Miao woman will perform cross-stitch embroidery. The number of Miao girls embroidering and the number of embroidery items are so large that the reputation of "Xi jiang Embroidery Village" is well deserved.

Through interviews with local villagers, it is known that elderly women usually start to learn embroidery from urination, while the younger generation of Miao women will have less. The rate is also higher than in the past, so the Miao girls in Xi jiang seldom touch Miao embroidery from the time they enter the school to the adult because they are busy with their studies and livelihood. Most educated people say: "I saw them (adults) embroidering when I was a child, and I only explored them when I grew up... I used to be as busy studying as you, and after graduation, I was busy working. These (embroidery) I didn't do it either." Therefore, we judged by age that about 60% of the Miao women in Xi jiang Miao Village know Miao embroidery. Among these 60% women, there are different employment situations: for example, some are self-made for their own use, and some specialize in embroidery to make a living. There are also those who participated in cultural performances by scenic companies. There are nearly 100 women who have been absorbed into the company to participate in daily cultural performances, including about 40 in the welcome team, about 30 in embroidery performances, and about 20 in ancient song performances. During the performance, traditional Miao costumes are worn throughout the performance, and the exquisite Miao embroidery is directly displayed to the tourists.



*Figure 58 Embroidery girl on weekdays*

In August 2021, the Miao people in Nanhua Village, Kaili City were photographed embroidering, mainly for clothing.

## (2) Embroidery workshop and storefront

The time when Miao embroidery products in Xi jiang Miao Village became commodities for the needs of the family should be counted from the period of the Republic of China. At that time, a woman named Song Nao shao in Ping zhai put her elaborately embroidered Miao costumes and sold them on Xi jiang Street. Local women called her "Miao jia embroidery merchant". (Qian dong nan Institute of Ethnic Studies, Lei shan County Ethnic and Religious Affairs Bureau, 1998, p.172)

According to the "Lei shan County Chronicle", in 1951, Lei shan set up an ethnic trade store and set up a trade group in Xi jiang. In 1987, the Xi jiang ethnic trade store "specialized in the processing of silk satin, lace, silk thread, silver jewelry, and ethnic clothing", "Miao women are good at Embroidery, clothing and waistbands are inlaid with all kinds of bright patterns. The silk thread and lace used for embroidery are

mostly imported from Hunan, Sichuan and other provinces... But the market capacity has not decreased. There are also more than 20 individual distribution booths.” (Lei shan County Annals Compilation Committee, 1992, p.582) After the tourism development in 2008, Miao embroidery workshops and various Miao embroidery jewelry stores emerged one after another in Xi jiang Miao Village, which formed the Today's merchants are like clouds. The investigation of embroidery workshops and Xing guan stores mainly focuses on the ancient streets, You fang Street, Gage Ancient Alley, Ye dong zhai, and Dong yin Village in Xi jiang Miao Village. Most of the embroidery-related shops are also located in these streets. . According to the staff of the Administration Bureau, there are 35 registered embroidery stores, and according to the on-site investigation, it is found that 43 are currently related to embroidery, including embroidery display, embroidery experience, and embroidery product sales.

Through the statistics of the ancient streets, You fang Street, Gage Ancient Alley, Ye dong zhai, Dong yin Village and other places with dense merchants and large passenger flow in Xi jiang Miao Village, it is found that there are 5 exhibitions with Miao embroidery as collections: They are Lei shan Xi jiang chun hua Miao Clothing and Embroidery Museum, Miao Embroidery Batik Intangible Cultural Heritage Experience Center, Xi jiang A you Ethnic Museum, Gu wu Ren jia (Ye dong zhai), and Embroidery (Gage Ancient Lane Exhibition Point); there are 3 Miao embroidery experiences in total. They are Lei shan Xi jiang chun hua Miao Clothing and Embroidery Museum, Xi jiang you Ethnic Museum, and Miao Embroidery Batik Intangible Cultural Heritage Experience Center. There are 43 merchants selling Miao embroidery products. (See Table 4-1)

*Table 17 Related store survey*

Table 1 Xijiang Miao Village Embroidery Workshop and related shops			
category	Product Category	serial number	store name

Display class	Collection display	one	Ancient house family (Ye dongzhai)
		two	Xi jiang Ayou Ethnic Museum
		three	Miao Embroidery (Gage Ancient Alley Exhibition Point)
		four	Miao Embroidery Batik Intangible Cultural Heritage Experience Center
		Friday	Lei shan Xi jiang Chun hua Miao Costume Embroidery Museum
Experience class	Embroidery experience	One	Dong yin Embroidery Workshop
		Two	Xi jiang A you Ethnic Museum
		Three	Miao Embroidery Batik Intangible Cultural Heritage Experience Center
		Four	Lei shan Xi jiang Chun hua Miao Costume Embroidery Museum
Sales class	embroidered shoes	one	ancient and modern brown silk shoes
		Two	Miao jia hand-embroidered shoes 1
		Three	No name (shoe store)
		Four	Miao jia hand-embroidered shoes 2
		Five	golden girl brown silk shoes
		Six	Miao Xiang brown silk shoes
		Seven	Miao Village brown linen shoes
		Eight	No name (shoe store)
		nine	Dao kuan Cotton Linen Brown Silk Shoes

embroidered clothing	One	No name (clothing store)
	Two	Lei shan Xi jiang chun hua Miao Costume Embroidery Museum
	Three	No name (clothing store)
	Four	Mao De La (Golden Wax Knife)
	Five	cotton linen clothes
	Six	Miao family hand weaving 1
	Seven	Miao family hand knitting 2
	Eight	A small shop (linen hall)
	Nine	No name (clothing store)
	Ten	Miao Yuan dish
	eleven	No name (clothing store)
	twelve	Hong xiang ethnic embroidery
	Thirteen	Southwest Folklore
	fourteen	Mu Chun Embroidery Workshop
	fifteen	Miao Original Museum
	sixteen	Embroidery in the world
	seventeen	No name (clothing, shoe store)
	eighteen	Yaya Batik Workshop
	nineteen	Aya Handwoven · Original Cloth Hall
	twenty	Xi jiang A you Ethnic Museum

		twenty one	fabric
		Twenty two	moon girl
		Twenty three	Miao Embroidery (Showcase)
		Twenty four	Jia he Silver Embroidery Square (in Gage Ancient Lane)
		Twenty Friday	Ancient house family (Ye dong zhai)
		Twenty six	Miao Embroidery Batik Intangible Cultural Heritage Experience Center
		One	Hmong stories
		Two	Miao Tribe Crafts Supermarket
		Three	Nameless (Ornament)
		Four	Drumming Miao Village
		Five	Miao Yin Miao Embroidery Workshop
	embroidery	one	East China Sea Pearl
	bag	two	No name (embroidery bag)

Through the investigation and visit of these 43 shops, it is found that they are mainly concentrated in ancient streets, followed by You fang Street, Gage Ancient Lane, Ye dong zhai, and Dong yin Village. There are 30 ancient streets and 5 on You fang Street. There are 4 in Ge gu Lane, 3 in Dong zhai, and 1 in Dong yin Village. (See Table 4-2) Among the 43 stores, 9% are embroidery workshops in the display category, 8% in the experience category, and 83% in the sales category. (See Table 4-3) Among

them, among the sales stores, Miao embroidery clothing accounts for 60%, embroidery shoes account for 21%, Miao embroidery handicrafts account for 14%, and Miao embroidery bags account for 5%. (See Table 4-4)

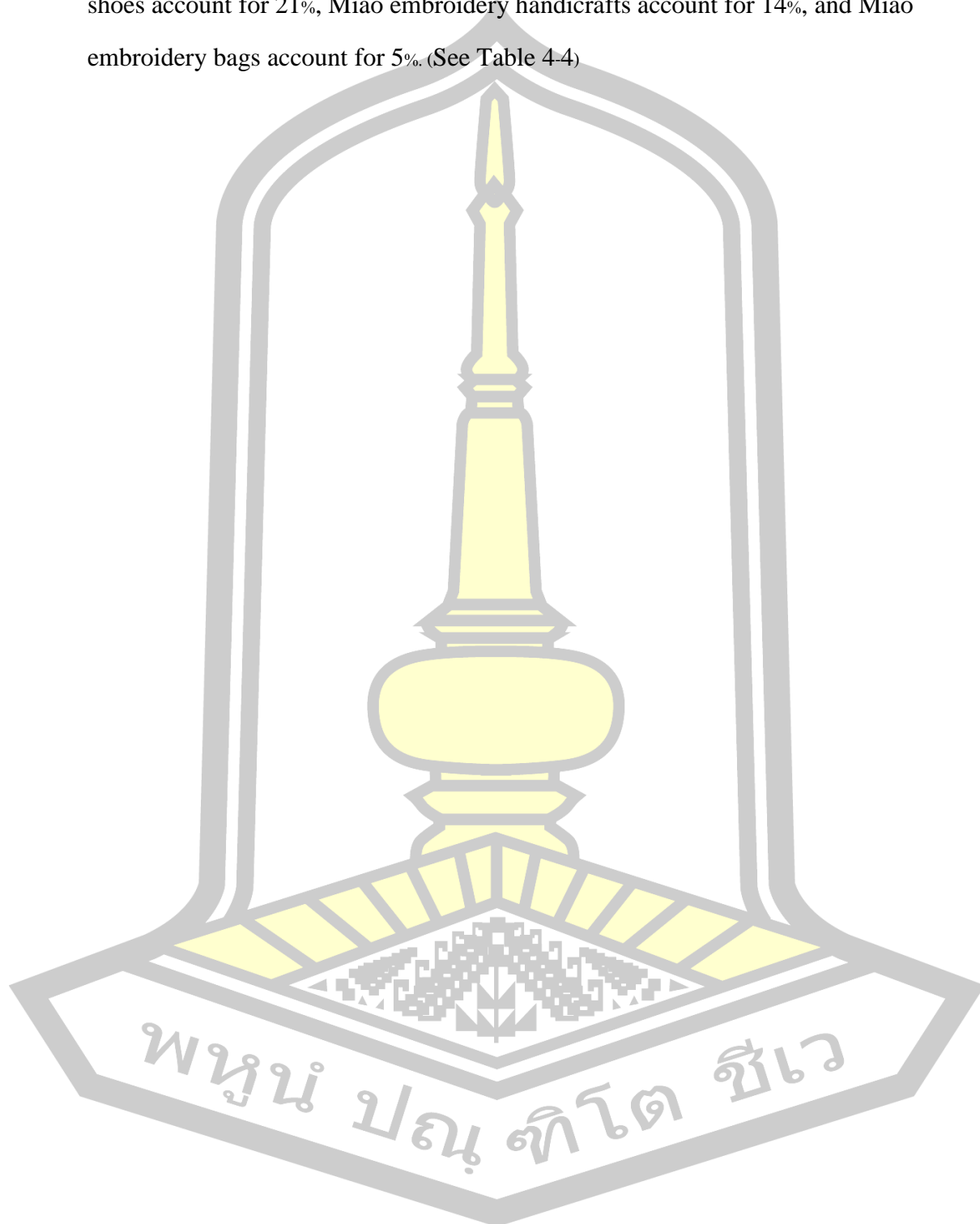




Table 18 Distribution of embroidery shops

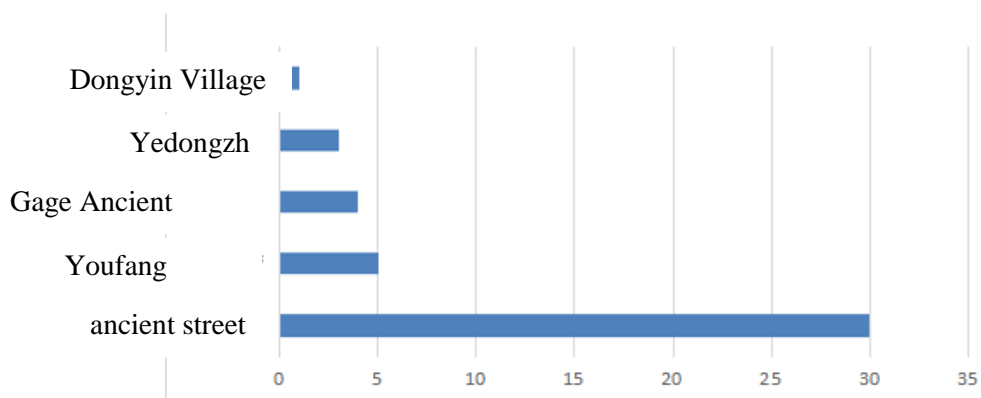


Table 19 Distribution of store categories

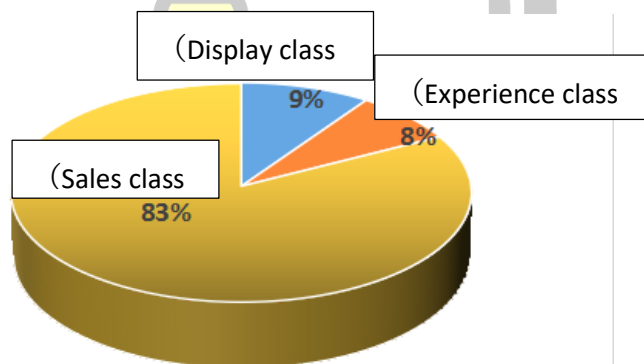
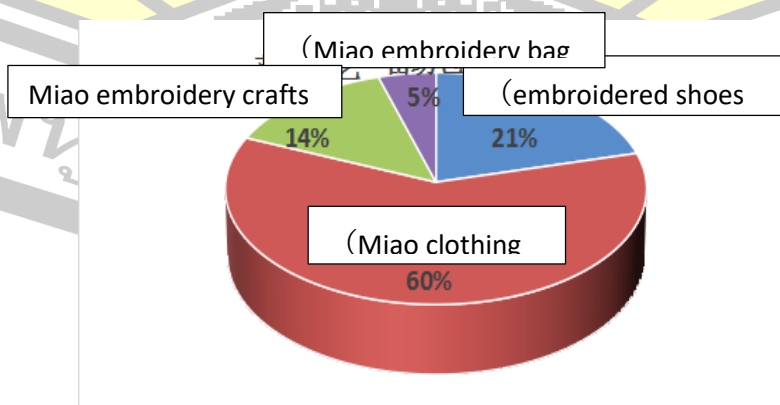


Table 20 Proportion of Miao embroidery products in sales stores



#### 4.1.2 Xi jiang Miao Embroidery Craft

##### (1) Fabric

The fabrics used in the production of Miao embroidery are velvet and silk. In the past, most of the Miao embroidery in Xi jiang Miao Village used home-woven cloth, that is, self-planted, self-woven, self-spun cotton or linen. The velvet cloth is usually black, the cloth is soft, the surface has flat fluff, the color is soft, light and breathable, and it is not easy to wrinkle. Buy a piece of velvet cloth that can be made into a casual wear at the market. The price is between 180 yuan and 400 yuan, except. In addition to black velvet fabrics, blue silk fabrics are occasionally used to make bottom embroidery.

Miao embroidery needs to be cut out in advance. Experienced old people can easily cut out many patterns from memory, but now there are not many old people who can draw patterns by themselves. Women in Miao Village often go to the market to buy them. drawing. The grandmother who embroidered in the drum field said: "As the economy was not so good in the past, there was no machine (referring to the copier) to print the pattern. The old people drew on the paper, cut them out, and pasted them on the cloth for embroidery." The survey found that. There is an uncle who is nearly 50 years old at the Xi jiang Market. Every time he sells all kinds of drawings he draws at the market, there are traditional patterns such as orchids, birds, butterflies, etc. As well as pandas and other patterns. I painted here and sold it for more than ten years."

After the pattern is cut, the embroidery is started on the velvet cloth with the cloth shell pasted. The cloth shell is pasted with old clothes, and the adhesive is boiled, rotten, and diluted konjac pulp. Evenly spread the konjac pulp on the cloth, apply one layer to cover a layer of cloth, and apply three to four layers continuously. Then take it to dry and bake to harden, and it can be used for embroidery. The embroidery on the shoulders, cuffs and waist of casual clothes is usually a hard cloth

shell that is pasted and wrapped with a layer of velvet fabric, and then the cut pattern is pasted on the velvet fabric, using various flat embroidery, appliqué embroidery, velvet. Embroidery and other embroidery methods to embroider the pattern.

## **(2) Embroidery thread**

The traditional embroidery thread is made by the Miao family, mainly silk thread. However, due to the cumbersome production process of silk thread and other reasons, almost no one in Miao Village continues to make silk thread by hand. According to the embroidery lady of Dong yin Embroidery Workshop, some people used to raise silkworms and use medicine to dye them. The embroidered lady who started the drum field said the same thing: "Silk thread is also dyed by the old people. It uses special powder to make juice, put the thread in it, and hang it on a branch after dyeing it, and let it dry naturally... But with this kind of Clothes made of dyed silk threads cannot be worn on rainy days."

Nowadays, most of the villagers buy ready-made embroidery threads at the market. There are two types of embroidery threads: silk threads and bright threads, which are produced mechanically and come in green, red, pink, white, yellow, and gray colors. Although they are all mechanically produced embroidery threads, the price of silk thread is higher than that of bright thread. Silk thread is 1.5 yuan per share, and bright thread is 1 yuan per share. The reason is that the gloss and color durability of these two kinds of embroidery threads are different. Silk threads are usually luster and elastic, and the color is durable. Therefore, local embroiderers prefer to buy silk threads.

Markets and online shopping are currently the two channels for Xi jiang Miao Village Embroiderers to buy embroidery threads. There are booths specializing in selling patterns and embroidery threads in the market. After choosing a pattern, you can color-match and choose embroidery threads according to the pattern. Under normal circumstances, skilled embroidery girls can choose embroidery threads and

color matching according to their own preferences and patterns. For beginners, they can also ask the boss who sells embroidery threads to help with color matching. However, some skilled embroiderers like to buy embroidery threads online. They can choose more colors according to their own preferences. The price is also cheaper than that in the market, 0.85 yuan per share. Whenever you want to buy embroidery thread online, several embroidery mothers negotiate and buy it together, and then divide it together when the embroidery thread arrives by mail.

In addition to the embroidery thread used for embroidering patterns, Miao embroidery usually cuts a golden tin thread into a width of 3-5 mm, wraps the edge of the pattern, and then sews it with yellow or red embroidery thread. Become a "bundle of gold". The embroidery piece after adding the tin thread is uncharacteristically and looks more gorgeous and dazzling.

### **(3) Embroidery**

Before Miao embroidery is made, the pattern is usually drawn on the cardboard, and the cardboard with the drawn pattern is cut and fixed on the base cloth, and then silk threads or fabrics are embroidered on it by various embroidery methods.

According to the investigation, the common embroidery techniques in Xi jiang Miao Village are mainly flat embroidery, identification embroidery, appliqué show, lock embroidery, tin embroidery, velvet embroidery, broken thread embroidery, seed embroidery, pile embroidery, wrapping embroidery and other embroidery methods.

**Flat embroidery:** The flat embroidery technique mainly uses silk thread, which is common embroidery on the base fabric, and its embroidery method is the most widely used in the embroidery process. It is characterized by single needle and single thread, covering the pattern in the back and forth stitches, and the embroidery strips of flat embroidery are evenly arranged and the lines are smooth. Flat embroidery is generally

used to embroider a large area of woven fabric, the color is uniform, and the embroidered pattern gives a neat feeling. (See Figure 4-2)



*Figure 59 Flat embroidery*

**Braided embroidery:** In the production of braided embroidery, the embroidery thread is firstly woven into braided ribbons on a special braiding machine, with 8, 12 or 16 different widths. Then coil the braid from the outside to the inside according to the outline of the pattern, and fold the silk braid after each stitch to make the silk braid into a concave-convex pattern, and finally fix it with silk threads.

**Appliqué:** Appliqué, also known as appliqué, trims the cardboard with the pattern and sticks it on the matched color cloth. Use scissors to leave some hair seams on the color cloth according to the edge of the pattern and trim it neatly. Sew over the edges to form a pattern. In order to make the appliqué embroidery more bodily, fill the space between the covering fabric and the cardboard with appropriate cotton, and then use konjac paste to make the pattern better on the decorative part, and then embroider the thread on it. fixed. (See Figure 4-3)

**Lock embroidery:** The characteristics of lock embroidery are reflected in the lines on the edge of the lock. There are two kinds of embroidery methods: double-needle and

single-needle embroidery. The double needle method uses two needles, one thick and one thin embroidery thread, to run needles at the same time during the embroidery process. In this way, the embroidery is repeated along the outline according to the pattern pattern, and the pattern body is also filled with the overlock method. The single-needle method only uses one stitch and one line of embroidery, and the thread is pierced from the loop, thus repeatedly forming interlocking raised lines.



Figure 4-3 Appliqué



Figure 60 Counting yarn embroidery

Counting yarn embroidery: also known as cross-stitching, the method is to count the warp and weft threads of the base fabric, make crosses with silk threads, and then use many crosses to form a pattern. Counting yarn embroidery is divided into two

basic techniques: cross-pick and flat-pick. The cross-picking method is based on the structure of the warp and weft on the embroidered fabric, out of the horizontal and vertical two basically crossed composition methods, that is to say, the cross is the most basic unit of composition, and the embroidery parts of yarn embroidery are often used for embroidering straps, waistbands, etc. cuffs etc. The color of the base cloth for several yarn embroidery is often white or light, and the texture of the base cloth is often self-woven cheesecloth or burlap. The common color of the yarn embroidery in Xi jiang Miao Village is black or dark. (See Figure 4-4)

**Tin embroidery:** Tin embroidery is actually a method of using materials, usually silver-white and brass-colored tin foil. First, cut the tin foil into strips with a width of about 1.5 cm, and roll up the edges. First, use cotton spun thread to thread the cloth according to the traditional pattern, and then embroider the metal tin wire into the pattern.

**Velvet embroidery:** Some people call it stretched embroidery, spray embroidery, and puffed embroidery. The embroidery process is quite in the style of Western pointillism techniques. After a needle is punctured on the cloth surface, the embroidery is obtained after trimming. This embroidery method has a strong sense of realism and is a simple and easy-to-operate embroidery method. When embroidering is done on the reverse side of the cloth, it is necessary to paste the drawn pattern paper on the reverse side of the base cloth with konjac, and then insert the needles back and forth on the base cloth. The difference between the embroidery method of velvet embroidery and other embroidery types is that the needles have been interlacing the embroidery on the reverse side of the base fabric, while the front side creates a kind of loop pattern. The pattern on the front of the base fabric is carefully trimmed with scissors, and finally a smooth and smooth pattern is formed.

**Broken thread embroidery:** Broken thread embroidery is based on flat embroidery. The silk thread is broken into many thin threads, and then carefully

embroidered on the pattern, usually broken into 8 to 12 strands of filaments, the embroidered picture Very smooth and delicate. (See Figure 4-5)

**Da zi embroidery:** Da zi embroidery is divided into two types. One is to insert the needle from the reverse side of the base fabric, change the knot and then draw the needle, and move forward in a single line. The base fabric is inserted, knotted, and drawn from the reverse side to the front side. Instead, it is formed into particles, which are mostly used for embroidering the top of the stamens of large flowers. (See Figure 4-6)

**Pile embroidery:** Pile embroidery is to use various colored silk to cut into small triangles, and then fold the lower two corners inwards into small triangles with tails, and then lay it flat on the cloth, with the back one pressing down on the front half, and with the pressure as you sew, they are stacked into colorful floral patterns.

**Wrapping embroidery:** wrapping embroidery is to cut the dyed silk pieces into isosceles triangles the size of sunflowers and stick them on the satin base fabric, and then embroider with two needles with threads each, that is, needle A is wrapped around needle B, and needle B is quilted. After the thread is wrapped, it is stabbed downward. After the back needle is up, it is used to wrap the thread for the first needle. The two needles are interchanged and embroidered to form various beautiful and harmonious patterns.

Although there are many embroidery methods in Miao embroidery, the villagers say that Ru ping embroidery is the most basic embroidery method, and most people can do it, while embroidery methods such as wrinkle embroidery and braid embroidery can only be embroidered by elderly women.





*Figure 61 Broken Needle Show*





*Figure 62 Seed embroidery*

#### **(4) Patterns**

The patterns in Xi jiang Miao embroidery are mostly related to the historical and cultural memory of the Miao people and the natural environment in which they live. The patterns can be roughly divided into geometric patterns, animal patterns, and plant patterns. Each type can be subdivided into various patterns. The diversity of patterns is not only the cultural memory of the Miao people on history and living environment, but also expresses that the Miao people advocate the rural life of mountains and water, grass and trees, insects and birds.

Geometric patterns include: water ripples, cross patterns, zigzag patterns, moiré patterns, thunder patterns, fringe patterns, tic-tac-toe patterns, as well as geometrical natural objects like sun patterns, bronze drum patterns, star patterns, scroll patterns, anise flowers, etc. Geometric patterns include "X", "ten", "well" patterns and geometric animal patterns such as dragon birds, dragons and lions, butterflies, centaurs, gluttons, etc.; geometric plant patterns are decorated with quadrangular flowers, octagonal flowers, trees and group flowers, fern leaf pattern, etc. Animal patterns in geometric patterns are mostly used for lock embroidery.

Animal patterns include ox, dragon, elephant, tiger, lion, deer, dog, rabbit, mouse, chicken, phoenix, pheasant, tit, owl, fish, turtle, butterfly, bee, shrimp and other animal patterns and people. Among them, dragon pattern, butterfly pattern, fish pattern and bird pattern are the common Miao cultural patterns in Miao embroidery.

**Dragon pattern:** The dragon pattern is mainly used on the shoulders and cuffs of the dress. The dragon is one of the species hatched from the twelve eggs born by the mother butterfly. It is the embodiment of the concept of "all things have animism and life is equal". In the use of dragons, Miao women can embroider and paint at will to present various forms. Snake dragon, fish dragon, flying dragon, centipede dragon, etc. Dragon pattern has also become one of the most used patterns in Miao costumes. The embroidery of dragon pattern usually adopts identification embroidery and wrinkle embroidery. (See Figure 4-7, 4-8)



*Figure 63 Dragon pattern 1*



*Figure 64 Dragon pattern 2*

**Butterfly pattern:** The mother butterfly was born from a maple tree, and the mother butterfly and the blisters "you fang", leaving twelve eggs, which hatched

twelve brothers, including Jiang Yang, Lei Gong, dragon, tiger, buffalo, snake, etc.

Jiang Yang It is the ancestor of the Miao people, so the mother butterfly is regarded as the ancestor of all things in the universe. The embroidered butterfly pattern expresses the worship of the ancestors of the Miao people in Xi jiang. In addition to being partially realistic, the shape of the butterfly pattern is composed of a puzzle technique, so that people can see that it is a butterfly shape on the large frame, and the details are mostly a complete object image pattern. Embroidery methods of butterfly pattern embroidery include identification embroidery and wrinkle embroidery. (See Figure 4-9, 4-10)



*Figure 65 Butterfly pattern*



*Figure 66 Butterfly pattern*

Plant decorations include chrysanthemum, lotus, pomegranate, gourd, sunflower, celosia, bracken, pepper flower, broken branches, etc., as well as flowers and plants

that cannot be called famous in the mountains and waters. The embroidery of plant patterns is mostly flat embroidery.

#### 4.1.3 Xi jiang Miao Embroidery Products and Sales

##### (1) Miao Embroidery Products

During the period of the Republic of China, Miao embroidery appeared as a commodity in Xi jiang Miao Village. By the beginning of the 21st century, embroidered flower clothes, flower skirts, shrouds, doll belts, children's hats and other commodities were available in the market, with an annual income of several thousand yuan. million. (See Table 4-5) (Qian dong nan Institute of Ethnic Studies, Lei shan County Ethnic and Religious Affairs Bureau, 1998, p.42)

At present, the application of Miao embroidery in Xi jiang Miao Village is not only used in traditional Miao casual clothes and costumes, but also integrates modern fashion elements and is used in modern clothing, accessories and home decoration.

*Table 21 Classification of Miao Embroidery Products*

Miao Embroidery Product Classification	
women's clothing	T-shirts, long skirts, vests, denim jumpsuits, children's skirts
Men's clothing	T-shirts, coats, pants, children's clothing (tops + pants)
Bag	Backpacks, messenger bags, shoulder bags, handbags, wallets, coin purses, lipstick bags
cap	Embroidered straw hat, Embroidered hat
shoe	Embroidered brown silk shoes
accessories	Embroidered Silver Earrings, Pendants, Sweater Chains,

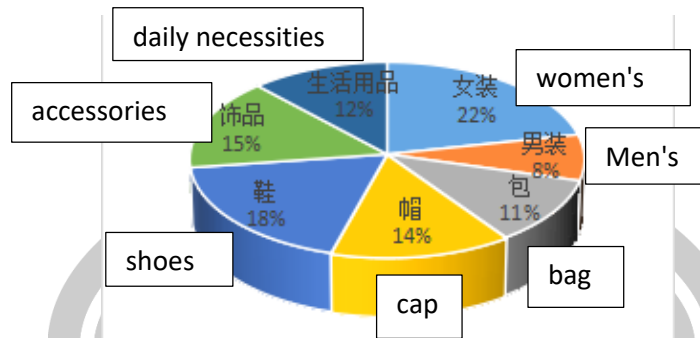
	Wristbands, Rings, Bracelets
daily necessities	Luggage, coasters, photo frames, table runners, straps

## (2) Product categories of Miao embroidery

The above table shows the products related to Miao embroidery that appear in Xi jiang Miao Village today. Among the many products, women's clothing accounts for 22%, shoes account for 18%, accessories account for 15%, hats account for 14%, various daily necessities account for 12%, bags account for 11%, and men's clothing account for 8%. (See Figure 4-6) Women's clothing is usually improved with cut-out embroidery pieces. Some of the embroidered pieces of the suspenders are improved into the hem of the skirt, and some of the embroidered pieces are sewn on the chest or cuffs according to aesthetic techniques. And some simply embroider the Miao embroidery pattern on different parts of the clothes with the flat embroidery method. If the embroidery pieces used are more exquisite, the price will rise from a few hundred yuan to three thousand yuan. Jewelry is mainly a combination of Miao embroidery and silver ornaments. Most of the ornaments are Miao embroidery with different patterns inlaid in silver ornaments. Among them, bird patterns, butterfly patterns and patterns appear more frequently, and flat embroidery and seed embroidery also appear more frequently. Embroidery.

*Table 22 Classification ratio of Miao embroidery products*

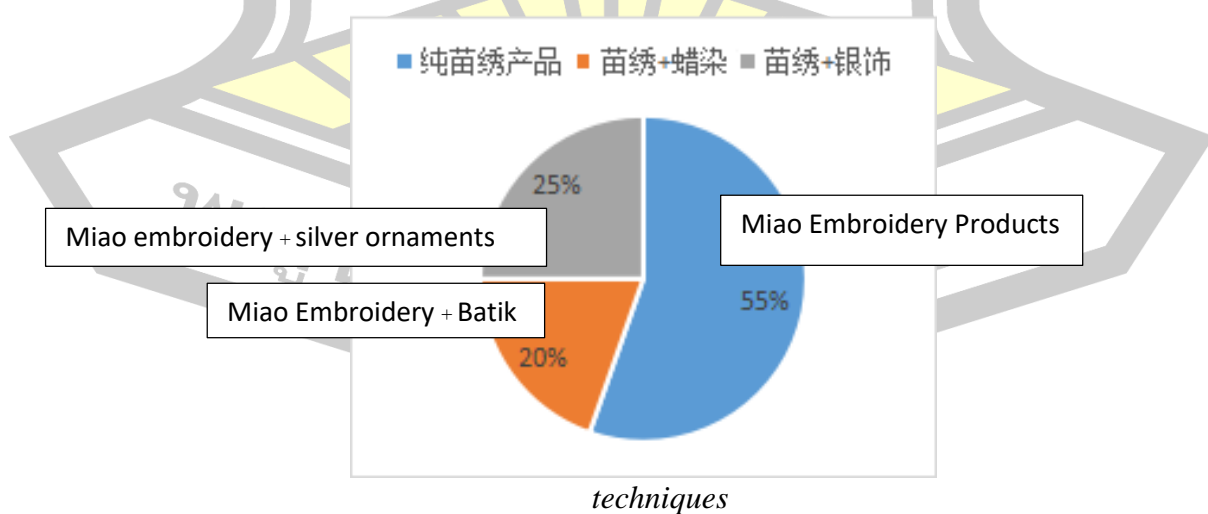
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**(3) Fusion skills in Miao embroidery products**

Miao embroidery products incorporating batik, silver ornaments and other techniques not only show the diversity of ethnic minority cultures in Guizhou, but are also loved by many tourists. The survey found that many tourists tend to buy long dresses containing Miao embroidery and batik. Silver bracelets and necklaces inlaid with Miao embroidery are also seen on tourists. By counting the shops on the main streets such as Ancient Street and You fang Street, it is found that there are only Miao embroidery products in 31 embroidery workshops or shops, accounting for as high as 55%; 14 of the products have "Miao embroidery + silver ornaments". There are 11 companies with "Miao embroidery + batik" in their products, accounting for 25% (see Table 4-7)

*Table 23 The proportion of Miao embroidery products integrated with other*



#### (4) Experience sales

At present, there are 4 embroidery experiences in Xi jiang Miao Village, namely: Dong yin Embroidery Workshop, Miao Intangible Cultural Heritage Batik Experience Center, Xi jiang A you Ethnic Culture Museum, and Lei shan Xi jiang chun hua Miao Costume Embroidery Museum. Among them, the first two are cultural exhibition points built by Xi jiang Tourism Company, and the latter two are family museums established by community elites in Miao Village.

The first embroidery experience in Xi jiang Miao Village was Dong yin Embroidery Workshop. He is located in Dong yin Village above the ancient street, and it takes about 2 minutes to climb up from the ancient street. Since its establishment in 2009, the embroidery workshop has integrated display and experience. Every year, tourists and students from all over the country come to learn embroidery. According to the survey, the embroidery experience of this embroidery workshop has been opened since its establishment, and it has been 13 years since May this year. The main experience items are flat embroidery, appliqué embroidery, identification embroidery, and wrinkle embroidery. Among them, flat embroidery is 30 yuan/person, appliqué embroidery is 40 yuan/person, identification embroidery is 50 yuan/person, and wrinkle embroidery is 50 yuan/person. The experience time is all 2 hours, usually 9 am - 11 am. "Although it is stipulated to study for 2 hours, if some really like to learn, we will teach until 12 o'clock. Come here to learn embroidery, we will provide relevant embroidery threads and fabrics, and teach them stitch by stitch... After the experience, you can take it away. Even if you haven't finished it, you can take it back if you know a little about needlework." (Xiu Niang from Dong yin Embroidery Workshop, a villager from Ye tong Village, 50 years old) (see Figure 4-11)





*Figure 67 Batik Experience Hall*

In June 2020, in Danzhai batik experience hall, Xiuniang was painting batiks with a wax knife, aged from 70 to 40, mainly from the surrounding Miao villagers.

#### 4.1.4 Apparel rental industry

The unique cultural symbols of the Miao costume culture make foreign tourists feel visually pleasing. The clanging sound of silver ornaments on the costumes makes tourists feel pleasing to the ears. Will rent a set of Miao costumes to try on, or rent multiple sets to try on. Trying on rented and sold Miao costumes is the first manifestation of the diversity of values. With the development of the market economy, there are more and more Miao clothing rental businesses, and the forms, types and styles have also begun to change.

Xi jiang Qian hu Miao Village clothing rental first appeared in the commercial circles such as squares and ancient streets. The rental shops are mainly locals in the local Miao Village. There are various forms of rental. Tourists can rent them out by time or by the number of sets. There are also many tourists who can rent out in groups. A set of rentals is about RMB 10. The rental

price is not very high, so many girls come to Xi jiang Qian hu Miao Village to rent out a set to experience the unique pleasure brought by Miao costumes.

At the beginning of the clothing rental, it was simply renting and collecting rent. With the development of the economy and the advancement of technology, tourists have higher and higher requirements for clothing. The clothing has changed from the costumes of the past to the style of performance costumes. The newly married people will also choose Hmong costumes for wedding photography. The selected Miao costumes for wedding photography are mainly improved Miao costumes, which are richer than the original styles, and the materials and fabrics have been improved, replaced by sand satin, and the back decoration is more exaggerated, leaving people behind. deep impression. The appearance of Xi jiang Qian hu Miao Village Travel Photography has added a new highlight to the diverse value of Miao costumes. The emergence of travel photography is a new clothing service industry on the basis of Miao clothing rental, and clothing rental points can help consumers shoot works. The author did a travel photography research in May 2021 and learned that there are 67 travel photography businesses in Qian hu Miao Village in Xi jiang, mainly concentrated across the No. 3 Wind and Rain Bridge River. The operators are mainly local Miao villagers and villagers from surrounding villages. At the same time as the clothing experience and travel photography are completed, tourists have more requirements for the style of clothing. Therefore, different styles of Miao Wang clothing soon appeared in the market, and women's styles were more abundant (the traditional Miao clothing almost disappeared from the stage). The costumes are mainly Miao costumes produced by machines, and almost all silver ornaments are replaced by white copper.

The rental amount has also increased several times in the past. Miao costumes are 50 yuan once, ancient costumes are 50 yuan once, traditional costumes are 30 yuan once, children's clothes are 20 yuan once, and ordinary

men's and women's clothes are 20 yuan once. Each rental time is within 30 minutes. The price of each set of clothing will be added once within 30 minutes each time. If there is damage, a fine of 50 to 200 yuan will be charged. According to the above content, the service industry of travel photography is still relatively complete, and the income is considerable. If you add the cleaning of photos, you will still need some expenses. A 7-inch photo is 20 yuan, an 8-inch photo is 30 yuan, and an A4 photo is 40 yuan. With makeup, a set of photos can cost hundreds of yuan. The author communicated with two tourists and photographers from Dalian. They are willing to accept travel photography because they think it is worth experiencing because of the beautiful feelings and memories. (See Figure 4-12)



*Figure 68 Travel photography experience (Dalian girl)*

In June 2021, when the author was investigating, the girls from Dalian wore their best clothes and took pictures at the riverside of Qianhu Miao Village in Xijiang. I interviewed them and took the photos.

The facade of the travel shoot is mainly in the commercial area. At least three people are required to complete the facade, including the travel shooter, the

makeup artist, and the seller. In order to save expenses and increase their income, some businesses will choose multiple shared photographers and makeup artists, and which store will go to when there are customers, provided that the two stores are relatively close. There are also differences in the facades of travel photography. Some facade decorations are more refined, and some are relatively simple. There is also a certain age gap between the operators. The young people will make the storefront more modern, while the elderly choose more casually, and they are not willing to invest in the decoration of the storefront, thus forming two different styles.

#### 4.1.5 Experience industry

The experience industry of Xi jiang Qian hu Miao Village clothing is rich. The production process of Miao costumes is complex, and the production materials are also the original ecological materials of natural plants. Tourists have not experienced the production process of Miao costumes. When they see the production process of Miao costumes, they will have an urge to experience, and they will have a strong interest in batik, embroidery, and silver jewelry production. Miao people see the production process of these Miao costumes. It can bring pleasant consumption to tourists and produce a professional experience workshop. Different experience workshops provide tourists with an understanding of the production of Miao costumes and a deeper understanding. Through the experience, they can learn about the artistry of Miao costumes and feel the hardships of the production process. In the process of experience, you mainly experience the production process of batik, embroidery, silver ornaments, etc., and you can make your favorite patterns. The emergence of the experience workshop is the embodiment of modern multi-values based on the Miao costume culture.

The Miao embroidery experience industry in Qian hu Miao Village in Xi jiang is an embroidery room. The embroidery mother instructs tourists how to

embroider in the embroidery room. The content and style of the embroidery room are mainly traditional hand-made methods, such as embroidery thread, embroidery cloth, embroidery needle, etc. The embroidery room experience will not be explained too much here, but will be explained in detail in the Miao embroidery research.

The experience service industry in Qian hu Miao Village in Xi jiang is mostly batik workshop. Batik is painted with a wax knife and then dyed with indigo. Many tourists are very interested in the experience of batik, so that they can experience the fun of batik technology. It is incomparable to other arts. Batik experience workshops will appear on every street of Qian hu Miao Village in Xi jiang. Batik workshops are widely distributed. There are batik workshops on Ban po, ancient alleys, commercial streets, and farmhouses in Miao Village. The popularity of the batik experience can be seen in the hearts of Xi jiang tourists. The batik experience workshop mainly includes wax knives, fabrics, indigo, dye vats, etc. Because of the low investment cost, many non-local operators are willing to invest in the batik experience workshop in Xi jiang, so that local and foreigners can jointly operate the batik workshop business. Under the catalysis of foreign operators, the business model of the batik workshop is more modern, and the content of operation is more free and rich. The batik workshop can not only draw wax paintings, but also make a variety of cultural and creative products with batik patterns. Tourists can find jobs with batik works. The personnel help to process them into cultural and creative products. With the joint efforts of the experienter and the designer, the batik work has once again undergone value transformation. Some pattern works in the past have become multi-dimensional "three-dimensional" works, and such production activities have brought new appreciation space for the Batik Experience Workshop.

Xi jiang Qian hu Miao Village Silver Jewelry Experience Workshop is mainly for silverware producers. Silverware experience is mainly a production

workshop where professional staff work. Silverware production is mainly to show tourists the process of silverware production. The sound of silverware making can make people feel there is a melodious feeling, and visitors often stop to feel the thrill of silverware making. Silverware is mainly made of tools such as stoves, hammers, and silver bars. Silverware experience workshop and finished silverware and silverware sales will be completed in the same space. There are many kinds of silverware, and the functions of silverware are also presented in different ways in production. There are simple decorative functions, and some have functional functions. Tourists can choose different silverware to make works according to their own needs.

#### 4.1.6 Cultural and creative product industry

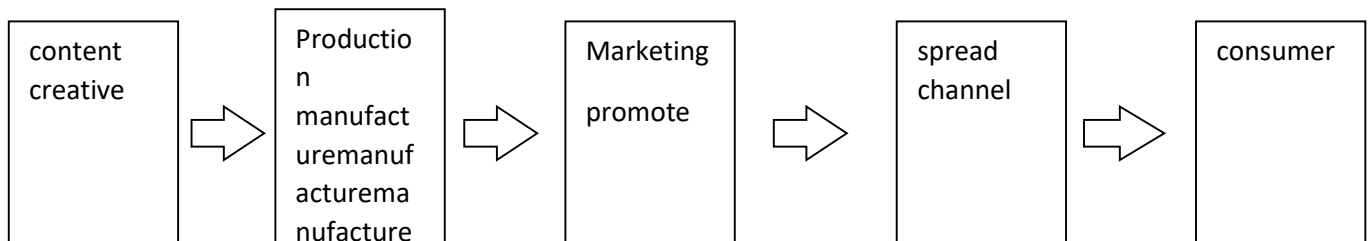
The essence of the development of creative products is the organic integration process of culture, technology and economy, and this organic integration process is fully reflected in each link of the creative industry value chain. (Lin and Yang, 2014, p.38)

Tourism is a way of human consumption, pure tourism is spiritual consumption, and food, drink and housing in tourism are a kind of material consumption. The scholar Long Zheng rong said: "Consumption is an important part of human life. As long as there are human beings, we must continue to consume." Marx also said: "From the day people appear on the stage of the earth, they consume every day. It is the same before and during production." (Marx, 2004 translation, p.196) Consumption is a necessity in tourism, and tourists are from a place to a place that has not been visited. With the development of production, material consumption appeared universal consumption. Xi jiang Qian hu Miao Village's tourist souvenirs before 2008 were mainly simple and concise trinkets. With the increase in the number of tourists and the help of Xi jiang Tourism Company, the souvenirs of Xi jiang Qian hu Miao Village became more

and more abundant, with types, styles and materials. etc. are growing at the past multiples. Commemorative coins, greeting cards with Miao Village scenery, commemorative albums sent to distant relatives and friends, desk calendars with ethnic customs, etc., have contributed to the spread of Xi jiang culture and laid a solid foundation for cultural and creative products.

