

## National Memory and Cultural Identity: The Costume Huifu Niaozhang Decoration of Guizhou Province

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Tao Gao\*

Pensiri Chartnuyom\*\*

### Abstract

The costumes of various ethnic groups in China are not only used as a tool to keep out the cold and skin care, but also a body decoration symbolizing the culture of different ethnic groups, known as the "second skin". The ethnic costumes of each region have distinct characteristics, reflecting the cultural beliefs and ethnic characteristics of their own nation. The costumes of different ethnic groups reflect the cultural characteristics and aesthetic values of different ethnic groups in different regions. They are the embodiment of an important symbol and are recognized. The purpose of this paper is to answer the academic interest in national historical memory and human cultural identity. The researcher attempts to study the artistic symbols, folk symbols, and the relationship between them through in-depth field research on the traditional costumes of the Ganao branch of the Miao ethnic group in southeastern Guizhou Province, China, this study determined the artistic symbols and meanings of the costumes which the Miao people's living environment, social activities, folk beliefs, and regional culture. are inseparable and influence each other. The results show that: (1) The traditional Miao costume with Huifu Niaozhang is a practical art under the accumulation of wisdom, hard work and systematic civilization of the Miao people provide the exquisite and unique graphic symbols. (2) The traditional Miao nationality's Huifu Niaozhang symbol expresses the strong aesthetic value, spiritual value and folk customs value of the Miao people. (3) Influenced by folk costumes and social activities, as a unique symbol of the Miao nationality, Huifu Niaozhang clothing has formed its own unique cultural and artistic style. Therefore, Bainiaoyi costumes have extremely high artistic and cultural value.

**Keywords:** Cultural identity, Hmong Huifu Niaozhang, Symbolic of Miao costume, Folk beliefs

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\* Ph.D. Candidate, Program in Design, Faculty of Decorative Arts, Silpakorn University / 28741578@qq.com

\*\* Thesis adviser, Faculty of Decorative Arts, Silpakorn University / bpensiri@hotmail.com

## Introduction

Symbols are the elements of human communication. There are endless records about symbols in ancient China, which can be traced back to the pre-Qin era. The relationship between "name" and "appearance" expressed by Laozi in his treatises is exactly the relationship between symbols (thoughts representing all things) and referring to things (Hu, Dong, & Du, 2022). The earliest semiotic meaning in China was "Yi", which derived "ci" and "xiang", that is, the lock-up of the relationship between words and images (Lin, 2015). As a special language of the natural world and human beings, symbols coexist with a certain sense of meaning, accompanied by different forms of expression, and are a certain relationship between the object of things and their thoughts. The Swiss linguist Ferdinand de Saussure believes that the combination of concept and sound image is called symbol (Yu, 2008). The performance index of language is called the signifier, the meaning index is called the signified, and the unit that connects the two into an inseparable whole is called the symbol. Russian semiotician Ivanov's theory holds that the basic function of each symbol system is to regulate the real world, which is not the only one, but also the realm of pure spiritual approach (Kang, 2018). The core of Peirce's theory of signs is the theory of ternary composition of signs. Any sign is composed of a representamen, an object, and an interpretant, of which the representation refers to the form of the sign (Zhou, Bo, Cheng, & Wang, 2020). National culture is an important factor in Chinese culture. In the process of production, inheritance and development of costumes in traditional Miao culture, inheritors or hand-makers are the main body of sending symbols, and users or appreciators are the main body of interpretation. Cultures are objects that convey specific practical meanings.

From the perspective of global artistic creation practice activities, national cultural and artistic symbols play a very important role in modern art design practice, and it is necessary to follow the rules of human emotion and regional culture. Susan Lange's artistic symbol theory believes that art creates the symbolic form of human emotions, and artistic symbols are the interpretation and performance of human spirit and emotions. Through artistic symbols, we can recognize and grasp the irrational part of the objective world. Artistic symbols express human emotions, and the relationship between art forms and emotional forms is like a dynamic river and a static riverbed: the static riverbed is scoured by water to form textures, showing the static form of a dynamic river, and the two are consistent, can correspond to the relationship. Therefore, the unique artistic symbols of the ethnic group are formed in the identification of the ethnic group with their family and the regional cultural identity of their ancestral origin, and it is an important way to remember the ancestors and strengthen the national memory through the common memory of historical art symbols. Cultural identity is a common emotion and identity belonging to members of a social group to the representational meaning of cultural memory texts. Cultural