Handicrafts appeared gradually after the arrival of a large number of tourists in Xi jiang Qian hu Miao Village. Tourists brought their children to Xi jiang to play. In order to bring more entertainment activities to children and increase economic value, handicrafts came into being. The handicrafts of Qian hu Miao Village in Xi jiang are mainly developed based on the local Miao culture. For example, the wind and rain bridge made of wood materials can be divided into three-dimensional wind and rain bridges. Patterned paper building blocks wind and rain bridge. Miao nationality characters and animal images made of soft clay, these images are created according to the characters, animals, plants and other characteristics in the Miao nationality stories. There are also many handicrafts made of buffalo horns, such as wine bottles, wine glasses, Buddhist beads, horn combs, etc. These horns have become beautiful and practical after being processed by different techniques, and the price is relatively reasonable. Many tourists will Choose a horn comb as a gift to friends and family. The application of Miao costumes in handicrafts is also very extensive. In the miniature version of the Miao dolls, the Miao costumes become the decorative costumes of the dolls. The costumes are rich in color and fine in the production process. Through different innovations and displays, the Miao costumes are also brought to the local villagers. It has brought a new economic growth point and provided a value space for the modern and diversified Miao costumes. (See Table 4-8)

*Table 24 The creative process of cultural and creative products*



Cultural and creative products are the embodiment of the continuous upgrading and improvement of Xi jiang Qian hu Miao Village in the scenic spot. The growth of any scenic spot is inseparable from three periods, the initial, middle and late stages, the initial souvenirs, the middle handicrafts, and the later stages. Creative products. Compared with other stores, the specialty stores of cultural and creative products are more modern and artistic, and the decoration styles of the stores are also various and dazzling. Many cultural and creative products have the inherent symbolic characteristics of the Miao people.

#### 4.1.7 Xi jiang Miao Embroidery Industry Research Case

The Miao nationality is a nation that is good at spinning, weaving, and embroidering. At the same time, as a famous national cultural heritage, Miao embroidery is amazing for its exquisite embroidery skills. In 2006, it was approved by the State Council to be included in the first batch of national intangible cultural heritage list.

As an excellent traditional culture of ethnic minorities, the development of Miao embroidery has always been concerned and supported by the party and the state. On the eve of the Spring Festival in 2021, General Secretary Xi Jinping praised the exquisite Miao embroidery during his inspection in Guizhou, and instructed: "Miao embroidery is both traditional and fashionable, and we must carry forward Miao embroidery, which can inherit and carry forward national culture and traditional culture. It can also contribute to poverty alleviation industries and rural revitalization." Following the footsteps of tourism development, Xi jiang Miao Village has gotten rid of the former "rich and poor"



appearance. National culture has played an irreplaceable role in promoting the economic development of Xi jiang Miao Village and empowering rural revitalization. occupies a very important position in the development. Miao embroidery is a fingertip skill that Miao women have learned since childhood. The development from a skill to industrialization is the transformation of Miao embroidery from traditional cultural resources to cultural capital, and from fingertip skills to fingertip economy. From the selection of fabrics and embroidery threads, to the use of various techniques to embroider and paint exquisite Miao embroidery products, to the operation and sales of Miao embroidery products, each industrial chain link from the production to sales of Miao embroidery is located in Xi jiang Miao Village. Through the joint efforts of village committees, administrative bureaus, scenic companies, etc., the shining Miao embroidery has attracted many forces to jointly promote the production and industrialization of Miao embroidery. With the progress of the times, the industrialization of Miao embroidery. The road will go in a better direction.

When Miao Embroidery completes the last stitch from the embroidery mother, it may become three different products: become a collection and display in a museum, or become a part of a cultural show and be displayed in front of tourists, or become a commodity flowing to the market.

#### **(1) Miao embroidery as a collection**

The hand-embroidered embroidery not only reflects the hard work of the embroidered mother, but also contains a strong Miao culture and has a high collection value. In the past ten years of tourism development in Xi jiang Miao Village, the number of museums has been increasing as a place for cultural protection, inheritance and research. In 2008, the Xi jiang Miao Village Museum, invested by the government, was officially established. There are 11 exhibition halls in the museum, showing all aspects of Miao culture by means of physical objects, pictures, texts and audio-visual means. There are more than ten sets of

costumes and more than 30 pieces of embroidery pieces. During the peak tourist season, the average number of visitors to the museum is 20,000 people per day. The museum has become an important window to understand the history and culture of Miao embroidery.

In addition, Xi jiang Miao Village announced the first batch of 24 family museums in Xi jiang during the Miao New Year Festival in 2007 by evaluating the cultural relics preserved in the villagers' families, and formulated the "Jiang qian hu Miao Village Museum Cultural Heritage" Protection Rating Standards", and display a certain number of clothing, embroidery, silverware, etc. as required. In March 2017, the "A you Ethnic Museum", funded by Ye dong zhai villagers Li Wen fang and Li Xian hong, was officially completed. The museum displays the collections collected by A you, the county-level intangible inheritor of Lei shan County, over the years. Which covers cultural content such as weaving, embroidery, and farming. (Li, Ma, Cang, 2018, p.120) Lei shan Xi jiang Chun hua Miao Clothing and Embroidery Museum located at the Xiao bei men of Xi jiang Miao Village The Chun hua Museum also has Miao embroidery in its collection. According to information from the State Administration of Cultural Heritage in September 2020, there are 1003.

## **(2) Miao embroidery as a performance**

As an indispensable part of Miao culture, Miao embroidery is one of the important ways to understand Miao culture. Since the establishment of Xi jiang Qian hu Miao Village Development Co., Ltd. in 2009, it has been responsible for the operation and operation of Xi jiang Scenic Area. In the mining, sorting and management of Miao culture, the Miao culture and tourism have been deeply integrated, and more than 30 scenic spots have been created. Attractions and cultural displays, including seven scenic spots and cultural displays involving Miao embroidery, are: Dong yin Embroidery Workshop, Song Qilan Embroidery Workshop,

Yang pai Village Committee Xiao Embroidery Point, Ye dong Embroidery Workshop, Qi gu chang Embroidery Point, Gage Ancient Alley Embroidery Display Point, Miao Intangible Cultural Heritage Batik Experience Center.

The Miao embroidery cultural exhibition points launched are constantly combined with the needs of tourists, and various experience projects are launched irregularly during the tourist season and holidays: such as the display and experience of embroidery, weaving, and spinning, making Miao embroidery not only a visual feast, but also a visual feast. Visitors can also experience the difficulty and hardships of making Miao embroidery.

### **(3) Miao embroidery as a commodity**

When Miao embroidery became a commodity in the market, it was aimed at villagers as a daily necessities, but after the development of tourism, tourists continued to flock to Xi jiang Miao Village. People's needs for Miao embroidery are not only simple daily necessities, but also diversified needs for Miao embroidery. Embroidery products have become diversified. Based on the profound culture of Miao embroidery, from basic daily necessities to mining and deriving various cultural and creative products, they are all different forms of Miao embroidery as a commodity.

#### 4.1.8 Reflections on the Diversified Development of Xi jiang Miao Embroidery Industry

##### **(1) Multi-industry integration to enhance industrial experience**

Traditional Miao costumes require not only certain skills, but also enough time and patience. The Miao clothing industry integrates experience and creates a variety of experience formats. Experience has become an industrial item in ethnic clothing. An embroidery lady in Gage Ancient Alley said: "This piece (sleeve) can be embroidered in four or five days in my spare time. If I am busy with other things, it will take seven or eight days to complete." Secondly, the local embroidery experience can be carried out. Either there is sufficient financial support, or the scenic tourism company

cooperates to realize the experience project. At present, ordinary embroidery operators are not able to carry out the experience project by their own strength. In addition, at present, the Miao embroidery in Xi jiang Miao Village combines silver ornaments and batik techniques, and there is still a lot of room for exploration. Therefore, it is necessary to expand the product categories of Miao embroidery by integrating more different industrial forms, such as "Miao embroidery + film and television", "Miao embroidery + ceramics", "Miao embroidery + game" and so on. (See Figure 4-13)



*Figure 69 Multi-industry experience store*

In 2021, the scene of Xiuniang weaving was shot in Miao Village. She mainly weaves to attract customers to the shop.

## **(2) Hand embroidery and machine embroidery develop high-end products in parallel**

Hand embroidery and mechanical embroidery are the current production methods of Miao embroidery in Xi jiang Miao Village. The embroidery products produced by mechanical embroidery have flat stitches, which can produce medium and low-end products on a large scale. Hand embroidery is somewhat different due to

the different skills of each embroiderer, but each piece of embroidery takes more time and energy than mechanical embroidery, so the added value of hand embroidery is also higher than that of mechanical embroidery.

Although embroidery cannot be mass-produced, the hand-embroidered embroidery is exquisite and artistic, and the villagers are more willing to wear hand-embroidered clothing during the survey. "I basically don't wear that kind of machine... My hand-embroidery is much more airy. I don't know how to embroider until I wear it with a machine. Now I can wear it myself." (Sister Embroidery Niang Hou, Nan Gui Villager, 40 years old, engaged in embroidery for 6 years) The Miao embroidery industry requires large-scale and standardized production, so hand embroidery and machine embroidery develop in parallel, complement and promote each other. Manual embroidery has high labor cost, long time, and no market normativeness. Hand embroidery should be developed as a high-end product, and mechanical embroidery as a popular product.

### (3) Multi-agent collaboration to build a good industrial market

The industrial development of Xi jiang Miao Village should make active efforts to promote a good Miao embroidery market in all aspects of Miao embroidery production and sales. The richer and more colorful content of the industrial market requires the diversity of creative products. The birth of different experience products and cultural and creative products provides a guarantee for the development of the industrial market.

Through investigation, we found that there are currently 4 county-level Miao embroidery inheritors in Xijiang Miao Village, namely Li Yufang from Dongyin Village, Li Wenfang from Yedong Village, Li Wenhua from Yedong Village, and Song Hui from Yedong Village. In addition to these four inheritors, there are still many embroidered women with excellent skills in Miao Village. However, in Xijiang and even in the Miao embroidery market, embroidery women and inheritors are

usually micro-subjects because of their low education or limited knowledge. The sales of embroidery are often lower than the sales of embroidery stores on ancient streets. The survey found that some Miao embroidery shops combine manual embroidery with machine embroidery, ignoring the cost and effort of manual Miao embroidery, and it is worth thinking about how to develop the Miao embroidery industry in the long run. Government departments should pay more attention to the promotion of the excellent traditional culture of ethnic minorities and the cultivation of compound talents in the Miao embroidery industry, and by providing more convenient conditions, to attract compound talents of the Miao embroidery industry to settle in, and to promote the national culture and improve the cultural confidence of the villagers. Relevant departments formulate business guidelines, standardize various systems in the production and sales of Miao embroidery, and ensure the long-term development of Miao embroidery and its industry. (See Figure 4-14)



*Figure 70 Tourists experience making glutinous rice cakes*

In 2021, tourists will experience the scene of playing glutinous rice cake in Xijiang Miao Village, where there is no charge for the immersive experience of curiosity. Ciba needs to be purchased at a cost. You can try to buy it as needed.

#### **4.2 Modern machine production of Miao costumes**

#### 4.2.1 The relationship between technology, technology and producers

Under the background of modern industrial civilization and technology, the production of Miao costumes has also undergone a lot of changes. Under the relationship between technology, technology and production, Miao costumes have undergone substantial improvements. Industrialized machine production has brought rich material results to people's lives. Minority villages have entered the cities through part-time jobs to meet the needs of material life. When modernization enters the stage of reflection, society begins to think about the destruction of traditional culture in the process of modernization, and the impact on traditional culture. Risks brought by human life, folk crafts are protected as cultural heritage, villagers began to realize that embroidery, which they once regarded as "troublesome", is not only a display of Miao culture, but also can bring huge economic benefits. (Li, 2016, p.171) The production process has been greatly reduced, production technology has been further improved, producers have been released from tedious labor, and producers have created more surplus value. In the case of the intertwining and influencing of the Miao clothing market, modern products occupy a dominant position, therefore, high-efficiency machine replication has become the main means of clothing production. Among the interwoven mechanical reproduction methods, the emergence of sewing machines has provided new life for the development of clothing in the Miao ethnic area.

Scholar An Li zhe mentioned in the monograph "Symbolic Gender Heritage - An Anthropological Study of Miao Costumes" that the convenience brought by sewing machines to Miao costumes has changed the production methods of traditional Miao costumes. The skills associated with the tools of material production "have decisive significance for the degree of human superiority and dominance over nature". (Marx, 1995 translation, p.18) From Marx's relationship between material production and tools, we can see the material changes that advanced tools will bring to human beings. The development of science and technology drives the progress of production tools,

and material changes people's living standards under the action of production tools.

(See Figure 4-15)



*Figure 71 Modern machine production*

In October 2021, the author photographed the villagers in Huawuji Village, Qianxi City, machining Miao costumes and accessories.

The starting point of the first industrial revolution was spinning and weaving, and clothing production was mechanized more than a hundred years later. In 1845, Howe in the United States invented the curve lock sewing machine with a sewing speed of 300 stitches per minute, which was more efficient than 5 manual sewing workers. The advent of the sewing machine freed many women from tedious manual sewing and provided time for them to engage in other social activities. In the 1860s and 1870s, foreigners brought sewing machines to Shanghai. Ge Yuan xu described the sewing machines that were first introduced to China as follows: "The utensils are only a few feet, and can be placed on several tables. There is a copper plate holding a needle on the top, and an iron wheel on the bottom. The cloth is placed on it, and the needle can be passed through the thread up and down. The fine needle is densely threaded, and it is completed in an instant, which can reach the ten women's red." (Ge, 1989, p.29) The emergence of the sewing machine has played a catalytic role in the



development of clothing, and the production time Greatly shortening, reducing the cost of finished clothing, thereby liberating labor, people have more time to create other surplus value, along with the increase in income, the living standard has also been improved, and the consumption of clothing has also increased.

The clothing of the Miao people is composed of cloth, batik and embroidery. Each piece of cloth is different in size, so if you sew a piece of clothing, there will be no waste of cloth, and the cloth will be used in different places to maximize the effect of the cloth. All the cloth pieces are hand sewn, and the finished garment also requires considerable labor. In 1988, the first Tai hu sewing machine appeared in Xing xin Village. The author visited the first old man who bought a sewing machine. The old man's name is Wang Yun fen, female, 63 years old. She once studied in the second grade of primary school. She married from Yi Zhong di Village to Long ga Village more than 40 years ago. She is the only woman in Long ga Village who has ever held a "kissing" to welcome her. When I asked her why she wanted to buy a sewing machine, she replied: "There are too many children to make it." I have visited some middle-aged and elderly women one after another, and the elderly have very high evaluations of sewing machines. According to the survey, since the 1990s, especially after 1994, more and more girls used sewing machines as dowry when they got married. For Miao women, the introduction of sewing machines into the family is also a revolution. This greatly reduces the amount of work they have to do to make clothes, and at the same time, they get more time for other side jobs that improve their lives. The market demand for traditional clothing made by Miao women far exceeds their supply, and some people will definitely think of using machinery instead of manual work. However, once mechanized, the cookie-cutter production model will inevitably change the original production wisdom of Miao women, and Miao clothing will also lose its original innovation.

Sewing machines are the representative of technological progress. After being familiar with sewing machine technology, Miao embroidered women have greatly

improved production efficiency. The production process that has never been done before has been replaced by machines, and the clothes produced are more beautiful and practical. It can be seen that technology, technology, and producers have become the main elements of Miao clothing production, and the improvement and progress of each element will inevitably bring about progress in clothing production. Will traditional Miao costume production be replaced by machine production? I think, with people's awareness of artistic value and the pursuit of individuality, people are conscious of culture, and believe that traditional handmade clothing will flourish again. (An Li zhe, 2010, p.212)

#### 4.2.2 The formation of new markets

In the context of modern society, market functions are becoming more and more diversified, and national products must actively adapt to market changes and needs in order to have new vitality and appeal. After adapting to the changes and demands of the market, national products are gradually commercialized, and finally a complete modern new market will be formed, and this process often requires a long transition and development. (See Figure 4-16)

In order to satisfy foreigners' understanding of Miao costume culture, ecological museums, Miao museums, family museums and so on have appeared in Miao areas. Since the establishment of the museum, a large number of experts, scholars and tourists have entered the Miao Village every year. We know that the Miao people are unique among the many branches of the Miao ethnic group with their unique wigs with horn combs and Miao costumes with geometric patterns, so many visitors always hope to buy a set of ethnic costumes or other items when they leave. National handicraft works as a memorial. The unique design of silver ornaments in clothing decoration also has national symbols, so tourists will choose silver ornaments as gifts. However, due to the ethnic language problem and the very weak commodity awareness of the Miao people, they have no concept of the commodity economy. There have been no ethnic supplies stores in the Miao Village area for a long time.

These tourists have to go to the homes of community members to buy old clothes worn by Miao women or Clothes that have not been worn as souvenirs. Gradually, the Miao women realized that their clothes were actually very valuable, and they could exchange ragged clothes that were useless for them for a lot of money. (An Li zhe, 2010, p.213)

People's awareness of commodity exchange began to change slowly. With the increasing purchasing power of tourists, people spontaneously came to the village with old clothes for display and sale activities. In the beginning, there were a few households, but later more and more people participated. When the farming was busy, they would first participate in the farm work, and they would come out freely to conduct market transactions in their spare time. The market is born naturally under the background of unorganized and unmanaged, and the market formed in the village is relatively small and the number of products is limited.

With the increase of tourists, there are further requirements for souvenirs. In addition to the exquisite selection of small items, tourists also have a soft spot for souvenirs with preservation value.



*Figure 72 Festivals in new markets*

In 2020, in the festival scene of Miao Village, Lusheng is different in size. Boys play Lusheng and girls dance to celebrate the festival.

Today, Xi jiang Qian hu Miao Village and Long ga Village have formed a mobile ethnic handicraft market. Regarding the types of ethnic clothing sold in this market, the researcher once conducted a market sampling survey in February 2006. The survey involved 202 clothing products in 9 categories, namely: embroidered batik tops, skirts, embroidered shoes. There are a total of 202 clothing items, including flashlight covers, umbrella covers, harnesses, children's bibs and baby hats. According to the specific figures of the survey, we can see that among the products sold, embroidered batik women's clothing is the most, followed by skirts and children's bibs. (An Li zhe, 2010, p.214)

When the national handicraft market developed to a certain extent, the traditional clothing manufacturing industry became more and more developed, and professional clothing production groups emerged, and clothing was gradually commercialized. As the market demands, producers increasingly understand how to cater to the market.

We carefully observed the Miao costume crafts made by this old man. She made a lot of embroidered straps and embroidery pieces, and then sewed these embroidery pieces into various embroidery crafts with their own national characteristics for sale. There are mainly two kinds of fabrics used by the elderly to make embroidery pieces, one is cotton cloth with spun yarn (they usually wear cotton cloth on his body); the other is nylon cloth with roving yarn. This kind of nylon fabric is cheap and has a relatively large mesh, so it is much easier to embroider on spun cotton cloth, so the time for producing the finished product is greatly shortened. According to the old man, embroidering a piece of embroidery is too slow, and now it is only possible to do it faster by using fabrics with large meshes or rough stitches. (An Li zhe, 2010, p.216)

After continuing to investigate the clothing and accessories that have become commodities in the market, we can see that when ethnic clothing exists as a commodity, the makers have a completely different psychology, that is to say, they no longer think for themselves. It is labored to be recognized in the tribe, but made to obtain exchange value. As profit-oriented producers, they will inevitably try their best to reduce costs and exchange the least investment for the greatest profit.

Two completely different purposes lead to different attitudes in this embroidery process, and of course its final product. At the same time, national costumes as commodities will also affect the national costumes in wearing, because after the improvement of raw materials or the production of machines, the production of costumes will naturally affect the manual production. In the current society, Miao women pay more attention to whether the clothes they wear are machine-made or hand-made. At the same time, buyers' requirements for commodities will also affect the development of national costumes. During a market survey, I found that a figure appeared in the embroidery pattern on a sling. The traditional patterns of the Miao people were all abstract geometric patterns. There has never been such a figure depicting an overall image. The producer stated that this pattern was made because some tourists wanted to have patterns that could be understood, such as figures, birds and beasts. After ethnic costumes exist as commodities, they will continue to meet the needs of buyers, and buyers' feedback requirements for these ethnic handicrafts will reflect the development direction of ethnic costumes to a certain extent. Foreign tourists sometimes have more needs. They will ask embroidery girls to embroider the patterns they want with patterns. Embroidery girls will look good after embroidering and imitate foreign patterns, which will also affect the development of national costumes.

#### 4.2.3 Changes in the form of performance ceremonies

Driven by the tourism and cultural market environment, the commercialization of clothing is becoming more and more intense, and the concept of professional

clothing production groups has also changed. It will change from the popular concept of traditional clothing to performative clothing. The change in concept will inevitably lead to changes in the form of performance rituals. Ethnic cultural performance is one of the important forms of ethnic cultural tourism creative industry, and it is also a characteristic cultural artwork of tourist destination. It is a dynamic creative display. It is mainly watched by tourists. The urban theater can also be a tour in a different place. While maintaining the authenticity of the national culture, it uses fashionable and modern scientific and technological means to enhance the stage performance effect. (Lu and Wu, 2014, p.184)



*Figure 73 Exhibition activities on weekdays*

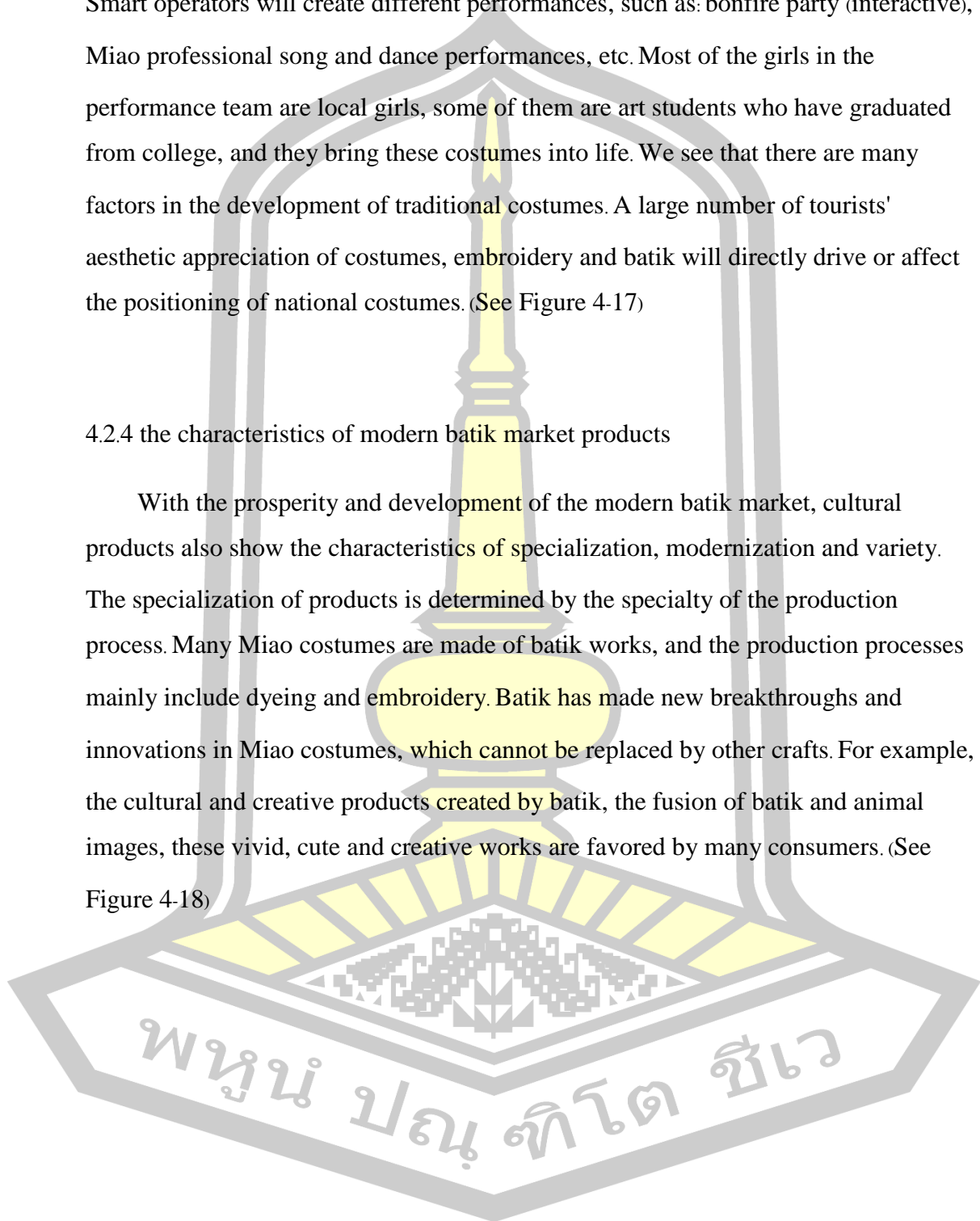
In December 2020, the performance activities of Miao people taken during the survey in Xijiang Qianhu Miao Village will be held at a fixed time every morning and afternoon, mainly for foreign tourists.

The popular concept of traditional costumes is changing to performative costumes, and the changes of Miao traditional costumes are being transformed by the changes of performative costumes. With the development of tourism, after tourists

come to Miao villages, it is difficult for tourists to stay without entertainment at night. Smart operators will create different performances, such as: bonfire party (interactive), Miao professional song and dance performances, etc. Most of the girls in the performance team are local girls, some of them are art students who have graduated from college, and they bring these costumes into life. We see that there are many factors in the development of traditional costumes. A large number of tourists' aesthetic appreciation of costumes, embroidery and batik will directly drive or affect the positioning of national costumes. (See Figure 4-17)

#### 4.2.4 the characteristics of modern batik market products

With the prosperity and development of the modern batik market, cultural products also show the characteristics of specialization, modernization and variety. The specialization of products is determined by the specialty of the production process. Many Miao costumes are made of batik works, and the production processes mainly include dyeing and embroidery. Batik has made new breakthroughs and innovations in Miao costumes, which cannot be replaced by other crafts. For example, the cultural and creative products created by batik, the fusion of batik and animal images, these vivid, cute and creative works are favored by many consumers. (See Figure 4-18)





*Figure 74 Modern batik clothing*

The model photographed in 2021 shows the Miao costumes, which are made of materials of Miao costumes, with modern elements added. The buyers are different foreign tourists.

The dyeing process was actually born together with the textile process. As early as the Western Zhou Dynasty, dyeing has developed into an economic specialty of the country. According to "Zhou Li" records, there were as many as seven official positions related to the dyeing industry at that time, namely the so-called "dyeing people", "palm mirage", "palm charcoal", "job gold" and so on. The dyeing process of the Miao nationality, like the textile of the Miao nationality, was inherited from the highly developed Jing chu dyeing process in the Spring and Autumn Period and the Warring States Period. Archaeologically noteworthy, some experts have concluded that the dyeing of textiles unearthed in Ma wang dui, Changsha, which is closely related to the Miao culture, is about vermilion, deep red, macadamia, dark brown, golden brown, dark yellow, golden yellow, light yellow, and sky. There are more than 20 kinds of blue, navy blue, blue black, light blue purple green black, silver gray, pink white, brown gray, black gray and so on. The mineral pigments used, the vermilion is cinnabar (mercury sulfide), the powdery white is sericite, and the silver-gray is a



mixture of lead sulfide and mercury sulfide. The red color of plant pigments is rubidin, bright yellow is gardenia, blue cyan is indigo, black is charcoal, etc. The rest of the color spectrum of different shades and various complex color spectrums are all configured by the three primary colors of "red, yellow and blue". to make. In the dyeing technology, the dyeing, dip dyeing, over dyeing and mordant dyeing processes have been used, and the printing technology has been obtained. In modern times, before being attacked by modern industrial civilization, the Miao people still maintain the dyeing process with their own national characteristics. Even after the impact of the industry, the author can still capture the footage of them planting polygonum indigo, retting the dye, and setting up a vat for dyeing in the field investigation in Miao Township in recent years. Most of the dyes traditionally used by the Miao people for dyeing are vegetable dyes, but mineral dyes and animal blood lipids are also used as dyes. Different colors use different pigment preparations and raw materials. The blue dye is Polygonum blue, which is called "Silver" by the Miao people in western Hunan and "Wo jiu" by the Miao people in southeastern Guizhou. It is planted in the soil in spring, harvested in autumn and returned home, retted in special wooden barrels and fermented with lime water. After precipitation, remove the residue stains to obtain indigo, which can be dyed with other solutions to make dye solution. Black dyes include wild willow, wild rhododendron, chestnut shell, saponin, gall and so on. Wild willow and wild rhododendron are taken from their leaves, chestnut shells, gallnuts and other fruits, and then mashed into mud and powder, boiled with water to make a concentrated liquid, remove the scum, and immerse the fabrics to be dyed such as cloth and yarn into the dyeing liquid. And through the mordant process, etc., the jet black color can be obtained. Saponin can be dyed by directly grinding it into a pot and boiling it. Today, when industrial dyeing begins to dominate, the traditional dyeing in the past cannot meet the needs of the market, and the residual value cannot meet the living needs of modern people. Due to the high quality controllability of industrial dyeing, many layers of dyeing and high dyeing efficiency, industrial dyeing is more and more accepted by the market. Modern batik has changed the batik technique of the

past. The batik products in the past were mainly daily necessities, while the modern batik products were mainly decorations, cultural and creative products, etc., which have been greatly improved in practicality. In the process of modern industry, modern batik products have added a lot of technological content, injected new ideas into batik, changed the singleness and originality of batik in the past, so that modern batik has a new display. (See Figure 4-19, 4-20)



*Figure 75 Life Chinese creative product*



*Figure 76 Batik bedding*

In 2021, different daily necessities made of batik materials were photographed in the batik processing and production hall during the survey. Designers make different daily necessities from different batik fabrics, and create products according to the patterns.

#### **4.3 Re-invention of Miao costumes in the market**

#### 4.3.1 Self-improvement of the market

##### **(1) The continuous improvement of the economic system**

Since the reform and opening up, Guizhou Province's economic system reform work has been continuously deployed, proceeding from reality, adhere to problem and goal orientation, implement precise policies, overcome difficulties, make key breakthroughs, and vigorously promote various reforms in the economic field. The improvement of the economic system has mainly gone through four stages. These four stages are also the four stages of the improvement of the economic market in Guizhou. Because of the improvement of the economic system, the economic market is naturally perfected, and the two are not separated.

In the exploratory stage of reform (1978-1991), the price of materials was adjusted, the urban and rural bazaars were restored, the price of most industrial and agricultural products was opened up for the circulation of materials, the "dual-track system" of prices for means of production was implemented, the individual and private economy was restored, and guidance was expanded. Scope of planning and market regulation. At this stage, the market trade has recovered, and ethnic clothing trade markets have appeared in some regions such as provinces, cities, and counties, and the products on the market have begun to have their own special products. During the construction stage of the socialist market economic system framework (1992-2002), Guizhou's market construction and market system cultivation were further strengthened during this period. Reform the management system of the planned economy and continue to improve the commodity circulation market. In 1997, the 15th National Congress proposed to accelerate the marketization of the national economy, give full play to the role of the market mechanism, improve the macro-control system, continue to develop various markets, and further give play to the fundamental role of the market in resource allocation. At the same time of accelerating the market construction and the cultivation of the market system, we should

strengthen the construction of urban and rural markets, vigorously develop commodity markets, and actively develop various markets. During the same period, local urban and rural markets have developed rapidly and achieved remarkable results after receiving strong support. In the stage of perfecting the socialist market economic system (2003-2012), during this period, the historic goal of leapfrogging from food and clothing to an overall well-off has been achieved, and the improvement of the socialist market economic system has been accelerated. Adjusting the layout and structure of the state-owned economy, deepening the reform of state-owned enterprises, and improving policies on finance, taxation, administrative management, and social security have fully guaranteed the market economic system. After people have the perfect system guarantee, the consumption level has been further guaranteed, and the consumption concept has also changed accordingly. In the stage of comprehensively deepening the reform (from 2013 to the present), policies such as giving play to the decisive role of the market, deepening policies such as streamlining administration and delegating powers, investment and financing, and resource allocation, enhancing the vitality of micro-subjects, and improving the economic development mechanism have promoted the deepening of market reforms. Under this background, the ethnic clothing market has matured step by step, and the ethnic trade markets in different regions of Guizhou have also been vigorously developed and improved.

Economic structure refers to the spatial relationship between various elements in the economic system, including enterprise structure, industrial structure, and regional structure. The economic structure is an economic system, and the various elements in the system are interconnected and combined with each other, and there is a quantitative relationship. The economic structure should pay attention to its own proportional relationship, including industrial structure (the structure of primary, secondary and tertiary industries, the composition ratio of agriculture, light industry, and heavy industry), distribution structure, consumption structure, technology structure, etc. The adjustment of the economic structure has made preliminary

preparations for the adjustment of the industrial structure, and the transformation and upgrading of the industrial structure has provided a guarantee for the smooth development of the market. The improvement of the economic structure and the upgrading of the industrial structure have played a role in promoting the economic development of the Miao ethnic region, and the Miao clothing market has begun to enter the market economy. The economic structure of Miao clothing has begun to show an effective and reasonable development trend of market regulation and government regulation. With the participation of the government, the economic structure of the market has become more and more perfect, and the proportion of the economic structure has been reasonably regulated, and the number of similar stores is appropriately controlled when developing, so as to effectively cut off the waste of resources. The industrial structure has also been effectively controlled, and the development of similar industries is rationally structured under the influence of the market and the government. For example, the combs made from horns, when the market was not effectively controlled at the beginning, swarmed the production of horn combs, leading to inflation in the market. Later, the effective regulation of the market and the government made this phenomenon improved. At present, the horn combs on the market began to enter the market economy in an orderly manner. The continuous adjustment and upgrading of the national cultural industry structure has allowed the market economy to develop in a more orderly manner. There is a record in the literature that shows how the ethnic areas developed slowly with the help of the government.

Through literature research, it is found that the economic development of the minority areas in Guizhou is also improved step by step under the action of the government. After the founding of the People's Republic of China, the people's government respected the customs and way of life of all ethnic groups and gave great support to the production of products for ethnic minorities. Since 1956, embroidery processing has been set up in successively organized sewing clubs to produce ethnic minority items. There are enterprises such as Dushan National Embroidery Craft

Factory and Duyun National Garment Factory in the state. The products produced include ethnic clothing, ethnic knitted embroidery such as quilt cover, tent edge, pillowcase, aprons, appliques, straps, hand-embroidered straps, big-eared cat hats and other hundreds of varieties of products to meet the needs of ethnic minorities. . Support in factory construction and support in product development are the main features of this period. In the 1980s, in order to combine traditional ethnic embroidery and modern craft traditions into production, Dushan Ethnic Embroidery Factory sent personnel to study artex embroidery techniques outside the province, and officially started artex production. This period was mainly to increase machine production on the basis of the original. From 1980 to 1982, a total of 10,000 dozen of artex wipes were produced and exported to foreign trade, with an output value of nearly one million yuan. In the 1990s, ethnic embroidery was constantly updated and transformed, new products were developed, new designs were added, and production continued to develop steadily. Advanced technology, reliable quality, low price and good quality, enjoy a certain reputation among the national counterparts. The national embroidery factory has strengthened its enterprise management and has been rated as an advanced enterprise by the national ministries, provinces, states and counties for successive years. After the 21st World, the government invested in the development of enterprises and injected new blood into the development of national enterprises. During this period, individual enterprises and government enterprises developed side by side, providing a strong guarantee for the production of national costumes. The mechanized production has entered a new stage and a new look has emerged. Local villagers do not need to go to other provinces to work, but can work in their own county or provincial capital. The quantity and quality of products have been significantly improved, and people's income has grown in a straight line.

## **(2) Improvement of the management market (policy)**

The state's macro-control of the market makes the market more perfect, and strengthening market management from the perspective of market management is

conducive to the rational development of the market. The government's participation in the management of the market is mainly reflected in the management of direct investment in the market, forming a joint venture between the government and the enterprise, and the government directly participating in the operation. Xi jiang Qian hu Miao Village is one of the successful cases. The performance of government participation is also reflected in the development planning of the market. In the research, it was found that the formation of the market was completed in the planning of the government. The clothing market in Kai li was not in Jin quan Lake at the beginning. Kai li' s old street, that is, the market in the city, was later adjusted to Jin quan Lake due to development needs. The formation of the local clothing market is also formed in the government's participation in management. The markets in Lei shan, Jian he and other regions are all managed by the government after the designated location. There are institutional constraints, hygiene management, etc., and the management personnel are all It is done by government personnel or designated villagers, not anyone can manage it. The continuous improvement of the management structure, management system and management level provides a guarantee for the formation and development of the national costume market, and the participation of the government also provides the prerequisite for the creation of national costumes. Here is an example to illustrate my point better.

for example

The 3rd Guizhou Tourism Industry Conference was held in Xi jiang. The People's Government of Lei shan County and its tourism department not only led the tourism development of Xi jiang, but also led the tourism management of Xi jiang. On October 20, 2008, Lei shan County Party Committee and County Government established a tourism industry development team of 40 people in Lei shan County, including Wu Yu biao, Secretary of the County Party Committee, principals of administrative units at all levels in the county, including Tang Qiu yu, the mayor of Xi jiang Town. The leading group, under which there is a management committee of

Xi jiang Scenic Area, the management committee undertakes the daily affairs of the leading group and is directly responsible to the leading group. The director of the management committee is concurrently held by Comrade Zhang Shuang hong, deputy head of the Lei shan County People's Government, with 1 office and 6 working groups. The management committee is resident in Xi jiang Miao Village, and cooperates with the Xi jiang Town Government to carry out daily management of the village scenic spot. In 2009, in order to standardize the tourism management of Xi jiang, the Xi jiang Scenic Area Administration was established. The director was directly concurrently served by Tang Qiu yu, secretary of the Xi jiang Town Party Committee. From a management point of view, the town party committee head also served as the head of the tourist attraction administration, avoiding the need for management agencies and authority. The stacked bed frame house has improved the management efficiency. Of course, in addition to the direct management of tourism in the entire Xi jiang Miao Village by the Scenic Spot Administration, the relevant departments of the Xi jiang Town People's Government also directly or indirectly conduct various management of village tourism. (Lee, 2014, p.112)

### **(3) Perfection of talent training**

The development of the market economy is inseparable from the improvement of talents. The market economy talents include talents in many aspects, such as management talents, marketing talents, creative talents, etc. The development of national costumes is even more inseparable from the creative activities of creative talents. National handicrafts, national cultural and creative products, etc. all require the participation of creative people. Creative talents include designers, artists, non-genetic inheritors, etc. Their participation injects new blood into the development of national costumes. Thereby increasing the needs of market consumers. "The core resource of the creative industry is creativity, that is, talents. At present, there is still a shortage of talents for the development of creative industries in my country, and the total amount, structure and quality of creative talents cannot meet the requirements of the rapid



development of the industry." (Xiang and Zhou, 2008, p.53) The provincial and local governments of Guizhou have made positive contributions and support in the cultivation of talents in the ethnic market, capital investment or policies, and actively invested funds to improve the cultivation of market talents. High-quality and high-skilled creative talents, members include local elites, non-genetic inheritors, graduated college students, etc. Most of the members come from local or local entrepreneurial talents. The creative industry is inseparable from creative talents, and creative people refer to "social members who use their thinking to provide novel, original and socially meaningful products or activities in the process of social production activities, in the process of constantly understanding the world and transforming the world." (Zhao, 2004, p.10) The creative talents cultivated by the government played a leading role in the market economy. After these people got rich first, their relatives and friends participated in his enterprises, thereby driving the local economic development. When the author was conducting research at the Kai li Miao Batik Intangible Heritage Museum, I communicated with Jin Xiu li, the inheritor of the non-genetic heritage, and learned that she is a college student who graduated from Kai li College. Her hometown is Liu pan shui. After graduation, she stayed in Kai li. Folk art. Later, he participated in the training of intangible cultural heritage and became more and more fond of batik art. In 2009, he founded a batik company. The development of the company is getting better and better. She took the initiative to bring her parents to Kai li to make batik clothing together, because her mother is a professional in clothing processing. Later, under the leadership of her daughter, it was transformed into the processing and production of ethnic clothing. After her sister graduated from college He also joined his sister's company. Under the leadership of Jin Xiuli, the company has become more and more perfect. The company has established a dual-creation space with Carey College to allow more students to participate in creation and practice. During the conversation, we also learned that she will Expand the scale of their own enterprises, so that the development of the batik clothing industry will grow

stronger. The development of national industries involves many aspects, including culture, management, etc. That is to say, we need high-quality and versatile creative talents to provide talent guarantee for the management of creative industries.

The non-genetic inheritors of traditional Miao women's costumes in Guizhou are the women of their own ethnicity. The reason is that they are the creators of traditional costumes. They have innate advantages and have the opportunity to see or learn the production of traditional costumes since childhood. The state has specially formulated a series of requirements for the identification of inheritors, and classifies the inheritors. The State Council issued the "Notice on Strengthening the Protection of Cultural Heritage" and established a four-level protection system for intangible cultural heritage, namely the national, provincial, municipal and county-level protection systems. The protection of inheritors is an important cornerstone for the inheritance of intangible cultural heritage. Intangible cultural heritage inheritors are one of the creative talents developed and cultivated with the support of the state. They have completed the upgrading in the training mechanism and regular training, making the intangible cultural heritage technology more advanced and the intangible cultural heritage creative products more exquisite. The emergence of inheritors is conducive to the creation, research, learning and technological innovation of traditional costume craftsmen, and the state has created a database of inheritors for the inheritors. The state also subsidizes the heirs financially.

4.3.2 Government-assisted regulation (internal and external factors promote the creation of innovative products)

#### **(1) The leading role of government policy**

In order to drive the local economic development of ethnic minorities, the government has focused and rewarded policies from a policy perspective, and has

made excellent selections for local villages, scenic spots, and individual units. The introduction of the policy has provided a guarantee for local economic development, and some advanced ethnic villages have seized the opportunity to develop their own characteristic ethnic villages. Such as Lang de, a Miao village in Lei shan County, Qian hu Miao Village in Xi jiang, Shi dong Miao Village in Tai jiang County, and Basha Miao Village in Cong jiang County. The development of these Miao villages has provided more display space for the display of Miao clothing, and clothing products have gradually become an indispensable cultural commodity in village tourism. How government policies are further improved and developed in village tourism can be seen through the development of Qian hu Miao Village in Xi jiang County, Lei shan County.

## **(2) Cases of the leading role of government policies in Xi jiang Qian hu Miao Village**

The tourism of Xi jiang Miao Village began in the 1980s, when Xi jiang Village attracted some ethnic researchers to investigate because of its large scale and rich ethnic cultural connotations. American anthropologist Louisa was one of the first scholars to visit Xi jiang Miao Village. In 1982, in order to complete her doctoral dissertation, she came to Xi jiang to conduct a one-year field survey. Since then, scholars and students have continued to visit. They became the earliest "tourists" in Xi jiang Miao Village. Through the research and introduction of scholars and students, the beautiful scenery and rich culture of Xi jiang Miao Village began to be known to the outside world. According to the local villagers, it has a certain "renown", which attracted the attention of the local government. I heard this legend in Xi jiang: "Dr. Louisa once made suggestions to the provincial leaders on the development of ethnic customs tourism in Xi jiang. Therefore, in 1987, Guizhou Province designated Xi jiang Miao Village as a national customs tourist attraction and tourism open area." In the 1980s and 1990s, there were hundreds of Miao villages in the Lei shan area that maintained their integrity. Only the Lang de Shang zhai in Lei shan was known to the

outside world. The Xi jiang River was not known to ordinary tourists, and very few people came to travel. However, tourism in Xi jiang has not yet formed an industry, and most young people choose to work in coastal areas such as Guangdong. In 1992, Xi jiang was listed as a famous historical and cultural city in Guizhou; in 1999, Xi jiang was listed as an ancient town for protection and construction. In 2002, the Lei shan County Government set up the main venue of the "Miao Year Culture Week" in Guizhou, China in Xi jiang Miao Village. After the cultural event was extensively reported by the news media, the influence of Xi jiang Miao Village was expanded. According to local villagers, after the "Miao Year Culture Week", there were seven or eight "farmhouses" in Xi jiang engaged in tourism reception, and the famous local "A nong Miao jia" was opened at that time. By 2007, the number of "Miao jia le" and handicraft stores opened by the Miao people in Xi jiang continued to increase. The famous restaurant "Hou jia zhuang" in Xi jiang Miao Village was opened in this year. The increase in "farmhouses", "restaurants" and "handicraft stores" reflects the beginning of changes in the way people live in Xi jiang.

In 2008, the 3rd Guizhou Tourism Industry Development Conference was held in Xi jiang Miao Village, which became an important turning point in the tourism development of Xi jiang Miao Village. The government invested heavily to improve the tourism infrastructure of Xi jiang, and built a tourist road from Kai li Langley to Xi jiang, which greatly improved the accessibility of Xi jiang Miao Village. In that year, 2 million tourists visited Xi jiang, and the number of tourists increased exponentially. The number of tourists increased hundreds of times compared with 2007. Xi jiang Miao Village became the most famous ethnic village in Guizhou in one fell swoop. The development of tourism has driven the development of the tertiary industry in Xi jiang Miao Village. Xi jiang Miao Village has transformed from an agricultural village to a tourist attraction and a town based on industry and commerce. According to the data provided by the Xi jiang Township Government: In 2007, there

were only three tourism service industries in Xi jiang Miao Village: farmhouses, ethnic crafts processing and sales, and catering and accommodation. , tour guides, tourist vehicles, parking management, transportation and other industries. Local residents have changed from farmers to industrial and commercial people, and more than 90% of the farmers have participated in tourism through various forms. For example, more than 400 middle-aged and elderly people have become ethnic culture exhibitors, more than 1,200 people are engaged in catering and tourism product sales, and more than 460 people have become scenic spots. Management and service personnel, agricultural product wholesale and sales, clothing rental, food processing, winemaking, handicraft production and other industries have achieved employment of 2,600 people. The development of tourism in Xi jiang Miao Village has attracted a large number of young migrant workers from the village to return to their hometowns to start businesses. Among the 1,100 migrant workers, more than 820 returned to their hometowns to start businesses. Most of the local Miao villagers in Xi jiang, except those who study abroad, stay in Xi jiang to engage in the tourism business of the village. Affected by the epidemic in 2020, the tourism industry of Miao Village has been greatly affected. Villagers occasionally go out to run taxis or other jobs to maintain their basic life. In the process of developing ethnic villages, the government has formulated relevant documents and preferential policies for development. For example, in the documents related to the development of village tourism, the Qian dong nan Prefecture Committee and the People's Government of Guizhou Province have successively issued the "About Accelerating Tourism in Our Prefecture". Implementation Opinions on Development", "Opinions on Accelerating the Construction of a Great Tourism State" and other relevant documents. To lead the development of tourism in ethnic villages in the autonomous prefecture, for newly built tourist attractions and tourism infrastructure projects, if the development and investment are completed within the specified time limit, the value-added tax and business tax paid within two years from the operating year will be retained by the county-level finance department. Part of it will be refunded in full by the county

finance, 70% in the third year, 40% in the fourth year, and 20% in the fifth year; corporate income tax is subject to the "three exemptions and two half reductions" according to the preferential policies of the country's western development. For scenic spots, the A-level evaluation of scenic spots, the star-rated evaluation of hotels and the standardized evaluation of "farmhouse music" shall be implemented, and a dynamic reward system shall be established. For those rated as 4A-level scenic spots, the county's financial reward is 100,000 yuan; for those rated as 3A-level scenic spots, the county's financial reward is 50,000 yuan; for those rated as four-star hotels, the reward is 100,000 yuan and three-star hotel. Class hotel, reward 50,000 yuan and so on. (Lei shan County Tourism Bureau, 2008, p.208)

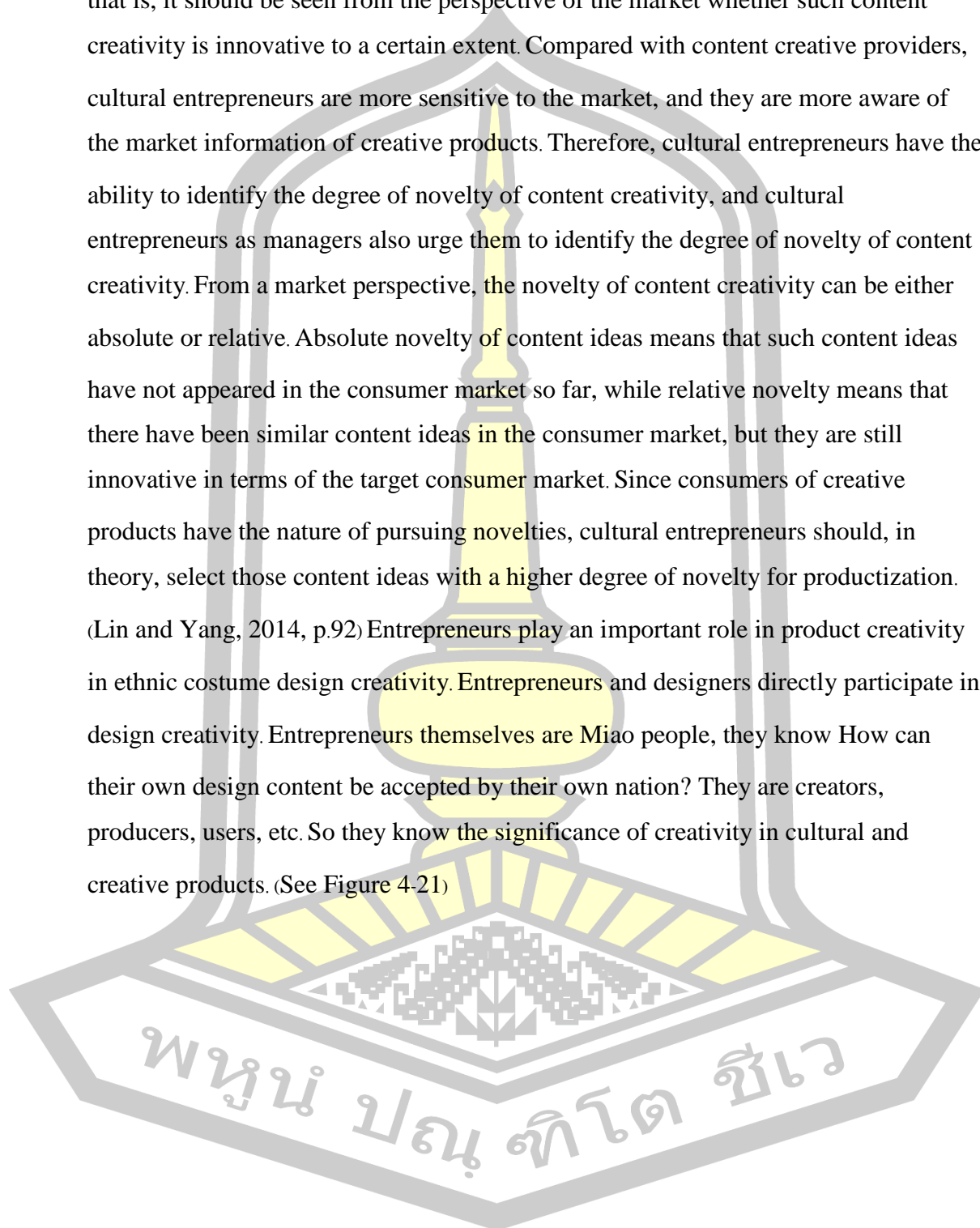
When the government opened up Xi jiang Miao Village, it adopted a government-led and government-guided policy to develop Xi jiang Qian hu Miao Village. "Government-led tourism development strategy is the tourism development strategy adopted by many governments in the world today." (Wang, 2001) As far as the development of world tourism is concerned, governments around the world have participated in tourism development to varying degrees. In developed countries in Europe and America such as the United States, France, and the United Kingdom, due to the implementation of a highly liberalized market economic system, the development model of tourism mainly adopts market regulation and market leadership, and the government does not impose or rarely imposes on tourism unemployment within a certain period of time. Influence, basically by the market "invisible hand" to automatically adjust the various resource allocation of the tourism industry. Nevertheless, in order to ensure the healthy development of the tourism industry, these countries also carry out certain macro-management and regulation of tourism. The Chinese government has full control over the planning, management and development of tourism. As far as the tourism development model of Xi jiang is concerned, the governments at all levels of town, county, state and even the whole province are the powerful promoters leading its development. "Government guidance"

refers to the guiding role of the government in the development of tourism in ethnic villages. Government-led tourism development is a tourism development strategy adopted by many countries in the world today. Its core lies in adhering to the government's guiding role in tourism development and actively exerting the role of market mechanisms to achieve rational allocation and optimal combination of market resources. In the upsurge of ethnic tourism development, the government plays an increasingly important role. The specific economic functions of the government mainly have three functions, namely "efficiency", "equality" and "stability". In my country's transition from a planned economy to a market economy, the government has become the "engine" and "guide" in the tourism development of ethnic villages.

### **(3) The richness of cultural and creative products in the market**

Culture is created by human beings, and therefore cannot be stagnant. Culture is a kind of creation, a kind of creation that real people need to face reality. Without the real activities of real people, there is neither the accumulation of culture (there is nothing to accumulate), nor the inheritance of culture (there is no need to inherit). (Chen, 2018, p.72) Through the role of the economic market, the culture of the Miao ethnic group has been continuously accumulated and improved, providing a new development situation for the emergence of market cultural and creative products, from traditional market products in the past to various styles of new cultural and creative products product. During the research, the author found that the cultural and creative products created with national costume symbols are very rich, including daily necessities, bags, hair buckles, folding fans, mobile phone bags and so on. The richness of cultural and creative products and the production of cultural and creative products are inseparable from the government's guidance and the role of the market. The improvement of the market, the guidance of the government, the participation of entrepreneurs, and the design of cultural and creative products are all important factors for cultural and creative products. Abundance made a corresponding contribution.

The novelty of cultural and creative products needs to be tested by the market, that is, it should be seen from the perspective of the market whether such content creativity is innovative to a certain extent. Compared with content creative providers, cultural entrepreneurs are more sensitive to the market, and they are more aware of the market information of creative products. Therefore, cultural entrepreneurs have the ability to identify the degree of novelty of content creativity, and cultural entrepreneurs as managers also urge them to identify the degree of novelty of content creativity. From a market perspective, the novelty of content creativity can be either absolute or relative. Absolute novelty of content ideas means that such content ideas have not appeared in the consumer market so far, while relative novelty means that there have been similar content ideas in the consumer market, but they are still innovative in terms of the target consumer market. Since consumers of creative products have the nature of pursuing novelties, cultural entrepreneurs should, in theory, select those content ideas with a higher degree of novelty for productization. (Lin and Yang, 2014, p.92) Entrepreneurs play an important role in product creativity in ethnic costume design creativity. Entrepreneurs and designers directly participate in design creativity. Entrepreneurs themselves are Miao people, they know How can their own design content be accepted by their own nation? They are creators, producers, users, etc. So they know the significance of creativity in cultural and creative products. (See Figure 4-21)







*Figure 77 Cultural and Creative Handbag*

In October 2021, the hand-operated bag of batik cultural and creative products was shot at the house base of Qianxihua.

The value of cultural and creative products has dual value. The higher the degree of novelty of content creativity, it does not mean that the content creativity can be commercialized. From a market point of view, some content ideas have a high degree of novelty, but cultural entrepreneurs will still exclude them, because cultural entrepreneurs believe that such content ideas are difficult to bring benefits to enterprises at least at present, that is, the Little or no value at all. This also shows that the novelty of content creativity is not a goal, but a means, and the value of content creativity is the goal of content creativity. Similarly, the value of content creativity should also be viewed from the perspective of the market, and ultimately must be tested by the market. From a market perspective, the value of content creativity is measured by consumers' judgments on the value of creative products. Consumers' judgment on the value of creative products is a subjective judgment, so the value of content creativity is obviously affected by the tastes of consumers in the target market. That is, the more content ideas cater to consumers' tastes, the higher the value of content ideas will be. Therefore, the value judgment of content creativity should be

placed in the target consumer market. Obviously, cultural entrepreneurs should choose content ideas that cater to the tastes of their target consumers, so that the value of content ideas can be maximized. The development of cultural and creative products of Miao ethnic costumes is also based on the market perspective. Whether the production of cultural and creative products is accepted by consumers can only be obtained in the real test in the process of market operation.

The degree of novelty and value of content creativity are the prerequisites for the commercialization of content creativity. However, the purpose of commercialization of content creativity is to bring expected income to enterprises. Therefore, under the current production technology conditions, the profitability of content creativity productization is the key for cultural entrepreneurs to choose content creativity. The extent to which content creative productization can be profitable is related to many factors, such as the potential market size of creative products, the price elasticity of creative products, and the degree of substitutability of creative products. The larger the potential market size of creative products, the more potential consumers who buy such creative products, and the opportunity for companies to make profits will obviously increase: the greater the price elasticity of creative products, the more likely consumers will acquire more consumers surplus, thereby stimulating more consumers to buy creative products and increasing the probability of enterprises making profits; the lower the degree of substitutability of creative products, the more likely creative enterprises are to grab high profits by limiting the number of products and increasing product prices, and the enterprises are profitable opportunities are also greatly increased. In practice, novelty and value can be opposed to each other. That is to say, the higher the degree of novelty of the content creativity does not mean that it has high value, and sometimes it may have no value at all; the higher the creative value of the content does not mean that it has a high degree of novelty, it may just be more catering to the tastes of target consumers. However, a successful content idea should not only have a certain novelty to satisfy consumers' demand for novelty, but also have a certain value so that the creative enterprise can reap the benefits. The cultural and creative products of Miao costumes are developed under the unique requirements

of cultural and creative products. If the cultural and creative products of Miao costumes are separated from the elements of creativity, it is impossible to develop successfully. The cultural and creative products of Miao costumes have gradually developed into cultural and creative products with the characteristics of Miao national symbols after they have the characteristics of creativity. Miao nationality symbols have become their own unique artistic language in cultural and creative products. This language has become more and more identity symbols in the subsequent development of clothing, and at the same time provides element symbols for the re-invention of Miao costumes.

#### 4.3.3 The presentation of clothing comparison

##### **(1) Comparison of new and old Miao costumes (with drawings)**

###### **□ Style comparison**

In the comparison of the old and new styles of Miao costumes, it will be found that the style changes are not very big, the style structure has not changed much, and the styles will change relatively in the distribution of the Miao ethnic groups. , I won't explain too much here. The new Miao clothing style is a partial improvement on the basis of the old style, but the basic structure of the upper and lower clothes has not changed much, because the Miao clothing itself has not changed much in the historical changes, and the records in the literature prove this point of view. In order to better compare the styles of Miao costumes, the author draws line drawings for comparative research. Through drawing, we can find out the problems of old and new styles of Miao costumes more clearly, and by drawing, we can know the subtle changes of clothing styles in detail. It can be clearly seen from the picture that the embroidery pieces on the clothing have changed. This change can see the subtle changes in the patterns and patterns, as well as the changes in the embroidery pieces on the clothing itself. Changes in embroidery can be seen through the embroidery

pieces. This kind of drawing is conducive to discovering the changes from large to small in new and old Miao costumes. The big change is the change in the style of the upper and lower clothes, the change in size, and the small change in the stitching of the embroidery piece can be seen. This method of drawing comparison research is also a good research method in research, which can provide researchers and readers with more detailed literature. (See Figure 4-22)



*Figure 78 Dressed and casual clothes of the Miao people in Xi jiang*

In 2020, the Miao girls of Qianhu Miao Village in Xijiang will wear the clothes of formal and casual wear, so that the differences between the two can be seen more clearly.

#### □ Material comparison

A comparison of the old and new materials of Miao costumes will reveal great differences. In the past, the old Miao costumes were made of hand-dyed cloth and natural materials, while the new Miao costumes were made of machine-produced cloth and chemical materials. The traditional embroidery methods of the old Miao

costumes are all embroidered by embroidery mothers one by one. The embroidery method has also been explained in the previous article. I will not explain too much here. The methods are all done by machines, the embroidery methods are unified and there is no change in the embroidery of the embroidery mother, and the needle routing is completed under a unified machine. The color contrast between the new and old Miao costumes is also relatively obvious. In the past, the Miao costumes were all made by hand, and the colors were dyed by plants. There were not many subtle changes, and they would fade over time. In addition, the materials were scarce at that time. So the color is less. During the interview, the author found that the old grandmother had a lot of color on her hands when she was modifying the old Miao clothes in the past. I asked and learned that it was caused by the fading of the old clothes in the past. Water can wash away the color on the clothes. People rarely wash clothes in the past, so there is a lot of dirt on the collar of the clothes. Now the clothes of Miao costumes are bright in color and rich in color layers, and they are not afraid of cleaning. Because a large number of chemical raw materials and modern chemical materials are used, the new Miao costumes have the current artistic effect. The different materials make the new and old Miao costumes different in use. The old Miao costumes are worn on major festivals, and the new Miao costumes are also worn in normal times. It is transmitted to participate in ordinary activities because the value of the new and old costumes is different. So there will be different treatment.

#### □ **Production process comparison**

The production process of new and old Miao costumes is very different. Almost all the old Miao costumes are completed independently by embroiderers. The production process is quite long and the production process is cumbersome. Only one set is made for a lifetime, and mothers with daughters will also make a set for their daughters to wear when they get married. From here, you can see the long and laborious process of making old Miao costumes. The new Miao costumes are

produced by machines, which greatly reduces the labor time. The machine-produced costumes can be produced repeatedly, so they are obviously not as valuable as the old Miao costumes in terms of artistic value and aesthetic value. Collectors will scramble to buy old Miao costumes, while the collection of new Miao costumes is rare, and the buyers are mainly for performances or their own wear. The production process of new and old Miao costumes is obviously different, because human embroidery is alive and machine embroidery is dead, so the artistic effects produced by the two are obviously different.

## **(2) Comparison of new and old apparel markets**

The trade market for ethnic minorities does not exist suddenly, but develops step by step with the support of national policies. Some ethnic trade markets are formed spontaneously, but in order to effectively develop the ethnic trade market, the government still provides a lot of policy support. The literature shows how the government supports development. For example, the practice of local governments is to meet the special needs of ethnic minorities in production and life, and commercial departments actively carry out ethnic trade, and prefectures and counties set up ethnic trading companies to sell ethnic commodities. In 1981, ethnic trade enterprises in all counties in the state have been approved to enjoy the "three cares". After the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China, the ethnic trade enterprises in Quanzhou have always adhered to the purpose of supplying goods specially needed by ethnic groups and practically serving the compatriots of ethnic minorities. Lace, woolen, silk and satin and other key products set up counters to operate and sell. In the new era of reform and opening up, the national trade enterprises in Quanzhou have implemented the responsibility system of cabinet group contract management. Although the management system has changed, ethnic trade enterprises are still actively organizing the market for the supply of marketable ethnic products to ensure supply. In 1998, the state promulgated preferential policies for ethnic trade. According to the "Notice on Determining Ethnic

Trade Counties during the Ninth Five-Year Plan Period" issued by the State Ethnic Affairs Commission, the Ministry of Finance, the People's Bank of China, the State Bureau of Internal Trade, and the National Supply and Marketing Cooperative Association, "During the Ninth Five-Year Plan period, the National Ethnic Affairs Commission, the Ministry of Finance, the Provincial Ethnic Affairs Commission, the Provincial Department of Finance and other relevant departments approved, the Qian nan Ethnic Packaging Factory, Du yun Shoe Factory, Du yun Woodware Factory, Du yun City Hua yun Leather Company, Du yun City Weaving Factory, Du yun City National Garment Factory, Du yun Hong guang Woollen Factory, Du shan National Embroidery Factory, Du shan County Ribbon Factory, Guiding Qing jiang Garment Factory, Long li County Bamboo and Rattan Factory, San du County Ethnic Craft Factory and other 16 designated enterprises for the production of ethnic products enjoy preferential policies for ethnic trade. The state's preferential policies for ethnic trade and ethnic product manufacturers have brought new development opportunities to the state's ethnic trade and ethnic product manufacturers. Through the policies made by these governments, we can see that the ethnic trade market is slowly developing under the influence of policies. (The Compilation Team of "Overview of Qian nan Buyi and Miao Autonomous Prefecture", 2007)

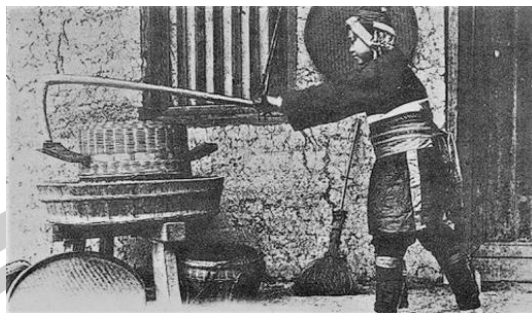
Compared with the market in the past, the current market obviously lacks the strong support of government policies. Now the market mainly develops in an orderly manner under the development of market laws. The current market continues the pattern of the past market in form, rushing to the market at a fixed time, a fixed booth or a fixed vendor, and sometimes the vendors will change, and some old vendors will leave and new vendors will come in. The market develops under the law of commodity economy. Government involvement has decreased significantly, but the government is also involved in issues such as management or governance. The current market has been greatly improved compared to the past market, mainly in terms of scale, product content, number of participants, and trading forms. More. The biggest change should be the change in the way of buying and selling. In the past, it was

directly face-to-face with cash, but now it is possible to buy and sell online. Some merchants directly endorse their products on their mobile phones or Moments. During market research, the author found that young bosses are better at doing business than older bosses. Young people sell live broadcasts in their own stores, and conduct online sales while discussing the purchase and sale of goods with shoppers. Online buying and selling greatly reduces the cost of renting a store, and online buying and selling is more flexible. You can trade goods anytime and anywhere at night or during the day. If there is no one online, the buyer can leave a message, and the boss can reply to the buyer when it is convenient, and the two can negotiate. Logistics and delivery can be carried out, so that products can be bought all over the country or around the world, which greatly expands the scope of the market and provides convenience for customers. The OTO method of buying and selling in the market is obviously not seen in the past. This method provides a new business channel for the development of the new market and greatly increases the market business space. To be confused, because they are not very familiar with modern technology, so they are still a little difficult to operate.



*Figure 79 Modern Miao costumes in Xi jiang*





*Figure 80 Miao costumes in the past*

The comparison between the present Miao costumes and the past Miao costumes in Xijiang has obviously changed a lot.

The author conducted a comparative study on the products of Miao costumes sold in Shi dong kou Market and the current Miao costumes in Jin quan hu Market through literature materials, and found that there are still great changes in Miao costumes in the two markets, and the abundance of commodities has changed. There are also changes in the quantity of clothing products in China and the current clothing products. For example, the indigo pigment dyed cloth used in the past is now dyed with chemical raw materials. There are fewer and fewer people dyeing cloth, and there are also many fewer people selling indigo. This is separated from the current development of the market economy. With the advancement of scientific and technological production and the development of weaving technology, a large number of finished cloths have been flooded into the market to replace the hand-woven hand-woven cloths in the past, saving weaving time, and people are willing to buy finished cloths, so Dyeing is naturally eliminated. Find the difference between the past market and the current market by comparing the table. (Zhang and Yang, 2015, p.129) (see Table 4-9)

*Table 25 List of commodities related to Miao clothing sold in Shi dong kou Market*

List of products related to Miao costumes sold in Shi dong kou Market (market survey in
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October 2001)			
Product name	Foreign/local production and processing	use	illustrate
undyed silk thread	Field input	Locally processed into dyed embroidery thread	Imported from Sichuan, Guangxi, etc.
colored silk thread	mostly local staining	For embroidery, patterned tape	There is a small amount of color input for the field
yarn	Field input	for weaving	Eliminate the spinning process
white grey cloth	Woven cloth imported from abroad	Bright cloth for dyeing Miao nationality	Eliminates the process of weaving
chemical dye	Field input	For dyeing silk thread and cloth	
Indigo	local production	for dyeing	Most homemade, not purchased
lace, ribbon, embroidery	Local Hmong women processing	Making seedling accessories	
decoupage	Local Hmong women processing	embroidery pattern	Only a few women can cut paper
Shuttle reed	local processing	textile tools	Made by only a few artisans
Boric acid	Field input	Used to make silver	Mostly used by

		jewelry cleaning solution	silversmiths
Silver jewelry	local processing	Dress up accessories	

*Table 26 A detailed list of Miao costumes sold in Jin quan Lake Market*

A detailed list of Miao costumes sold in Jin quan Lake market (market survey in August 2021)			
content	form	Features	use
undyed silk thread	store sales	small quantity	Locally processed into dyed embroidery thread
colored silk thread	Ditto	Many kinds, many colors	For embroidery, patterned tape
yarn	Ditto	small quantity	for weaving
white grey cloth	Ditto	very few	Bright cloth dyed with Miao nationality
chemical dye	booth	The number of stores is small, but there are many kinds of sales	For dyeing silk thread and cloth
Indigo	Mobile booth	Mainly sold in the form of street stalls	for dyeing
lace, ribbon, embroidery	Ditto	Rich patterns and colors, large quantities	Making seedling accessories

decoupage	booth	The variety and quantity are large, and the audience is mainly the local market	embroidery pattern
Shuttle reed	Ditto	Very few in number and exist in individual farmers' homes	textile tools
Boric acid	booth	No sales on the market	Making Silver Jewelry Cleaner
Silver jewelry	shop	Many self-employed	Dress up accessories

*Table 27 New Products of Jin quan Lake*

New products of Jin quan Lake (market survey in August 2021)				
innovation	content	feature	material	pattern
Cultural and creative	Bracelets, bags, cards	Highly ornamental and practical	Cotton, Leather, Plastic	traditional pattern
	Sachets, bookmarks	nationality and culture		Combination of modern patterns
apparel	jeans	Embroidered pattern into jeans	cotton,	New paper-cut

			silk, brocade	(computer print pattern)
	cheongsam	Batik Cheongsam		New Embroidery (Machine Embroidery Pieces)
decoration	bracelets, scarves, hats	The unity of practicality and ornamental	silver, silk	traditional pattern
	earrings, headwear			Combination of modern patterns
shape	T-shirt, cheongsam	The unity of tradition, nationality and modernity	Cotton fiber	traditional pattern, modern pattern
	overalls, skirts			trademark combination

The table analysis shows that the clothing styles in the current market have changed a lot from those in the past, and the styles are more abundant. Now the styles have added clothing styles from the Han nationality or from abroad, such as the addition of cheongsam styles and the addition of denim styles. The richness has changed the singleness of the past in terms of material. In the past, it was handmade cloth, but now it is mostly denim or silk cloth, which is more comfortable to the skin in terms of material. (See Table 4-10) The products processed by technology and the past embroidery products are perfectly combined to create cultural and creative products. There are various hats on the market, including wool and Miao embroidery, wool and Miao embroidery, and hats. New cultural and creative hats such as woven

plastic and Miao embroidery. There are more decorative clothing products on the market, such as bags in hand, hairpins for headbands, hats, bags hanging around the waist and other accessories. Now the market has changed the clothing products that were only purchased for life needs. Now the market is more or less decorative clothing products, and more is bought to beautify one's life. There has been a qualitative change in the meaning of past purchases and current purchases. Consumers have changed in the pursuit of the value of consumption. In the past, consumption was for necessities of life, but now consumption is more for happiness. (See Table 4-11) When the author communicated with young consumers, she said: "I bought this bag because I feel that it has a special taste and a strong ethnic style. If I want to match this bag well, I need ethnic clothes, otherwise It is difficult to express the taste of the bag. I live in a big city, and I buy it to decorate it. I rarely take it out alone when I get home. From this tourist, it can be seen that people's consumption is largely buying happiness.

### **(3) Symbol comparison**

The tools of Miao embroidery have not changed for many years, but the materials of embroidery are constantly changing, and because of the impact on the development of embroidery craftsmanship, the change of materials makes the pattern produce new visual effects. Patterns have changes in shape, color, form, proportion, pattern content, etc. in the past. Now the commonly used materials of the Miao people are linen, cotton, chemical fiber cloth, colored cotton thread, colored blended wool and so on. Before the 1970s, cotton cloth and cotton thread were very scarce. The Miao people used their own hemp thread to dye indigo blue and embroidered on white linen cloth, so the embroidered clothes in that era were mainly blue and white. Colorful embroidery also exists, but is very rare. Colored embroidery needs to buy yellow and red dyes, dye the twine and then embroider it, the overall color is relatively dull. After the appearance of cloth tickets, the long-horned Miao women in the stockade gradually began to embroider on the cotton cloth with colored cotton threads. With the improvement of living conditions, the embroidery technology of the

Miao people has also advanced with the improvement of materials. In the past, there were only a few pieces of embroidery on the embroidered clothes used as wedding dresses. Later, a full-embroidered wedding dress was formed. In this case, the pattern symbols have changed significantly. From the overall perspective of the clothing, the area of the pattern symbols is getting larger and larger, and there are more and more symbols and patterns, not the small parts of the past. The fullness of the pattern has changed the thinness of the past. sex, which is the result of material development. The richness of the content of the pattern symbols is reflected in the richness of colors and the richness of needle embroidery methods. Now that the pattern area is large, the richness of the content can naturally be increased to fill the content inside. (See Figure 4-25) Symbols are more abundant in the use of abstract language and figurative language. The increase in the area of symbol patterns brings enrichment of symbolic language. The changes of different language symbols in patterns make pattern symbols richer and more flexible. (An ge li, 2010, p.151) (see Figure 4-26)



*Figure 81 Xi jiang Qian hu Miao costumes*



*Figure 82 Miao costumes in Shi dong, Tai jiang*

Compared with the costumes of the Miao village in Taijiang, the costumes of the Miao village in Xijiang are obviously different.

After the 1980s, a new embroidery thread material appeared on the market, namely, colored cashmere yarn, which is a finer blended yarn, but much thicker than cotton. Women used this material to make embroidered clothes for girls. In the life of the Miao people, every girl needs her mother to make embroidered clothes to dress up beautifully. If a mother is lazy and wears unembroidered batik clothes for her daughter, she will be ridiculed by the whole ethnic group. The appearance of this material provides a prerequisite for the development of pattern symbols, and the visual texture of pattern symbols will also change when the material changes. Since the appearance of colored cashmere yarn, a lot of time has been saved in the production process, which has increased the time guarantee for the richness of pattern symbols. The Miao people find that the patterns embroidered with this kind of wool are more time-saving than the patterns embroidered with cotton threads. The Miao people always want their daughters to dress up beautifully, and any child who is not beautiful is called a "lazy woman", so gradually The embroidered clothes on the girls



are getting more and more beautiful. In the pursuit of beauty, the symbol pattern is also changing. In the process of pursuing richness, pattern symbols begin to shift. They are not fixed in the original position of the body, but they will be randomly arranged in the position required by the pattern symbols when the pattern is needed. The movement of symbols and patterns provides vitality for the re-invention of Miao costumes.

After the 21st century, the pattern symbols of embroidered clothes are very different from the past. In the past, they were still made of colored cotton thread stitch by stitch. The current pattern symbols are a combination of traditional needle and thread embroidery and machine production. Under the action of machine embroidery, the pattern symbols are more rational, the structure is clearer, and the degree of neatness is more detailed. Compared with the embroidery embroidery, the pattern symbols have a lot less vitality and a lot less emotion. Temperature does not bring an artistic appeal to people. The pattern symbols produced by the machine are more rational in design, and the symmetrical patterns are more scientific, so it looks a bit rigid, and there is no natural sense of change in the pattern symbols of embroidery in the past. Looking at the pattern symbols of machine embroidery as a whole, you will find that they are uniform and lack a sense of change. The rigor of pattern symbols has changed the freedom of the past, and the proportion requirements are becoming more and more strict. Freely add color, graphics, scale and other changing patterns. The changes of these patterns and symbols are compared and studied on the time axis.

From the comparison of the patterns and symbols of the Miao ethnic group, a lot of changes will be found. From the literature and materials, it is found in the stories of the Miao people that wars broke out because they could not distinguish their descendants and children. It was only after the uniform patterns and colors of the clothing patterns of each branch that the war was prevented from happening again. In this story, we can also see that the pattern symbols have their own symbols in each

branch of the Miao nationality. Here, we will not do a detailed comparative study of the pattern symbols of each branch of the Miao nationality.

#### **(4) Comparison of buyers**

Buyers in the ethnic clothing market are very different in the past and now. There are differences in nature between buying clothing products in the past and buying clothing products now. The author found through literature and market visits that there are differences between buyers and consumers. Buyers sometimes Not the final consumer, the consumer may be the final user of the apparel product. The author conducts a comparative study with the doubts of consumers, so as to better understand how the ethnic clothing market is commercialized in the development process, and how to make the products better meet the market demand.

The author sees in literature or research reports that in the past, the main groups of consumers were scholars, researchers, museum researchers, collectors, artists, fashion designers and so on. This group of buyers did not use it for their own use after purchasing, but mostly for collection or exhibition of its artistic value, cultural value and other values, and more for the later generations to promote education and culture. These groups are because they have a wide range of culture or knowledge, and they understand the value of ethnic costumes, so they entered the consumer groups who bought ethnic costumes earlier. In 1985, the album "Chinese Miao Costumes" was published. The costumes in the album aroused the enthusiasm of domestic and foreign collectors, overseas museums and collection institutions to collect Miao costumes. Later, Japanese and Taiwanese began to come to Guizhou to collect Miao costumes. Under the influence of these groups, local collectors, artists and scholars have also begun to collect Miao costumes, mainly for the purpose of protecting and inheriting ethnic costumes. For example, my mentor, Mr. Liu Yong, is a local collector in Guizhou. In the early 1980s, he had the opportunity to accompany ethnic culture researchers to investigate ethnic culture. He found that Miao costumes are of great artistic value, and gradually began to collect ethnic costumes. An expert in the

collection of Miao costumes, and for the exhibition of ethnic costumes to promote the culture of ethnic costumes. The artist, Mr. Zheng Bo, is from Kai li. He grew up in a minority area and has a certain hobby for ethnic culture. In addition, he later became an art teacher in a university. In his spare time, he wandered in minority villages. Collecting ethnic costumes directly in their hands, they have gradually become professional collectors. He collects hundreds of Miao costumes, including different styles, times, embroidery methods, materials and other Miao costumes. He said that in the future, he will have the financial conditions to establish a Miao costume museum, and show these Miao costumes to those who like it. They know the Miao costume culture.

The author found in the current market research that the current consumers are mainly young people and local ethnic minorities. Young people mainly choose products with national cultural symbols. Materials, the elderly mainly buy ready-made products and go back to continue processing. The Miao clothing products currently purchased by consumers are mainly used by themselves, some are worn on their own, and some are used to decorate their rooms or their own clothing. Now buyers are getting younger and younger. They mainly pursue ethnic art symbols to reflect their artistic personality. Therefore, young people from all over the country are willing to buy Miao symbols on Miao costumes, such as buying cultural symbols of butterflies, buying embroidery symbols and so on. Because of the aging of the local elderly and the cumbersome embroidery process, they began to give up the process of their own embroidery, and bought organic embroidered clothing products and took them home and processed them on their own clothing. They are nostalgic so they are willing to wear the old Miao costumes and like their own colors and embroidered costumes. They still wear their own national costumes at festivals or important events, so there are several sets of national costumes every day. Now that the economic conditions are better, they will also prepare a few more sets of new clothes to wear during events. The application of modern science and technology in the market economy, the

emergence of WeChat, live broadcast, Douyin and other business methods have added new groups to the consumer group. The groups who consume through the Internet come from all over the country. They are willing to become consumers of ethnic clothing because they like it. They mainly buy to decorate themselves or to decorate their lives. Consumers in the market today have completely different meanings from those in the past, and the culture of national costumes has changed under the changing background of the times.

#### 4.3.4 The commercialization of symbols

##### **(1) The commercialization of symbolic communication**

The Miao people regard silver ornaments as a symbol of their ethnic group. Among the 56 ethnic groups in China, silver clothing is the symbol of the Miao people. Men, women, the elderly and children have their own Miao clothing. It is the clothes worn directly on the body called Miao clothing. Silver ornaments constitute the costumes of Miao nationality costumes, and silver ornaments exist as symbols in the life of Miao people, and are called an indispensable part. Semiotics originated from Western structuralism, and its core is to study the system of communication or signification realized by symbols. Generally speaking, the things perceived in the life world not only have their materiality, but also have symbols containing "meaning". The same is true of consumption. In front of a dazzling array of consumption objects, people's choice of commodities is not completely arbitrary. They not only look at valuable things, but also pay attention to the meaning of things. a life value. When a person chooses a commodity that he recognizes and the meaning of the object is perfectly combined, he will obtain physical and mental pleasure and satisfaction. (Long, 2020, p.164) Therefore, Professor Wang Ning said, "What people consume and what they do not consume is not only a reflection of their own disposable money, but also a reflection of people's attitude towards something of value. Acknowledge the action." (Wang, 2011, p.50) The silver jewelry symbols of the Miao people have their

own unique artistic language, including headgear, collars, bracelets, breastplates, rings, etc. All have their own symbolic language. The composition of the patterns is the presentation of the Miao stories. The composition of the style has its own meaning. When consumers see Miao people's silver jewelry, they will be moved by the pattern story or shape and style, so they will buy it and take the silver jewelry back to friends and relatives, thus forming a communication, which is recognized by consumers in the communication. Miao people account for a large proportion of silver jewelry consumption. The author learned from the research on the silver jewelry market that most of the people who buy silver jewelry are Miao people, because the Miao people need silver jewelry to decorate themselves in major festivals or important events. In festivals and important festivals, silver ornaments are called an important landscape. Everyone wears bright silver ornaments to present a silver sea scene, which also paved the way for later landscape consumption. Silver clothing is called the symbol of the ethnic group, and its presentation in festivals is the dissemination of the unique symbols of the Miao people, and the artistic symbols of their own nation are spread through festivals.

Miao silver jewelry is one of the important symbols that distinguish the Miao from other ethnic groups. It is composed of a special symbol system. This symbol system mainly includes head ornaments, neck ornaments, pectoral ornaments, back ornaments, hand ornaments and so on. Different silver ornaments, different shapes, patterns, patterns and their collocations carry different "purposes" and "meanings" respectively. Headgear is very iconic in the symbol system of Miao silver ornaments, among which the silver cap and silver horn are the most luxurious and dazzling, and different Miao branches can be distinguished by headgear symbols. The silver hat is the traditional headgear of Miao women. Pendants and silver spikes decorate the outside. The unique artistic structure of the silver hat makes the wearer make a clanging sound when he moves, which brings a strong impact to the vision and hearing. It is said that in the past, when the Miao people migrated, they reminded each other through the sound of silver pendants and silver bells on their headgear, so that

the migrating team could keep in line with each other and avoid getting lost or left behind. The shape of the silver horn is like a bull's horn, which is related to the image of Chi You, the ancestor of the Miao nationality, with "horns on the head", and can also be extended to the worship of cattle totem of the Miao nationality. The butterfly pattern that appears most in Miao silver jewelry is also from the legend of the Miao "Mother Butterfly" - the mother butterfly lays twelve eggs in the core of the maple tree, which hatch thunder, dragon, tiger, cow, centipede and other animals and the Miao people. Ancestor Jiang Yang. The use of butterflies as a common pattern in Miao silver jewelry is not only an aesthetic symbol, but also contains a deeper historical memory. Miao silver jewelry has broken through the simple and complex symbolic function, and has become an integral part of its historical memory and national psychological awareness. The fish and dragons, birds, horns, butterflies, dragonflies and Chiyou faces presented by most of the Miao ornaments beautify the costumes, and their personalized artistic symbols vividly express the history, origin, totems, beliefs and nationalities of the Miao people. emotion, etc. (Long, 2020, p.165) These symbols on silver ornaments play an important role in the dissemination of the symbolic culture of the Miao people. The symbols feel more mysterious and impress consumers in the context of legends and stories, so they will be recognized by consumers. Symbols can be seen everywhere in the life of the Miao people. Their own nation has no words, and the symbols on their bodies are the words they recorded in the past, which formed their own symbols in the long-term records. Symbols are recognized in the transmission from generation to generation. If outsiders want to understand the Miao culture, they must accept the Miao symbols, recognize the Miao symbols, and understand the Miao symbols. Therefore, the process of learning and understanding is the process of identification. After learning it by myself, I took it to other areas to spread it farther and let more people know the Miao nationality symbols.

In the field of clothing research, semiotics tells cultural history and expresses national characteristics through clothing styles, patterns, colors, materials, etc. For

example, covering the body, concealing ugliness, and protecting the body are the basic functions of clothing, but at the same time, it also contains ethical meanings such as honor, rank, and norms. Clothing has character symbols that can be used to distinguish the gender of the wearer. From the different colors, styles, and matching of clothes, it can show the "wisdom", "elegance", "sunshine" of men or the "gentleness", "liveliness" and "quietness" of women, and even the choice of clothing brands, you can see out a person's occupation, status, taste, style, personality and so on. Through the type and style of ethnic clothing, you can identify the wearer's race, gender, age, marriage status, and even distinguish the wearer's situation, region, season, etc. (Pan, 2002, p.41) Therefore, the symbol of clothing is not only an act to meet the needs of keeping warm and covering the body, but also an act involving the expression of cultural symbols and symbolic meanings. The symbols of clothing are recognized by people in the communication, and the language of the symbols themselves is refined and applied to other areas of life, so as to better spread the symbols of Miao costumes. Such a communication industry has gradually become commercialized.

## **(2) Machine copy production of symbols**

In modern society, ethnic folk crafts have undergone varying degrees of changes in type, shape, color, pattern, especially in raw materials and craftsmanship. This change is different from the development and change in agricultural society. In order to distinguish, I call it mutation. In the agricultural society, folk crafts are characterized by natural raw materials and manual or primitive mechanical production. Although they are constantly developing and changing, they have not yet departed from the basic trajectory of natural raw materials and manual production. In modern society, this situation has undergone fundamental changes. The most obvious change is that the raw materials and technologies of modern industry have been adopted to different degrees, resulting in the similarities and differences of folk crafts. For example, the traditional hand-spun hemp, cotton and silk fabrics are replaced by chemical fiber, rayon, cotton and other fabrics produced by modern industry for the

clothing materials of the Miao people. Clothing production technology has gradually transformed from mechanical production technology to mechanized production technology. In the past, traditional hand-woven, dyeing, embroidery and silver ornament techniques constituted the net of Miao costume culture, but now, modern chemical dyes have largely replaced traditional indigo production and dyeing techniques, and machine-made yarns have replaced self-spinning Yarn, the traditional hand-pulling machine has disappeared, the textile technology has also changed, and the traditional clothing culture net has been broken. (Zhang, Yang, Yang, 2005, p.5) It is found from the literature that machine production has changed the traditional production methods in the past, and the arrival of the machine age has brought a new world to the production structure of Miao clothing. Machine production can be replicated countless times, and products are also unified standards. Such production shortens production time, reduces production costs, and provides new power for the development of market economy. The cost of Miao clothing products has been greatly reduced in machine production, and people are increasingly accepting the convenience and value of machine production. The machine is produced under the computer pattern drawing. The main designer draws the pattern in the computer, and the machine itself can produce exquisite patterns. The pattern pattern comes from the Miao clothing pattern itself. The designer borrows the pattern on the Miao clothing to describe it and then enters it into the computer. Such a pattern is copied and does not change much in the shape, color, and shape of the pattern, so it is called a symbol machine copy.

In addition to the variation and decline in the folk craft culture of ethnic minorities, there are also a few folk crafts that are prosperous at the same time of variation, among which the silver art culture is more prominent. With the improvement of people's living standards, the demand for silver jewelry has increased, and the number of silversmiths has also increased. Some silversmiths also use silver sheet pressing machines, electric welding machines and various bracelet molds. Although the production process has undergone certain changes, it still



presents a prosperous situation. The machine copying of silver jewelry is also the copying in the original pattern. The lamination form of the machine is countless times higher than the traditional tapping form of silver jewelry. Such a production paradigm is called machine copying of symbols. Such machine copying provides a larger market for the development of silver jewelry, and people can obtain more value when obtaining economic value, so that people increasingly accept such symbolic machine copying products. With the development of modern market economy, tourism plays an important role in the market, and what consumers want to see in tourism is different cultural products. Silver ornaments become "silver sea" in Miao festivals, and the proportion of silver ornaments in festivals can be seen, so the position of silver ornament symbols in the production of machine replication. After the required machine replication reduces the cost, scenic companies or individuals will buy a large number of silver ornaments produced by the machine to decorate themselves, so as to become a member of the "Silver Sea" in the festival.