identification refers to the collective feelings and identities of members of a social group that communicate a message and cultural memory. Classical memory signals and symbols represent self-image, which is the essence of cultural identity (Feng, & Li, 2019). Throughout history, artistic symbols in different countries and regions have expressed different forms of artistic characteristics, artistic styles, different social activities, national beliefs, and regional cultures. For example: the ceramic art symbols of Jingdezhen in China interact with traditional Chinese thoughts, social activities and production methods to form its unique ceramic art style, formal characteristics and regional culture. It interacts with emotional life, forming a unique emotion, production activities and characteristic culture. In the other words, the design of artistic creation practice, the application of artistic symbols is to respect the beliefs of the people, the history of the people, and the authenticity of the national life. Bainiaoyi clothing is one of the characteristic costumes in the traditional Miao costumes, with bright colors, rich patterns and exquisite craftsmanship (Chen, & Zhou, 2021). Costume symbols include artistic symbols and folklore symbols. The Miao costume has a long history and is very penetrating in time and space. According to archaeological discoveries, there are many colored pottery spinning wheels in the Qujialing cultural site where the ancient ancestors of the Miao people lived. At the same time, Zeng silk also appeared in the Jingshan site in Hubei.

It shows that the Miao people in 4,800 years ago have entered the era of spinning and weaving. In Eastern Han Dynasty, the Yingshao's "Customs" and the Fan Ye's "Later Han Dynasty: Nanman Biography" recorded that the Miao people made clothes with bark, dyed with grass and trees, and the clothes were colorful, mainly reflecting the recorded Miao women's colored spots. Cloth and floral skirts with patterns are today's Miao embroidery. Miao embroidery is one of the best in the world because of the diversity, uniqueness, rarity, culture and irreproducibility of its shapes and techniques. Clothing is the artistic carrier that is closest to folk life. The bird badge of Huifu is a unique traditional costume of a branch of the Miao nationality. It is the outcome of production activities. It not only has the nature of things, but also has profound social and cultural characteristics. It is a practical art accumulated from human civilization. It is composed of multi-element symbols and has special aesthetic and spiritual value. From different research perspectives, the significance of its social value can be peeked out.

In the past 10 years, China's communication symbols have attached great importance for the study of human values and spirits with oriental thinking, strived to break through the barriers of disciplines, captured real problems in real life, and advocated the spread of values and the spirit to build a "community with a shared future for mankind". Reconstruction and encouragement for the communication of human minds and spirits with symbols become

highlight studies (Li, & Zang, 2020). In short, the specific art form of each ethnic group is the product of its specific cultural background. As a symbolic representation in the historical memory of the ethnic group, the costumes in the social activities of the Miao people are not only the reconstruction of the collective ancestral memory of the ethnic group members, but also it is the core symbol of cultural identity and cohesion among members of the ethnic group. Cultural self-confidence is China's current national development policy. As an important part of Chinese culture, national costume art symbols have gradually emerged in the process of social development.

### **Objective of Research**

The objective of research is to analysis the traditional costumes of the Ganao branch of the Miao ethnic group in southeastern Guizhou Province, China. There is field study to collect and classify cloth samples for its aesthetic and meaning to their life and livings. In addition, it is also to promote national historical memory and tribe cultural identity of Miao people.

### **Background of Research**

#### Cultural Development System of Native People and Their Identity in China

The splendid Chinese culture is the culmination of the cultures of all ethnic groups. It is a great creation shared by the people of all ethnic groups in China. China needs to vigorously inherit and promote it. The cultures of various ethnic groups are splendid and splendid with each other, which is an important support for building the common spiritual home of the Chinese nation (Chen, & Chen, 2022). Different ethnic groups have their own unique cultures, and these relatively stable cultures that characterize their own characteristics are reflected in all aspects of their language, thoughts, production methods and living habits. The unique culture will be passed on from generation to generation in the nation through various ways, affecting every member of the national community, forming national cultural traditions, and becoming a strong spiritual driving force for unity and cohesion of the national community. Chinese ethnic minorities have a deep attachment and dependence on their own culture. No matter how colorful the outside world is, only returning to their hometown and meeting their own cultural setting will enable individuals find spiritual livelihood where their houses are located, and tasty cuisine, familiar music, and appropriate national costumes welcome them back home. Through the cultural space formed by history, it is engraved with the continuation of tradition and the wisdom of life. It is the cradle of growth and the refuge of the soul. People sense the impact of history and the authenticity of traditional national culture as they adhere to and integrate with it. As a cultural identity shared by all ethnic groups, the cultural identity of the Chinese nation can attribute the