Because most of the products of folk crafts are closely related to people's daily life, they have strong practical functions, that is, they can meet people's certain life needs. However, when more convenient, practical, cheap and high-quality industrial products that can meet the same needs of people appear, and are spread through the developed modern market economic network and are accepted by people in the majority of ethnic areas, it will affect people's daily production and life. The influence is all-round, the market originally owned by folk handicraft products is crowded out, and itself is replaced by new things. This symbol-substituting machine reproduces the results of production. The impact of the culture represented by industrial civilization on folk crafts actually started very early and continued, and with the acceleration of the modernization process, the impact became more intense and extensive. Since the reform and opening up, the process of modernization has accelerated significantly, and the impact on folk arts and crafts culture is accelerating. In the process of folk crafts changing, the influence of political factors is also a factor that cannot be ignored. Political factors directly and indirectly promote the production of symbols by

the machine, which increases the production of symbols intangible and tangible from the national level. Under the influence of the government, the cultural symbols of Miao costumes are more brilliant, because the cultural symbols of Miao costumes are more powerful in the presentation of festival performances. When I participated in the Sisters Festival in Taijiang, the author found that with the participation of the government, the increase in the number of personnel, the government's propaganda, and the feast of costume hair were all promoting the reproduction of the cultural symbols of Miao costumes. The reproduction of the cultural symbols of Miao costumes is the process of machine copying and production of symbols under the indirect help of the government. From the perspective of the history of human civilization, the machine copying and production of symbols is inevitable, and the decline of folk craft culture is also inevitable. This is the inevitable trend of the transformation from agricultural civilization to industrial civilization and from traditional society to modern society.

### **(3) Landscape consumption of symbols**

In the Economic and Philosophical Manuscripts of 1844, Marx borrowed the concept of German philosophy and put forward the concept of "alienated labor": "The worker devotes his life to the object, but now this life no longer belongs to him, but belongs to him. object. Therefore, the more this activity, the more the worker loses his object. Whatever becomes a product of labor ceases to be his own. Therefore, the more this product is, the less is his own." (The Central Committee of the Communist Party of China Marnelles Translation Bureau, translated in 2000, p.52) In labor, workers do not affirm themselves, but deny themselves. It is the alienation of labor that labor is imposed on workers, making them lose themselves. When we observe the life of contemporary people from the perspective of semiotics, we can find that this biaxial relationship has been distorted in contemporary times. It should be said that the biggest feature of contemporary society compared with traditional society is the wide axis, which gives more room for individual choice and interpretation. Tends to

uniaxial behavior, that is, abandoning selection, abandoning aggregation operations. In this way, consumption also becomes an alienated meaningful activity in the absence of choice. (Zhao, 2016, p.369) From this, we can see people's ideology in consumption, and what kind of ideological choices people make in consumption activities. In the development of tourism economy, various regions are choosing their own unique tourism products. Miao people also face this problem. When they choose their own symbolic consumption products, they start with their own Miao cultural symbols and bring abstract symbolic products. The abstraction here refers to items that are not directly purchased, because when people mention consumption, the first thing that comes to mind is what kind of product to buy. What I am referring to is the consumption activities that consumers come to experience the Miao culture in Miao villages or Miao areas. When consumers come to Xi jiang Qian hu Miao Village, they will go to the viewing platform to experience the overall appearance of the entire Miao Village. Such pleasant consumption brings spiritual consumption to consumers. This kind of consumption does not directly obtain labor food or labor results through consumption, but generates consumption invisibly. Consumers come to experience the festivals of the Miao people and see the Miao people's costumes walking on the road, which brings them a visual and auditory feast. This kind of consumption has left a deep impression on them. The symbols will continue to be passed on, so more and more people will come to feel the symbols of Miao costumes, which will bring more benefits and the consumption of the symbols will be generated.

Some theorists in the 1960s (eg Bell, Fromm) had put forward the concept of "alienated consumption", that is, the insatiable, never-ending "desire consumption". (Bell, 1989, p.22) "Desire" is relative to "need", "need" refers to what a person should have, and "desire" represents personal taste and preference, which is an infinite need. Alienation consumption means "consumption for consumption", and consumption, abandonment and renewal are the realization of consumption. "Alienation consumption" pursues psychological satisfaction, so it is the activity of consuming

commodities as a kind of symbolic meaning. Consumers' alienation consumption is the satisfaction of their psychological desires. To experience the Miao costume culture and experience the Miao feast is a kind of satisfaction to their psychological desires, which makes people consume. Long table banquets, high mountains and flowing water, etc. are all the results of consumers' experience of their own needs. People get satisfied desires in the experience and are willing to consume. When tourists watch the long table feast, the mountains and the flowing water, they form a scene of you looking at me, and I am looking at you, and participate in the scene to form a beautiful view of each other. In such a scene, consumption naturally occurs. This scene exists in the Miao area. If it is moved or copied to other areas, it will lose its unique meaning. Changes in the environment, changes in clothing, etc. will bring about changes in the meaning of activities. The consumption activities in this situation have formed the unique cultural symbols of the Miao people. If such consumption does not have the existing existing space, it will have no meaning, and the symbolic landscape consumption will also have no meaning.

Consumption in contemporary society has gone a step further. Consumption desire has become a panacea to save the economy. More importantly, what is consumed today is no longer just goods and services, but additional symbols on goods and services. Mere consumption of goods is no longer enough to accelerate economic development or widen the gap between the ranks of the population. Bell and other theorists fail to see that contemporary society can no longer be satisfied with "alienated consumption", but must enter into "alienated symbolic consumption". Alienation is the transformation of the self-oppression that man has to adopt (producer, consumer, symbolic consumer), so that he loses the willpower of the subject. We can apply Greg. In Kennedy's words, "Alienated consumption seems acceptable compared to alienated symbolic consumption". The value of the symbol gradually becomes more than the commodity itself, and as history progresses, the symbolic value of the commodity becomes larger and larger. This is the root cause of

the flood of symbols in today's society, drowning our lives. The usefulness of commodities is getting smaller and smaller. This process of change is discussed in Bodelia's analysis of the "system of things." (Zhao, 2016, p.370) The "alienated symbol consumption" of items is produced by the continuous progress in the development of the times. Such consumption is most vividly reflected in the Miao area, and the value-added of Miao clothing symbols is exactly such a consumption concept. When tourists come to the Miao people to experience the Miao culture, they do not come to buy Miao objects. When they come here, they first feel the consumption of the Miao cultural symbols. When they buy tickets, they only hear the uniqueness of the Miao culture and then make impulsive consumption. To feel the Miao cultural symbols is not to buy usability, but to experience the landscape consumption of the symbols in the Miao cultural symbols. Consumers take pictures with Miao clothing cultural symbols. Such purchase behavior makes Miao cultural symbols more valuable. People will choose such consumption to fill their inner needs.

#### **(4) Recreation of symbols**

Various cultural symbols are the materials for the creative class to create novel content ideas with dual value. Using these creative materials, the creative class first defines and analyzes problems, explores possible cultural symbols and sources of inspiration, and then performs subconscious brain work. At this time, the conscious thinking is in a static or temporarily scattered state, and the duration is difficult to determine, and it may even be intermittent and repeated. Finally, the scattered cultural symbols are combined into a novel thing, and then this novel thing is confirmed. Determine if it solves the problem originally set. According to the creative viewpoint of the mathematician Poincare (1982), the process of transforming cultural symbols into novel content ideas is an unpredictable non-linear process. (Lin and Yang, 2014, p.91) In the cultural symbols of Miao costumes, creative people borrow, move, and innovate to re-create symbols again to form new artistic symbols, and apply these

symbols to different fields of things to form Your own artwork or cultural and creative products. The creative person borrows the cultural symbols of Miao costumes to make puzzles or grafts on other objects. After applying them to decoration, the nature changes, bringing new concepts and meanings to consumers. In current performances, people recreate Miao cultural symbols that combine traditional Miao costumes and new media materials to form new visual effects. This cross-border cooperation is also the re-invention of cultural symbols. Wang Ning gave a semiotic definition of culture in the book "Consumer Society": "The so-called culture is the symbolic system created by human beings to express, display, communicate and inherit as a system of meaning." (Wang, 2001, p.128) From the perspective of semiotics, the re-invention of Miao costume culture symbols is also in line with the system. Miao culture conforms to the actual expression, display, communication and inheritance of Miao costume culture, and it does not completely change the original value. and meaning. The Miao costume culture conforms to the re-invention, which is re-invention in the symbol system, and being accepted by consumers is also recognized in re-expression and communication. The cultural symbols of Miao costumes are recreated by creatives in different fields in production and life, bringing new feelings to consumers, and being accepted and recognized in the market is the re-invention of cultural symbols. Culture is both national and regional, and will form a dynamic link in time with the ever-changing re-invention rules in history.

In order to generate content ideas with dual value that meet the needs of consumers, creative personnel should consider the cultural background of the target consumer group in the process of creation. The reason is that the culture of the group will affect the way of thinking and behavior of the individuals in the group, no doubt It will also affect the consumption preferences of target consumers. Creative personnel mainly understand the cultural characteristics of the target consumer group's consumption habits and values, especially the unique cultural characteristics of the consumer group, such as color taboos, etc., in order to create content ideas that

conform to the target consumer's cultural concept. (Lin and Yang, 2014, p.91) Here are the creative requirements for creative people. Creative people should consider multiple factors when creating ideas, rather than simply creating ideas based on personal preferences, which should be in line with the cultural background of consumers. The re-invention of cultural symbols of Miao costumes should respect Miao culture, not to tamper with history or make up stories, change right and wrong, such creativity will not be accepted and recognized. From the level of semiotics, this is also a superficial understanding of the cultural level, and it is a superficial expression of the understanding of the cultural level. If you want to be accepted by consumers, you should understand the deep structure of culture from a higher level. On the basis of the deep structure of culture, continue to excavate the meaning structure of culture. After deep excavation of culture level, it will naturally be recognized by consumers. The deep digging of the cultural meaning structure will inevitably bring about the creative re-invention of creative people, which is also in line with the essence of creative thinking.

The interpretation of culture requires creative personnel to have high cultural literacy. In reality, creative personnel may have rich imagination and emerging creative inspiration. However, limited by their own cultural accomplishment level, they often do not have a deep understanding of the culture to be developed or The understanding is relatively one-sided, and it is even believed that content creativity is simply copying these traditional cultural symbols, such as characters, buildings, etc. The result must be the materialized form of content creativity—creative products only have the shell of culture, without the soul of culture. Cultural values such as social value, spiritual value, and historical value are not truly reflected, resulting in creative products being short-lived in the market and unsustainable. (Lin and Yang, 2014, p.92) From this perspective, creative people need to have a deep understanding and knowledge of the Miao costume culture in order to have good ideas accepted for a long time. In order to cultivate the creative people, that is the non-genetic inheritance.

Creative people are selected from their own nation, so they understand their own nation's culture better, they will grasp the essence of national culture when they are creative, and they will create good cultural symbols in the meaning structure of culture. This kind of culture The reuse of symbols in different fields forms symbol re-invention. In a word, the transformation of cultural symbols is to integrate the cultural concepts of creators and consumers into cultural resources. The result of the transformation of cultural symbols generates content ideas with cultural and economic value. (See Figure 4-27)



*Figure 83 Modern production of Miao costumes*

Now, different design elements have been added to the costumes of Miao village in the clothing display. People will inject more economic culture according to the design needs and market demands.

#### **4.4 Miao costumes in performing arts and festivals**

In the context of the construction of the new countryside, two different emerging industries, rural tourism and modern performing arts industry, have come together. Although there is still a certain distance between my country's rural tourism and modern performing arts industry compared with developed countries, ethnic villages have their own characteristics in rural tourism and occupy an important position in the



development of rural tourism. National characteristics, national art, national culture, etc. have become the cultural brands of national villages to create tourism.

Guizhou Miao Village has built its own Miao village with the unique cultural symbols of the Miao nationality, such as the largest Miao village in the world - Xi jiang Qian hu Miao Village. Xi jiang Miao Village mainly performs art performances with the theme of costume exhibitions, and costumes have also undergone qualitative changes under the influence of tourism. Influenced by the development of tourism, the ritualization of Miao Village has led to the change of the Miao costumes and wearing conventions, and the costumes have become the focus of the performances. From the decorative value to the commercial value, a multi-value coexistence situation has been formed.

This chapter will understand the modernization of Miao culture in the process of market economy through performing arts and festivals, understand the changes and innovations of Miao costumes in the process of performance, the relationship between festival culture and performing arts and consumption, and discuss the re-invention of nostalgic heritage. The role and function of Miao costumes show the new value of Miao costumes and gain new vitality.

#### 4.4.1 Performing Arts Market

The market is an important channel for cultural content to go out, and an important place for cultural publicity and expansion of cultural influence.

Marketization is an important means for cultural services and cultural products to gain new life and new development.

In the majestic Miao culture, a series of commercial performances such as high mountains and flowing water, evening parties, and wine at the door are one of the most representative cultural contents in Miao culture and a business card of Miao culture. The inheritance and development of Miao culture are inseparable from The

publicity and influence of "cultural business card" is inseparable from the degree of recognition in the market. Therefore, this section will discuss the changes of Miao culture under the planning of creative people, such as the combination of singing and toasting to create mountains and rivers, the combination of Miao stories and costumes to create a large-scale special party "Beautiful Xi jiang", the combination of Miao culture and bar door wine to create The development of the performing arts market has driven economic development and promoted the re-invention of Miao costumes.

#### **(1) Toast Song - High Mountains and Flowing Waters**

Come to Miao Village to experience the Miao Village style, without drinking a wine at the door, without experiencing the toast song "Mountains and Flowing Water", the most enthusiastic Miao toasting ceremony will not be able to experience the Miao wine culture. The toasting ceremony of the Miao people is colorful. Common toasts include horn wine, hand-over wine, reunion wine and so on. No matter what kind of toast, it generally follows the three principles of first inside and outside, growing first and then young, and walking on two feet (drinking two glasses). Among the many toasting ceremonies to welcome guests in Xi jiang Qian hu Miao Village, the most enthusiastic is the "high mountains and flowing water". "Jiangshan is the master, and people are the guests." The Miao people in Xi jiang take the mountains as their friends and companions, and the mountains give them everything to survive. For this reason, guests are treated with "high mountains and flowing water", which means that enthusiasm is as high as mountains and friendship is as long as water.

The toasting ceremony of high mountains and flowing water is at the dinner table. The girls are dressed in Miao costumes, and they are lined up from low to high with the sea of wine in their hands. From high to low, the wine flows down the wine sea, forming a wine waterfall in the melodious reed or Miao wine song, and finally falls into the mouth of the guests. The Alpine and Flowing Water Toasting Ceremony has a single-guest version and a double-guest version; there is a single-waterfall

version and a double-waterfall version. At present, there are 99 wine seas in the most spectacular mountains and rivers in Qian hu Miao Village of Xi jiang, which can be called the Guinness World Record. No matter what kind of mountain and flowing water, it reflects the hospitality of the Miao people as a family in the world. (See Figure 4-28)



*Figure 84 High mountains and flowing water*

In 2020, the Miao girls from thousands of households in Xijiang Miao Village will perform in their best clothes. Tourists are willing to experience this kind of Miao culture project.

The mountain and flowing water toasting ceremony is a costume show developed by the Miao people with the characteristics of costumes under the development of tourism. When a number of Miao girls in costumes come to you, the first thing to be touched is the costumes on the girls, and the silver ornaments will also make a crisp sound. This kind of re-invention of etiquette activities adds artistry to the performance of Miao costumes, and makes simple costumes have artistic value that they do not possess.

High mountains and flowing waters are a manifestation of toast songs, which have always been the most common emotional expression in the daily communication

of the Miao people. When there is wine, there must be songs. Wine songs are a form of poetry and tunes used in parties and drinking. They are used for banquets to encourage drinking. The sound is long, warm and soothing. As Dr. Li Jia summed up in his thesis "Exploring the Theory of Miao Poetry": "Generally, improvisation according to tune is the most common form of poetry in Miao banquet occasions; wine songs are also rich in content, mainly praising each other. , the guest and the host sing duet; there are also riddle songs, sing riddles, the other party sings the answer, and if they don't, they will be punished with wine; the Miao people feast for a long time, from morning to night, at least one day, as many as several days, or even ten days and a half months; When half intoxicated, the interest gradually increases, and the singing spirit is greatly developed. The guests and hosts sing and persuade each other to drink wine. The tune itself is soothing and long, which can maximize the exhalation of alcohol in the body; secondly, singing will prolong the drinking time." (Li, 2013, p.21) The toasting song recreated by the wine culture is the growth of the Miao costume culture Modern performances play a role in promoting the development of Miao costume culture.

## (2) Hmong Evening Party

The party is a traditional form of celebration for the people and an important way for people to express their joy and enthusiasm, and the Miao party is no exception. The evening party can enhance the cohesion and centripetal force of the nation, and it is also an important means to express national enthusiasm and national culture. In the development of tourism, the Miao Nationality Party has played an important role in promoting the Miao nationality culture and expanding the influence of the Miao nationality culture. (See Figure 4-29)

The development of rural tourism has brought new opportunities for the development of Miao Village. The author's research in Miao Village found that nighttime consumption has become a highlight of economic growth, such as nighttime entertainment, singing and dancing parties, barbecue entertainment and so on. In Xi jiang Qian hu Miao Village, there is a "Beautiful Xi jiang" song and dance party. (See

Figure 4-30) The panorama of the play shows the entire life process of the Miao people from birth, death, migration and settlement. Including Miao migration, sacrifices, bronze drums, interactive programs for tourists, Miao love songs, ancient scoop dance, Miao marriage customs, Miao long table banquet, reed dance, wooden drum, Miao costume display and so on. The first part of the party is maple turning into a butterfly, which tells about the mother butterfly born from the maple tree. The mother butterfly is the origin of the Miao people; the second part is migration, which tells about the hardships of the Miao people to the south after the defeat of Chi you and Yan hu ang, the migration process; the third session, searching for customs through the ages, showing the marriage, festivals, beliefs, diet and other customs of the Miao people in Xi jiang; From the content of the party, you can see the miniature version of the entire Miao culture. The presentation of the Miao culture at the party shocked the tourists and showed the charm of the Miao culture to the tourists.



*Figure 85 Miao costume party*



*Figure 86 Beautiful Xi jiang*

Xijiang Qianhu Miao Village has developed a number of Miao clothing programs. Some of the performers are local Miao people, and some of the college students who have graduated from art majors. They jointly present the Miao clothing feast to tourists.

### **(3) Barrier wine**

Barrier wine is one of the oldest welcome customs of the Miao people. In order to welcome relatives and friends who come to congratulate the Miao people, and to show their dignity and wealth, and also to show their social strength, the Miao people set up "blocking wine" to have fun together, which is a part of the Miao people's welcome to the distinguished guests. a way of expressing national emotions. With the development of tourism, the door-stop wine has been developed into a welcoming wine for commercial performances, such as the "Twelve Road Barrier Wine" in the Qian hu Miao Village in Xi jiang. In order to make the cultural performance more attractive, the Qian hu Miao people in Xi jiang designed twelve performance guards of honor in front of the Xi jiang zhai gate. On March 8, 2012, the Xi jiang Scenic Spot moved the welcome team from the old north gate to the service area of the new north gate to show the twelve barrage wines to tourists. In the toasting ceremony, more than 100 villagers formed a toasting team, a reed team and a square team to welcome tourists from all over the world. In addition, the twelve barrage wines have become a must-have performance in Xi jiang Scenic Area every day. The performance time is fixed from 10:30 to 12:00 in the morning and from 15:00 to 16:30 in the afternoon. In the eyes of the Miao people, the number "twelve" is a large number. In the oral classics of the Miao people, there are popular sayings that "song has twelve paths, wine has twelve paths, sun has twelve, moon has twelve, and heaven has twelve layers".

Therefore, setting the road-blocking wine into twelve courses has become the highest

etiquette for the Miao people to welcome guests. Specifically, the "twelve road wines" are as follows: the first way, congratulation wine; the second way, kind wine; the third way, hard-working wine; the fourth way, brave wine; the fifth way, smart wine; The sixth, the wine of beauty; the seventh, the wine of wisdom; the eighth, the wine of honesty; the ninth, the wine of generosity; the tenth, the wine of longevity; the eleventh, the wine of wealth; the twelfth, the wine of perfection. (See Figure 4-31)



*Figure 87 Twelve Door Barriers*

In 2021, tourists will participate in the twelve bar wine programs created by thousands of Miao people in Xijiang, each of which has a name.

Each of the "Twelve Road-blocking Wines" has rich cultural connotations. It not only expresses the best wishes to the guests, but also expresses the traditional values of the Miao people for thousands of years. For example, the tenth "longevity wine", which means health and longevity, has its allusions from the Miao mythological figure "Bang xiang you". It is said that he lived for 87,000 years and was an old birthday star. "Twelve Roads Barrier Wine" and High Mountains and Flowing Water are both produced on the basis of the development of wine culture, and they are very different. One is the regeneration of traditional culture, and the other is the regeneration of entertainment activities. There are fundamental differences, but they

are the same in commercial performances, all of which make their own value for economic development. (See Figure 4-32)



*Figure 88 The first door-stopping wine*

The first bar door wine is a toast to tourists from the old Miao people. Its name is to welcome tourists from all over the world to Xijiang Miao Village.

#### **(4) Commercial performances**

Commercial performances are an important source of economic income for performance groups and individuals, as well as an important means of cultural export and development, so they are also called "cultural performances", mainly to meet the viewing and spiritual needs of foreign tourists, allowing tourists to experience performing arts in the participation, the pleasure brought.

Louisa, an American anthropologist, put forward the concept of commercial performance in "The Law of the Few". This view of Louisa can be seen in the survey of Miao villages. The author uses this point of view to analyze how Miao costumes participate in the development of tourism, commercial performance. Through a series of commercial performances, see what role Miao costumes play in commercial performances. What kind of growth process has commercial performance experienced, and the research on commercial performance is carried out with questions. (Louisa,



2009) How does the dominant social order manifest itself concretely in cultural production and cultural struggle? With the help of the act of "performance", it is interpreted in a unique local way at many ritual moments. From impromptu evaluations of celebrations to original performances on stage, the Hmong are working hard to break away from the categories that society puts them into and change their status. However, their behavior, clothing, language, etc. still clearly show the characteristics of their heritage. Engagement in modernity involves the change from the past life style to a work behavior with a stage performance. The article further interprets the role of the Miao people's performance from the perspective of the social background.

American anthropologist Louisa said: "Performance encompasses formal stage forms, as well as highly informal forms, but they generally make culture an object of reflection. Just as gender and gender subordinate to the body are It may be questioned, just as cultural traditionalism and the social sectors or members of the ethnic groups that embody it do not seem to be free from questioning when they encounter the intersection of these actions. It might be a little bold to say that the Hmong's modernity performance confuses two things: one is the poor, rural and tradition-laden roles that are attached to them, and the other is their effort to bring themselves into the category of modernity with status and face, into which they will be less excluded, and are more able to bargain for themselves in the process. However, what is counterproductive is that the prestige of modernity they repeatedly affirm is also a hegemonic cultural system that they demean." (Louisa, 2009, p.236)

The costumes of the Miao nationality are based on the traditional costumes of the Miao nationality and are carefully designed to imitate the costumes of the formal song and dance troupe. For example, in red or pink, with colorful straps instead of embroidered trim, the upper body is a soft-toned top with side buttons, and a belt or an embroidered apron can be tied around the waist to make the viewer look more performative. What these cultural practitioners have in common, from wedding

attendees to actors on stage, is to reinvent tradition and give it new form so that nostalgia remains on the road to modernity. Cultural assets of the performance:

In 1988, the Chinese Art Troupe received an invitation letter to Italy to participate in the International Folklife Festival. The Chinese government changed its practice and chose the Qian dong nan Song and Dance Troupe instead of sending a high-level elite art troupe from the central government. One of the leaders in charge of organizing this visit and the vice chairman of the Guizhou Literature and Art Federation told me that the Qian dong nan Song and Dance Troupe was chosen because the members of the song and dance troupe can express the authentic local style, because what foreigners appreciate is not something artificially "processed". Western critics are careful to say that the reproduction of the original is alluring to metropolitan consumers, tourists and art connoisseurs, but professional artists only emphasize one feature: for the growing market demand. The original cultural assets are welcomed in both China and the West, and they have conquered the world with their unique artistic charm.

The re-created ceremonial activities have gradually become the performances of various ethnic song and dance troupes all over the country, ranging from Beijing to every medium-sized city where ethnic minorities gather. The programs choreographed by the Qian dong nan Song and Dance Troupe vividly show the coexistence of national tradition and modernization in contemporary society. The background curtain of the stage is a large batik painting, which is painted with pictures that symbolize the four modernizations of agriculture, industry, science and technology and the military. The dancers are wearing national costumes, and the whole stage feels like an ink painting of ethnic minorities. The programs choreographed by the Qian dong nan Song and Dance Troupe vividly show the coexistence of national tradition and modernization in contemporary society. The background curtain of the stage is a large batik painting, which is painted with pictures that symbolize the four modernizations of agriculture, industry, science and technology and the military. The dancers are wearing national costumes, and the whole stage feels like an ink painting of ethnic

minorities. The dance performed the "Eating Ku zang" ceremony, which is the most solemn ancestor worship ceremony. The performance of these programs does not represent a retrogression, but a reinterpretation and expression of the Miao culture, transforming the Miao culture into a medium of exchange for development.

#### 4.4.2 Festival activities and landscape consumption

The Miao people wear their costumes to participate in various festival activities, and tourists will also participate in the joyful atmosphere brought by the festival. When tourists experience the cultural atmosphere of festivals, they are also promoting the increasing trend of consumption in the cultural industry and the upgrading of the consumption chain. This process is often completed in ethnic belief performances and cultural experiences during festivals.

##### **(1) Rich Miao Festivals**

Traditional festivals are an important carrier and manifestation of a nation's material civilization and spiritual civilization. As long as the protection and display of original cultural traditions are emphasized in the process of developing such heritage, the prospects are still quite broad. To develop a holiday heritage, finding out what's going on is the key. The so-called festival heritage refers to the traditional festival activities with important historical value, artistic value, cultural value and social value created by human beings in history and passed on to the present in a living form. (Fan and Gu, 2012, p.204) Festivals are an important part of national culture and a concentrated display, a concentrated expression of national emotions, a reflection of the long-term accumulation of national history and culture, and a reflection of national cultural identity. There are many traditional festivals of the Miao people, such as the Drum Tibetan Festival, the Miao Year, the New Year Festival, and the Second Festival Bridge. Each festival has a unique cultural story and strong cultural heritage, which is an indispensable spiritual food in the long history of the Miao people.

Eating drums and Tibetans is an ancestor worship ceremony held every thirteen years. The Drum Tibetan Festival is not only a festival, but also a grand ancestor worship ceremony for the Miao people in Lei gong shan. The Lei shan Drum Tibetan Festival is the first batch of national intangible cultural heritage. The Xi jiang Drum-Tibetan Festival is held every thirteen years for three consecutive years. The first year is the year of drumming; the second year is the year of dancing; the third year is the year of sending the drum, especially the year of sending the drum is the most grand.

Why does the Miao nationality only have a Drum Tibetan Festival every thirteen years? Legend has it that Duke Lei released a flood to drown human beings, and Jiang Yang and his sisters escaped by hiding in a big gourd, and they reproduced their offspring through their marriage. In the first two years, the weather was relatively smooth, but then there was a series of severe droughts, and the crops failed to harvest. Jiang Yang turned to the priest for help, and learned that it was because the cow trampled on Mother Butterfly's tomb when her son was herding cattle. Mother Butterfly was very angry and wanted to kill the cow every year for sacrifice. So Jiang Yang killed an ox and sacrificed to his ancestors, overcoming the difficulties. Later, Jiang Yang felt that if he killed cows to worship his ancestors every year, it would inevitably affect agricultural production, so he asked priests to pray for the ancestors' spirits. Since then, there has been the custom of celebrating the Drum Tibetan Festival every thirteen years.

The Drum Tibetan Festival usually involves slaughtering pigs, and there are many taboos when slaughtering pigs. Killing a pig should not be called "killing a pig", but should be called "filial piety to high officials". The knife used to kill a pig should not be called a "knife", but a "leaf". Pig blood cannot be called "blood", but It is called "Duckweed", the fire for burning pigs is called "the sun", the straw used for burning pigs is called "covering the quilt", and the breast meat taken from the pigs is cut to cook and eat, which is called "Drum Tibetan". "Meat", the drum Tibetan meat with nipples symbolizes maternal love and the reproduction of life, and eating means full

of children and grandchildren. The pig's four legs should be reserved for relatives and friends, but the pig's leg with the tail should be reserved for the uncle or uncle's house. During the Drum-Tibetan Festival, firecrackers are fired in every household, and relatives and friends come and go; everyone drinks, eats, sings in duet, beats bronze drums, dances reeds, and the whole Miao Village is filled with a happy and peaceful atmosphere.

Miao Nian, a festival borrowed from the sky. The New Year of the Miao is also the most important festival in the Miao area of Leigong Mountain. It is equivalent to the "Spring Festival" of the Han people, and it is also an important festival for the Miao people to worship their ancestors. The Miao Nian is also a precious national intangible cultural heritage. (See Figure 4-33)



*Figure 89 Miao Year Celebration*

In 2020, the author participated in the Miao New Year activities to take pictures of the Miao New Year. The Miao New Year is a grand festival of the Miao people. People from surrounding cities, relatives and friends come to the Miao village to participate in the Miao New Year. There are many programs in the Miao New Year, and Miao people dress up to participate in the Miao New Year for a few days.

There are many theories about the origin of the Miao Nian. One of the sayings is that originally there is no year in the world, only in the sky. The Miao people's "Nian Song" says this: "The rice is not ripe on the ground, the leaves are green, the New Year is already in the sky, and the New Year is early." Unwilling to live a lonely life, the Miao people sent people to the sky to borrow the New Year. Later, the New Year started in the world. The Miao people in Xi jiang believe that there is a close relationship between the Miao Nian and their ancestor Chi You. It is said that in the battle of Zhuo lu, Chi you was captured and killed at the beginning of the year of the Miao calendar. In order to commemorate Chi you, Xi jiang celebrates the Miao New Year at the beginning of the year of the Miao calendar, that is, between October and November of the Gregorian calendar, three times in a row.

The most grand New Year of the Miao year is selected on the first "Mao" day of the lunar calendar (equivalent to the 30th night of the Han nationality every year). This period coincides with the end of the autumn harvest. First, there is no problem with food. Second, the Miao nationality regards October of the lunar calendar as the end of the year. Third, as a farming nation, the Miao nationality pays great attention to the season. 365 days a month, only in October can you be idle. Therefore, they take the tenth month of the lunar calendar as the end of the year, and the eleventh month of the lunar calendar as the beginning of the year. The Miao year in Xi jiang is divided into a small year, a middle year and a big year, generally starting from the middle of September in the lunar calendar. The small year is not long, usually only 1 to 2 days; the middle age is 25 days after the small year, and the middle age is 4-5 days; the new year is about 25 days after the middle age. The New Year is the most solemn in the whole seedling year, and it takes more than 10 days.

Xi jiang Miao people usually eat New Year's dinner in the afternoon. Before meals, incense and paper are burned, and wine, meat and glutinous rice cakes are used to worship ancestors and gods of heaven and earth. No food is allowed before the

ceremony. The New Year's dinner has been eaten from day to night. As to why the New Year's dinner in Xi jiang is in the afternoon, there is such a story: There used to be a family in Xi jiang Lamb Chop Village. There were two old people and Aaron A pu brother and sister in the family. Later, his brother Aaron got married and gave birth to a child, and A pu also grew into a beautiful girl. Her parents regarded her as the jewel in their palms. A pu had a cousin named A fu who wanted to marry A pu, so A pu's parents gave A pu a betrothed. During the Chinese New Year, Ah Fang brought gifts to A pu's family, and he would pick A pu home after the New Year at noon. But A pu didn't want to marry his cousin, so he went to discuss with his sister-in-law. Her sister-in-law came up with a way to deliberately delay the preparation of the banquet until the evening. In this way, wait until the afternoon to celebrate the New Year. Taking advantage of this opportunity, Apu and his crush flew away. Since then, some anti-marriage girls in Xi jiang Miao Village have followed suit. Over time, the custom of eating New Year's dinner in the afternoon has formed in Xi jiang.

Picking the buds of rice, praying for a bumper harvest to eat the new festival. Eating new food is a productive, sacrificial and recreational festival held by the Miao people in Lei gong shan on the "Mao Day" in June or July of the lunar calendar. All Miao villages in Lei shan have the custom of eating new festivals. On the day of the new festival, each family will go to the fields to invite the "Grain God", then pick a few rice buds and go home, hang them on their own shrines, and use fish and meat to worship their ancestors, praying for a good harvest that year. After the sacrifice is over, the feast can be officially opened.

The main contents of the New Eating Festival include worshipping gods and ancestors, visiting relatives and friends, drinking parties, playing games, bullfighting and bird fighting. Eating new is often accompanied by bullfighting activities. Bullfighting is mainly a water-guzzling bullfight. The bullfighting in Xi jiang Miao Village is sturdy and fierce, with horns touching each other, regardless of the

outcome. When the bullfight is going on, the crowd of onlookers will cheer for the bullfighting from time to time.

Chi Xin is also a time for young men and women of the Miao ethnic group to make friends and talk about love. During the festival, young men and women dressed up carefully, gathered here and there on the You fang Field in Xi jiang, chatted, sang, and frolic in search of their sweethearts. (See Figure 4-34)



*Figure 90 Eat New Festival (female dress)*

The Second Festival Bridge on February 2, the Children's Day in Miao Village. In Xi jiang Miao Village, every family or family has its own bridge. Every "February 2" of the lunar calendar, every family will kill chickens and ducks to sacrifice to the bridge, in order to pray for the safe, healthy and smooth growth of their children.

Regarding the Bridge Festival, there is such a legend: A long time ago, there was a Miao couple who had been married for many years but still had no children, so they cried every day. The flying swallow asked them why they were so sad, and they told the truth. Swallow said, we build nests on the rock wall, and we have twelve batches of cubs a year, all of which are eaten by snakes! If we let us build a nest under your roof, we'll tell you the secret to having children. The Miao couple agreed to Yan zi' s request! Swallow told them that the children were on the other side of the river, and there was no bridge, so they couldn't get over, so go and build a bridge to pick up the children. The Miao family did what Yan zi said, and sure enough, on the second day



of the second lunar month in the next year, a fat baby was born. Since then, the second day of February every year has become the bridge festival of the Miao people.

On the day of offering sacrifices to the bridge, people are not allowed to take their children out of the house, and they are not allowed to beat or scold them. The children wear new clothes and hang red eggs and have a great time. It can be said that the second day of the second month of the bridge festival is the Children's Day in Miao Village.

The Miao nationality has a wealth of festival activities, each of which has its own story and activity characteristics. The article cannot list them all. Only the Drum Tibetan Festival, the Miao Year, the Food Festival, the Second Festival Bridge and other festivals can be explained. In the festivals of the Miao people, there are different cultural activities, such as reed dance, bullfighting, bird fighting and other activities. At the same time, there are rich material products, such as red eggs, red glutinous rice, and baba, etc. These are all Miao people. With the development of the new rural economy, the unique cultural resources are more and more accepted by outsiders, and gradually become a treasure house of cultural resources for tourism development. With the innovation of designers and creative people, it has become a new means of economic growth in the Miao ethnic area, making important contributions to the later performing arts industry.

## **(2) Activities during festivals become regular performances**

The performances represent national characteristics, cultural characteristics and regional characteristics. Different performances need to be completed in designated locations, and there is a very standardized cultural order. For example, Gadallo, a place where the sheng and drums are played for joyful gatherings. Galdale, the direct translation is the meaning of Tong gu ping. In every Miao village, there is one or several bronze drum pings, which are used to blow reeds, beat bronze drums and dance reeds during festivals. At the same time, Tong gu ping is also a place where

sheng and drums are used as the medium, singing and dancing are the companions, making friends, gathering and having fun. It is also a place where various meritorious sacrifices are held in the stockade.

There are several bronze drums in Xi jiang Miao Village. Among them, Galdale is the largest. According to the custom of Xi jiang, when Xi jiang dances the reeds every year during the Miao New Year, the Tang family from Gu Zang tou will dance three laps in the old drum field of the lamb chops, and then go down to the reed field on the street for three laps. Then the rest of the stockade can come to Gadalia to dance. Therefore, every Chinese New Year, Gadalle is always full of people and lively. The girls from the four villages and Ba zhai of Xi jiang, wearing big silver wings and Miao silver ornaments, gather here to play and dance, and they become a dazzling scene. Silver Sea.

In addition to the Miao Year, in other festivals, Gadallo is also an important venue for various cultural activities, such as "Thousands of People Sing Miao Ancient Songs" is often held here. It is also a good place to wear Miao clothes and take pictures. It was originally a place for performances during festivals, but under the market economy, Tong gu ping has become the norm for religious performances. Under the economic interests, the original meaning of Tong gu ping has changed, and the festival has become a performance display that attracts tourists. Festival activities drive tourism and bring benefits to the local Miao people. Under the influence of benefits, the Miao people will offer more religious activities for tourists to consume and observe. The consumption of this scene will naturally form a series of industrial consumption, and a whole set of consumption will be driven by a belief point.

Belief is a sacrificial display of national culture in important festivals, and it is a sacrificial activity made by the people of their own hearts for ancestor worship and spiritual worship. However, with the maximization of economic interests, people began to transform traditional sacrificial activities into new cultural things that attract attention. The old cultural beliefs and the cultural beliefs displayed now lose their

original mystery in repeated performances, and people's original beliefs have undergone essential changes. People began to move from belief to a new understanding that traditional cultural beliefs can also create economic value. In this context, traditional cultural resources have once again brought new life into play, injecting new blood into cultural values.

### **(3) Consumption in the festival industry chain**

Driven by tourism, festivals have changed in essence and substance. The arrival of tourists adds color to the festival and brings economic consumption. Festivals are originally activities of the nation, but the participation of outsiders makes the festivals more culturally valuable. Culture creates cultural projects on the original basis, and cultural capital thus produces economic value. The relationship of cultural consumption is formed by the correlation of various factors that influence and regulate the development of cultural consumption movement. It includes the relationship between cultural consumption and cultural production, distribution and exchange, the relationship between cultural consumption and human development, and the relationship between cultural consumption and social and cultural environment. (Hu, 2019, p.129) The consumption of the festival industry chain has been upgraded and improved in festivals with national characteristics, such as the long-table banquet and April 8th in the festival.

A long table feast, a feast for the guests and the host. The Long Table Banquet is the most solemn Miao banquet in Xi jiang. In the past, Xi jiang long table banquets were used in activities such as marrying relatives and daughters, major festivals, and welcoming guests. Now, with the improvement of family life, the long table banquets in Xi jiang are getting longer and longer. Large long table banquets are held on You fang Street or Ancient Street. This kind of long table banquet can see the increase in the number of participants from the changes in the venue and the number of people, and now it is possible to participate in long table banquet activities every day. Such activities have driven the consumption activities of clothing, food, housing,

transportation and entertainment in the whole region. In the long run, the formation of a long table banquet will retain guests, and if you retain guests in consumption, you will retain time, people's consumption value will generate greater value, and local people's income will be better. The entire consumption is connected to form a complete consumption chain, and such consumption also provides a stage for the development of national costumes. (See Figure 4-35)



*Figure 91 Long table banquet*

The reception of Miao people for festivals or important activities is in the form of long table banquets. People can enjoy rich dishes on both sides of the table. There are more than ten kinds of dishes with unique taste, especially fish in sour soup.

Cater to the market's April 8 festival. Cultural performances that bring together young people show a special modern way of life. Here their "culture" is produced as a product and consumed. The way of life of the ethnic minorities is thus divided into different parts, which on the one hand are associated with leisure and on the other hand are cared for and preserved as objects of protection. This type of activity has also attracted attention from all sides in the Miao performance in Beijing, which is a celebration ceremony held on the eighth day of the fourth lunar month. It is held

annually on the campus of Min zu University of China by Miao people living and working in Beijing. Ethnic colleges became places where minority elites worked to change their identities. Guizhou University for Nationalities is also a place to cultivate talents from ethnic minority areas in Guizhou. The April 8 event at the university condensed a lot of what we saw at the Xi jiang Youth Show. In the local area, April 8th is also celebrated as an important festival, thereby driving the local economic development. There are more and more such festivals under the influence of the economy, and a scene of big festivals overcoming, small ones being smaller, and monthly festivals being celebrated. The overall effect is good, driving the economic development of the local people. Through these festivals, we can see that the Miao culture in the future is a mixed and diverse culture, which not only understands modernity, but also does not exclude the combination with non-Miao styles, and at the same time does not discard the symbols of the past that represent the Miao culture. Such a festival industry chain makes the content of the festival richer, and even under the economic effect, the meaning of the festival will change.

#### **(4) Landscape consumption during festivals**

Landscape, understood in general, is both the result of an existing mode of production and the project of that mode of production. It is not a substitute for the real world, an extra decoration of this world. It is the irrealism heart of real society. In its various peculiar forms, such as direct consumption of news or propaganda, advertising or entertainment, the spectacle constitutes the existing mode of life that is dominant in society. It is an all-round affirmation of the choices already made in production and a corresponding consumption of production. (Debo, 2020, p.4)

Landscape consumption refers to the fact that with the improvement of people's living standards and the increase of leisure time, more and more people prefer to go to places with beautiful scenery and pleasant environment to experience food, shopping, socializing, Recuperation, leisure, vacation, travel, sightseeing, etc. These pastimes,

which were mostly exclusive to dignitaries and literati in the past, are increasingly becoming an important part of the consumption life of modern urbanites today.

Landscape consumption of Miao culture depends on certain national characteristics, cultural characteristics and regional advantages. Taking Xi jiang as an example, along with the development of tourism in Xi jiang, landscape consumption is becoming more and more prosperous. On the viewing platform overlooking the Xi jiang River, people can have a panoramic view of the customs and customs of the Xi jiang River.

The viewing platform is located in Ye xu Village, which used to be a tourist square, and later became the best place to visit and enjoy the panoramic view of Xi jiang Miao Village. Overlooking from the observation deck during the day, the first thing that catches the eye is the panorama of Xi jiang Miao Village. The entire Miao Village is backed by green hills, with a water circulation and wooden buildings with hanging feet, layer upon layer, row upon row, and magnificent. A pair of abruptly raised buffalo horns outline the outline of the Miao Village, like a medium that reaches the sky, looking down on the sky.

Looking at the Xi jiang River from the observation deck at night, the entire Miao Village is full of stars, brilliant lights and dazzling scenery. The Qiong lou Yu yu Fairy Pavilion is like the heaven and earth, and it is complemented by flowing water and green trees, ancient wooden bridges on ancient streets, and wooden buildings on stilted feet. From a distance, the entire Miao Village looks like a silver butterfly fluttering its wings, which ingeniously coincides with the mother butterfly in the ancient Miao song. (Department of Economic Development, State Ethnic Affairs Commission, 2016) The night view of Xi jiang Miao Village is one of the most charming scenery of Xi jiang. It is a big regret for tourists not to see the night view of Xi jiang. Therefore, the travel arrangement of the tour group is generally to arrive in Xi jiang at noon, arrange to visit Xi jiang Museum in the afternoon, shop in the ancient street, and organize tourists to the observation deck to see the night view of Xi

jiang in the evening. How to describe the beauty of Xi jiang at night in one sentence is Mr. Yu Qiu yu' s phrase "answer everything with beauty".

This major movement of the spectacle aims to recapture all things that exist in human activity in a state of flux (etat fluide) in order to possess them in a frozen state, through negative expressions of the value they experience (formulation ennegatif), has become a unique value. From this movement we can identify an archenemy, which at first glance is very good at showing something vulgar and seems self-evident, yet it is very complex and full of metaphysical mysteries, which is the commodity. (Debo, 2020, p.15) In the Miao ethnic area, landscape consumption is a characteristic consumption form in the Miao ethnic area. It is indispensable to watch the Miao ethnic festival activities to watch the scenery and culture of the entire Miao village. People can feel the festival when they see the whole Miao village. The Miao people in the village formed a scene of Yin hai under the decoration of their costumes. It is also a beautiful thing to feel the beautiful scenery in it, and it is also a beautiful thing to watch the beautiful scenery from the outside. No matter where you are, you can feel the festive atmosphere brought by the Miao people. This kind of festival activity can only be felt during the festival, and now you can also feel the same festival enthusiasm at ordinary times. This was impossible in the past. The current scene has become the stop of the festival process. To feel the landscape, consumers are willing to pay for such a scene, which forms the landscape consumption in the festival process.

#### 4.4.3 Integrated consumption of festivals and performing arts

Festival heritage is an important part of intangible cultural heritage. Because it has the function of comprehensively and comprehensively inheriting the historical information and cultural information of a nation, festival heritage is an important window to understand the history and culture of a nation or a region. At the same time,

it is also an important means to enhance national identity, national identity, harmonious social relations, and inherit the material and spiritual civilization of a nation or a region. economic growth point. (Fan and Gu, 2012, p.228) In my country, most of the festival heritages are distributed in ethnic minority areas.

There are many Miao festivals, festivals are an important part of Miao culture, and there must be performances in Miao festivals. In the Miao festival, it is a necessity for the Miao people to wear costumes with silver ornaments, and singing and dancing is also one of the important activities of the festival. Festivals are one of the important projects for tourists to travel to the Miao nationality. The government, tourism companies and businessmen will seize the tourists' psychology and vigorously create economic value during the festivals. Performing arts in festivals has become a necessity for them to use their creativity to create economic value, and performing arts will maximize the creation of value under the economic effect. After the fusion of festivals and performing arts, new cultural resources are generated, which transforms cultural value into economic value.

#### **(1) Festivals become performing arts products**

With the development of Xi jiang tourism, festivals have become performing arts products, and festival activities have become an important way to lead people to know and understand Xi jiang Qian hu Miao Village, and also an important means for local people to obtain economic benefits. Over time, festivals have become a performing arts product. Under the trend that the main body of the tourism market is becoming more and more active, it has been transformed into a tourism product.

In the festival, the performing arts products are relatively abundant, and the festival activities have an overall plan. The content of each day's activities is different, and tourists can feel the visual feast brought to them by different Miao cultures during the festival. For example, on the first day of the reed dance, people can feel the visual and auditory beauty brought by the reed dance from the beginning to the end. The reed dance also produces different dance postures with the accompaniment of music,



which leaves a deep impression on the audience. Finally, the audience can dance the reed dance with them. The dance that the audience directly participates in has the concept of performing arts consumption, and direct participation gives tourists a higher experience. People get the enjoyment brought by entertainment, so the direct participatory performance brings more consumption time for tourists. Participation activities in festivals have become a kind of exhibition activities. There are such activities every day to attract tourists, and the purpose of creating a festive atmosphere is to retain tourists. The longer you stay in each geographic space, the higher your consumption value will be, because the two are inseparable, and all your life brings a series of consumption that is caused by time. (See Figure 4-36)



*Figure 92 Miao dance performance*

In 2021, the Miao dance scene was shot with rich dance content and strong sense of movement. The silver ornaments made vivid sounds in the dance, which impressed the tourists deeply.

The fuller the tourism industry during the festival, the happier consumers will feel, and the better memories they will leave behind. Performing arts leave good memories for tourists during festivals. They will take the initiative to spread the performing arts culture in Miao festivals, and people will want to participate in person, so the number of tourists will naturally increase and the local economy will

naturally grow. The integration of festivals and the performing arts industry has brought more industrial chains to the local area. Now the Miao Village has formed a complete tourism industrial chain such as "eating, housing, traveling, shopping, and entertainment". Such an industrial chain supports the economic development of the Miao nationality area, and the cultural resources of the Miao nationality obtain more innovations and more protections against the background of economic development.

## **(2) Injecting artistry into festivals**

In the process of modern tourism development, festivals often have other elements infiltrated in order to adapt to people's needs and social development and obtain more social and economic benefits. In this process, in order to meet people's aesthetic and spiritual needs, the national character of the festival will gradually decrease, and the art will be injected into it for integration and development. For example, in the tourism development of Xi jiang, the pure nationality is often too single, so the form of cultural drama is adopted to allow tourists to observe the culture of the Miao people in a short period of time. In 2008, a stage for cultural drama performances began to be built— Xi jiang's "Performance Field", incorporating a certain artistry, thereby promoting the development of Xi jiang's tourism industry.

The performing arts field has become the main space for tourism "host-guest communication" since its establishment. The performing arts field is completely different from the original Xi jiang ceremony communication space - Lu sheng Field. Xi jiang Performing Arts Field is the main venue of the 2008 Guizhou Tourism Industry Development Conference. The performing arts field covers an area of 625 square meters, with an audience seat of 600 square meters and more than 1,000 audience seats (the stage is being expanded and renovated in 2013). Compared with the new communication space, the old Lu sheng Ping, which was the bearing space of the Miao communication culture in the past, has been gradually abandoned, just like the abandoned ancient castle in Greece. It is surrounded by basketball courts, pork shops,

photo booths in ethnic costumes, and shops. The solemn and solemn romance such as ancient ceremonies, marriage and love fell down, mixed into the shouting of business, solicitation, and cheers of entertainment. The meaning of communication has disappeared, reshaped into memory, and replaced with the background of business operation, a beautiful landscape curtain. Judging from the situation that the traditional communication space has been compressed, the modern subject-object communication space has shown a trend of replacing it. In terms of function, the performing arts field is a "front desk" that carries the modern processing and arrangement of Miao culture and puts it on the theater stage. (Goffman, 1989, p.22) to achieve communication between strangers in cultural drama performances. There are two fixed performances every day (11:30 am and 17:00 pm, the performance time is about 40 minutes), the performers wear performance costumes that look like traditional costumes, high-tech audio, and the whole venue is automatically played. Many of the performers come from college graduates majoring in art, and their professional performances are more artistic and more interesting to the audience. At present, the general scene of the "front stage" performance of Xi jiang Culture is like this, but for better results, a professional performance theater has been built. The professional performance of "Beautiful Xi jiang" injects higher artistry into the Miao culture. "Beautiful Xi jiang" injects higher cultural consumption into the Miao culture to realize the modern tourism development of Xi jiang. Professional cultural performers carry out dialogues with strangers. The content of their performances is based on cultural scenes or literary works designed in historical periods. He has become the main content of modern Xi jiang Miao cultural consumption.

### **(3) Professional products for festivals**

In the important festivals of the Miao people, the reason why the costumes can bring a strong sense of visual impact to the audience is that in addition to their own exquisite patterns, they are also inseparable from the decoration of silver ornaments.

At the same time, some food and supplies in the festival activities are developed by designers and merchants into exclusive products in the festival.

Silver ornaments are the favorite traditional ornaments of the Miao people. Mainly used for women's decoration, there are various varieties, including headwear, face decoration, neck decoration, shoulder decoration, chest decoration, waist decoration, arm decoration, foot decoration, jewelry, etc., from head to toe, everything is decorated. Silver ornaments are the highlight of professional commodities in festivals. Miao people will buy them themselves, and tourists will also buy silver ornaments to decorate themselves or send them to relatives and friends. Silver jewelry is the embodiment of Miao women's identity, a symbol of wealth, and they are purchased for marriage, marriage, and festivals. The bustling tourists love silver jewelry even more. The increasing demand for silver jewelry has made the ancient silver jewelry forging skills have an unprecedented development. Festivals bring unprecedented space to silver jewelry, making silver jewelry an indispensable commodity for Miao festivals.

With the continuous improvement of living standards and the increasingly frequent exchanges between Xijiang Qianhu Miao Village and other places, especially after the rise of tourism, a large number of tourists have poured in, and the festival accessories and supplies purchased by tourists during the Xijiang Qianhu Miao Village Festival are becoming more and more popular. Consumers will buy products unique to the festival to taste and experience the feeling for themselves. For example, people will buy and taste the glutinous rice cake while participating in the smashing of the glutinous rice cake. The glutinous rice cake was originally a necessities of life unique to the festival, but the merchants have increased the experience and tasting, and the glutinous rice cake has become a commodity from a necessities of life. Designers have added many modern elements to package them into glutinous rice cakes for tourists to bring back to their relatives and friends. Ciba has a new mission since then. It is not a simple necessities of life in the past, but has become

a commodity with Miao Village characteristics. There are still many festival commodities like glutinous rice cakes. After the wine is injected with the unique Miao culture of the Miao people during the festival, the wine has also changed. In the Miao festivals, the horns are used as wine glasses, and they use the horns to hold the wine. In order to bring local products, tourists will choose horn wine as gifts for relatives and friends. The unique commodities in festivals are cultural commodities created by merchants in order to better increase economic benefits. It has regional cultural characteristics and is also a manifestation of cultural resource re-invention.



*Figure 93 Long-table banquet for tourism productization*

In 2021, the long table banquet in Xijiang Miao Village was shot, which was mainly held on the old street. The local Miao people and tourists together completed the long table feast in communication.

The more developed the tourism industry, the richer the commodities in the Miao festivals. People come to participate in the festivals to relax and consume. People naturally have the concept of consumption, so consumption has become one of their joys. The more cultural the cultural products in festivals are, the more people are willing to accept consumption, because culture itself has vitality, it conveys joy to people, and people can get more happiness through it, and consumption is an inevitable factor. Commodities in festivals are more acceptable under the background

of festivals. For example, in festivals, the Miao people all wear costumes, and the silver ornaments make a jingle sound, which is very pleasant. Consumers are naturally willing to accept the purchase of silver ornaments. Developing more festival commodities during festivals will bring more economic benefits to the Miao people. (See Figure 4-37)

#### 4.4.4 Recreation of nostalgic heritage

During the festival, tourists can see many programs that are usually not seen, such as dragon boat races, seedling years and so on. The Dragon Boat Festival and the New Year of the Miao are traditional festivals. With the government's participation in creativity, these festivals have undergone qualitative changes. Display traditional culture and inherit traditional festivals from different perspectives, so that the remaining cultural fragments can be protected and inherited before they disappear. These performances, festivals, etc. are inseparable from the element is the costume, the Miao people wearing costumes to attend festivals has become an unwritten standard, and it is also an element of nostalgic heritage. Miao costumes have developed into a new value in such a performing arts market, adding new vitality to Miao costumes.

##### (1) The nostalgic legacy of the Dragon Boat Festival

In a village with a long history, tradition and the village have experienced a long process of development and have continued to the present, becoming a unique social expression opposite to modernity. The Dragon Boat Festival is slowly changing under this cultural background. (Cao, Fu, Ma, 2013, p.151) The Dragon Boat Festival (Dragon Boat Festival) was held in Tai jiang County, which was officially opened to foreign countries as a tourist area in 1987. The east of the Qing shui River enters Hunan Province, and the waterway transportation is very developed. It also breeds a special subcultural group for the Miao people on both sides of the strait and produces

a special economic life. The timber business used to be an important link between here and the developed Han area of Hunan, so it is more prosperous than the Xi jiang River surrounded by mountains. The Xi jiang River has only a small tributary to supply water to a large community and cannot be transported by water. The Dragon Boat Festival is held by the villages along the waterway where the Qing shui River flows through the Tai jiang River. In other parts of Guizhou Province, neither the Miao nor the Han people have dragon boat events. (See Figure 4-38)



*Figure 94 Dragon Boat Festival (picture from the Internet)*

The Dragon Boat Festival is held every year. This is the scene of the Dragon Boat Festival in Taijiang. Men participate in the dragon boat project and girls dress up to participate.

The Dragon Boat Festival is a major event for a large range of local Miao people. On this day, the local people's attention is on the dragon boat, but the attention of young men and women is still on their lovers. They are all dressed up to show their beauty, because this day is also a good opportunity for men and women to fall in love. The ceremony of the Dragon Boat Festival is mainly the dragon boat rowing ceremony, also called the dragon out ceremony. Before starting the canoe dragon boat, try the rowing. During the trial rowing, the sailors do not need to wear national

costumes, and all the personnel do not need to be on the boat. There are only about 20 people on the boat. The gongs and gongs are to be placed on the boat and be struck by others. They each took their own oars and rowed across the river to the other side and turned back. (Cao, Fu, Ma, 2013, p.161) A small number of journalists and Chinese tourists bought tickets and crossed the river to Ping zhai by boats loaded with heavy goods. The boats went upstream from Shi dong (Tai jiang County). walking in the river, which has no effect on the activities of the previous day. By now, the residents of the town have been quite experienced in the various projects of the Dragon Boat Festival, and they have made large-scale preparations for welcoming tourists. With the development of society and the gradual penetration of the state power into the villages, the Dragon Boat Festival has also changed from the traditional village drumming to the current collective drumming. (Cao, Fu, Ma, 2013, p.167) The venue can accommodate tens of thousands of tourists, and many of them come from other provinces. Now the popularity of the Dragon Boat Festival is becoming more and more popular, and new media plays an important role in it.

A relatively special festival has become one of the fixed features of the Chinese Miao people through vigorous publicity. The commercial nature of the spectacular performances of the Dragon Boat Festival was one of the motivations for Taijiang County to develop it into a tourist landscape very early on. Even before the opening, the spectacular dragon boat event has been favored by Chinese media and tourists as well as foreigners because of its unique drama and competition. Some foreigners are also licensed to participate in the competition. Most tourists will focus their attention on the most entertaining events, and some events are simply designed for foreign tourists. These designs are reflected in the dragon boat and dragon boat race crowds, who attract tourists with different patterns and display dragon boat culture in different patterns. Showing past festivals with past traditional culture plus existing culture is a re-invention of nostalgic culture. The dragon boat lost its original functionality in the



early days, but in the context of integrating with the existing culture, the dragon boat has a new life. Life force will be stronger. (See Figure 4-39)



*Figure 95 Dragon Boat Festival Celebration Ceremony (picture from the Internet)*

## **(2) The nostalgic heritage in dance**

Dance is a dynamic art. The dance of the Miao nationality carries the history of the Miao nationality for thousands of years, and carries the unique national beauty and profound cultural beauty. People's worship and awe for the past culture can be seen from the jumping movements of the dance. Through the redesign of dance, they can see that dance is both the reproduction of traditional marks and the effort to get rid of traditional marks, both of which find their own place in market production. The center of the dance is still the costumes. The costumes of the dance show the identity of the dance and the meaning of the performance.

The venue of Guizhou Miao dance is a small ecological space, and various elements in this space constitute its relatively self-disciplined world. However, Guizhou Miao dance should be placed in a larger space. From this point of view, the Miao dance is an ecological system with the ethnic life as the axis. A holistic or multi-dimensional narrative with ritual as the narrative skeleton, dance and music as the narrative backbone, and legends, costumes, festivals, food, and props as the narrative branches. It is basically not an art category that can leave the local living area and perform on the modern stage. It touches the daily life, memories and life demands of

the Miao people at any time and anywhere, and becomes the physical expression of the Miao culture. (Liu, 2015)

Miao dance can be divided into three categories from the perspective of life: ancestor worship dance, life dance and funeral dance. The ancestor worship dance and the funeral dance both point to "death", the former refers to the ancestors who have died, and the latter refers to the dying relatives; the life dance points to "life". It can be said that the Miao people are "born from their ancestors". No matter what type of dance, whether it is happy or sad, remembering ancestors has always become an indispensable part of dance. The ancestor worship dance is the ethnic identity of the source of life. The most grand ancestor worship dance is the reverse row wooden drum at the Drum Tibetan Festival, which is held only once in thirteen years. Various daily dances also involve ancestor worship links; funeral dances are In awe of the world after death, in addition to the dances performed every time a relative dies, there are also dances regularly performed for ancestors who have passed away, such as Huaxi Gaopo "dong dance"; the main content of life dance is to pursue The satisfaction of food and the joy of reproduction, such dances mainly include dances or flower field dances performed on sister festivals in spring, and dances performed on new festivals in summer and autumn. The satisfaction of life is the basis of ethnic activities. The most important function of the ancestor worship dance is to unite the ethnic group and continue the national character of the nation; the most important function of the life dance is to keep life alive and continue; the funeral dance is mainly to send away the dead and give comfort to the living. Here you can fully see the nostalgic plot of Miao dance in traditional culture, and better understand the meaning of dance to the Miao people.

Any art is an expression of the needs of life. The particularity of dance is that it uses the body as a medium to express itself. It is the most immersive art style in all art categories. It directly involves the body in the movement and makes life different. On the scene and the immersiveness of the painted landscape. Dance is more artistically

attractive under the modern artistic processing, and the dance field is wider. It is not a simple field or a simple stage in the past, but a large stage with more modernity and lighting effects. The dance goes international to show the charm of Miao dance, the costumes are more gorgeous, the audience is more willing to accept it, and the dance market is more alive.

Susan Lange believes that dance is an illusion of force, and it is a virtual image created by dance movements. The process of experience from its creation to its disappearance is thus a concept that expresses the emergence and development of subjective feelings, or a concept that reproduces the unity, individuality, and complexity of a perfect inner life." The concept behind the dance is the core of the dance. At the same time, "dance is not a symptom of the dancer's own emotions, but an expression of its creator's awareness of various human emotions." (Langer, 2006, p.9) It can be said that the Miao dance is not an individual dance. The individual is required to be unified with others in the dance, the unity of the reeds, the unity of clothing, the unity of pace, etc. the overall appeal of the ethnic group. This is the focus of Miao dance. Therefore, the Miao dance has never developed some elite dancers similar to the intellectual class, let alone the emergence of talented dancers, precisely because the life emotion it expresses is always the life emotion of the ethnic group. In the Miao dance, there is no individual dance that entertains oneself, and the individual is sheltered by the collective. "In the Miao people, the individual's personality is extremely weak, and personal feelings are not valued. Only the collective feelings of the tribe are the most important, and rituals can be resorted to." Here we can see that the Miao dance should be completed by individuals. It is difficult, because Miao dance can only show its unique artistic charm under the common performance of the whole ethnic group. Miao dance is the cultural heritage of the Miao people left by the ancestors. Dance here is not just entertainment, but a manifestation of the worship of ancestors. In the process of dancing, it increases the feelings between people and enhances the friendship between compatriots. "An important element of a ritual is its

collective nature, an act performed by several people who share the same emotional experience." (Harris, 2008, p.19) The overall performance and purpose of the Miao dance is the worship of the past. The dance reflects the nostalgia for the past and the care for the compatriots in the dance. Nostalgic Miao dance is a unique cultural resource of nostalgic heritage. Miao dance presents a new performing arts market under the existing performing arts, and costumes form a new Miao costume culture in performing arts, so that the two will achieve a more complete development under the mutual promotion. Miao culture will naturally grow into a new regenerative culture.

### **Summary**

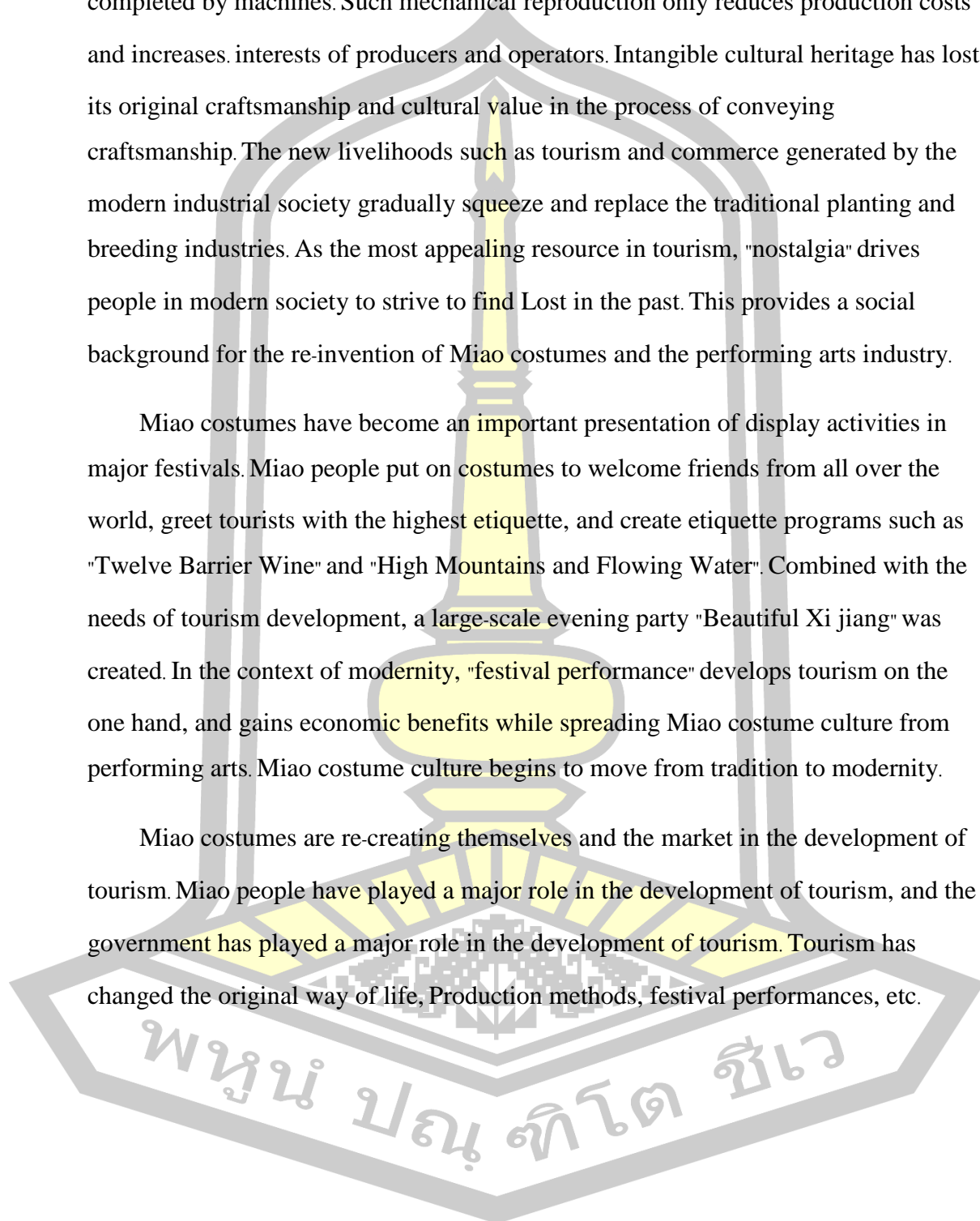
This chapter describes the re-invention process of Miao costumes in the market, and expounds the changes brought by the diverse values of Miao costumes to the market economy. There are two main aspects to the re-invention of Miao costumes, one is the re-invention of Miao costumes in the market, and the other is the integration of Miao costumes with festivals and the re-invention of the performing arts industry. The re-invention of Miao costumes is analyzed from the material level and the spiritual level, so as to find the commonalities and differences between the two.

There is a big background for modern tourism, which is the modern industrial society, and tourism has become an industrial body in the world in its unique way. The development trend of tourism is closely related to the changes and transformation of modern industrial society. Or it can be said that mass tourism itself is a product of industrialization. Because industrialization provides changes in tourism tools, it develops in the context of market development. The modern machine production of Miao costumes has brought unprecedented changes to the development of clothing. In the past, embroidery women completed a full-length dress in a month, and it took even longer. Machine production directly replaced embroidery women, thus creating more opportunities in the market. value. The emergence of machine production has changed the changes in the "field" of production in the past. Machine production has lost its

cultural heritage and development, and patterns, patterns, embroidery, etc. are all completed by machines. Such mechanical reproduction only reduces production costs and increases interests of producers and operators. Intangible cultural heritage has lost its original craftsmanship and cultural value in the process of conveying craftsmanship. The new livelihoods such as tourism and commerce generated by the modern industrial society gradually squeeze and replace the traditional planting and breeding industries. As the most appealing resource in tourism, "nostalgia" drives people in modern society to strive to find Lost in the past. This provides a social background for the re-invention of Miao costumes and the performing arts industry.

Miao costumes have become an important presentation of display activities in major festivals. Miao people put on costumes to welcome friends from all over the world, greet tourists with the highest etiquette, and create etiquette programs such as "Twelve Barrier Wine" and "High Mountains and Flowing Water". Combined with the needs of tourism development, a large-scale evening party "Beautiful Xi jiang" was created. In the context of modernity, "festival performance" develops tourism on the one hand, and gains economic benefits while spreading Miao costume culture from performing arts. Miao costume culture begins to move from tradition to modernity.

Miao costumes are re-creating themselves and the market in the development of tourism. Miao people have played a major role in the development of tourism, and the government has played a major role in the development of tourism. Tourism has changed the original way of life, Production methods, festival performances, etc.



## Chapter 5

### Beyond the Market: International Symbolization of Miao Costume

#### Culture

Put the title of the first section behind this paragraph, delete the original first paragraph, and use this paragraph. The ultimate goal of cultural development is to become a cultural power and realize the great rejuvenation of the Chinese nation. The development of Miao costume culture industry should pursue both economic benefits and social benefits, both of which are indispensable. The pursuit of economic benefits is a necessary condition to improve the overall strength of the country and international competitiveness, while the pursuit of social benefits is a necessary means to improve national cohesion and cultural consciousness, self-confidence and self-improvement. Only when both are achieved can the ultimate goal of the development of China's national cultural industry be truly achieved. The influence of Miao costumes in different countries has become a feature of symbolic consumption. Outsiders understand Miao culture and consume it at the same time. Economic benefits and social benefits are mutually exterior and interior, and mutual unity is the greatest contribution of contemporary people to the Miao costumes culture in the market. To meet the new era of Miao costume culture industry, cultural consciousness is needed. The capitalization and industrialization of culture is a new topic in the post industrial era.

#### 5.1 Changes of Miao costume culture to contemporary people

The ultimate goal of cultural development is to become a cultural power and realize the great rejuvenation of the Chinese nation. The development of the Miao clothing culture industry should not only pursue economic benefits, but also pursue social benefits, both of which are indispensable. The pursuit of economic benefits is a necessary condition for improving the country's overall strength and international competitiveness, while the pursuit of social benefits is a necessary means to improve

national cohesion and cultural awareness, self-confidence, and self-improvement. Only when both are achieved at the same time, can China's national cultural industry be truly realized the ultimate goal of development. Economic benefits and social benefits are mutual, and mutual unity is the greatest contribution of contemporary people to the Miao costume culture in the market beyond. To meet the new era of the Miao clothing cultural industry requires cultural awareness, and the capitalization and industrialization of culture is a new topic in the post-industrial era.

Each era has its cultural imprint, and the Miao costume culture is one of the minority cultures. Entering the new era, cultural self-confidence comes from the basic identification of the common people with lifestyles, production methods and cultural methods. For example: One of the biggest highlights of the opening ceremony of the Beijing Winter Olympics is the organic integration of the excellent traditional Chinese culture and the style of the current new era. The influence of the Miao costume culture on contemporary people can be seen from the changes in the market in terms of clothing, food, housing, transportation and entertainment. The Miao costume culture also affects the lives of modern people. (See Table 5-1)

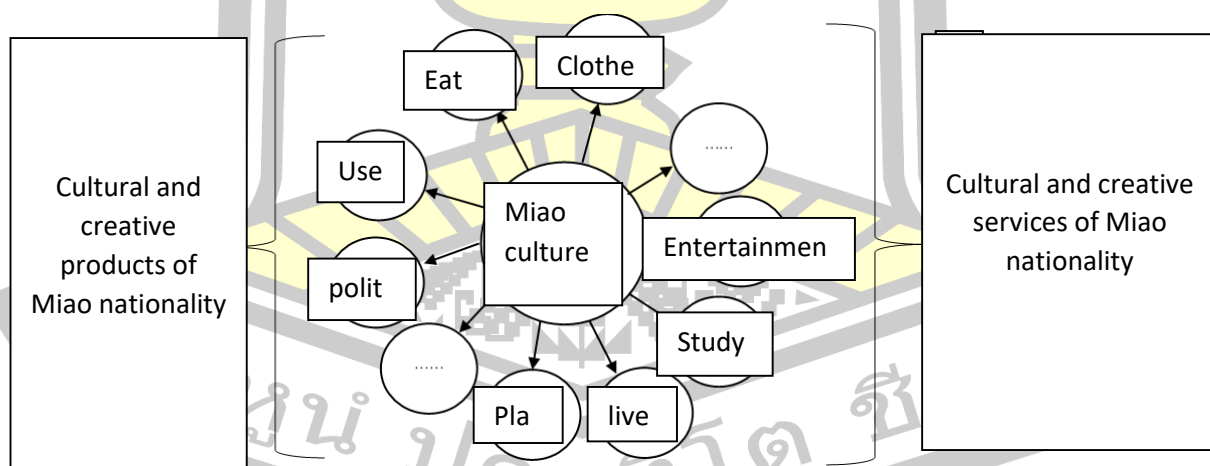


Table 28 Industrial Model of Miao Culture

5.1.1 The fusion of regional economy and ethnic elements of Miao costume culture

(1) The combination of local elements and Chinese identity volume\_up content\_copy share

Ying Xiaomin mentioned "Chinese elements" in "Development of Cultural Industry in the Era of Ecological Civilization", he said: As an integral part of the world's cultural diversity, "Chinese elements" represent the "image of China" in the tide of globalization. It contains the traditional and modern, physical and divine nature of Chinese cultural spirit, and it accommodates the natural and humanistic, daily life and beliefs of Chinese cultural forms. Chinese elements include porcelain, tea, silk, etc., and Chinese images include Tiananmen Square, the five-star red flag, the Great Wall, etc. These Chinese elements and Chinese images carry Chinese culture and affect the world. The country has "Chinese elements", and the localities also have their own "local elements". When it comes to Guizhou, one thinks of Kweichow Moutai, which is the representative of Guizhou's "local elements". When it comes to the local elements of Guizhou culture, I think it is the cultural symbol of Miao costumes, and its unique symbolic language is beginning to become the "local element" of Guizhou. What belongs to the nation is what belongs to the world. Miao culture has entered the world and has become the representative of local elements. The cultural symbols of Miao clothing are more and more recognized by the world. The five major migrations of the Miao people are the realization of the world's recognition. The Miao people are accepted all over the world, and the Miao clothing culture is also tolerated.

**Local elements** In the Miao costume culture of Guizhou, the costume symbols gradually represent the local symbols of the Miao area under the impetus of cultural economy. Taiwan scholar Long Yingtai pointed out: Tradition is not a nostalgic emotion, but a necessity for survival. The "modernization" of advanced countries is the means, and the preservation of traditions is the end. Under the background of modernization, costume symbols are applied to different living spaces, and even go to the international stage. The international development of Miao costume symbols gradually represents the "Chinese elements" of Guizhou going to the world. The internationalization of the costume symbol has done the basic work for shaping the "Chinese identity". The further the costume symbol goes, the stronger the "Chinese



element" will be. Cultural symbols such as embroidery symbols, batik symbols, and silver ornament symbols in Miao costumes are the representatives of local elements in Guizhou, no matter who is recognized on the international stage, and the cultural economy of Guizhou will grow substantially.

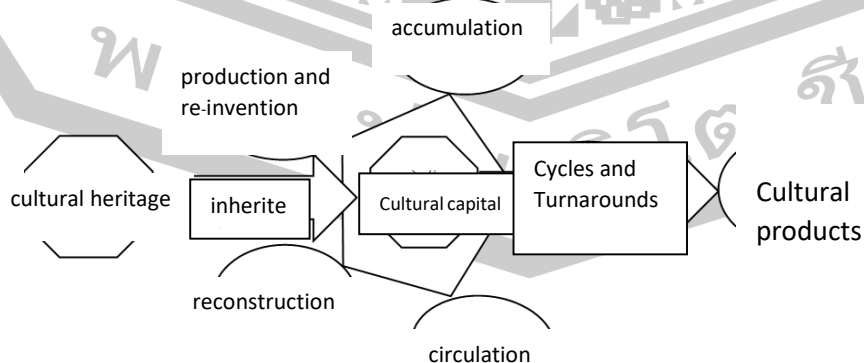
As an emerging market-oriented country, although China has a long-standing culture of more than 5,000 years, under the influence of globalization, it will inevitably encounter competition generated by foreign strong cultures. Based on the land, the rich national cultural resources need to be carried forward to forge the "Chinese identity" of world civilization.

## (2) Inheritance and development of cultural heritage

Scholars have different opinions on the attitude and actual operation of cultural heritage. Some advocate that the protection of traditional culture and cultural heritage should not be easily exploited, and should be kept away from business. Cultural heritage is the presentation of local characteristic resources, and the best benefits will be obtained after rational use. The biggest legacy left by the Miao costumes to the Miao people is the Miao culture. He has his own unique cultural resources, which have been analyzed in detail in the previous chapters. In the cultural and economic society, people effectively integrate the Miao culture and cultural creativity, maximize the development of the Miao cultural heritage, and the benefits are good, and then the cultural heritage is transformed into cultural capital. Pierre Bourdieu put forward "cultural capital" in the "Forms of Capital" section of "Handbook of Research and Theory of Education Sociology". He divided capital into three forms: economic capital, cultural capital and social capital. (Burdy, 1996, p.193) Cultural capital generally refers to cultural resources that can bring value increment effects, or the accumulation of cultural value realized in the form of wealth. (Wang and Shi, 2013, p.64) Miao cultural resources are transformed into cultural capital in the cultural economy and society. Its generation and re-invention are the production links of the operation of cultural capital. The value of cultural capital is transferred and increased during the production

process. In the reproduction and creation of cultural resources, the Miao toast songs are transformed into toast songs of mountains and rivers. The re-invention of "song + wine" adds new cultural, economic and social values to songs and wine. The expanded reproduction of cultural capital is premised on the accumulation of cultural resources. Without the accumulation of cultural capital, expanded reproduction cannot be realized. The Miao toast song itself belongs to the traditional culture. "High Mountains and Flowing Water" accelerates the cultural economy of cultural resources and completes the process of transforming cultural resources into cultural capital.

The development of cultural capital is inseparable from the generation of creative people. In a broad sense, creative people refer to people who propose creative ideas. In a narrow sense, creative people refer to people who specialize in creative activities and take creativity as their profession. (Zhao, 2009, p.5) In the past, Miao women were all creative people, and the embroidery of Miao clothing patterns is the best testimony. The Miao clothing culture has entered the cultural and economic society. Miao women have been released from clothing labor. Machine production has replaced manual production. The role of creative people has lost its original essence. Product production structure is more reasonable, skills are more skilled, and market operations are more complete. It has brought more space to the cultural economy of Miao costumes. (See Table 5-2) (Wang and Shi, 2016, p.64)



*Table 29 Development and Analysis Model of Cultural Heritage*

(3) The rationality and homogeneity of cultural communication

Engels once said that the most that animals can do is to collect, while humans are engaged in production, and "production will soon lead to such a situation: the so-called struggle for existence is no longer simply about the means of survival, but about Enjoy the data and develop the data." (Marx, 1995 translation, p.372) From this, we can see that the cultural creativity of a nation can reflect the degree to which the nation goes beyond basic survival needs. The embodiment of Miao costume culture in cultural creation, cultural consumption and cultural dissemination determines the quality of life of this nation and its influence on other nations. With the increasing proportion of culture in the national economy, the Miao costume culture is entering the era of "cultural stage and economic performance". Miao costume culture has become one of the elements of economic development in Miao areas. Miao culture should develop rationally and sustainably in cultural exchanges in the new century to avoid the rebirth of vulgar culture. Under the new situation of the new century, in order to promote the great development and prosperity of socialist culture, we must adhere to the development principle of "overalling the overall situation and pragmatic development", the inclusive principle of "harmony but differences, respecting differences", and the principle of "classified guidance and gradual progress". The principle of practice, the methodological principle of "inside and out of it", and the communication principle of "useful for me and embodying the characteristics". (Shing, 2016, p.122)

Cultural development has become a new paradigm, which constitutes two basics: one is the marketization of cultural production; the other is the commercialization of cultural exchanges. Cultural production is a historical form, and cultural production forms in different historical periods are different. In the same historical period, due to different national conditions, different cultural production forms will appear. (Hu, 2019, p.59) American anthropologist Roger M. Kissing believes

that this kind of effort is extremely difficult, because if this kind of image and transformation becomes possible, the diversity of human beings will be lost; Diversity not only refers to the characteristics between individuals, but also between geographical groups, ethnic groups, and countries. A world without human diversity may suffer heavy costs and endless troubles. price. (Kissing, 1986, p.283) In the current "people-centered" cultural consumption concept, how to tap the individuality and tradition of the local culture, and the cultural elements of the Miao costumes are a question worth pondering.

### 5.1.2 The integration of social benefits and aesthetic essence of Miao costume culture

#### (1) Cultural ecology and consumption era

Cultural ecology is the survival state of culture in the natural and social environment, and a good cultural ecology is the cultural survival state of harmonious coexistence and coordinated development between culture, nature and society. (Ying, 2016, p.81) In terms of surpassing the market, the Miao costume culture must balance and improve the cultural ecology, especially the humanistic ecology closely related to spiritual culture, which is related to the overall development of people, the state of cultural diversity and the pattern. The formation of the cultural ecological pattern of Miao clothing is both externally diverse and internally inclusive, "harmonious but different" and "inclusive". While accepting the foreign culture brought by the new era, the Miao costume culture must also develop its own unique culture. The diversity of Miao costume culture involves space, time and cultural elements, which is an evolutionary choice focusing on cultural ecology. The cultural ecology of Miao clothing includes clothing structure, style, material, function, pattern, silver ornaments and other material structures, as well as humanistic spirit, history and culture, legends and stories, beliefs and worship, etc., which will directly affect a country, a city, and a region. industry and development. As a benign cultural ecology of a modern nation-state, Miao costume culture should be based on the current era, adapt to the standards

of national cultural ecology development, and highlight the quality and evolution of the core spirit of "culture", the connotation of people, and the relationship between people and people. , and should meet the multiple choices and comprehensive development of contemporary people.

With the development of economic globalization, it is inevitable that the postmodern cultural trend marked by consumerism will infiltrate Chinese contemporary society in all directions. The Miao costume culture has also changed under the influence of post-modern cultural thoughts. The costume culture and aesthetic essence have become the most powerful deconstruction force of traditional ideology under the influence of the market. It dismantles the original meaning given to it by history in a secular way and value. The movement of the Miao costume culture in the daily necessities of different materials has brought a new cultural structure to the Miao costume culture. The countless migrations and reproductions of patterns are produced under the background of machine production. Popular culture marks the industrial society and even the post-industrial society. the production of a new cultural form. Taber believes that the "cultural industry" is equivalent to the combination of "mass culture and mass media". (Jin, 2012, p.8) The traditional Miao costume culture bears spiritual beliefs and reverence for ancestors. In the face of consumerism, it becomes only the movement and patchwork of symbols. The pattern of the Miao costume culture has made consumption the theme, worship and belief in the countless shifts and changes. The serious and elegant culture has been neglected, and the popular culture has taken the main part and led the cultural fashion. The integration of traditional Miao costume culture and mainstream consumption culture brings new thinking for current aesthetics.

The Miao costume culture includes lifestyle, coexistence, value system, tradition and belief, etc. In addition to the external "conventional" norms and institutional guarantees, cultural ecological balance should also be done industrially within the cultural ecosystem and in cultural production. Innovation. Marx's view of

materialistic practice and materialist dialectics tell us that in the process of changing the world and building the world according to the laws of beauty, the internal cause of things is the main one, and the external cause must rely on the internal cause to act. In the process of commercialization, Miao costume culture develops its own cultural balance with the help of internal and external factors, and gradually adapts to the needs of social benefits. The Miao costumes have left the original living space and endowed the Miao costumes with more "performing" status on the stage of the new space. The "performing" identity of the Miao costume culture is the presentation of the aesthetic essence of people in the consumption age. People choose such consumption activities to show that the Miao costume culture is accepted in a new form. The essence of aesthetics and social benefits will promote the formation of such a "performing art" identity. The economic market is the soil for its growth, and its growth has also played a major role in the development of the Miao costume culture and ecology. How to maintain and develop the vitality and creativity within the Miao cultural ecosystem, and the benign formation of spiritual culture is the key to the ecological problem of Miao clothing culture. Under the cultural creativity of the new stage, new style and new material, the clothing connotation of the Miao nationality brings spiritual and cultural consumption to consumers. Such social benefits meet the needs of social development. The Miao costume culture should not only ensure the diversity of culture, but also promote the innovation of culture, and strive to establish and guarantee people's multiple choices and all-round development.

The prosperity of today's popular culture and the fashion elements of aesthetic life have exploratory significance. However, in the era of technological explosion, information flooding, consumption first, and entertainment first, popular culture has brought people a happy life and physical liberation. But he fell into physical and mental exhaustion after entertainment overdraft and spiritual emptiness after emotional focus, and the desire to satisfy the image replaced the pursuit of cultural connotation. People's aesthetic fatigue is the excitement of desire, and the problems caused by entertainment are particularly serious. The Miao costume culture has its

own unique aesthetic symbols in the aesthetics of popular culture. The patterns and patterns are deformed and exaggerated, moved and recreated to form new "Miao cultural symbols". There are social effects as well as artistic and economic value. The encounter between the Miao costume culture and the consumption era puts forward new thinking for the ecological development of the Miao costume culture. How to innovate and create more value for cultural inheritance and development in the consumption era is the main lifeline for cultural survival, which is also the focus of scholars' research.

## (2) Aesthetic generalization and aesthetic turn of culture

After the rise of Western modern aesthetics, mainly since the 20th century, "the object of aesthetic research has changed from focusing on the essence of beauty to focusing on the exploration of aesthetic experience... From listing and searching for a series of beautiful characteristics to the aesthetic subject of aesthetics. experience described". (Zhu, 1984, p.235) While paying attention to artistic beauty, it emphasizes the "meaning itself" of aesthetic experience and aesthetic psychology. Since no one doubts the existence of a work of art and the authenticity of a perfect work, if the aesthetic object is defined according to the work, the aesthetic object can be easily determined. (Duff Heiner, 1996, p.7) Now there are different voices on the aesthetics of aesthetics, and the aesthetics of aesthetics is more diverse. Miao costume culture presents different aesthetic types under the influence of social benefits. Aesthetic experience is more valued at present, the field of aesthetics is expanding rapidly, and the aesthetic paradigm is also changing. The patterns and patterns in the Miao costume culture are applied to different fields under the aesthetic paradigm. The aesthetic elements produce different artistic effects in the process of moving, and the pattern becomes a common public symbol. Such repeated use brings people a visual sense fatigue. The transformation of aesthetic paradigms is first reflected in the endless new aesthetic trends and schools of aesthetics in the 20th century. They not only abandoned the "literary and art-based" position that traditional aesthetics insisted on,

and no longer regarded literature and art as an independent and closed field, but also reflected It is a trend of gradually opening, closing and integrating with other disciplines of contemporary spiritual sciences. Secondly, the transformation of aesthetic paradigm is also reflected in the transformation of aesthetic concepts from non-utilitarian dominance to utilitarian compatibility and even consumer recognition. (Ying, 2016, p.84) The patterns in the Miao costume culture are constantly applied to new areas of life in the re-invention of contemporary people. The totem has changed from the past cultural aesthetics to the current cultural aesthetic paradigm, and from the non-utilitarian value of the past. Transformation into utilitarian value, this transformation is the process of aesthetic paradigm transformation. After more than 40 years of cultural changes in China's reform and opening up, the idealistic culture of the past has been eclipsed, and the era of secular culture has quietly come. The repeated use of symbol culture, the decisive rise of symbol identity culture, and the brand symbol culture become a label. World-class symbol brands and domestic symbol brands emerged as the times require. Under this background, Miao culture cooperated with world LV brands to create brand bags. The cultural symbols of the Miao ethnic group are used by the LV brand in its products. Such grafting brings a new space for the aesthetic paradigm of the Miao ethnic clothing culture. Does the aesthetics of LV brand bags meet the needs of consumers, or does the label of LV identity match people's identity? Will aesthetics also change under the influence of identity labels? The identity symbol brings aesthetic generalization to the Miao costume culture, as well as the symbol of identity, which is the identification of the Miao culture and identity.