diverse self-identity of each ethnic group to the identity of the country, and is the basis for national unity and social harmony (Yu, 2019). As the need of national collective emotion, cultural identity should give full play to its cohesive force and link in the process of building a harmonious society. The charm of cultural identity lies in inheriting history, revealing, and innovating, accommodating all rivers, seeking common ground while reserving differences, which is also an essential cultural force for building a harmonious society. As a symbol and symbol of the spiritual civilization and material civilization of a country and a nation, national cultural symbols are the main carriers for conveying national culture and expressing national emotions (Liu, 2016). Symbols represent national culture, symbols show national spirit, and rules construct ethnic identity. Chinese national culture is a nation that has the characteristics and has made great contributions to the development and progress of the Chinese nation, created symbols which represent national culture, show national spirit, and construct ethnic identity rules. Also, the Chinese national culture is a culture with the inherited characteristics and developed by the people of all nationalities in the long history of China for five thousand years and continues development process by various nationalities in the land of China, which has made great contributions to the development and progress of the Chinese nation.

The development of a country is inseparable based on culture and art. With the development of Chinese society, all kinds of artistic and cultural symbols of the Chinese nation have been paid attention to, and relevant policies have been issued to protect them. Chinese regional national art is a form of artistic expression rooted in the folk. It has its own unique constituent elements and forms. Its artistic expression is inseparable from regional culture, and the local context and cultural accumulation it precipitates lasts for a long time. Enduring, it constitutes an indispensable and important part of the regional folk culture and folk culture system.

### **Records from Ancient Chinese Books**

The word "Huifu Niaozhang" was first recorded in "Xuanzhou Painting Manual: The Biography of Yan Lide" (Liao, 2018). During the Zhenguan period of the Tang Dynasty in China, Xie Yuanshen, the leader of the Dongman, came to visit Tang Taizong Li Shimin, and all the people he brought were dressed in a kind of Huifu Niaozhang's costumes are very beautiful, and Li Shimin was also very surprised by this, so he ordered the artist Yan Lide and others to paint and record them, and named the painting "Wang Hui Tu" for later generations.

Huifu refers to the clothes of ancient southeastern ethnic minorities in China made of ko-hemp materials. It is recorded in Song Lian's "Bai Niu Sheng Zhuan" in the Ming Dynasty of China that although brocade clothes and Hui clothes are different, they are both used to keep

warm and are made of ko-hemp fiber. Yan Shigu also recorded in "Han Geographical Records": Huifu has the attributes of ko-hemp. Kong Yingda recorded in the book "Shangshu Zhengyi": Huifu, also known as Geyue, is the name of cloth in southern China, made of Ko-hemp fiber. Also refers to the frontier minority.

Niaozhang refers to a bird-shaped pattern. The book "Poetry Xiaoya June" records that it is woven with phoenix patterns and bright white flags. The "high crown", "five-color clothing" and "bird-shaped clothing" in ancient books such as Guo Xurao's "Pictures and News" and Zhu Fu's "Ximan Congxiao" refer to bird-shaped decorative patterns. Through the investigation of a large number of Chinese historical materials, it is recorded that the production skills of the "Huifu Niaozhang" of the Miao nationality in Guizhou during the Tang Dynasty were very mature, with exquisite patterns, exquisite production skills and unique styles.

### **Legendary Story Records**

One of the mythological stories of the Miao people is "The Tale of Twelve Eggs", which mainly tells that a maple tree gave birth to a mother butterfly, and the mother butterfly gave birth to twelve eggs. Therefore, the Miao people worship birds as their ancestors.

The second myth of the Miao people is "The Story of Lei Gong Causing the Great Water", which mainly tells that Lei Gong sends a flood to submerge the earth, and Jiang Yang's two sons and daughters, Xiang Liang and Xiang Mang, hid in a gourd and were lucky enough to escape the disaster and the flood subsided. Later, due to frequent failures in wars, the Miao people immigrated southward from the Yellow River basin, entering Sichuan and Guizhou, and some went to Hunan, Guangxi and Yunnan, and even left the country from Yunnan and immigrated to the Southeast Peninsula of the northern mountains.