The purpose of the current aesthetic life is not to obtain spiritual relaxation or metaphysical comfort through aesthetics, but to create an appearance or eye-catching image symbol for the identity symbol. The aestheticism of the identity symbol replaces the pragmatism. Art view. The rise of popular culture poses a serious challenge to traditional aesthetics, prompting changes in the traditional aesthetic ecology and towards identity symbolization. Although the picture of aesthetic life has



been diffused, the development of social aesthetic fashion will also be increasingly linked to the daily needs of the general public and the satisfaction of identity needs, showing an internal interaction with the direct interests of the public, but we must also pay attention to Changes in traditional aesthetic culture.

### (3) "Embodied Culture" and Aesthetic Reification of Culture

The change of modern aesthetics starts from a certain substantive fixed point to confirm whether there is abstract speculation in beauty, so as to pay attention to the living conditions of contemporary people, question the value of life, and explore the meaning of life in its own unique way and expanding vision. Poetry Nietzsche tried to break the rational shell of modernity itself, re-examined and evaluated everything from the foundation of the body and sensibility, on the one hand, through a kind of moral genealogy, the structure of metaphysics, morality and science was reduced to the product of the omnipresent will to power, On the other hand, a perceptual body phenomenology is established. Since there is nothing behind the perceptual "appearance", the metaphysically irrational will to power assumes the heavy responsibility of self-legislation and constructs a kind of A new type of aesthetic presence that has no place to fall back on. (Ying, 2016, p.86) Modern aesthetics is differentiated from traditional aesthetics by returning to the focus on body discourse. The Miao costume culture has played an important role in the process of turning traditional aesthetics into modern aesthetics. The presentation of Miao costume culture on the Miao people's body, the display of costumes, and the twisting of dance are all body discourses that make traditional aesthetics complete the turn of modern aesthetics. The display of the Miao costume culture on the body also provides a certain form of existence for human beings in this uncertain post-modern cultural context. It shows in a clear way that the body is a classic text of this era. form exists.

In today's cultural generalization and aesthetic generalization, any cultural commodity is only a cultural code for mass consumption, and the interpretation of this cultural code varies in different spaces, different people's education levels and thinking habits. The symbolic interpretation and aesthetic imagination of the Miao

costume culture will also be influenced by different cultures. As the Miao culture in the era of popular culture, the application in different fields, the Miao costumes produced by machines meet this demand. Under the benefit of tourism economy, totem symbols begin to be reused in life. In the age of mass culture, there is a performative, casual use of body discourse, which publicizes the private sphere and turns public life into mere entertainment, as Jaspers said. In the process of chasing aesthetics, the "new" often lacks coherence and continuity, so there is a dislocation relationship between modern aesthetics and traditional aesthetics, and the two cannot be perfectly overcome. It becomes more serious in uncontrolled use. If you want the Miao costume culture to have a more profound vitality, you should dig deeper from the aesthetic essence. The performance of Miao costumes verifies that many scholars of the Frankfurt School have summarized the characteristics of "flatness" and "patternization" of popular culture. Narrow elitism and aestheticism must be improved. The so-called "infinite interpretation of diverse reality and equal importance" caused by postmodernism's sprawling chaos and "lack of meaning" in the name of equality is untenable. of. (Fu, 2008, p.251) People completely abandon the persistent pursuit of worship and ideas, and only focus on creating a cultural orientation of "embodiment", which may eventually make popular culture in the "aesthetic materialization" that Benjamin worried about. Completely loses its purpose of the possibility of cultural introspection. As people deepen their understanding of the inherent characteristics of popular culture, I believe that a new cultural pattern of multicultural development will naturally form in the future.

### 5.1.3 The Miao costume culture and economy are highly integrated

(1) Cultural and creative industries with regional characteristics from an economic perspective

In today's world, culture and economy are intermingled, and their status and role in the competition of comprehensive national strength are becoming more and

more prominent. (Jiang, 2002) "Culture and economy blend with each other", revealing the regularity of contemporary social development. When the economy develops to a certain level, people's consumption is a round of new behaviors under the guidance of fashion and cultural values, and the characteristics of "cultural economy" and "economic culture" are increasingly distinct. The combination of culture and economy has brought new development thinking to the Miao ethnic region. To have its own characteristic cultural and creative industries in the national cultural and economic society has become the top priority of local economic development. Scholars discussed the cultural and creative industry of Miao costumes from different perspectives according to their own understandings, and formed principles to promote them in different ethnic minority areas.

The cultural and creative industries of Miao costumes, that is, enterprises that produce cultural products and provide cultural services, have emerged in large numbers, and play an important role in the national economy. The more developed countries are, the higher the proportion is. This is a typical example of "cultural economy". With the development of the times and technology, new categories of cultural and creative industries are still increasing, such as television industry, planning industry, network companies, new media companies, live broadcast delivery companies, publicity, packaging and advertising industries. Miao clothing cultural and creative industries develop their own local characteristic cultural industries on the basis of cultural economicalization, such as colorful Guizhou tea, colorful Guizhou wine, colorful embroidery silver jewelry and other characteristic cultural and creative industries. The share of cultural factors in product design, production, marketing (publicity packaging) and the transaction process in the traditional manufacturing of Miao clothing, The timing of product launch and the way of publicity, scale, strategy or "marketing planning", etc., are becoming more and more serious, and sometimes even occupy the first position. People's past market purchases have been transformed into online purchases, the design and packaging are more modern, and the space for choosing Miao symbol products is more diverse. When people shop, they are not only

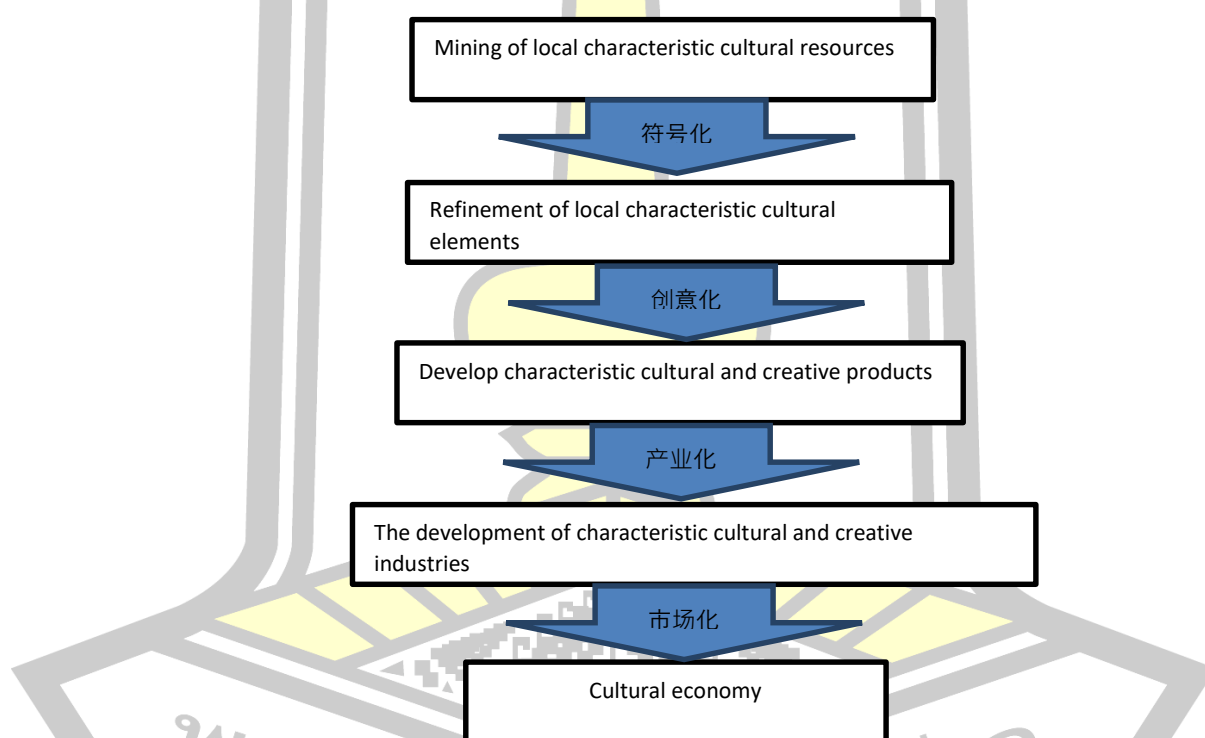
buying practicality and quality, but also buying feeling and buying culture. This situation is a model of "economic culturalization". Changes in consumer attitudes have led to increasing changes in new product development, industrial structure adjustment and even economic structure changes, such as the containment and replacement of traditional polluting industries by green industries brought about by "green culture", the increase in Miao silver ornaments and daily necessities, and the increasing use of utensils. Cultural symbols, the styles of vessels, and the scope of application of vessels have achieved unprecedented development. Silver jewelry has changed the decorative function of the past, the practical function has been strengthened, the green economy and culture have become the characteristics, the local characteristic creative culture has become the main body, and the economic market has become larger. These all illustrate the importance of cultural economy and market economy. In order to break through the siege and realize the cultural economy, only if you have the characteristics that I have and I have the characteristics that you do not have, can you have your own characteristic cultural and creative industry. Miao embroidery + N is the unique local characteristic cultural creativity of the Miao costume culture. In a sense, grasping the culture is grasping the economy, grasping the local characteristic culture also grasping the local characteristic creative industry, and even more grasping the cultural economy.

Modern economy is a knowledge-based economy that combines "high technology" and "high culture", and it is also an economy with a high degree of "human culture". From product design to production process design, from enterprise strategic management to brand image management, and then From the comprehensive human and cultural services to customer needs to the comprehensive cultural construction of the corporate team spirit, all fully reflect the modern humanistic spirit. Traditional "humanities" have penetrated into every corner of economic life through "humanistic design", and we can't even find products without cultural marks. (Ying, 2016, p.105)

The Miao costume culture has gradually formed its own basic development ideas in the development of local characteristic cultural industries. The traditional Miao

costume skills are integrated with modern creative ideas, combined with modern humanistic design, to enhance creative skills and capacity, and gradually form cultural and creative products with local characteristics. Through the cultural arrangement of Miao costume culture and skills, coupled with the integration of modern "high technology" and "high culture", the industrialization of traditional skills has gradually become a local cultural characteristic industry. The mining of local characteristic cultural resources and the formation of cultural and economic evolution require a cyclical process. (See Table 5-3)

*Table 30 The cultural and economic evolution flow chart of the mining of local characteristic cultural resources*



The cultural production and cultural creativity of the Miao costume culture in the local characteristic cultural industry are applied to different spatial fields. The patterns of the Miao costume culture are "symbolized", to the development of symbolic products and services, etc., forming the unity of the cultural symbol system and forming products. and serve diversified cultural industry clusters with local

characteristics, as shown in the figure. (Wang and Shi, 2016, p.15) From the aesthetic concept of modern people, the traditional culture of Miao costumes is further explored for cultural economy, adapting to the needs of social development, and satisfying the cultural aesthetic needs of people from different groups, different classes, and different cultural backgrounds, to achieve the marriage relationship between culture and economy, and the local characteristic cultural and economic development model was born. The accumulation and cultural resources of the Miao costume culture are constantly transformed into attractive and appealing cultural products, and even into cultural boutiques with commercial value, and the cultural resource advantages are transformed into economic advantages, so that the development of Miao culture can be integrated into the rejuvenation of the Chinese nation. in the course of history. (See Figure 5-1)



*Figure 96 Batik creative experience products*

In 2021, my students' works will be exhibited in the United States with impressive works created by Miao batiks. The audience will like them very much and give them high evaluation.

(2) Cultural industry to cultural economy

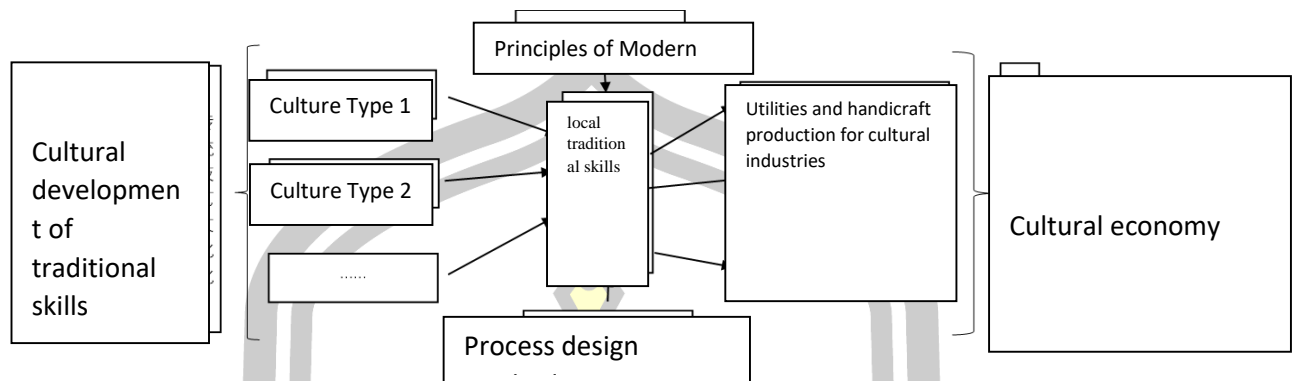
The term "cultural industry" was proposed by Adorno and Hockheim in the middle of the 20th century from the perspective of denying the "industrialization" of culture. From the perspective of contemporary applied cultural industry, cultural industry has certain attributes necessary for general industries. In terms of the nature of the products they provide, cultural industries can be understood as industries that provide spiritual goods or services to consumers; in terms of the nature of their economic processes, cultural industries can be defined as "production, reproduction, A series of activities for the storage and distribution of cultural goods and services". (Jin, 2012, p.17) At that time, due to the constraints of traditional concepts, the development of neoclassical economics and the deepening of cultural studies in sociology, linguistics and other disciplines widened the gap in understanding between economics and cultural disciplines. Culture has become divided, and even become a completely irrelevant field. Since the mid-1970s, some Western economists have carried out interdisciplinary research, made a systematic discussion on the relationship between economy and culture, and explained the possible space and development characteristics of "culture" becoming "industry". Since then, the "cultural industry" has entered the vision of national economic development. (Ying, 2016, p.101) The "cultural industry" has thus become one of the pillar industries of the national economic development of developed countries, and has shown its development space to countries around the world. China has seized the opportunity of the world's cultural industry to develop its own cultural industry. The Miao costume culture has formed its own model under the development of the cultural industry. The "Xijiang Model" proposed by Li Tianyi is the best representative. In April 1998, at an international conference attended by 150 governments, delegates reached an agreement that "culture" should be taken into account in economic decision-making; : Culture is an important part of economic development, and culture will also be an important factor in the way and conditions of the world economy. This signifies that the economy and culture have begun to merge or even overlap after they have been getting closer, and a

new economic type or economic development model within the vision of the "knowledge economy" - "cultural economy" was born. (Shing, 2016, p.102)

In the contemporary Miao clothing culture industrial society to post-industrial society, the transition from the traditional production society to the consumer society has been completed. Machine-produced Miao clothing began to leave the original space, and changed from material consumption to spiritual consumption. Fisk pointed out: In a consumer society, all commodities have both practical value and cultural value. In a cultural economy, the circulation process is not the turnover of money, but the spread of meaning and pleasure. (Fisk, 2001, p.33) The global development of the cultural symbols and totems of the Miao clothing and culture driven by the "knowledge economy" has entered the "post-industrial era", and the exchange and consumption of immaterial and symbols has surpassed the original value. The competition of symbolic culture has become the main field of regional and national comprehensive national strength competition. Especially under the influence of the "new economy" development trend represented by the United States, all countries and regions in the world have turned the cultural development strategy into a national development strategy. The global replication of the McDonald's symbol of American catering culture, the McDonald's symbol has gained economic capital in the global economy, and has done the best publicity for the American fast food culture. Assuming that the cultural symbols of Miao costumes cover the world, what kind of economic value will the cultural symbols of Miao bring? From this, we can see the importance of developing the cultural industry. At present, the countries that have reached a certain level of economy, almost without exception, regard the cultural industry and cultural economy as the entry point and combination point of the entire national construction, and through the "cultural industry" The charm, influence, attractiveness, affinity and penetration radiated by "soft power" have prompted large-scale information flow, consumption flow, capital flow and talent flow to flow in a direction that is beneficial to oneself. (See Table 5-4)



*Table 31 Basic ideas for the development of cultural economy*



With the strong support of national and local government policies, the culture of the Miao ethnic region has developed its own characteristic cultural industry. For example, at the National Two Sessions in 2022, Shi Liping, the inheritor of Miao Embroidery, a representative project of national intangible cultural heritage, proposed that traditional culture Combined with fashion, vigorously develop "Miao embroidery +", "construct Miao embroidery + Miao medicine", "Miao embroidery + clothing", "Miao embroidery + furniture", etc., "Miao embroidery + N" industrial form, develop new products , create a new image, and further put more practical and fashionable products on the market. Through vigorous development, the industry will lead to non-genetic inheritance, the industry will be used to support inheritance, the traditional culture will be explored vertically, the Miao embroidery industry will be developed horizontally, and the Miao embroidery industry will be built into a colorful industrial chain. more economic benefits.

## **5.2 The identity change of the Miao costume culture**

Miao costumes have a rich traditional culture and are unique in the history of the world's national culture. Miao costumes have promoted the development of cultural brands in music, dance, batik, embroidery, painting, etc. The development and exchange of Miao culture on the international stage has been recognized by identity, and Miao culture has gradually transformed from local culture in the past to international culture. Scholars from various countries have conducted special studies

on the Miao costume culture from different perspectives. Academic exchanges and cooperation between scholars from various countries and China are frequent. Many scholars have gone to the international stage, and artists and performers have also gone abroad. The growth process of Miao costume culture on the international stage and how to complete the transformation of cultural identity are the main research contents of this section.

### 5.2.1 The international development process of Miao costume culture

#### (1) International exchange of Miao culture

Miao culture has gone abroad, and in terms of international cultural exchanges, it is mainly divided into exchanges with Asian countries, exchanges with European countries, exchanges with countries in North and South America, exchanges with countries in Africa and Oceania. The content of international exchanges mainly includes exchanges in Miao culture, Miao costumes, Miao performing arts, and Miao art. In terms of time, it is a narrative method from ancient times to the present. It mainly selects the content of important exchange activities to give a brief explanation. Through these exchanges, we can see how the Miao culture has gone abroad and has been recognized and recognized by scholars and colleagues around the world. Guizhou Province has made an indispensable contribution to strengthening exchanges with the outside world and consolidating friendly relations between countries, showing the excellent and colorful minority cultures of Guizhou, and highlighting the cultural style of the multi-ethnic cultures in China. From the perspective of national strategy, the series of cultural activities brought about by Guizhou's foreign cultural exchanges play an important role in enhancing my country's cultural soft power, enhancing cultural identity, and enhancing international influence. (Li, 2018, p.226)

(see Figure 5-2)



*Figure 97 Foreign tourists visiting Miao Village*

In 2018, after the establishment of Xijiang Cultural Research Institute, many foreign tourists came to visit the cultural center and exchange activities.

#### 5.2.2 Exchanges between Asian countries

As early as the early 20th century, the Miao culture in Guizhou, China was noticed. Dr. Torii Ryuzo is a well-known scholar in Japan and an internationally renowned scholar. He has taught at Tokyo Imperial University, Kokugakuin University, Sophia University, and Yenching University in Peiping, China. In 1902, he visited Guizhou for 40 days, published two monographs of hundreds of thousands of words each, "Miao Nationality Survey Report" and "Anthropological View of Southwest China", and published a total of 27 articles related to the Miao nationality culture in Guizhou. In addition, 13 chapters of 3 monographs also discuss the history and culture of the Guizhou nation. He also took more than 170 old photos in Guizhou, and in 1990, only 108 photos were collected by the Archives of the Institute of Comprehensive Research, University of Tokyo. 16 national cultural relics, such as reeds, were collected in Guizhou, and are now in the National Museum of Ethnology in Japan. Dr. Torii Ryuzo has become an internationally renowned Japanese scholar who has written the most books on the Miao culture in Guizhou and has taken the most old photos.

At the beginning of 1953, Miao dancers Jin Ou and Wu Yanjie brought the reed dance "cockfighting" to North Korea to express their condolences to the Chinese and DPRK soldiers. General Kim Il Sung said: The Chinese Miao reed dance is the embodiment of unity and friendship, and it symbolizes the test of blood and fire between the DPRK and China. fighting camaraderie. In 1953, Miao nationality singers A Pao and Aluo were invited to participate in the third Chinese people's condolences to North Korea, condolences to the Chinese People's Volunteers and the Korean People's Army. In 1979, a delegation of Japanese ethnologists visited Guizhou Province and collected Miao men's and women's clothing, Buyi women's clothing, Shui clothing, as well as headgear and other accessories. The Miao musical instruments included reeds and bronze drums. In 1980, the Miao dancer Aluo participated in a Chinese dancer delegation to visit North Korea. In 1983, some researchers and teachers of Guizhou Institute for Nationalities and Guizhou Institute for Nationalities had an academic exchange with Professor Kiyoji Ito of Japan University in Huaxi on the "Eating New Festival" of the Miao people in Guizhou. In 1984, some researchers from the Institute of Nationalities of Guizhou Province had an academic exchange with Nakahara Tsuko from the Institute of Literature of Nihon University (an international student at Beijing Normal University) on Miao customs. In 1984, the national first-class singer Ngawang (Miao nationality) participated in the Chinese People's Friendship Delegation to visit Thailand. In 1985, Japan's Kojin Bookstore published the book "Miao Folklore in Guizhou Province" written by Masataka Suzuki and Yoshiko Kanamaru. In 1988, Professor Pan Dingzhi was invited to Japan to attend an academic conference and gave a speech on "Worship of the Miao God of the Danzhai". In 1988, the Guizhou Miao and other ethnic batik products exhibition opened in Manila, Philippines. In 1992, at the invitation of Yuhua Garden, a national park in Singapore, he brought 80 sets of traditional Miao and Dong costumes, more than 100 photographs of the customs and customs of southeastern Guizhou, more than 50 paintings of Miao farmers, the essence of Miaoling songs and dances, and thousands of ethnic folk. Handicrafts, participated in the "92 Mid-Autumn

Festival Garden Party" in Yuhua Garden. In 1993, Miao female painter Pan Wenfang was invited to Japan to perform on-site folk painting. In 1995, Tang Li, associate professor of the Institute of Language and Culture of Tokyo University of Foreign Studies, went to Wendou, Ping'ao, Yaoguang and other places in Jinping County to conduct field investigations on the forestry history of the Miao people and the history of science and technology of ethnic minorities. In the Spring Festival of 1996, the "China Guizhou Province Song and Dance Troupe" participated by the Miao nationality singer Liu Yuezhu went to the Philippines to perform and was warmly welcomed by international friends. The Philippine "World Journal" commented: "Miao nationality singer Liu Yuezhu sang the Miao songs "Flying Song" and "Toast Song", which pushed the atmosphere of the party to a climax. fragrance". In 1997, Associate Professor Makoto Tsukada of the National Museum of Ethnology of Japan went to Qinglong, Anshun, Pingba and other places to conduct ethnological field investigations on the customs and habits of the Miao people. In 1998, the "Thai Thammasat University Investigation Team" headed by Prof. Sumi Bitipa from the Thai Studies Research Center of Thammasat University in Thailand went to Rongjiang, Duyun, Sandu, Zhenfeng, Puding and other places to conduct social and linguistic research on the Miao people. , cultural and historical fieldwork. In 1998, dispatched by the Ministry of Culture, he went to South Korea to participate in the "Chinese Culture Exhibition", a national costume exhibition, which was praised by all walks of life in South Korea.

In 2000, for several consecutive years, Ou Dexian, a Miao embroidery expert from Sandu Shui Autonomous County, was invited by the Korean Caotian Fiber Museum to go to Seoul for cultural exchange and art exhibition. In 2005, Au Dexian once again went to Seoul to participate in the "Chinese Culture Festival". In 2009, the well-known folk art group Yiji Jingyu Dasao Art Troupe went to Hong Kong to perform. The performances of "Flower of Stunts" and "Immortal Bamboo" made Hong Kong audiences amazed.



*Figure 98 The Miao Nationality Team of the Asian Games*

At the Asian Games, athletes in different Miao costumes walked on the sports field with the delegation.

### 5.2.3 Exchanges between European countries

Since the middle of the 19th century, European capitalist countries have continuously sent missionaries, travelers, historians, businessmen, and sociologists to the areas inhabited by the Miao people to conduct missionary missions and various investigations. come out. For example, in 1861, British missionary Lockhart's "About the Miao or Indigenous Peoples of China", in 1894, British missionary Clark's "Miao and Other Tribes in Western China", 1917, French missionary Savina's "Miao and Other Tribes" Miao Law Dictionary, 1924, "History of the Miao Nationality", "History of the Miao Nationality" written by the Russian Itz. From the 1930s to the 1940s, the "Miao Nationality in Guizhou" was studied by the German female scholar Michael Lan. After the founding of the People's Republic of China, in 1950, German linguist Udrikul's "Introduction to Miao-Yao Historical Phonetics"; The Miao Nationality, 1963, German sinologist Brautigam's "On Baimiao", 1967, British linguist Donner's "The Tone and Modulation of the White Miao" 1971, "The Further Relationship Between Miao and Yao Languages " , 1971, "Miao-Yao language" by Udrikul, Germany, 1972, "Guizhou Province before the 18th century" by Surmeng, France, etc.

From the 1950s to the 1960s, the Miao nationality reed performers visited the former Soviet republics and Eastern European socialist countries for many times. Jin Ou (Yang Changlin), a reed performer of the Central National Song and Dance Troupe, has visited and performed in the Soviet Union and Eastern European countries. In 1954, Miao nationality dancers Yang Zhengxing and Yehuo participated in the Warsaw Festival in Poland and were warmly welcomed by foreign friends. In 1956, 6 people including Yang Bingfang, Zhang Wenyong and other Guizhou folk lusheng players took Jin Lusheng to Moscow to participate in the World Youth Festival. In 1957, under the leadership of Comrade Hu Yaobang, Secretary of the Central Committee, Xiong Yonglin from Puding County, Zhang Wenyong from Shuicheng County, Yang Bingfang from Leishan County and others went to Moscow to participate in the Fourth World Youth Festival of the Socialist Youth League Festival. "The Dance Master", "The Incredible National Artist". In 1961, the Guizhou Folk Arts and Crafts Exhibition opened in Martin City, Central Slovakia, Czechoslovakia. The exhibition displayed 270 pieces of handicrafts, including embroidery, batik, cross-stitching, silver ornaments and other ethnic groups' lacquerware, pottery, stone carvings, bamboo weaving and folk toys of the Miao people in Guizhou.

In 1981, the "Guizhou Provincial Folk Arts and Crafts Exhibition" opened in Copenhagen, the capital of Denmark. More than 300 works of batik products, embroidery, fabrics and pottery of the Miao and other ethnic groups were displayed at the exhibition, reflecting the original spirit and intelligent artistic talent of the Miao people in Guizhou. In 1982, Wang Zhiliang from Renhuai County visited the Soviet Union. His wonderful reed skills were recorded in the Soviet Union as a film documentary and screened all over the Soviet Union. Wu Tingjie, a Miao dancer from the Song and Dance Troupe of Qiandongnan Miao and Dong Autonomous Prefecture, has spread his beautiful reed dance all over the world. He has visited Korea, France, Austria, Italy and other countries, and spread the art of reed dance to Europe. In 1982, Jacques Lemaine, a teacher at the University of Paris Ten, went to the Institute of

Nationalities of Guizhou Province to conduct academic exchanges on the history of the Miao nationality. In 1987, the "Miao International Symposium" was jointly convened in Guiyang by the Guizhou Provincial Ethnic Affairs Committee and the Southwest Ethnic Society of China. British and French scholars participated in the seminar. In 1988, Yang Changxi from the Song and Dance Troupe of Qiandongnan Miao and Dong Autonomous Prefecture and the "China Guizhou Folk Art Troupe" composed of 25 actors went to Italy, Hungary, Austria, Yugoslavia, Romania and other countries to participate in the world folk art event - the first Austrian Klagenfurt International Folk Art Festival. In 1992, the "China Guizhou Folk Art Troupe" brought 15 Miao Lusheng song and dance programs to the Netherlands and Belgium to participate in the folk art festivals attended by art troupes from more than 30 countries. In 1992, the Guizhou Folk Art Troupe went to the Netherlands and Belgium to participate in the international art festival jointly sponsored by the Netherlands and Belgium. The performances of the Miao people's reed dance and wooden drum were well received. In July of the same year, the Chinese National Art Troupe formed by the Guizhou National Song and Dance Troupe was dispatched by the State Ethnic Affairs Commission to visit France and Poland. The 40-minute performance of the Miao nationality song and dance "On the Lusheng Field" was almost always accompanied by thunderous applause. In 1992, the Qiandongnan Miao and Dong Autonomous Prefecture Song and Dance Troupe, the national second-level singer Asan, went to Italy, Romania and other countries to participate in international folk art festival performances, and won 4 collective gold awards and 1 silver award. In 1994, Liu Yuezhu, a Miao soloist of the Guizhou Provincial Song and Dance Troupe, participated in a group of Chinese musicians to perform in the Netherlands, Belgium, Germany and France. In 1994, Miao nationality singer Wang Ayi was invited to perform in Italy, Switzerland and other countries.

In 2000, during the "Three Festivals and One Meeting" in Zunyi, a group of four, Mr. and Mrs. Hamlin, an expert on ancient architecture and French in Pau,



France, made a special trip to Xiaobachang Village, Hongguan Miao Township, to carry out Miao culture for the Song Xingfa family of the Miao people. visit. In 2004, the Guizhou Provincial National Song and Dance Troupe, led by Jing Xudong, went to Switzerland to perform, including the Miao dance "Drumbling". In 2007, China's "Colorful Guizhou Style" Miao dances "Reverse Pai Wooden Drum", "Basha Bang Yosheng" and other folk songs and dances with Guizhou characteristics held their first performance at the Kazan State Opera House, the capital of the Republic of Tatarstan, Russia. Warmly welcomed by Kazan citizens, the whole performance was filled with thunderous applause. In June, the song and dance was performed at the Central Model Theater of the Russian Army in Moscow, the capital of Russia. More than 2,500 spectators came to the theater with a capacity of 1,500 people. Many audience members were amazed at how wonderful the performance was. In 2007, he went to Russia to participate in the "Chinese Culture Festival", and the colorful Guizhou ethnic customs and splendid artistic performances were highly recognized by all walks of life in Russia. In 2013, Melbourne Chinese Theatre Festival, France Montauire International Folk Art Festival. In 2016, Guizhou folk forces exchanged culture with Mexico, and introduced Guiyang's private museum, the Wucui Guizhou Art Museum, as a partner, and selected 178 pieces of the museum's collections to be exhibited in Mexico. Positivity is further enhanced.

#### 5.2.4 Exchanges between North and South America volume up content copy share

As early as the end of the 19th century, the book "History of the Miao Nationality" written by Kee Maoding in the United States was published, providing first-hand information for the people of North and South America to understand the Miao nationality in Guizhou. Professor Zhang Kun, a Chinese-American scholar, has published many research papers on the Miao language, such as 1953, "On Miao-Yao Tone System", 1973, "Original Miao-Yao Tone Construction", 1974, "Miao-Yao Language Comparison" Research", 1976, "The First Words of the Primitive Hmong

Language", etc. American linguist Professor Paul K. Benedict is unique in the study of the Miao language, and believes that the Miao-Yao language does not belong to the Sino-Tibetan language family, but should be set up with the Dong language to establish a separate "Nantai" language family, 1966, 1972, published two "Australian and Taiwanese", 1967, "Australian and Taiwanese Studies: Australasia and Chinese-Tibetan" and so on. In 1982, Yang Jinxiu went to Toronto, Canada with a delegation to exhibit the ancient Chinese traditional technique of batik in the exhibition hall of the Ontario Science Center. The broom-shaped wax knife in his hand was like a paintbrush in the hands of a painter, and he swayed freely on a white cloth for less than an hour. , a light-brown wax painting pattern of fish, birds, flowers, insects and fruit wood was vividly displayed in front of foreign friends, and people were stunned. In 1983, Mr. Mark, an American professor, translated the "Miao Nationality Epic" collected by Tai Changhou of the Miao nationality into English and sent it overseas. In 1983, the famous Chinese Miao female dancer, Ali, was invited to participate in the Guizhou Province Song and Dance Troupe of China to visit Panama, Venezuela, Cuador and other countries for visiting performances. In 1984, A Rong, a batik expert from the Miao ethnic group in Danzhai County, went to the United States to participate in the "Ancient Chinese Traditional Technology Exhibition" held in Atlanta, performing wax painting art for American audiences. In 1984, Miao nationality female singer Wang Ayi sang in Shanghai with Zhu Pengbo and Wang Shanyu on stage for US President Ronald Reagan and his wife Nancy who were visiting China. In 1984, Louisa, a graduate student in anthropology from the University of California, Berkeley, visited Qianhu Miao Village in Xijiang, Leishan County for a year, and systematically introduced the Miao culture to the other side of the Atlantic. In 1985, Yang Jinxiu, the winner of the gold medal of "Outstanding Children of the Border", went to the United States and Canada to teach batik craftsmanship. In 1987, Miao singer Luo Xiuying was invited to visit and perform in Canada and the United States. In 1989, the Guizhou Folk Song and Dance Troupe

went to Ottawa, Canada to participate in the 5th World Folk Art Festival. Art groups from the Soviet Union, Hungary, Poland, Italy, Yugoslavia, the United States, China, Canada and other countries participated. Reed dances such as "On the Lusheng Field", "Ancient Scoop Dance" and "Girl on the Drum" aroused the admiration of audiences in Canada and other countries. In 1989, the Guizhou Ethnic Song and Dance Troupe was led by Yin Haishan, director of the Cultural Department of the State Ethnic Affairs Commission, to perform in the United States and Canada. Among them were the Miao dances "On the Lusheng Field", "Girls Stepping on Drums", "Ancient Scoop Dance", "Ancient Lamb Dance" Wooden Drum", the vocal program includes Ngawang's Miao Fei Song. In 1989, a group of 14 "Miao Nationality Dancers Delegation" was invited to Spokane, Washington, USA, to participate in the "China, Soviet Union, Japan, and the Federal Republic of Germany Art Festival" held to commemorate the 100th anniversary of the founding of the state. At the festival, the Miao nationality festival costumes exhibition will be held, and the Miao nationality festival songs and dances will be performed. In 1991, American Hmong native Xiong Zhuobi and others went to Kaili to participate in the International Hmong Society for academic exchanges. In 1992, Professor Li Tingui was invited to visit the United States for academic exchanges. In 1994, Mr. Li Zhexiang, an associate professor of the Miao nationality at the University of California, USA, and his team visited Miao Village in Hongguan Miao Nationality Township, Zunyi County. In 1998, Mr. Mahou from the Miao ethnic group in California made a special trip to the Miao Village in Shandunyan, Sidu Town, Nanbai Town, Zunyi County.

In 2000, Mr. Mahou, a Miao nationality from California, USA, led a group of three people from the Miao nationality in Laos, and a private delegation visited Zunyi. They visited Hongguan Miao Township in Zunyi County and Miao Village in Mazong Miao Township, Tongzi County to investigate the traditional culture of the Miao nationality. In 2000, Pan Shidiao was invited to visit the University of California for academic exchanges.

### 5.2.5 Exchanges between countries in Africa and Oceania

With the continuous improvement of China's international status, more and more countries have established diplomatic relations between China and Africa and Oceania. From the 1930s to the 1940s, the Australian scholar Geddes wrote the book "Migration in the Mountains", which introduced the history and culture of the Miao people in Guizhou. Since 1987, the Miao singer Luo Xiuying, head of the art troupe of Minzu University of China, has been invited to visit the United Arab Emirates and other African countries for many times, and participated in the 2nd Babylon International Art Festival held in Egypt and Iraq. In 1992, Liu Yuezhu, a Miao soloist of the Guizhou Provincial Song and Dance Troupe, performed a special performance for the ambassadors and wives of 41 countries in Africa, Europe and other countries who came to Guizhou for inspection as a soloist. In 1993, he participated in the Chinese Guizhou Acrobatic and Song and Dance Art Troupe to visit and perform in Ethiopia, Sudan, Egypt, Algeria, Bahrain and other countries. In 1998, Australian linguists went to Guizhou to investigate the Miao language. Guizhou scholars also visited Australia and New Zealand for visits and exchanges. In 2007, a 14-member joint delegation of the New Zealand Bible Society of Australia led by Mr. David John Harrison, chairman of the New Zealand Bible Society, and Pastor Robert John Wiebush, the president of the Bible Society of Australia, went to the Miao ethnic group in Huayandong, Xixiu District, Anshun City. The church conducts friendly visits, and has extensive contacts and exchanges with church personnel and believers.

#### (2) Elements are transformed into international fashion elements

Miao culture has gradually become a fashionable element in international exchanges, and has won awards in exchange exhibitions and collections by individuals or museums. The cultural elements of the Miao ethnic group have become fashionable elements, which are mainly presented from several aspects, such as embroidery, batik, silver ornaments, and painting.

### 5.2.6 Embroidery elements become international fashion elements

The Miao nationality has created its own unique artistic style. The varied and colorful Miao embroidery art is a very unique "form of beholding" dedicated to the human world by the Miao nationality women. It is also an important representative of the Miao art form. (Wolflin, 1987, p.45) Opening the picture book of Miao embroidery art, the Miao women seem to have created many "forms of viewing" in front of us, which makes us dizzy and amazed. Kant said: "Imagination is a great artist, not only that, she is also a magician." (Guliuga, 1981) This is indeed the case. The imagination talent of the Hmong women we see can be said to be concentrated in the in its embroidery art.

In 1960, more than 10 Miao women spent more than a year picking dozens of sets of ornaments with national characteristics for the Guizhou Hall of the Great Hall of the People in Beijing. This batch of high-level works of art embodies the art and style of cross-stitching, and has won high praise at home and abroad. Works "Miao Nationality Cross-Flowered Tea Cushion", "Miao Nationality Cross-Flowered Seat Cushion", "Miao Nationality Cross-connected Flower Back Fan", "Miao Nationality Cross-stitched Back Fan Feet", "Miao Nationality Cross-Flowered Back Drape", "Waist and Wall Hanging", "Miao Nationality Clothing", etc. Dozens of works have been introduced to the former Soviet Union, Czechoslovakia, Canada and other countries, contributing to cultural exchanges between China and foreign countries. In 1982, at the invitation of Japan's Mitsukoshi Corporation and Japan's Minomi Publishing House, "Guizhou Miao Embroidery and Guizhou Minority Batik" were exhibited in six cities of Tokyo, Osaka, Kyoto, Zhuangjiuzhou and Nagoya. Picture albums such as Guizhou Miao Embroidery, Guizhou Minority Batik, and Guizhou Batik were also released all over Japan. In 1983, Song Guoxi's embroidery from Leishan County was sent to France for exhibition and was appreciated by French friends. The Western-style jackets, tie purses, sugar bags, handkerchiefs, tapestries and other handicrafts embroidered by Miao women in Xingren County are exported to the United States, Britain, Japan, France and New Zealand. In 1985, Taijiang County Ethnic Embroidery

Factory produced a variety of handicrafts with Miao customs and mythical stories. Its exquisite craftsmanship reflects the strong national traditional characteristics. Many products are sold to Japan, the United States, Canada, Britain, France and Southeast Asia. Various countries, in 1987, crepe embroidery bags and embroidery bags were selected and sent to the United States for exhibition.

### 5.2.7 Batik elements become international fashion elements

As one of the decorative techniques of Miao costumes, batik has unique ethnic traditional craftsmanship, which is perfectly combined with unique patterns, as well as the artificially hard-to-reach ice effect caused by batik cooling and cracking and dyeing liquid penetrating the warp and weft of the fabric. Miao batik has always been closely related to its daily life, full of rich life flavor, reflecting strong national characteristics. Since the 1980s, a large number of Miao batik products have flowed abroad. In 1981, "China Guizhou Folk Crafts Exhibition" was exhibited in Copenhagen, the capital of Denmark, and "Wax Flower" was collected by the National Museum of Denmark as a treasure. In 1982, the "Chinese Traditional Technology Exhibition" was grandly opened at the Ontario Science Center in Toronto, Canada, attracting thousands of spectators. Yang Fang and Wang Ayong from Danzhai, Liu Yuelin from Taijiang, Yang Jinxiu and Wang Xianfang from Anshun, their works are brilliant and splendid overseas, and enjoy high reputation in Hong Kong, Canada, the United States and Japan. In 1984, Wang Ayong went to the United States to participate in batik performances twice, and the batik works were snapped up before they could be dewaxed. In 1987, Yang Fang was invited by the Hong Kong Arts Centre and Hong Kong Sanlian Bookstore to perform a wax painting performance, and the audience was amazed. Liu Yuelin participated in the exhibition of ancient Chinese science and technology held by the Southwestern Academy of Sciences Museum in Dallas, USA, and her batik skills were highly praised. In 1989, Wang Xianfang went to Japan to perform, and many people rushed to buy batik works on the spot. From 1982 to 1984, Yang Jinxiu, a Miao woman, went to Canada and the

United States to do batik performances. She was praised by the Canadian people as "Oriental Magic Pen", "Miao Art Master" and "Waxton Crayon Art Star". In 1990, Miao girls were invited to the United States to participate in Spokane to commemorate the 100th anniversary of the founding of Washington State. In addition to holding the "China Guizhou Miao Festival Costume Exhibition", they also performed batik embroidery, cross-stitching, weaving and other traditional crafts of making Miao costumes in conjunction with the exhibition. singing and dancing. Guizhou Miao batik has spread far and wide in Europe, Asia, Africa, Latin America and Oceania. It is not only for the appreciation and evaluation of artists, but also becomes a fashion of life among the masses of people both inside and outside.

#### 5.2.8 Silver jewelry elements become international fashion elements

Miao silver ornaments have different styles and varieties. As the essence of Miao traditional decoration and an important representative of Miao culture, silver ornaments embody the soul of the Miao people and cast the footsteps of history. In 1988, the "Guizhou Miao Customs Exhibition" jointly sponsored by the Guizhou Provincial Museum and the China History Museum was exhibited in Beijing. The exhibits include Miao costume crafts—batik dyeing, cross-stitching, weaving, embroidery, silver ornaments, and life situations such as wedding customs, weddings, and festivals. The exhibition received more than 30,000 people, including foreign guests and overseas Chinese from more than 20 countries and regions, including the United States, Britain, France, Brazil, Hungary, and Luxembourg. In 1992, he was invited to exhibit at the World Folk Art Museum in San Diego, USA, and exhibited silver jewelry, pectorals, bracelets, collars, anklets, belts, etc., all hand-made, simple and natural, antique, full of Miao customs and art charm. (See Figure 5-4, 5-5)



*Figure 99 Modern silver jewelry (hand drawing of the badge)*



*Figure 100 Modern silver jewelry (hand drawing of silver collar)*

### 5.2.9 Painting elements become international fashion elements



The Miao peasant paintings that emerged in the 1970s and 1980s have become a wonderful flower in the grand view of Chinese art. Many peasant painters emerged in Tonggu Village, Tonggu Township, Majiang County, Neizhai, Wenquan Township, Jianhe County, Shuicheng County, Huangping County, and Dafang County. Majiang County and Huangping County were also named "Hometown of Modern Chinese Folk Painting" by the Ministry of Culture. More than 180 folk paintings created by more than 3,000 Miao people in Jianhe County have won awards in state, provincial, national and even international art exhibitions. More than 10 paintings were collected by the United States, Japan and the United Nations Foundation. In the "Japan-China Children's Art Diary Competition" commemorating the 20th anniversary of the restoration of diplomatic relations between Japan and China, the works of 7 Miao students including Yang Xiuyong won the third prize, Yao Yong's work won the second prize, and Ou Xiuhui's work won the first prize. In 1982, he participated in the compilation of the painting collection "Chinese Miao Costumes" in Beijing, which was published in both Chinese and English versions at home and abroad. More than 100 works of Miao costume art were collected by the Beijing National Culture Palace, and more than 10 works were collected by foreign experts. In 1982, the Miao cross-stitch expert Wang Chaozhen, her works were exhibited in Japan, and her works were selected into the "China Guizhou Miao Cross-stitch Album" published by Japanese B America. In 1983, works by peasant painter Yang Feilong, such as "The Maker of the Miao Family" and "Running of Bulls" were selected to be exhibited in the United States and Austria. In 1988, Mrs. Rosie, an American arts and crafts expert, bought 15 paintings of farmers in Tonggu Miao Township. In 1990, Pan Xingfu, a young farmer of the Miao ethnic group, presented two modern folk paintings, "Embroidery", in the "Chinese Modern Folk Painting Exhibition" held in Uruguay, Argentina and other countries. In 1988, Mrs. Rosie, an American arts and crafts artist, came to Tonggu Village to purchase 13 paintings of Miao women. These paintings integrated the exquisite craftsmanship of cross-stitching, embroidery, weaving and silver ornaments, and reproduced the scenes of

labor and life, expressing simplicity and elegance. In 1991, 10 works of the Miao people of Huang Ping, including "Farmers' Passing on Art", "Celebrating the Harvest" and "Making Ribbons", were held in a children's painting exhibition in Hiroshima, Japan. Since the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China, more than 500 works have been exhibited in the state and above, and 85 have won awards, including 10 national awards, 1 international award, and 6 selected to participate in the foreign cultural exchange exhibition organized by the state to go abroad. , more than 150 pieces were purchased by foreign friends and compatriots in Hong Kong and Taiwan. In 1993, peasant painter Pan Wenfang was invited to Japan to participate in the exhibition. The three works she painted on the spot were all purchased and collected by relevant Japanese art units. In 1995, Cen Yuanjia held several painting and calligraphy exhibitions in Japan and South Korea. (See Figure 5-6, 5-7)



*Figure 101 Watercolor works of Miao costumes*



*Figure 102 Oil paintings of Miao costumes*

Two works of Miao costumes created by different authors express the richness of Miao costumes. Different materials have different effects.

#### 5.2.10 The brand formation of Miao costume culture

The so-called brand generally refers to the general term for the relationship between products and society in many aspects. It is a name, mark or symbol, a promise, a symbol, a value and a culture, the total condensation of all intangible assets, and it represents the trust and Relevance, the symbolic value of a brand can bring a sense of status, identity and happiness to consumption. (Zhao, 2014, p.91) Miao culture has seized the opportunity of the times to vigorously develop cultural brands, and has shaped the Miao brand image from various aspects of Miao culture. The American (AMA) definition of a brand: A brand is a name, term, sign, symbol, or design, or a combination thereof, used to identify the products or services of a seller or group of sellers, and Differentiate it from a competitor's product or service. (Liu and Yuan, 2015, p.172) The concept of this brand mainly emphasizes that the cultural company guarantees the products and services purchased by consumers, and brings a good impression to consumers through the company's products and services. Buy as a

base. Cultural brand is the result of cultural industrialization brand, and it is the dual cohesion of cultural economic value and spiritual value. As a type of brand, cultural brand mainly covers eight fields such as culture and art, press and publication, radio and film, network communication, leisure and entertainment, cultural tourism, exhibition collection, sports health and other derivative fields. (Zhao, 2014, p.92) The establishment of the Miao cultural brand shows that the Miao cultural industrialization brand has also been constructed. Only in this way can the tourism economy be completely constructed and serve the development of the cultural economy.

#### (1) Cultural brand

Cultural industry brand is a kind of cultural symbol, which is a symbol system that enables consumers to distinguish different cultural products or services with its advanced culture, and has a high cultural connotation. (Zhao, 2014, p.95) Miao cultural branding was completed with the participation of the government, local Xijiang Culture Co., Ltd., Guizhou's "Colorful Guizhou" and other brands. The so-called building refers to hitting objects with hands and utensils. We borrow this concept and say that cultural industry brands can be built, which means that cultural industry brands are a process of conscious construction, which can make full use of cultural industry planning and other strategies through people's subjective initiative. means to build cultural industry brands consciously, purposefully and in a planned way, so that cultural industry brands can achieve extraordinary development and grow up as soon as possible. (Zhao, 2014, p.103)

There are many companies that build Miao cultural industry brands, and the content of building Miao culture is rich in individual, enterprise, collective, joint venture and other forms. Because of the needs of the thesis, the author mainly selects the "Colorful Guizhou" brand for specific explanation and analysis.

"Colorful Guizhou" is based on the rich and unique cultural resources of Guizhou, through the development of a series of cultural activities under the

background of the Guizhou Provincial Party Committee and the Provincial Government's active response to the country's promotion of cultural development and prosperity and the promotion of cultural industries to become the pillar industries of the national economy. The iconic leading brand of Guizhou's cultural industry formed by displaying, publicizing and building Guizhou has become an iconic symbol of Guizhou's cultural industry. (Li and Yang, 2015, p.1) "Colorful Guizhou" has gone through 17 years and more than ten years of trials and hardships. In the unremitting exploration of branding and industrialization, it has yielded surprises and faced confusion. The creation, operation and dissemination of the local "Colorful Guizhou" cultural brand is the representative of the successful case. Scholars, operators and managers have made efforts to develop the "Colorful Guizhou" brand, which has made the "Colorful Guizhou" brand develop rapidly. Brand evolution, brand structure, brand operation, brand communication, brand connotation, etc. have a relatively complete system. By studying the "Colorful Guizhou" brand, we can better understand the history of Miao cultural brand building.

The development of the "Colorful Guizhou" brand has gone through three stages. 2005-2007 is the initial stage. The accuracy of the brand strategy to develop the cultural industry was demonstrated, and through the promotion of a series of activities, the brand image of "Colorful Guizhou" was gradually shaped. , the initial formation of brand influence. (Li and Yang, 2015, p.13) From 2008 to 2009, in the initial stage of the "Colorful Guizhou" brand, the development and publicity, infrastructure construction, content construction and brand planning of the brand were successively carried out, and the brand continued to develop. Since 2010, the "Colorful Guizhou" brand has been fully rolled out, various industries have been implemented in full swing, and the situation has emerged everywhere, and achieved excellent results. After the outbreak of the epidemic in 2020, brand building has been affected. The current "Colorful Guizhou" brand work is still in progress. According to the characteristics of the epidemic, corresponding brand policies are formulated to attract

excellent practices from inside and outside the province to improve the "Colorful Guizhou" brand building.

Brand structure is an important part of brand development strategy. It is very important for the development and growth of brands, especially for brands that adopt the development model of parent and child brands. (Li and Yang, 2015, p.109) The brand structure of "Colorful Guizhou" mainly includes three brand structures: mother-child brand structure, shared brand structure and endorsement brand structure. The parent-child brand mainly extends the brand structure type of the sub-brands, such as a series of sub-brands such as Colorful Guizhou "You", Colorful Guizhou "Game", Colorful Guizhou "Wind", and Colorful Guizhou "Liquor". This diversified brand model guarantees the healthy development and operation of the "Colorful Guizhou" brand, and is a management model that conforms to the development practice of the "Colorful Guizhou" brand. Shared brand structure mode refers to a brand structure mode in which multiple types of products share a brand name. (Li and Yang, 2015, p.110) The products of the "Colorful Guizhou" brand consist of various "objects", including wine, tea, beverages, and catering. The "Colorful Guizhou" brand authorizes enterprises to use the "Colorful Guizhou" brand to build a brand awareness and complete the process of building brand growth. Endorsement branding refers to a brand structure pattern in which a certain brand element appears in a certain way on the packaging, label or product appearance, but is not directly part of the brand name. (Li and Yang, 2015, p.113) There are a large number of products authorized by the "Colorful Guizhou" brand. From entertainment, catering, gourmet, daily necessities, etc., the "Colorful Guizhou" brand provides a strong endorsement. has achieved impressive results. Looking at the brand structure of "Colorful Guizhou" can provide us with a basis for reference, and provide models and methods for the development of Miao cultural brands.

The "Colorful Guizhou" brand has explored a relatively mature brand operation model and achieved social and economic benefits. The operation mode of the "Colorful Guizhou" brand is one center, two systems, three standards, four platforms, five profit models, and five key industrialization projects. A center refers to the establishment of a brand operating agency, the Colorful Guizhou Cultural Industry Center of Guizhou Province, which assumes responsibility and operates the development idea of the entire brand. The two major systems refer to the brand authorization system and the brand certification system, which are the two wings of the "Colorful Guizhou" brand. The three major standards are the three standards of the brand operation model, namely brand certification standards and management standards, brand authorization and management standards, and public welfare brand application and management standards. The four platforms refer to the group display platform, the group publicity platform, the project investment platform and the brand R&D platform. The five profit models refer to the brand authorization profit model, the brand certification profit model, the industry share dividend profit model, the exhibition business profit model, the marketing profit model, and the five profit models. The five key industrial projects refer to a brand-new model that strives to create a brand blossom and multi-industry results. The operation mode of the "Colorful Guizhou" brand is reasonable and adapts to the development needs of Guizhou. By learning from this operation mode, we provide a reference for the export of Miao cultural brands and the construction of culturally confident brands.

The branding of "Colorful Guizhou" is inseparable from the communication of the brand. As a communication environment connecting brand owners and consumers, its pros and cons directly affect the external communication effect of the brand. "Colorful Guizhou" brand communication environment includes political environment, economic environment, social environment and information technology environment. These environments have influence on brand recognition and brand consumption driving force. Political environment refers to the overall political situation of a country

or region within a certain period of time, mainly including the international political environment and the domestic political environment. The domestic political environment is very healthy for the creation of the "Colorful Guizhou" brand, and the international political environment has been affected by the epidemic and war, which is generally very good. The economic environment is affected in the general environment, and only the continuous improvement of consumption level will bring new impetus to the dissemination of the "Colorful Guizhou" brand. The spread of the "Colorful Guizhou" brand cannot avoid the information technology environment. 4G to 5G has a direct impact on people's consumption, and brand communication has entered a qualitative leap in the 5G era. The communication value of the "Colorful Guizhou" brand directly brings a series of values such as new cultural value, economic value, tourism value and image value to the national cultural resources.

## (2) Brand symbol

The brand symbol is the symbolic representation of the Miao culture. When people think of the Miao people, they will unnaturally think of the clothing, food, housing and music that can represent the Miao culture. For example, the most impressive Miao costumes and batik patterns, wearing ethnic costumes will naturally choose batik patterns, eating fish will think of Miao sour soup fish, traveling and staying in folk custom hotels, the first reaction to the Miao stilted buildings, the room is full of ethnic groups. The style and the most impressive performing arts should be the golden pheasant dance of the Miao girls and so on.

On February 15, 2018, Zhaoxing Dong Village in Liping County, Qiandongnan Prefecture, Guizhou Province, as the branch venue of this year's CCTV Spring Festival Gala, with the purpose of "promoting the national spirit and uniting the strength of China", showed the colorful Guizhou Province from all directions and angles. The national culture of Guizhou, as well as the new image of reform and opening up, the new life of multi-ethnic unity and harmony, and the gratitude of the ethnic minority people in Guizhou for new steps. Combining ethnic minority culture



with red classics and red culture has further broadened the cultural prosperity and communication channels of ethnic minorities and ethnic minority areas, allowing the world to hear the sound of Qiandongnan, remember the simple smile of Qiandongnan, and see The magical beauty of Qiandongnan shared the harmony and happiness of Qiandongnan, and demonstrated the vivid practice and firm confidence of the people of all ethnic groups in southeastern Guizhou, keeping their trust, gratitude and forging ahead, decisively fighting poverty and winning a well-off society. Colorful and firm cultural self-confidence. (Li, 2018, p.226) This kind of appearance on the national stage has brought the Miao culture to the international stage. Seeing the Miao culture and art has become a luxury, it is very clear in the international exchange of Miao culture.

The Miao people have rich food culture, and the most distinctive dishes are fish in sour soup and beef in sour soup. There are two kinds of sour soup, one is red sour, which is fermented with red pepper, ginger, salt, etc., and the other is white sour, which is fermented with rice soup and wood ginger seeds. The Miao people are an indispensable dish for weddings, weddings, and long-table banquets. The dishes that tourists taste in Miao Village are also sour soup. When people eat sour soup, they think of Miao food. "A Bite of China" specifically explains the Miao sour soup. It has spread to different countries, and it has become a brand symbol of "sour soup" sought after by people in the world.

With the improvement of living standards, people's pursuit of quality of life is getting higher and higher, and green and health has become the theme of life. The work "Hundred Birds and Phoenix" represented by clothing has brought people from different countries a sense of Miao costumes. A new understanding of culture. The international display of Miao clothing symbols has made a great contribution to the symbolization of Miao cultural brands. People have learned more about Miao culture and this nation and country through clothing symbols.

With the development of economy, tourism is becoming more and more international, transportation is convenient, people travel frequently, the world is called

"global village". Traveling to a folk hotel has become a fashion for young people. The first reaction to staying in a hotel in the Miao ethnic area is the stilted building of the Miao ethnic group. From the foot of the mountain to the top of the mountain, it is full of various stilted buildings, which are magnificent and spectacular. There are beauties on the balconies of the stilted buildings, and people can sit on them and enjoy the moon and chat. The houses are all wooden structures, and the interior decorations are all ethnic style. It is very comfortable to live in. Therefore, tourists will choose the stilted buildings of the Miao people as a place to rest. The decoration of ethnic style has caused imitation in the whole country. Folk hotels in different regions will choose the ethnic style of the Miao nationality to decorate the folk customs. Such brand symbols are copied to make the best publicity for the Miao nationality culture and make the best contribution to the brand symbols of the Miao nationality culture.

### **5.3 Miao costume cultural output and cultural confidence**

#### **5.3.1 Cultural output**

Cultural export is a kind of promotion and intervention of one's own national culture to other countries, and cultural export can bring benefits to local cultural economy. In today's society, the cultural export of capitalism has had a huge impact on our culture, which makes us have to take cultural construction as an unstoppable focus. Under such circumstances, we need to emphasize our own culture and strengthen our confidence in our own culture. Guizhou is composed of many ethnic groups. The national culture is the representative of Guizhou culture, and the red revolutionary culture is also the representative of Guizhou culture. Cultural export lays the foundation for cultural self-confidence, which plays an extremely important role in enhancing my country's cultural status. The Miao costume culture has gone abroad to the world, and has contributed to the export of Guizhou's culture and cultural confidence. The progress in this regard can be seen through documents, cultural exchanges, and cultural awards.

The development of art in Guizhou has brought a bright future to the Miao costumes. The art work has achieved countless remarkable achievements and has a very impressive splendor. The construction of professional art performance groups, the construction of provincial song and dance troupes, Qian Opera troupes, provincial lantern theatre troupes, provincial Beijing Opera troupes and other units, and the construction of local groups have all made great contributions to the art cause of Guizhou. Looking back on the past, the construction of art groups, the improvement of the level of artistic creation, the wonderful exhibitions at home and abroad, and the numerous awards have all made achievements for cultural export. The professionalism of artistic creation and the richness of content have made unprecedented progress. The construction of these art groups and the construction of artistic creation are inseparable from the construction of clothing, and both progress and develop together at the same time.

The construction and development of art education in Guizhou Province is very tortuous and arduous. It can be divided into secondary education and higher education, and has gone through several stages of creation, restoration and development. The audience of art education has significantly improved the artistic level. The construction of local art education in secondary art schools and the construction of art education in higher art colleges have all contributed to the construction of art education in Guizhou. The development of art education has laid the foundation for the creation of high-level art works, and the content of art programs has become richer and more diverse. The construction of art schools has made great contributions to the inheritance and protection of Guizhou culture. The construction of art schools has created good conditions and development space for Miao children to study. Miao culture has been valued and developed, creating a better art education atmosphere for local children, and traditional art has been virtually preserved.

Due to historical reasons, Guizhou's economic development is relatively lagging behind. It is this "relative lag" that makes Guizhou's cultural resources have its

originality, uniqueness, mystery, diversity and richness, and are consciously or unconsciously preserved. down. This kind of culture has gone through the tunnel of time and space, along the way, until today, together with modern culture, it has formed the unique phenomenon of "three-dimensional culture" in Guizhou. (Guizhou Provincial Department of Culture, 2010, p.297) With the deepening of reform and opening up, Guizhou national culture and regional culture have become more and more prominent, and Guizhou culture has gone out of the mountains and into the world. A new scene has begun to appear in international foreign exchanges, from participating in small-scale international activities to participating in large-scale international cultural feasts. the path of development. From small to large, from less to more, the scope of foreign cultural exchanges has covered more than 30 countries and regions such as France, Germany, Italy, Hungary, Norway, Switzerland, the United Kingdom, Australia, New Zealand, Japan, the United States, Canada, and Singapore. (Guizhou Provincial Department of Culture, 2010, p.298) The frequent foreign exchanges have played the best role in promoting the Miao costume culture to go out. The Miao culture has been brought to the international stage and has become a part of cultural export. It has official foreign exchanges. There are also non-governmental exchanges with foreign countries, as recorded in the documents: In 1983, the Provincial Song and Dance Troupe was dispatched by the state to perform in Venezuela, Panama and other countries in Latin America, and later in the United States, Singapore and other countries. In the 1990s, I also visited many countries, such as France, Russia and other countries, all of which were well received. In 2007, the participation in Russia's "Chinese Culture Festival" was even more prominent. The Miao dance "Bashabang Yoheng" aroused strong resonance among the Russian audience, and the whole audience continued to applaud. In 2007, "Colorful Guizhou Style" was performed in different countries, such as France, Malaysia, Russia and other countries, and became an iconic cultural brand. Affected by the epidemic now, there are many fewer opportunities to go abroad. If the epidemic is over, I think there

will be a climax of eruption. The non-governmental foreign cultural exchange is a supplement to the official foreign exchange. The development process has grown from nothing to more. For example, in 1992, more than 30 people from the Qianxinan Art Troupe participated in the International Folk Art Festival held in Italy. In 2007, the Qiannan Inspiration A group of 42 people participated in the International Folk Art Festival held in France, which was well received by the audience. The foreign exchange of children's art has also achieved unprecedented development, making due contributions to the cultural export of Guizhou.

The development of cultural undertakings in Guizhou can be seen through the awards, and the awards are rich in content, such as programs with Miao culture or representative awards. Awards can be divided into two categories: international and national, with emphasis on international awards. International Awards According to documents, in July 1993, the Provincial Ethnic Art Troupe was commissioned by the National Ethnic Affairs Commission and participated in performances in 9 cities in 6 countries, including France, Belgium, Spain, Germany and other countries. In 1994, he participated in the two countries' international folk art festivals in Switzerland and Italy. In 2004, the Provincial Ethnic Folk Art Troupe participated in the "10th Martini International Folk Art Festival" in Switzerland, and the performance of the Miao dance "Drumming" was warmly welcomed by the audience and won an award. In 2005, Huaxi's local opera "China's First International Nuo Culture Festival" won the gold medal. National awards. In 1953, the programs such as "Large and Small Flowers and Miao Lusheng Dance" and "Miao Folk Songs" were selected to participate in the "First National Folk Music and Dance Show" in Beijing in 1953. In 1996, "Qiannan National Costumes" won the first prize in the national minority costume performance competition. In 1997, "Miao Nu" participated in the closing ceremony of the 5th China Arts Festival. In 1998, "Song of Toast" won the third prize of the National Vocal Newcomer New Work. In 2005, "Miaoshan Rhythm" won the Excellence Award in the Chinese Dance "Lotus Award" competition. The achievement of these awards is

inseparable from the efforts of Guizhou people. By going out, more people know about Guizhou culture and Guizhou Miao costume culture. Through the form of competition, cultural exchange, and artistic interaction, Chinese people and foreigners can know Guizhou's costume culture, and make the responsibility and obligation of Miao costume culture for cultural export.

Through the continuous efforts of the state, local governments and non-governmental organizations, the export of Miao costume culture will let outsiders know about Guizhou's costume culture on the international and national stage. By showing Miao costumes going abroad, outsiders know the artistic value of Miao costumes. Scholars let outsiders know the academic value of Miao costume culture through the study of Miao costume culture. Foreigners come to Guizhou to travel and bring back Miao costumes, and collectors discover the economic value of Miao costumes. Miao costumes began to have more cultural and economic space in the international market, and there was a grand occasion for collecting Miao costumes. Under the influence of the market economy, traditional old Miao costumes became more and more expensive, and more and more people collected them. Miao costumes began to be recognized on the international stage. Old Miao costumes were taken away by foreign collectors. Local governments began to pay attention to the fault of Miao culture. In order to protect Miao costume culture, Miao costumes produced by new machines began to enter the international stage. The output of performing arts is the way of presenting the output of Miao costume culture. The Miao costume culture is recognized in the performances of different countries, and foreigners unconsciously choose Miao costumes to collect or buy for their own wear. Such behaviors and activities form cultural output.

The cultural output of Miao costumes is the need of today's social development, and the cultural economy drives the needs of the local economy. In today's complex world, Eastern culture must pay attention to presenting Chinese cultural identity and enhancing cultural self-confidence. Professor Wang Yuechuan, a

scholar at Peking University, said: "Cultural identity" means that a certain culture can only confirm its true cultural character and cultural spirit by rewriting its own cultural identity. The Miao costume culture has gained identity on the international stage and has become the spiritual centripetal force of a national culture. The benefits brought by the Miao cultural economy can be imagined. "Cultural identity" has different understanding angles, one is essentialism, narrow and closed; the other is historical, inclusive and open. The former see cultural identity as a completed fact, the latter as something being made, always in the process of being formed, never fully finished. This identity, which is different from other cultures, becomes the collective unconsciousness and spiritual centripetal force of a nation, and it is also a prerequisite for rejecting cultural hegemony. (Wang, 2020) The Miao costume culture presents its own cultural characteristics in terms of cultural output. The Miao cultural identity has acquired cultural character and cultural spirit through the rewriting of its own cultural identity.

### 5.3.2 Cultural confidence

#### (1) The background of cultural self-confidence

In contemporary China, cultural self-confidence is the proposition of this era. It is not only a kind of cultural self-awareness and pride, but also an opposition to the "Western Culture Center Theory" and the national inferiority complex and cultural inferiority caused by the invasion of foreign powers in the mid-Qing Dynasty and China's backwardness in the West, and it is also a spiritual clarion call to promote the rejuvenation of the Chinese nation. . (Chen, 2018, p.113) In today's turbulent world, it must be pointed out that the advantages of Chinese culture, focusing on people themselves, benevolent people love others, and harmony is the most valuable, through coordination to reduce disputes, improve people's cultural awareness and self-confidence, Constantly improve yourself. Cultural self-consciousness is a kind of value pursuit, looking forward to a better life, from attaching importance to material value to attaching importance to culture, art and even the aesthetics of pure art, it is a

transformation and improvement of values. Emphasize the role of culture in the entire social structure, bringing about the transformation and improvement of management level. (Chen, 2014, p.210) Cultural self-consciousness can bring about the transformation of people's cultural self-confidence. Cultural self-consciousness not only emphasizes the cultural self-consciousness of citizens, but also the cultural self-consciousness of the development of the whole society, and cultural self-confidence will inevitably arise.

A nation's cultural self-confidence and national independence are inseparable. The main body of a nation's culture, culture is the soul of a nation. The rise and fall of a nation is accompanied by the prosperity or decline of national culture, or even interruption. (Chen, 2018, p.112) Miao culture has its own complete history of development, has its own continuous civilization, and maintains good cultural stories and cultural legends. , development, integration, and gradually formed its own unique culture. The nation is the main body of the culture. Only if the nation does not forget and the nation does not divide, can the culture develop. National culture and the rise and fall of a country are inseparable, and the relationship between national culture and the world is also the same. Li Jiangbo believes that it is necessary to strengthen the cohesion of culture to the domestic society, the ability to lead the social trend of thought, and the resistance and assimilation of culture to other international trends of thought. Through these two methods, the leading ability of Chinese culture in the world should be improved. It is necessary to deeply explain the connotation of traditional Chinese culture in line with the value content of the times, integrate traditional culture into the background of the times in an innovative form for modernization, and at the same time promote cultural exchanges at home and abroad with a correct cultural mentality. The mutual exchange of culture is a means to enhance cultural self-confidence, and ultimately obtain the development of one's own culture in foreign exchanges. (Li, Yao, Li, 2016, p.217) The Miao culture has achieved the correct cultural attitude of cultural exchange in the process of cultural export.



Cultural exchange conforms to the laws of development of the times, and cultural self-confidence has been enhanced in the exchange.

Culture is the blood and spiritual foundation of a nation, and the export of cultural self-confidence is an objective requirement of changes in domestic and international situations. The output of cultural self-signaling is not only to set things right and relieve anxiety of various social thoughts existing in China, but also to provide emotional support and new ideas for China to carry out foreign exchanges and dissemination. (Xu, 2017, p.12) Cultural self-confidence means that as a subject, through cognition, understanding and reflection of cultural objects, and after comparing and reflecting with other cultural backgrounds, a positive psychology of one's own culture is formed. (Liu, 2016, p.21) When discussing the connotation of cultural self-confidence, General Secretary Xi Jinping pointed out that cultural self-confidence is a hierarchical cultural self-confidence, which corresponds to the self-confidence of China's excellent traditional culture, the self-confidence of revolutionary culture, and the advanced socialist culture. The three aspects of history, reality and future are the common understanding of the connotation of cultural self-confidence in academic circles. In the understanding of the source of cultural confidence, most scholars also extended the three-dimensional understanding framework of history, reality and the future, believing that cultural confidence originates from the historical wisdom of the Chinese nation, from the current vigorous development of China, and from the future development of socialism. Persistence in the path of cultural development. Some scholars believe that cultural self-confidence should also include the self-confidence of inclusiveness of foreign cultures. This is not only the historical experience of the integration of multi-ethnic countries in Chinese history, but also the need for exchanges between the East and the West in the current era of globalization. (Li, Yao, and Li, 2016, p.217) Some scholars added that academic research is the hard core of culture and the basis for cultural confidence, and it reflects the depth of a nation's thinking. It is important to include China's national brand image

in academic research. Communication also adheres to cultural self-confidence as a guideline. (Liu, 2016) (see Figure 5-8)



*Figure 103 President Xi Jinping and the Miao people celebrate the New Year of the Miao*

In 2021, the President of the People's Republic of China came to Huawuji Village, Qianxi City, Guizhou Province, to celebrate the festival with the Miao people. The picture is from Xinhua News Agency.

### (3) The growth process of cultural self-confidence

From the perspective of academic research path, national brand research on Miao culture has experienced the growth process from the product's origin image, national image to international brand. The image of origin is the image recorded in the documents, the national image is the image created by the country in cultural books and films, and the international image is the image recognized by the Guinness Book of World Records. The author borrows people's different forms and methods to divide the image of the Miao people's image, and sees the cultural confidence of the Miao through the changes in the process of image shaping.

#### 5.3.3 Origin image

In 1843, Yan Ruxi recorded the image of the Miao people and the culture of the Miao people in the "Miao Defense Strategy": "The Miao people's clothes are made of soap and black cloth, and the top and bottom are the same. Those who use black cloth are called black seedlings; those who use blue and white cloth to bind their feet are called green seedlings and white seedlings; those who use pleated embroidery and foot-binding are also called flower seedlings" (Yan, 1843). The records are very similar to the current traditional Miao costumes. The structure of the costumes has basically not changed, but the materials and crafts have changed. The Japanese anthropologist Torii Ryuzo has a complete record of the Miao people in the "Miao Nationality Survey Report". He wrote that the entire characteristics of the Miao people, the proportions of the body, and every detail of the body are completely recorded. He made a detailed study of the Miao ethnic group in terms of system, appearance, clothing, hobbies, etc., and compared it with other ethnic groups, which laid the foundation for the later national image shaping. (See Figure 5-9)



*Figure 104 Miao costume image*

#### 5.3.4 National image

The concept of "national image" was first proposed by American economist Kenneth Boulding in 1959. He believes that the cognitive process of people's national image is a selective cognitive process filtered by the value system. Due to the ideological color of the value system, the national image of a country may vary

between "hostile" and "friendly" in different regions. Performance varied widely across space and survey groups. He believes that the three basic elements that make up a country's image are the country's geographic location, the country's material factors, and the country's social emotions. The country's image is a conceptual combination of the country's subjective cognition and other countries' objective cognition of it.

Production is a cognitive result, not an objective reality. (Boulding, 1959, p.120) The image of the Miao people is the result of the gradual establishment of cultural images in books and cultural images on television. In Shen Congwen's novels, the image of the "border town" and the construction of the Miao Xijiang's dissemination originally originated from the construction of the Miao cultural ecology. In the discourse construction of modern Miao cultural discourse, the most typical ones are the early Miao novel series led by Shen Congwen's "Border Town", and the "Xiangxi" Miao image created in the ecological construction of various discourse discourses. On the basis of Shen Congwen's series of cultural and linguistic constructions of the Miao ethnic group in western Hunan, from novels, dance dramas (such as the dance drama "Cui Cui"), movies (such as the movie "Border Town") to TV prose (such as the TV prose "Impression of Border Town" series), etc. This kind of communication method about "Xiangxi Miao" gradually builds the ecological tone of modern Miao culture. (Li, 2020, p.69) The cultural image of the Miao nationality has been recognized domestically in the dissemination of literature and film and television, and has formed the image of the Miao nationality endorsed by the national image.

Miao culture presents works. The costume culture category includes "The Love of Gods and Witches" and "Xiangxi", the architectural culture category "Border Town" and "Phoenix", and the festival culture category "Border City", "Dragon Zhu", "Meijin·Leopard" and "The Sheep", primitive religious beliefs "A Jin", "The Love of God and Witch", "Ghost in the Mountain", "Long Zhu", "Phoenix" and other literary works. There are many differences between the cultural images of the Miao

nationality in these literary works and the characters in the TV martial arts dramas.

The characters in the martial arts dramas are portrayed by Jin Yong as a mysterious and distinctive image of the Miao nationality. The Miao people are associated with the auspicious phoenix. Whether it is the blue phoenix in "The Swordsman", the Miao people in "Flying Tigers in the Snow Mountain" all carry the word "wind", and He Tie, the leader of the five poisons in "Ji Blood Sword" The hands all portray the image of the Miao people incisively and vividly, and the setting of each character shows that "Miao" has a three-dimensional and legendary image in the mainstream discourse.

Wesley, a Hong Kong novelist, portrayed the image of "Miao" in his works "Adventure", "Continue to Explore", "The Fire Girl", "Bane", etc., making "Miao" a hot and popular image. The characters created are like the Sunshine Toast of the boss Bai, the mother of Bai Su, the fire girl, and the "wild man" Hong Ling transformed by Bai Su. Miao girls Lanshi and Bazhu have become the representatives of the sci-fi "Miao people". The culture of the Miao people has been portrayed in different images on national TV screens, and people are full of curiosity and admiration for the Miao people.

Domestic related research on China's image began in the 1990s. Wang Haizhong (2004) believes that the national image is a further conceptual evolution of the image of the country of origin, but the image of the country of origin is more concretely represented in the research as a certain category or specific product, while the national image is more overall and macroscopic, and is a consumer product.

Overall perception of a country. (Wang and Zhao, 2004, p.78) Jin Yong's novels have been translated into publications in different countries and spread to different places. People know the image of the country through the image of the Miao people in Chinese literature, and purchase and consumption show their recognition of the Miao culture. The academic definition of national image is mainly carried out from the perspectives of media image theory, evaluation theory, strength theory, and identity theory (Wu and Zhang, 2016, p.57). Countries around the world have recognized the

image of the Miao nationality through literature and film and television, and have gained an understanding of Chinese martial arts dramas. Chinese Kung Fu has formed a unique image in the hearts of foreigners, and the national image has been established through the spread of martial arts film and television media. On the whole, scholars generally agree that a country's national image can be "self-shaped" by its own country through national marketing, or it is often the result of "other-shaped" (Yan, 2010, p.21). Through excellent literary works, the country shoots martial arts movies and TV dramas and sells them to different countries, so that the national image can be combined with the image in the film and television dramas, so as to create a perfect national image symbol, and gradually realize cultural output through marketing methods to achieve cultural self-confidence. It may not be an objective and true mirror reflection of the state of a country, but once formed, it has certain stability and becomes an international "stereotype" of the country, which is difficult to change in the short term. Shan Bo (2017) believes that the essence of national image is the concept of value, which is the value concept that a country presents or wants to present in the international community. Through the national image, one can gain insight into how a country understands itself and how it wants other countries to perceive itself and itself. What kind of partner does it try to attract. (Shan, 2017, p.318) The national image of the Miao nationality has formed its own cultural symbol in the historical inheritance and the reconstruction of modern literature, film and television. The image of the country's promotion and promotion is gradually established in people's hearts, and they are full of imagination about the Miao nationality culture. space, which has paved the way for a national brand.

### 5.3.5 National brand

In the late 1990s, the concept of "nation brand" was first born in the research landscape of international relations, and it was defined as "a strategic self-expression performed by a country in order to acquire reputational capital in the international system, with the purpose of enhancing national politics, economic and social

interests". (Szondi, 2008) Miao culture develops cultural economy with the support of national policies, and Miao culture has become a national brand. In 2022, at the opening ceremony of the Winter Olympics, the Miao girls will be dressed in costumes and holding the five-star red flag. Such a display opportunity fully shows that the national brand recognizes the shaping of Miao culture. National brand is a more grand concept. Although there is no precise definition widely recognized, scholars all recognize the comprehensiveness, multi-dimensionality and diversity of national brand. In essence, a national brand is the psychological value perception and judgment of a country by the public in other countries. It is not only affected by the gross national product, but also on the political environment, cultural symbols and even specific characters that the public has come into contact with. The value cognition of a national brand, this kind of value judgment of the national brand directly affects the output of national value. (Yang, 2020) The display of Miao culture on the international stage has done the greatest promotion for the export of Miao culture and cultural confidence. (See Figure 5-10)

Under the integrated development of the global market, the international communication of Chinese brands has been fully carried out and initial results have been achieved. The sculpture of the Miao goddess "Yang Asha" is located on the south bank of Qingshui River in Jianhe County. The overall height is 88 meters, of which the figure is 66 meters high. The whole body is forged from stainless steel plates. The base building is 22 meters high. Group of stainless steel spray sculpture composition. On February 19, 2022, the sculpture was confirmed as "the world's largest sculpture of Yang Asha Goddess" after the official review of the World Record Certification (WRCA).



Figure 5-10 Mother Butterfly (dance performance)

In 2021, the mother butterfly of the Miao dance was filmed on the stage. On different stages, the Miao dance and costumes created by the Miao story were also designed according to the dance.

The comprehensive strength of Chinese brands in the competition of international brands is not strong. In fact, Chinese brands do not understand self-packaging and self-promotion, do not "tell Chinese stories", have weak communication awareness, lack systematic communication guidance, and export to the outside world. lack of cultural confidence. In fact, compared with foreign brands, we can integrate national culture and brand concepts into brand stories through self-packaging for widespread dissemination. For example, Disney animation culture in the United States borrows creative cultural products from film culture, and the global cultural and economic income is rich every year. Miao culture has a long history and can cooperate with international platforms to create an international image and build a Chinese brand. After the story of "Mulan" was moved to the international stage, the international community recognized the image of Mulan and learned about traditional Chinese culture. The international communication of Chinese brands needs to adhere to "cultural confidence". If Chinese brands want to achieve better results in the current



international market, they need to have self-confidence and recognition of the culture itself.

### Summary

In the context of tourism development, discuss the essential changes of Miao costumes in the market beyond the market, the recognition of Miao costumes by Miao people, foreigners and foreigners, and how Miao costumes obtain different recognitions are studied in this chapter. object. The change of Miao costumes is the ethnic identity among the natives, the cultural identity in the hearts of the Chinese, the national identity at the national level, and the international cultural identity. The influence of the changes of Miao costumes on people today, from the outside to the inside. Giddens believes that the basic feature of modernity is its fracture, and its main manifestations are: first, the absolute speed of change - its intensity is unprecedented; second, the scope of change is global; third, modern Sexuality is the inherent nature of modern institutions, maintaining a paradoxical continuity with the premodern. Hmong costumes are the embodiment of Giddens' point of view.

"So-called traditions are invented", especially in today's modernization. Traditional inventions become more frequent when rapid social transformation weakens or destroys those social models that fit with "old" traditions, and creates old traditions that no longer fit into new models. The re-invention of Miao costumes in the international market is even more obvious. The Miao people have never left the country before, not even the province. Because of artistic activities, performing arts competitions, etc., they have gone abroad and entered the world. The re-invention of Miao costumes on the international stage has shocked friends around the world and has also been recognized by the international market. While the Miao costume culture has gained cultural confidence, cultural export has also become a normal phenomenon of cultural exchanges. The Miao clothing culture has been transformed into the unique symbols of the Miao clothing, and its own cultural brand has been formed in the continuous re-invention and dissemination of the Miao symbols. The symbols of

modernity are constantly being recognized and captured, and the symbols of consumption have become a kind of carrier of spiritual consumption, and the costumes of the Miao ethnic group have thus shined brilliantly on the international stage.

Under the influence of modern consumption beyond the market, the festival has lost its original field, lost the function and meaning of the old tradition, and it has been pushed to the front to become a kind of consumed tourism resource, a loss of "authenticity". "stage performance, deduces the modernity of the festival. The old tradition of Miao clothing has found its place in the market economy, and different consumers' "staring" has become the primary consideration in the tourism industry. According to consumers' preferences, interests, adding, changing, and re-creating traditions have changed.

### **Chapter Six Conclusions**

This chapter is mainly about the conclusions of the first five chapters of the paper, which consists of three parts: summary, discussion and suggestions. It summarizes four changes, four structures, four identities, four economies and other different changes, discusses the similarities and differences with other scholars, discusses concepts, summarizes innovation points, discusses four new thoughts, suggests the research direction and research methods of later researchers, and puts forward its own suggestions to local governments. The communicators and others put forward their own suggestions.

#### **6.1. Summary**

An ordinary piece of clothing, through research you will find that the clothes have an unusual meaning. Through the study of Miao costumes, we realized how great the energy of Miao costume culture is in a small Miao village and small area. In *Globalization - The Human Consequences*, Sigismund Baumann writes, "Whether we like it or not, intentionally or unintentionally, each of us is moving. Even if we are still in place, we are moving; In a world that is changing forever, standing still is not a

realistic choice." What must have changed in Hmong costume? Miao culture has been qualitatively destroyed over thousands of years. In the "small world" of the "border city", the Miao costume can make people sing incredible praises. However, these hymns are also beginning to quietly undergo qualitative fission.

Miao costumes have changed under the role of civilization progress, modernity and tradition are both opposed to each other and closely related, and Miao costumes embody both tradition and modernity in the market economy, and the two coexist. The changes of Miao costumes from the inside to the outside are analyzed, so as to obtain the recognition of different groups of people with the Miao costume culture. The identity of the intangible culture of Miao costumes has changed the changes in the economic structure, and the identity economy has emerged in the production of Miao costumes. The expression of modernity of Miao costumes first needs to go back to the "pre-modern" tradition and understand the traditional Miao costume culture as a whole.

After the Miao people migrated to the Guizhou area, rice cultivation was the main way of survival, and their religious beliefs, cultural inheritance, kinship, festival culture, etc. all revolved around rice culture. The ethnic identity of "Yihan Yiyi" has become a unique Miao culture through historical accumulation, and the change of identity has begun to change in the complex ethnic environment such as social turmoil and civilization progress. In the past, not many people paid attention to Miao costume culture, but with the development of globalization, the rise of ethnic cultural tourism, Miao cultural areas have also become one of people's first choices. For the first time, traditions were transformed as rural people began to move out of the mountains to work in the cities and then back to the mountains. After 2000, tourism in the Miao region experienced the process of tourism development that was discovered and exhibited, the integration of the government and the village committee, the addition of individual entrepreneurs, and the beginning of the tourism movement. This brought new blood to the development of Miao costumes, and the Miao people began to gradually transform from traditional agriculture and breeding to tourism, service and other livelihoods, while influencing other aspects of culture.

In the past, Miao people took ancestor worship, totem worship, and maple worship as the core of traditional religion, and only major festivals and important events wore Miao costumes. In traditional society, the Miao people attach importance to religious ceremonial activities, ancestor worship activities, village sweeping activities, red and white celebration activities, bar mitzvah activities, etc. are all common traditional activities of the Miao people. In these activities, Hmong people participate in costumes, but with the development of tourism, religious activities have become secular, and existing ceremonies are more formal, and the worship of gods is lacking. Miao costumes have changed from sacred and grand in the past to the norm of life performances, and the changes in the tourism market have provided help for the study of the commercialization process of Miao costumes. Miao clothing has undergone several stages of changes in the market, the process of pre-market, in the market, and beyond the market. Analysis of changes in different markets shows that Miao clothing has made four changes invisibly, four identities, four economies, and four structural changes.

Four changes in the production of Miao clothing, (1) changes in the function of Miao clothing, traditional Miao clothing used to be to verify a woman's skillful ability, through this ability can find a good Ruyi Langjun; Traditional Hmong clothing production is mainly to meet the needs of self-sufficiency; The function of displaying wealth in important events and festivals, as well as the cultural inheritance and educational function of traditional Hmong costumes; Miao costumes are displayed in important activities, so that future generations can remember the traditional ancestral culture, sacrifices, festivals and other activities to educate future generations. Traditional Miao costume production is taught by hand, educating future generations and passing on Miao culture in the field of teaching. The change in the production of traditional Miao costumes has made modern production more industrialized and market-oriented, and the function of Miao costumes has no educational function, cultural inheritance and other functions in the past. Miao costumes are more modern and more functional such as performing arts display and

space decoration. Machine production changed the artistic nature of Miao costumes, and the function of collecting in the past was changed to a decorative function. (2) The value of Miao costumes changes, the use value of traditional Miao costumes is a necessary daily life item in the festival, the basis for the identification of the descendants of the branches, the artistic crystallization of women's embroidery, the spiritual sustenance passed on by mothers to their daughters, and the carrier of Miao cultural inheritance. Under the influence of market economy, Miao costumes have lost their original value and transformed into new economic value, cultural capital value, performing arts value, social value, etc. In the process of exchanging Miao clothing, consumers change the original value of Miao clothing in the past, which is related to the Miao production site and use meaning. Traditional Miao costume has meaning in one's own ethnic group, which is different from the meaning of Miao costume in modern people. Modern people's understanding of Miao costumes only stays at aesthetic value, decorative value, etc., without the profound meaning of Miao costumes, so they cannot truly understand the essential value of Miao costumes. The value of modern Miao clothing is also constantly changing under the influence of the market, and it is believed that the value of Miao clothing will change with the advancement of productivity and technology. (3) The change of attributes of Miao costumes, traditional Miao costumes are the expression of identity, the symbol of family wealth, the presentation of embroidered women's spiritual dexterity, and the symbol of life's life, old age, death and other processes. Modern Miao costumes in the productivity progress, science and technology developed today, Miao clothing attributes change, there is no sign of identity, only the current aesthetic sign, the symbol of wealth is also replaced by the current villa, car, etc., the evaluation of wealth is now measured by money, the past era of relying on dressed clothes to show family wealth no longer exists. The criterion for evaluating a girl's quality is not the embroidery art of the costume, but the girl's inner world and external world. Modern Miao people also have coming-of-age ceremonies, weddings, etc., but it is not necessary to wear Miao costumes to complete ceremonial activities in the past.