"Historical Records: The Chronicle of Five Emperors" records: Before 2600 BC, Emperor Yan and the Yellow Emperor allied against Chiyou's Jiuli Miao tribe. Chiyou is the ancestor of the Miao people. Later, due to frequent failures in wars, the Miao people migrated southward from the Yellow River basin, entering Sichuan and Guizhou, and some went to Hunan, Guangxi and Yunnan, and even left the country from Yunnan and migrated to the Southeast Peninsula. of the northern mountains.

## **Method**

### **Investigation and Analysis of Folk Physical Samples**

Chinese clothing culture is extensive, profound and extremely rich, and the bird-shaped costume of Huifu is a representative of the classic works of ethnic Miao costumes. Because of the high mountains and steep roads, the economic backwardness, and the isolated community of the

ethnic group, it is rarely known. The researcher conducted a field investigation on 135 pieces of flower and bird seals collected by the collectors of Guizhou Museum of Nationalities, Shi Guanglin, Wei Min, and Jiang Laoben, including 32 pieces of men's clothing, 103 pieces of women's clothing, 7 pieces of works from the Qing Dynasty, 11 pieces of works from the Republic of China, and the rest are modern works for analysis. As can be seen in Tables 1, 2 and 3

**Table 1** Checklist for field trips in different places

Investigation time	Investigation location	Number of samples (pieces)
2020.5-6	Kaili City Museum	48
2020.6-7	Xinhua Village Baibei Miao Village	22
2021.7-8	Yahui Township sends Long Village	33
2021.8-9	Sandu Shui Autonomous County	32

**Table 2** Categorized field trip checklists for different periods

Subject	Number of samples (pieces)
Qing Dynasty clothing	7
Republic of China clothing	11
Modern period clothing	127

**Table 3** Gender apparel field trip checklist

Subject	Number of samples (pieces)
Men's clothing	32
Women's clothing	103

The results of the investigation found that the bird badges in the Huifu Niaozhang clothes were mainly embroidered with various bird patterns, supplemented by dragon, phoenix, ox, snake, bat, butterfly, fish, frog, centipede, and various flowers and other patterns. White feathers are attached to the bottom of the female skirt, so it is also known as the Bainiaoyi. It is stitched through different complete embroidery pieces using various embroidery techniques such as X (cross sign), + (plus sign), ◻ (square), ◊ (trapezoid), and Δ (triangle). It takes three to five years to complete each bird suit. as can be seen in Table 4.

**Table 4** Connect up and down style

Clothing styling	Sample		Place quantity
Rongjiang joined style			Rongjiang 22
Danzhai joined style			Yahui 21
Taijiang joined style			Rongjiang 22
Danzhai joined style			Yahui 12

Source: Specimens collected by the author at the Shi Guanglin Collection, Songlong Village, Guizhou Province (2021.9.13)

Ethnic clothing, as the most direct visual symbol, can be effectively used as a tool to identify ethnic identity information (An, 2019). National costumes are one of the national identifications and one of the characteristics of distinguishing between nationalities, and directly reflect the aesthetics or world outlook of a nation. In ancient times, the costume of the Huifu Niaozhang was specially used for ancestor worship activities, and was later used for grand festival celebrations. In the Miao culture, there is only language, no writing, and due to many migrations and seclusion in history, there are few records about the Miao itself in the ancient literature of the Miao, and the important carrier of writing has been lost. In addition to the folk songs and

legends passed down orally, the inheritance depends on the embroidered patterns on the Miao costumes. Since ancient times, the Miao people have the costumes of recording their own history, legends and life with graphics and ornaments. Therefore, Miao costumes are called "history books worn on the body". Because of its exquisite patterns and superb embroidery skills, Miao costumes are recognized as an epic on the body. It is recorded in "Ci Hai" that "Miao embroidery, which represents the highest level of Miao embroidery, has been combined with Hunan embroidery, Su embroidery, Shu embroidery and Guangdong embroidery.

### **Analysis of the Costume Symbols of Guizhou's Huifu Niaozhang**

The Huifu Niaozhang Bainiaoyi clothes have exquisite embroidery, rich patterns and bright colors, and have high historical and cultural value. They were rated as a national intangible cultural heritage in 2008 (Li, Wu, Zhen, & Long, 2018). During the field investigation, the Miao people remembered that they could not weave cloth to make clothes in the early days, and the Miao people used maple leaves to make body coverings at occasional times, which is also the earliest prototype of Miao clothing. The costumes are characterized by bright colors, complex patterns and exquisite embroidery, etc. as can be seen in Table 5.

It has high historical culture, artistic aesthetics and collection value. Different from the plain features of other ethnic minority men's clothing, the men's and women's costumes are just as gorgeous, even more gorgeous and delicate than some embroidered women's costumes. Among the many southern ethnic minorities, decorativeness is common, but there are differences between men and women. The Miao women's costumes in Bainiaoyi are decorated with a lot of embroidery with their own national characteristics. The men's costumes are the same as the women's, with bright colors and exquisite workmanship.

### **Clothing Style Symbols**

Huifu Niaozhang clothing styles are mostly appropriate for adults, both male and female and are made up of dozens of decorative embroidery strips of different sizes connected into pieces. The costumes are mainly the sacred costumes worn by the Miao people during the traditional Miao Kuzang Festival to participate in sacrificial activities (Li et al., 2018). Later, due to the development of China's society, the Miao people wore flower costumes and bird badges in traditional Chinese festivals, weddings, and funerals in social activities, and wore various rich silver ornaments to increase people's attention.

Men's clothing has similar structural characteristics, such as Baibei style, Yahui style, and Yemeng style, and belongs to the conjoined style. as can be seen in Figures 1, 2 and 3. The clothing structure is mainly one-piece with a pair of plackets, no collar, no buttons, and long sleeves, showing a "T" shape. The body has the characteristics of a straight line as the main curve,

supplemented by a straight line. The upper part is composed of the front two pieces and the back one piece. With a long strip of embroidery at the hem. It is quite different from other ethnic minorities in the costume structure, and the shape is simple.

**Table 5** Study chart of Hmong clothing

Clothing styling	Sample	Categories
Main pattern		Bird pattern
		Dragon pattern
		Snake pattern
		Geometric pattern
Auxiliary pattern		Plant pattern
		Animal pattern

According to the design requirements of different inheritors, the Bainiaoyi clothing in the Baibei style and Yahui style has 11 to 13 pieces of hem embroidery, the body length is 110 cm. the decorative embroidery is 100 cm. long, and the body is even wide with sleeves, 170 cm. The net width of the body is 75 cm. It is mainly composed of about 30 decorative embroidery pieces of different sizes to form various pieces of clothing, and then the front and rear "cross" characters are connected to the garment, and bird feathers are attached to the hem (also replaced by chicken feathers).

The upper part of Yemeng style clothing is the same as the Baibei style and Yahui style, but the production of the hem is quite different. According to Shi Guanglin, Yemeng-style dress is

a unique style formed by the development and change of the elegant gray style, but it also has the DNA of the Yahui style.



**Figure 1** Baibei style clothing at the Baibei Miao Village in Guizhou

Source: Samples collected by the author from Miao in Xinghua village, Rongjiang County, Guizhou (2021.9.12)



**Figure 2** Yahui style clothing at Songlong Village, Danzhai County

Source: Samples collected by the author from Miao in songlong village, Danzhai County, Guizhou Province (2021.9.12)



**Figure 3** Yemeng style clothing

Source: Samples collected by the author from the Miao people in Yemeng Village, Leishan County, Guizhou Province (2021.9.12)

## Results and Discussion

According to the research of this study, the complete women's dress is composed of floral dress, pleated skirt, trousers, bib, leggings and fine silver jewelry. The Baibei style can be worn by men and women. This is the biggest difference between it and the elegant gray style, the Yemeng style and the Dadai style, and it has its own specific style for women. Danzhai County's elegant gray-style bird clothes are characterized by tops and bottoms. Danzhai County's elegant gray Huifu Niaozhang Bainiaoyi clothes are characterized by the top and bottom, the top is a pair of fronts, a pentagon-shaped apron is worn inside, and a pleated skirt is worn. The skirt is surrounded by a skirt composed of dozens of embroidered ribbons. Embellished with feathers, the front of the skirt is fastened with an apron with pointed corners. The material is bright blue bucket pattern cloth, and the cuffs are decorated with white cloth stitching.