Modern people can do it according to their choice of clothing, and even wearing Miao costume is the appearance of wearing a temporary form. (4) The meaning of Miao costumes changes, and traditional Miao costumes have different meanings in the daily clothing stage, festival stage, wedding and funeral stage, etc. Traditional Miao costumes represent a certain meaning of wearing at different stages in the past, such as the pursuit of "fashion" in the festive is the spiritual need on the basis of food and clothing, usually with heating and food and clothing, without too much spiritual pursuit. Modern Miao costumes are mainly for gorgeousness, the pursuit of photo and important beauty foil needs, not the need for food and clothing in life, the meaning of clothing has changed essentially. In the past, the Miao elders would be buried in the clothes of the previous generation when they died, giving people who refused to change their clothes a way to pursue their ancestors after death. [An Lizhe, "Symbolic Gender Heritage", Intellectual Property Press, June 2010 edition, p. 232.] The modern Hmong no longer wears the clothes of the previous generation when he dies, but wears the new clothes that he and his children have prepared for him, and wears new clothes to meet his ancestors. Miao costume means the dilution of the collective identity and belonging psychology of the nation, and the meaning of clothing has gradually changed.

There are four changes in the identity of Miao costumes in the evolution: (1) Miao costume culture is recognized in traditional Miao society, but with the development of the economy, cultural identity is accepted by more foreigners. Foreigners emotionally consciously accept Miao costume culture, and the affirmation and recognition of the cultural value of Miao costume in life has become a reality. People's self-understanding of Miao costume culture is integrated into social life and production, and they have found a sense of belonging and happiness, becoming the spiritual bond of community members and the foundation of spiritual homeland. Cultural identity has become "cultural soft power", adding new strength to the competition of national comprehensive national strength. (2) Traditional Miao costume is a distinction in the identification of Miao branches, which is an individual's consistent experience of

branch, self, status, interests and belonging. Miao costume is the mental process of the Miao people's confirmation of self-identity and the cognition and emotional experience of the group to which they belong. The identity of modern Miao costumes in people's hearts has changed, and the sense of belonging to the ethnic group is not so strong, the confirmation of self-identity is not so clear, and it is more of a spiritual self-enjoyment. (3) The harvest of Miao costume culture in the modern market fully proves people's social recognition of Miao costumes. Under the action of modern productivity, Miao costumes create a variety of different styles and materials of Miao costumes, borrow Miao costumes to create different forms of performing arts products, and the acceptance of Miao people themselves and the acceptance of outsiders are the embodiment of social recognition. The simultaneous acceptance of the results of Miao costume recreation by both Miao and outsiders shows that people recognize modern Miao costume culture, and the identity of the group members as a whole constitutes social identity. (4) Miao costume culture is recognized and accepted by the native ethnic people, and the development and recreation of new Miao costume culture is accepted by people and won awards and economic benefits on the national and international stages. The recognition and acceptance of Miao costume culture by citizens fully shows that Miao costume culture is recognized. The President's survey of Miao costume culture shows the recognition of Miao culture at the national level, from which it can be seen that Miao costume culture has gained national identity.

Miao costumes in the development of four economic changes, (1) traditional Miao costumes themselves are not bought and sold, the value is mainly cultural value, modern Miao costumes have been bought and sold under the role of tourism, cultural values have changed under the action of multiple forces, cultural capital has begun to be developed, designed and utilized, and cultural capital has been transformed into a cultural economy. Traditional Miao costumes are equivalent exchanges of things and things, and there is no exchange of things and spirits. Modern Miao costumes have been exchanged at the spiritual level, cultural resources have been transformed into cultural economy, and the development of local economy has been driven to increase

the income of local people. (2) Traditional Miao costumes are mainly the "essential" exchange of clothing in the exchange, and passing them on to future generations or relatives and friends is an emotional exchange. Modern Miao costumes have formed a new phenomenon in the wearing display, bringing spiritual enjoyment to foreign tourists, and people have borrowed the characteristics of clothing to create a unique performing arts economy. The "Beautiful Xijiang" gala is a spiritual product created by borrowing the artistic characteristics of Miao costumes, which obtains benefits by collecting tickets and generates a performing arts economy. The performing arts economy in the Miao region is very rich, and the government, enterprises, individuals, etc. are actively involved in such creations, driving local and personal income.(3) Traditional Miao costumes are mainly minor modifications of local patterns in the production and inheritance, and there are no creative products. Modern Miao costumes are driven by tourism, borrowing the artistic characteristics of Miao costumes for creative products are particularly rich, from performing arts evenings to a creative envelope, different materials, different content, different symbols, etc. of creative products to bring different creative experiences to tourists. The birth of creative products brings income to the local economy and the national economy, and the traditional economy is driven and promoted by creative products, and the local economy begins to transform into a creative economy form, and the new economic form quickly becomes the growth point of economic income. It is accepted by operators, markets, etc., and has become a major economic feature of the Miao area. (4) Traditional Miao clothing is very little traded, not many tourists go to Miao areas, and the economic income is mainly crops, let alone industrial economy. Modern Miao clothing products are very rich in trading, production and sales form a complete industrial chain, the industrial structure is rich, providing a complete guarantee for the development of tourism, such a production and sales chain has changed the past single production and sales mode. The diversified development of modern Miao methods provides the foundation for the formation of a complete industrial economy.



Miao costumes in the traditional recreation of four structural changes, (1) The traditional Miao way of production is independently completed by embroidery girls, there is no mechanical modern production, production is also to meet the needs of their own family. The production of modern Miao clothing is completed by mechanization, and the production quantity and production scale, production quality and production style are all completed by machines. The production structure of modern Miao clothing has changed the traditional monotony, the production structure is more reasonable, the surplus value has increased, and people are more willing to buy the current Miao clothing. (2) Traditional Miao costumes are the worship of ancestors and totem, modern people have lost the process of production and inheritance on the totem of traditional Miao costumes, totem embroidery is replaced by machines, and the meaning of cultural inheritance has lost its value. The Miao people's awareness and understanding of clothing totems began to change, and the role of totems in clothing changed, without a sense of sacredness and mystery, such changes naturally changed the original cultural structure. (3) Traditional Miao costumes are mainly to convey emotions, culture, education, etc., which is the cultural inheritance of the next generation. Modern Miao costumes are mainly transformed into cultural capital, cultural capital creates more economic value under the economic market, the value structure of traditional and modern Miao costumes itself changes, giving modern Miao people more economic income, and the value structure of Miao costumes is naturally generated. (4) The production and sale of traditional Miao costumes is very simple, there are not many exchange activities, so the social structure is also very simple. The production and sales of modern Miao clothing bring about multiple structures, different social interests, changes in people's group relations, and the transformation of class structure is one of the core processes of the entire social transformation, and the social structure naturally changes.

## 6.2 Discussion

6.2.1 The main performance of the thesis and the research of different scholars, scholars mainly discuss the culture of Miao costumes, the meaning and value of Miao

costumes, production skills, cultural research, cultural education, style and decoration artistry and other perspectives, scholars mostly use Geertz's "from shallow to deep drawing" narrative method to complete the research. There are very few scholars who study the commercialization and recreation of Miao clothing, and some scholars only briefly mention cultural reproduction in research articles. My doctoral dissertation, which meticulously studied the commercialization and recreation of Hmong clothing from an academic point of view, did not find it, but I found a gap in this research field and conducted research from my own unique perspective. The research method I adopt, macro-methodological level. The multidisciplinary research method draws on the theories and research methods of anthropology, ethnology, sociology, art, communication, philosophy and other disciplines, with the aim of expanding the breadth and depth of theories in ethnology, anthropology and other disciplines as much as possible in the process of linking theory with practice. Ethnographic methods, through more than a year of fieldwork, in-depth formulation of crowd communication, overall description and analysis, and rational judgment. Meso—the modality level. Field research to gather first-hand information. Variable analysis, variable analysis makes the paper data more accurate. Micro-technical level. The interview method analyzes interviews with different groups, from which a certain conclusion is summarized and summarized, and the analysis is based on the philosophy of narrative. Questionnaire method, in order to understand the specific problems of Hmong clothing in the market, questionnaire analysis. Participate in observation and field observation, both methods are carried out simultaneously, obtaining information, thinking and organizing analysis. Comparative analysis method, through comparison, to obtain the similarities and differences between the past and the present. Based on this, the paper is mainly divided into five chapters to study the recreation of Miao clothing in the process of commercialization.

6.2.2 The discussion of the concept of the thesis, after the commercialization of goods, has not lost its authenticity, protecting the authenticity of Miao culture, producer designers, preserving the inheritance of Miao culture, other scholars on the

concept of commercialization is a simple concept research, did not combine recreation for research, more attention to how to reproduce, so with the locality of research, and I am comprehensively considered, analyzed from different angles, how to recreate, the recognition of tribes, outsiders, market, society, etc., how to carry out research. Commoditization is more about creating immersive cultural products, allowing consumers to participate more and purchasing "spiritual cultural and creative products". The emergence of national brands is the embodiment of the spiritual connotation of Miao culture preserved in the process of commercialization. The conceptual scholar of recreation is mainly the creation of institutions and symbols, while I am from the "concrete" creation of the object itself to the "abstract" creation of the object, which is reflected in the change of identity, value, meaning and other series of changes in clothing.

After the discussion of the recreation of Miao clothing culture, the recreation of Miao culture in the market economy has been transformed from cultural capital into cultural economy, and consumers mainly choose the connotation of Miao culture for consumption. The meaning of culture in clothing has changed essentially, the meaning of clothing itself is more replaced by culture, and cultural symbols have become the main driving force for consumers. Under the re-creation of cultural symbols by designers and creatives, new vitality of symbols is generated, and consumers are moved by a certain point of the symbol, so as to buy this product, and the recreation of this multi-directional symbol has gradually become a complete cultural industry chain. Miao symbols are accepted by more consumers driven by the industrial chain and slowly form their own cultural brands. A piece of clothing slowly undergoes essential changes after people inject "temperature" into him, and the exchange of clothes becomes a new space for economic development. The life of clothes is to warm people, keep warm, or decorate fig leaf, which has undergone essential changes under factors such as the market, designers, technology, and performing arts. The process of buying and selling clothes has gradually developed into a process of capital exchange,

a process of cultural capital trading, cultural export and cultural self-confidence, and the realization of the process of small economic principles.

6.2.3 Summary of innovation points, how to maintain the authenticity of cultural capital in the process of commercialization, how to continue to develop, how cultural assets and cultural elements adapt to modernization and social market demand. Later designers, producers, operators involved in Hmong culture, etc. must be careful to maintain the authenticity of the culture when creating Hmong clothing.

6.2.4 Four new thoughts, how can traditional Miao costumes be revitalized through recreation research in the contemporary market economy? Researchers of Miao culture should shift their perspective from two-dimensional space to multi-dimensional space research. Based on the previous research results, it is not difficult to find four new thoughts in the research, one is that the Miao costume culture has shifted from labor economic space to cultural economic space, second, Miao costume art has shifted from local inheritance space to performing arts reengineering space, third, Miao costume production has shifted from tourism consumption space to symbol consumption space, and fourth, Miao costume symbols have shifted from national identity space to social identity space.

In the four turns of Miao costumes, the cultural production of embroidered girls has slowly transformed from the past craft ideas to the cultural economy produced by machines, and in the traditional exchange, they are all passed down by relatives and changed to cultural ideas inherited by machines. The idea of craftsmanship was replaced by the idea of machine copying, which lost the meaning of its original economic value. The art of Miao costume has changed from its own artistry to the artistic value attached to the performing, and the artistry of embroidery, batik and silver jewelry craftsmanship has been covered by modernity, losing its original artistic brilliance, and performing arts have become the primary art recognized by modern people. The individual artistic symbols of Miao costumes are replaced by the overall performing arts symbols, and the local artistic value of Miao costumes itself is very

high, and the symbols may be the regional symbols such as the Yellow River and the Yangtze River that the Miao people passed through in the past, and under the presentation of Miao costume performances, totem symbol art is replaced by the overall performing arts. Tourists' consumption used to be sightseeing-style consumption activities, looking at the customs and people of the place, looking at the rice culture of the Miao culture, etc., modern tourists mainly look at symbol consumption, to see whether this place has a unique symbolic meaning. Whether symbols such as "Silver Sea Symbol", "Alpine Flowing Water Symbol" and "Long Table Banquet" attract tourists, retain tourists, and thus give the local economy a space for symbol consumption. Miao costume symbols from the past national identity space to social identity space, the past is mainly the symbol identity of the own nationality, the identification of ancestors, the identification of ethnic groups, etc., modern Miao costume culture is accepted by different groups, and has won different degrees of awards on the international stage, recognized by international friends, from here it can be seen that Miao culture has been turned to the stage of social identity space. Miao culture is becoming more and more confident, cultural export, cultural self-confidence has become the next focus of scholars' research.

### 6.3 Recommendations

6.3.1 Later scholars, when studying Miao costume culture, it is very important for researchers to do a good job in relations with local people. Under the influence of globalization, how can a national culture as a local culture not only inherit and inherit traditions, but also create cultural advantages, complement each other, and develop together? How to do research and interviews, deal with the relationship between Miao people with different identities, and make specific explanations, but etiquette exchanges and cultures, song, dance, and wine are the best communication methods, pay attention to what are their own taboo issues, respect for ancestors, and the culture of sacrifice festivals. Respect each other when communicating with the Miao people (exchange, exchange, and blending), and respect for folk customs, festivals, customs,

etc. Avoiding cultural clashes is about respecting each other's cultural practices. From a micro perspective, from the standpoint of Miao culture, we must protect the survival, inheritance and development of our own culture and become a unique global multicultural in the future, relying not only on the strength of the nation, country and government, but also on the awakening of our own cultural consciousness and cultural identity. At the same time, it is more necessary to rely on the innovation of its own culture to protect and develop this non-traditional culture in a traditional re-creation way, which may be the fire of the future.

6.3.2 Research direction, how to better economic empowerment of Miao costumes in cultural empowerment. Researchers will inherit and develop Miao culture, disseminate Miao culture, and how to handle the relationship between tradition and innovation, focus on the development of night culture economy in innovation, and do a good job in immersive experience projects related to clothing culture.

6.3.3 How can local governments promote the construction of the Chinese national community when communicating, communicating, and integrating with the outside world? While grasping well cultural empowerment, economic empowerment, value empowerment and other empowerment, the government has correctly grasped the relationship between material and spiritual, with the goal of safeguarding peaceful reunification and opposing separatism.

The main body of inheriting traditional culture can only consciously inherit and develop the focus. Living cultural heritage is produced and transmitted by individuals, and individual life activities are a conscious, purposeful conscious activity. The activities of government intervention are collective external forms of activities, and in the inheritance and protection, the last thing left behind by compulsory protection may only be lifeless material forms. During the investigation and research, I have increasingly felt the importance of cultural consciousness, which is a manifestation of the self-confidence of ethnic members in national culture, and the initiative of Miao people to buy silver jewelry is obviously more than that of foreigners, which can see

the vitality of cultural consciousness. Only when the conscious cultural inheritance of the inheritance subject leads more outsiders to participate in it, can we better inherit and spread traditional culture. The inheritance subject needs to objectively look at its own and the culture of the outside world, in order to better selectively inherit and transform its own culture normally.

6.3.4 Producers and creators, while retaining the authenticity of culture, design and produce more creative cultural tourism products, create more economic value, and do a good job in the relationship between tradition and modernity. The development of productivity through science and technology is the premise of protecting traditional cultural heritage, and Miao costumes play a more luster under the role of scientific and technological productivity, and people will be attracted by advanced models such as "tradition + technology, tradition + creativity, tradition + experience, tradition + N". Only the main body of national costumes itself can be actively selected by consumers, and national costumes can develop normally, rather than passively acculturating. Modern industry has become an irreversible historical trend, national costumes injected into modernization can better adapt to modern people's lives, traditional Miao clothing long, thick, etc., in the modern pursuit of fashion ultra-short clothing is obviously inconsistent, only Miao clothing into short can be accepted by people. The shortening of traditional Miao costume styles seems to be a very big change in this nation, and the culture of Miao costume patterns, totems and other cultures has been protected in modern life, and such a change is the protection and development of tradition. Tradition + creativity is innovation based on tradition, only by better understanding tradition and better understanding our cultural heritage can we inject creative ideas more rationally and scientifically, rationally construct future modernity, and improve the quality of our life and life existence.

## VI. Conclusions

### 6.1. Summary

An ordinary piece of clothing, through research you will find that the clothes have an unusual meaning. Through the study of Miao costumes, we realized how great the energy of Miao costume culture is in a small Miao village and small area. In *Globalization - The Human Consequences*, Sigismund Baumann writes, "Whether we like it or not, intentionally or unintentionally, each of us is moving. Even if we are still in place, we are moving; In a world that is changing forever, standing still is not a realistic choice." What must have changed in Hmong costume? Miao culture has been qualitatively destroyed over thousands of years. In the "small world" of the "border city", the Miao costume can make people sing incredible praises. However, these hymns are also beginning to quietly undergo qualitative fission.

Miao costumes have changed under the role of civilization progress, modernity and tradition are both opposed to each other and closely related, and Miao costumes embody both tradition and modernity in the market economy, and the two coexist. The changes of Miao costumes from the inside to the outside are analyzed, so as to obtain the recognition of different groups of people with the Miao costume culture. The identity of the intangible culture of Miao costumes has changed the changes in the economic structure, and the identity economy has emerged in the production of Miao costumes. The expression of modernity of Miao costumes first needs to go back to the "pre-modern" tradition and understand the traditional Miao costume culture as a whole.

After the Miao people migrated to the Guizhou area, rice cultivation was the main way of survival, and their religious beliefs, cultural inheritance, kinship, festival culture, etc. all revolved around rice culture. The ethnic identity of "Yihan Yiyi" has become a unique Miao culture through historical accumulation, and the change of identity has begun to change in the complex ethnic environment such as social turmoil and civilization progress. In the past, not many people paid attention to Miao costume culture, but with the development of globalization, the rise of ethnic cultural tourism, Miao cultural areas have also become one of people's first choices. For the first time, traditions were transformed as rural people began to move out of the mountains to



work in the cities and then back to the mountains. After 2000, tourism in the Miao region experienced the process of tourism development that was discovered and exhibited, the integration of the government and the village committee, the addition of individual entrepreneurs, and the beginning of the tourism movement. This brought new blood to the development of Miao costumes, and the Miao people began to gradually transform from traditional agriculture and breeding to tourism, service and other livelihoods, while influencing other aspects of culture.

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Four changes in the production of Miao clothing, (1) changes in the function of Miao clothing, traditional Miao clothing used to be to verify a woman's skillful ability, through this ability can find a good Ruyi Langjun; Traditional Hmong clothing production is mainly to meet the needs of self-sufficiency; The function of displaying wealth in important events and festivals, as well as the cultural inheritance and educational function of traditional Hmong costumes; Miao costumes are displayed in important activities, so that future generations can remember the

traditional ancestral culture, sacrifices, festivals and other activities to educate future generations. Traditional Miao costume production is taught by hand, educating future generations and passing on Miao culture in the field of teaching. The change in the production of traditional Miao costumes has made modern production more industrialized and market-oriented, and the function of Miao costumes has no educational function, cultural inheritance and other functions in the past. Miao costumes are more modern and more functional such as performing arts display and space decoration. Machine production changed the artistic nature of Miao costumes, and the function of collecting in the past was changed to a decorative function. (2) The value of Miao costumes changes, the use value of traditional Miao costumes is a necessary daily life item in the festival, the basis for the identification of the descendants of the branches, the artistic crystallization of women's embroidery, the spiritual sustenance passed on by mothers to their daughters, and the carrier of Miao cultural inheritance. Under the influence of market economy, Miao costumes have lost their original value and transformed into new economic value, cultural capital value, performing arts value, social value, etc. In the process of exchanging Miao clothing, consumers change the original value of Miao clothing in the past, which is related to the Miao production site and use meaning. Traditional Miao costume has meaning in one's own ethnic group, which is different from the meaning of Miao costume in modern people. Modern people's understanding of Miao costumes only stays at aesthetic value, decorative value, etc., without the profound meaning of Miao costumes, so they cannot truly understand the essential value of Miao costumes. The value of modern Miao clothing is also constantly changing under the influence of the market, and it is believed that the value of Miao clothing will change with the advancement of productivity and technology. (3) The change of attributes of Miao costumes, traditional Miao costumes are the expression of identity, the symbol of family wealth, the presentation of embroidered women's spiritual dexterity, and the symbol of life's life, old age, death and other processes. Modern Miao costumes in the productivity progress, science and technology developed today, Miao clothing

attributes change, there is no sign of identity, only the current aesthetic sign, the symbol of wealth is also replaced by the current villa, car, etc., the evaluation of wealth is now measured by money, the past era of relying on dressed clothes to show family wealth no longer exists. The criterion for evaluating a girl's quality is not the embroidery art of the costume, but the girl's inner world and external world. Modern Miao people also have coming-of-age ceremonies, weddings, etc., but it is not necessary to wear Miao costumes to complete ceremonial activities in the past. Modern people can do it according to their choice of clothing, and even wearing Miao costume is the appearance of wearing a temporary form. (4) The meaning of Miao costumes changes, and traditional Miao costumes have different meanings in the daily clothing stage, festival stage, wedding and funeral stage, etc. Traditional Miao costumes represent a certain meaning of wearing at different stages in the past, such as the pursuit of "fashion" in the festive is the spiritual need on the basis of food and clothing, usually with heating and food and clothing, without too much spiritual pursuit. Modern Miao costumes are mainly for gorgeousness, the pursuit of photo and important beauty foil needs, not the need for food and clothing in life, the meaning of clothing has changed essentially. In the past, the Miao elders would be buried in the clothes of the previous generation when they died, giving people who refused to change their clothes a way to pursue their ancestors after death. [An Lizhe, "Symbolic Gender Heritage", Intellectual Property Press, June 2010 edition, p. 232.] The modern Hmong no longer wears the clothes of the previous generation when he dies, but wears the new clothes that he and his children have prepared for him, and wears new clothes to meet his ancestors. Miao costume means the dilution of the collective identity and belonging psychology of the nation, and the meaning of clothing has gradually changed.

There are four changes in the identity of Miao costumes in the evolution: (1) Miao costume culture is recognized in traditional Miao society, but with the development of the economy, cultural identity is accepted by more foreigners. Foreigners emotionally consciously accept Miao costume culture, and the affirmation and recognition of the

cultural value of Miao costume in life has become a reality. People's self-understanding of Miao costume culture is integrated into social life and production, and they have found a sense of belonging and happiness, becoming the spiritual bond of community members and the foundation of spiritual homeland. Cultural identity has become "cultural soft power", adding new strength to the competition of national comprehensive national strength. (2) Traditional Miao costume is a distinction in the identification of Miao branches, which is an individual's consistent experience of branch, self, status, interests and belonging. Miao costume is the mental process of the Miao people's confirmation of self-identity and the cognition and emotional experience of the group to which they belong. The identity of modern Miao costumes in people's hearts has changed, and the sense of belonging to the ethnic group is not so strong, the confirmation of self-identity is not so clear, and it is more of a spiritual self-enjoyment. (3) The harvest of Miao costume culture in the modern market fully proves people's social recognition of Miao costumes. Under the action of modern productivity, Miao costumes create a variety of different styles and materials of Miao costumes, borrow Miao costumes to create different forms of performing arts products, and the acceptance of Miao people themselves and the acceptance of outsiders are the embodiment of social recognition. The simultaneous acceptance of the results of Miao costume recreation by both Miao and outsiders shows that people recognize modern Miao costume culture, and the identity of the group members as a whole constitutes social identity. (4) Miao costume culture is recognized and accepted by the native ethnic people, and the development and recreation of new Miao costume culture is accepted by people and won awards and economic benefits on the national and international stages. The recognition and acceptance of Miao costume culture by citizens fully shows that Miao costume culture is recognized. The President's survey of Miao costume culture shows the recognition of Miao culture at the national level, from which it can be seen that Miao costume culture has gained national identity.

Miao costumes in the development of four economic changes, (1) traditional Miao costumes themselves are not bought and sold, the value is mainly cultural value,

modern Miao costumes have been bought and sold under the role of tourism, cultural values have changed under the action of multiple forces, cultural capital has begun to be developed, designed and utilized, and cultural capital has been transformed into a cultural economy. Traditional Miao costumes are equivalent exchanges of things and things, and there is no exchange of things and spirits. Modern Miao costumes have been exchanged at the spiritual level, cultural resources have been transformed into cultural economy, and the development of local economy has been driven to increase the income of local people. (2) Traditional Miao costumes are mainly the "essential" exchange of clothing in the exchange, and passing them on to future generations or relatives and friends is an emotional exchange. Modern Miao costumes have formed a new phenomenon in the wearing display, bringing spiritual enjoyment to foreign tourists, and people have borrowed the characteristics of clothing to create a unique performing arts economy. The "Beautiful Xijiang" gala is a spiritual product created by borrowing the artistic characteristics of Miao costumes, which obtains benefits by collecting tickets and generates a performing arts economy. The performing arts economy in the Miao region is very rich, and the government, enterprises, individuals, etc. are actively involved in such creations, driving local and personal income.(3) Traditional Miao costumes are mainly minor modifications of local patterns in the production and inheritance, and there are no creative products. Modern Miao costumes are driven by tourism, borrowing the artistic characteristics of Miao costumes for creative products are particularly rich, from performing arts evenings to a creative envelope, different materials, different content, different symbols, etc. of creative products to bring different creative experiences to tourists. The birth of creative products brings income to the local economy and the national economy, and the traditional economy is driven and promoted by creative products, and the local economy begins to transform into a creative economy form, and the new economic form quickly becomes the growth point of economic income. It is accepted by operators, markets, etc., and has become a major economic feature of the Miao area. (4) Traditional Miao clothing is very little traded, not many tourists go to Miao areas,

and the economic income is mainly crops, let alone industrial economy. Modern Miao clothing products are very rich in trading, production and sales form a complete industrial chain, the industrial structure is rich, providing a complete guarantee for the development of tourism, such a production and sales chain has changed the past single production and sales mode. The diversified development of modern Miao methods provides the foundation for the formation of a complete industrial economy.

Miao costumes in the traditional recreation of four structural changes, (1) The traditional Miao way of production is independently completed by embroidery girls, there is no mechanical modern production, production is also to meet the needs of their own family. The production of modern Miao clothing is completed by mechanization, and the production quantity and production scale, production quality and production style are all completed by machines. The production structure of modern Miao clothing has changed the traditional monotony, the production structure is more reasonable, the surplus value has increased, and people are more willing to buy the current Miao clothing. (2) Traditional Miao costumes are the worship of ancestors and totem, modern people have lost the process of production and inheritance on the totem of traditional Miao costumes, totem embroidery is replaced by machines, and the meaning of cultural inheritance has lost its value. The Miao people's awareness and understanding of clothing totems began to change, and the role of totems in clothing changed, without a sense of sacredness and mystery, such changes naturally changed the original cultural structure. (3) Traditional Miao costumes are mainly to convey emotions, culture, education, etc., which is the cultural inheritance of the next generation. Modern Miao costumes are mainly transformed into cultural capital, cultural capital creates more economic value under the economic market, the value structure of traditional and modern Miao costumes itself changes, giving modern Miao people more economic income, and the value structure of Miao costumes is naturally generated. (4) The production and sale of traditional Miao costumes is very simple, there are not many exchange activities, so the social structure is also very simple. The production and sales of modern Miao clothing bring

about multiple structures, different social interests, changes in people's group relations, and the transformation of class structure is one of the core processes of the entire social transformation, and the social structure naturally changes.

## 6.2 Discussion

6.2.1 The main performance of the thesis and the research of different scholars, scholars mainly discuss the culture of Miao costumes, the meaning and value of Miao costumes, production skills, cultural research, cultural education, style and decoration artistry and other perspectives, scholars mostly use Geertz's "from shallow to deep drawing" narrative method to complete the research. There are very few scholars who study the commercialization and recreation of Miao clothing, and some scholars only briefly mention cultural reproduction in research articles. My doctoral dissertation, which meticulously studied the commercialization and recreation of Hmong clothing from an academic point of view, did not find it, but I found a gap in this research field and conducted research from my own unique perspective. The research method I adopt, macro-methodological level. The multidisciplinary research method draws on the theories and research methods of anthropology, ethnology, sociology, art, communication, philosophy and other disciplines, with the aim of expanding the breadth and depth of theories in ethnology, anthropology and other disciplines as much as possible in the process of linking theory with practice. Ethnographic methods, through more than a year of fieldwork, in-depth formulation of crowd communication, overall description and analysis, and rational judgment. Meso—the modality level. Field research to gather first-hand information. Variable analysis, variable analysis makes the paper data more accurate. Micro-technical level. The interview method analyzes interviews with different groups, from which a certain conclusion is summarized and summarized, and the analysis is based on the philosophy of narrative. Questionnaire method, in order to understand the specific problems of Hmong clothing in the market, questionnaire analysis. Participate in observation and field observation, both methods are carried out simultaneously, obtaining information,

thinking and organizing analysis. Comparative analysis method, through comparison, to obtain the similarities and differences between the past and the present. Based on this, the paper is mainly divided into five chapters to study the recreation of Miao clothing in the process of commercialization.

6.2.2 The discussion of the concept of the thesis, after the commercialization of goods, has not lost its authenticity, protecting the authenticity of Miao culture, producer designers, preserving the inheritance of Miao culture, other scholars on the concept of commercialization is a simple concept research, did not combine recreation for research, more attention to how to reproduce, so with the locality of research, and I am comprehensively considered, analyzed from different angles, how to recreate, the recognition of tribes, outsiders, market, society, etc., how to carry out research. Commoditization is more about creating immersive cultural products, allowing consumers to participate more and purchasing "spiritual cultural and creative products". The emergence of national brands is the embodiment of the spiritual connotation of Miao culture preserved in the process of commercialization. The conceptual scholar of recreation is mainly the creation of institutions and symbols, while I am from the "concrete" creation of the object itself to the "abstract" creation of the object, which is reflected in the change of identity, value, meaning and other series of changes in clothing.

After the discussion of the recreation of Miao clothing culture, the recreation of Miao culture in the market economy has been transformed from cultural capital into cultural economy, and consumers mainly choose the connotation of Miao culture for consumption. The meaning of culture in clothing has changed essentially, the meaning of clothing itself is more replaced by culture, and cultural symbols have become the main driving force for consumers. Under the re-creation of cultural symbols by designers and creatives, new vitality of symbols is generated, and consumers are moved by a certain point of the symbol, so as to buy this product, and the recreation of this multi-directional symbol has gradually become a complete cultural industry chain. Miao symbols are accepted by more consumers driven by the industrial chain



and slowly form their own cultural brands. A piece of clothing slowly undergoes essential changes after people inject "temperature" into him, and the exchange of clothes becomes a new space for economic development. The life of clothes is to warm people, keep warm, or decorate fig leaf, which has undergone essential changes under factors such as the market, designers, technology, and performing arts. The process of buying and selling clothes has gradually developed into a process of capital exchange, a process of cultural capital trading, cultural export and cultural self-confidence, and the realization of the process of small economic principles.

6.2.3 Summary of innovation points, how to maintain the authenticity of cultural capital in the process of commercialization, how to continue to develop, how cultural assets and cultural elements adapt to modernization and social market demand. Later designers, producers, operators involved in Hmong culture, etc. must be careful to maintain the authenticity of the culture when creating Hmong clothing.

6.2.4 Four new thoughts, how can traditional Miao costumes be revitalized through recreation research in the contemporary market economy? Researchers of Miao culture should shift their perspective from two-dimensional space to multi-dimensional space research. Based on the previous research results, it is not difficult to find four new thoughts in the research, one is that the Miao costume culture has shifted from labor economic space to cultural economic space, second, Miao costume art has shifted from local inheritance space to performing arts reengineering space, third, Miao costume production has shifted from tourism consumption space to symbol consumption space, and fourth, Miao costume symbols have shifted from national identity space to social identity space.

In the four turns of Miao costumes, the cultural production of embroidered girls has slowly transformed from the past craft ideas to the cultural economy produced by machines, and in the traditional exchange, they are all passed down by relatives and changed to cultural ideas inherited by machines. The idea of craftsmanship was replaced by the idea of machine copying, which lost the meaning of its original

economic value. The art of Miao costume has changed from its own artistry to the artistic value attached to the performing, and the artistry of embroidery, batik and silver jewelry craftsmanship has been covered by modernity, losing its original artistic brilliance, and performing arts have become the primary art recognized by modern people. The individual artistic symbols of Miao costumes are replaced by the overall performing arts symbols, and the local artistic value of Miao costumes itself is very high, and the symbols may be the regional symbols such as the Yellow River and the Yangtze River that the Miao people passed through in the past, and under the presentation of Miao costume performances, totem symbol art is replaced by the overall performing arts. Tourists' consumption used to be sightseeing-style consumption activities, looking at the customs and people of the place, looking at the rice culture of the Miao culture, etc., modern tourists mainly look at symbol consumption, to see whether this place has a unique symbolic meaning. Whether symbols such as "Silver Sea Symbol", "Alpine Flowing Water Symbol" and "Long Table Banquet" attract tourists, retain tourists, and thus give the local economy a space for symbol consumption. Miao costume symbols from the past national identity space to social identity space, the past is mainly the symbol identity of the own nationality, the identification of ancestors, the identification of ethnic groups, etc., modern Miao costume culture is accepted by different groups, and has won different degrees of awards on the international stage, recognized by international friends, from here it can be seen that Miao culture has been turned to the stage of social identity space. Miao culture is becoming more and more confident, cultural export, cultural self-confidence has become the next focus of scholars' research.

### 6.3 Recommendations

6.3.1 Later scholars, when studying Miao costume culture, it is very important for researchers to do a good job in relations with local people. Under the influence of globalization, how can a national culture as a local culture not only inherit and inherit traditions, but also create cultural advantages, complement each other, and develop

together? How to do research and interviews, deal with the relationship between Miao people with different identities, and make specific explanations, but etiquette exchanges and cultures, song, dance, and wine are the best communication methods, pay attention to what are their own taboo issues, respect for ancestors, and the culture of sacrifice festivals. Respect each other when communicating with the Miao people (exchange, exchange, and blending), and respect for folk customs, festivals, customs, etc. Avoiding cultural clashes is about respecting each other's cultural practices. From a micro perspective, from the standpoint of Miao culture, we must protect the survival, inheritance and development of our own culture and become a unique global multicultural in the future, relying not only on the strength of the nation, country and government, but also on the awakening of our own cultural consciousness and cultural identity. At the same time, it is more necessary to rely on the innovation of its own culture to protect and develop this non-traditional culture in a traditional re-creation way, which may be the fire of the future.

6.3.2 Research direction, how to better economic empowerment of Miao costumes in cultural empowerment. Researchers will inherit and develop Miao culture, disseminate Miao culture, and how to handle the relationship between tradition and innovation, focus on the development of night culture economy in innovation, and do a good job in immersive experience projects related to clothing culture.

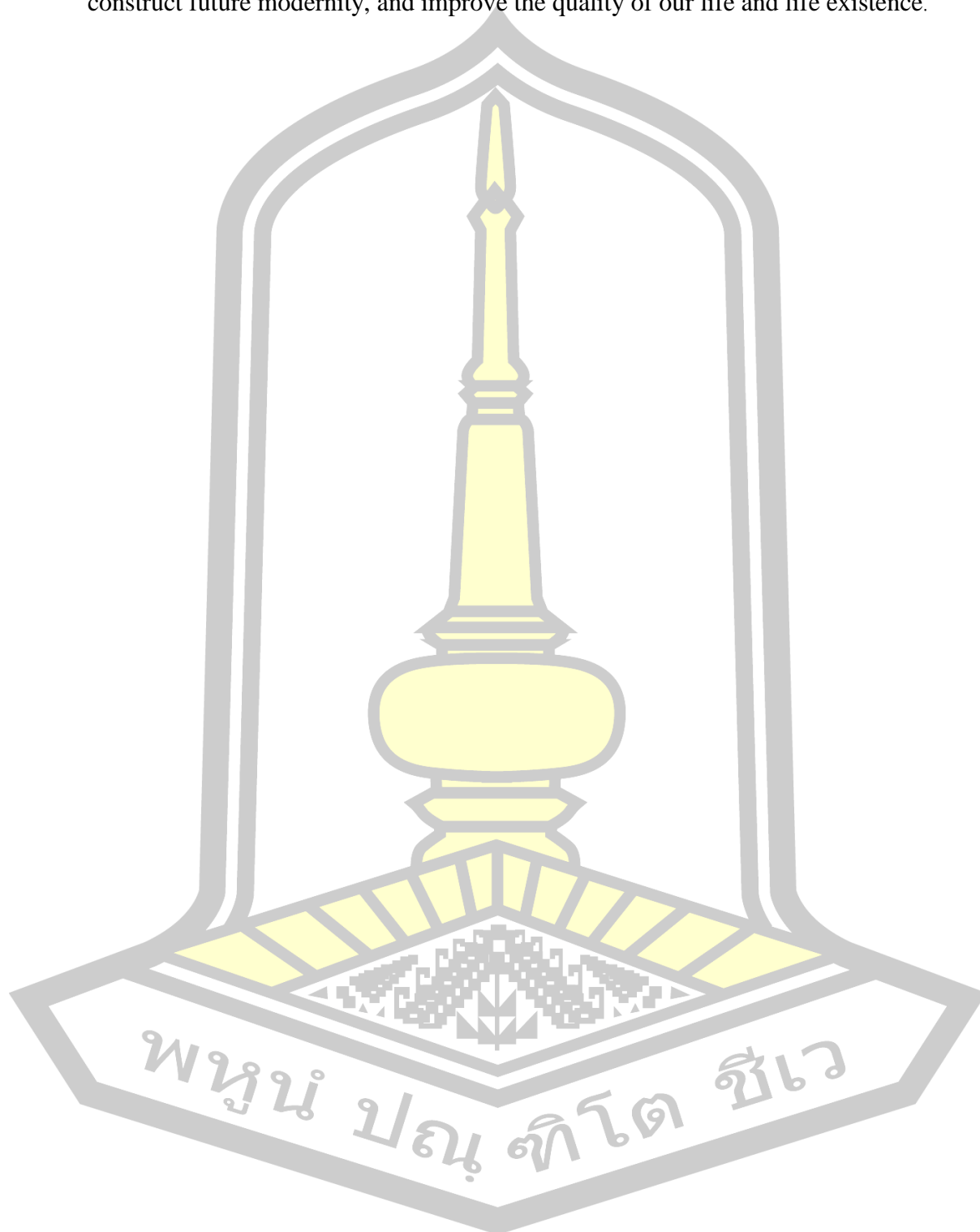
6.3.3 How can local governments promote the construction of the Chinese national community when communicating, communicating, and integrating with the outside world? While grasping well cultural empowerment, economic empowerment, value empowerment and other empowerment, the government has correctly grasped the relationship between material and spiritual, with the goal of safeguarding peaceful reunification and opposing separatism.

The main body of inheriting traditional culture can only consciously inherit and develop the focus. Living cultural heritage is produced and transmitted by individuals, and individual life activities are a conscious, purposeful conscious activity. The

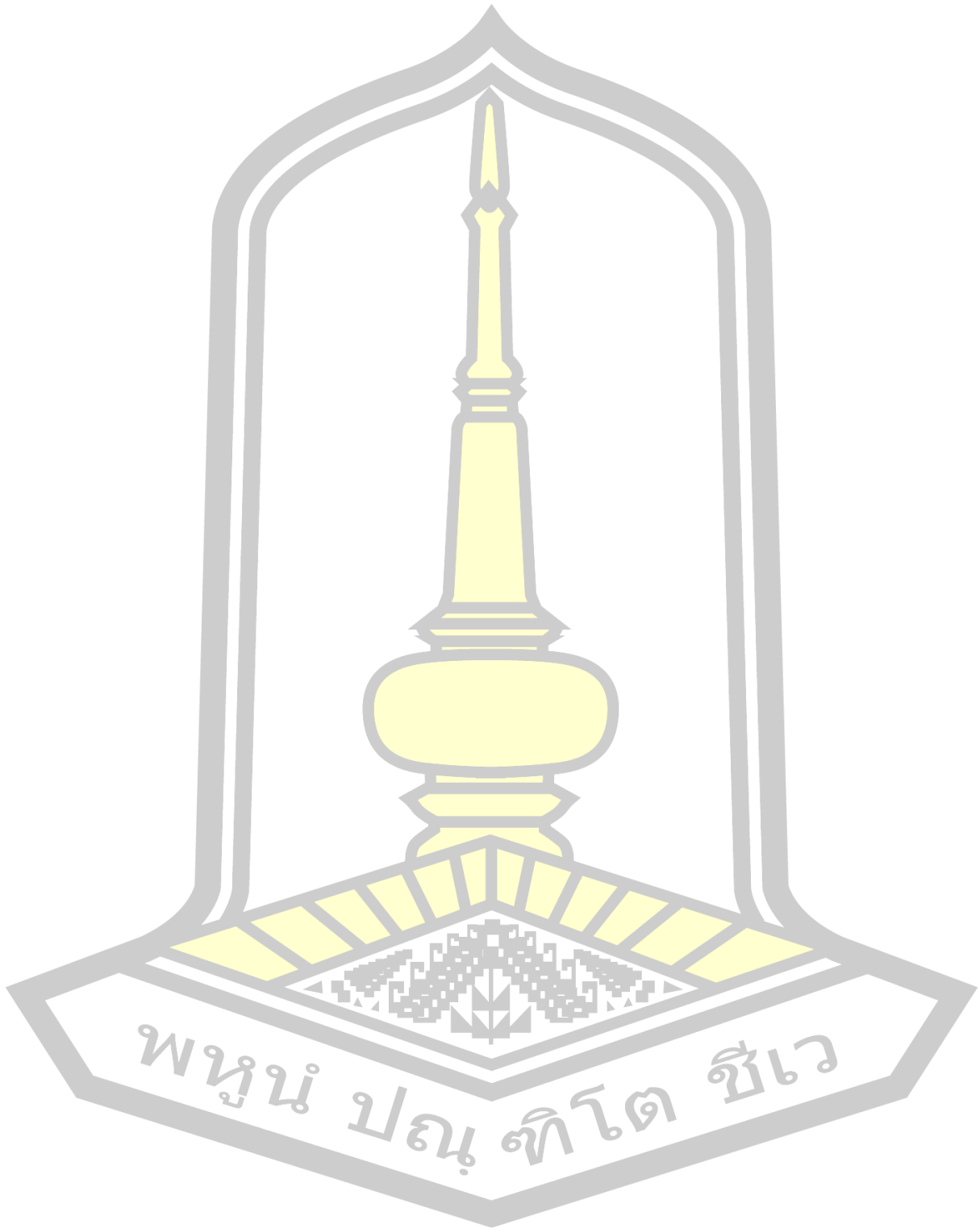
activities of government intervention are collective external forms of activities, and in the inheritance and protection, the last thing left behind by compulsory protection may only be lifeless material forms. During the investigation and research, I have increasingly felt the importance of cultural consciousness, which is a manifestation of the self-confidence of ethnic members in national culture, and the initiative of Miao people to buy silver jewelry is obviously more than that of foreigners, which can see the vitality of cultural consciousness. Only when the conscious cultural inheritance of the inheritance subject leads more outsiders to participate in it, can we better inherit and spread traditional culture. The inheritance subject needs to objectively look at its own and the culture of the outside world, in order to better selectively inherit and transform its own culture normally.

6.3.4 Producers and creators, while retaining the authenticity of culture, design and produce more creative cultural tourism products, create more economic value, and do a good job in the relationship between tradition and modernity. The development of productivity through science and technology is the premise of protecting traditional cultural heritage, and Miao costumes play a more luster under the role of scientific and technological productivity, and people will be attracted by advanced models such as "tradition + technology, tradition + creativity, tradition + experience, tradition + N". Only the main body of national costumes itself can be actively selected by consumers, and national costumes can develop normally, rather than passively acculturating. Modern industry has become an irreversible historical trend, national costumes injected into modernization can better adapt to modern people's lives, traditional Miao clothing long, thick, etc., in the modern pursuit of fashion ultra-short clothing is obviously inconsistent, only Miao clothing into short can be accepted by people. The shortening of traditional Miao costume styles seems to be a very big change in this nation, and the culture of Miao costume patterns, totems and other cultures has been protected in modern life, and such a change is the protection and development of tradition. Tradition + creativity is innovation based on tradition, only by better understanding tradition and better understanding our cultural

heritage can we inject creative ideas more rationally and scientifically, rationally construct future modernity, and improve the quality of our life and life existence.



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