### Analysis of Ethnic Symbols in Ganao Miao Costumes

National costumes are the clothing and accessories that can best reflect the national cultural characteristics and emotional connotations (An, 2019). Miao women make "Bainiaoyi clothes", one is to prepare a dowry for their daughter's marriage, and the other is to dress themselves up for festivals (Wang, 2019). The Miao costume has a long history and is very penetrating in time and space. According to research by historians, there are many colored pottery spinning wheels in the Qujialing cultural site where the ancient ancestors of the Miao people lived. At the same time, silk also appeared in the Jingshan site in Hubei. This shows that the ancestors of the Miao nationality 4,800 years ago have entered the era of spinning and weaving. The Eastern Han Dynasty Yingshao's "Customs" and Fan Ye's "Later Han Dynasty: Nanman Biography" recorded that the Miao people made clothes with bark, dyed with grass and trees, and the clothes were colorful, mainly reflecting the recorded Miao women's colored spots. Cloth and floral skirts with patterns are today's Miao embroidery. Miao embroidery is one of the best in the world because of the diversity, uniqueness, rarity, culture and irreproducibility of its shapes and techniques. Therefore, "hundred birds clothing" also conveys family affection and a beautiful meaning.

Shi Guanglin also introduced that according to the legend of the Miao people, the "Ganao" branch is the descendant of the "Yu tribe" in the ancient Chiyou tribe, and the bird is one of the most important totems of this branch. The Ganao Miao people and many sub-groups have a common feature to decorate their totem objects in clothing accessories and life scenes as much as possible by means of embroidery, printing, dyeing and accessories, to show that they are the descendants of birds and hope through this decoration, the identity of the totem ancestors is obtained. The bird-patterned white bird clothes and Jingji clothes of the Ganao Miao people are

the spiritual identity and materialized expression of the Miao people's worship of birds. It is this extreme worship of birds that creates the artistic image and artistic charm of the Ganao branch, and reveals the origin of the Ganao branch. Hundred bird clothes, golden pheasant clothes, batik ancient costumes, etc. It has become a concentrated expression of bird worship and a classic of bird culture and art in this branch.

The root of the worship of bird totem can be traced back to ancient times. The Miao people have their own folk culture and spiritual belief to worship the bird as the ancestor. On the "Guzang Festival" of the ancestor worship activities of the "Ganao" branch of the Miao ethnic group, people use "Huifu Niaozhang" as sacrificial clothes, and use "flag banners" printed and dyed with bird patterns to communicate with the gods and ancestors, and they are still offering sacrifices to the gods. Trees are covered with white bird feathers for auspiciousness. "Because the bird is the symbol and incarnation of the ancestors, the bird has become the messenger and guide of the soul embroidering it on the clothing, it can naturally play the role of indicating that he is the descendant of the bird and getting the recognition of the totem ancestors." The narration here about birds as ancestors and their mysterious ability to communicate with gods vividly reflects the Miao people's identification and worship of birds, maples and butterflies. Dyeing and other methods are used to decorate clothing accessories, fully expressing the symbol of the origin of the Miao people and ancestor worship. In the Huifu Niaozhang, you can see the combination of various patterns, and the combination form is unique. Birds can be on the bottom, and animals can be on the top. The upper, lower, left and right patterns are all rotated around the main image. It is centered on the designer's self, and combines the things observed around it to break the routine. People can go to the sky and enter the sea, and people and gods can communicate freely. People could feel a shocking combination of beauty from the pattern of the birds' feather coat and the chapter of Huifu; ancient, warm, free, clean, free and quiet without the constraints of real life.

The most common patterns in the costumes of the Huifu Niaozhang are the depictions of various bird totems, which are primitive, rough, bold and full of wildness. The pattern layout is mostly spread from the center to the surrounding, and the composition is symmetrical and coordinated. The circular circling bird and dragon pattern is a common pattern for bird clothes. The bird and dragon pattern embroidery in the middle of the body is surrounded by patterns such as maple leaf pattern or butterfly pattern, and the pattern is surrounded by multiple layers of bird patterns. According to the type and size of the patterns, there are various forms of expression and artistic styles. Some are bird-and-dragon patterns with a bird body and a dragon head, and some see through the body skeleton. The images are simple and lovely, colorful and

extremely tense. Part of the pattern of playing beads and bird patterns in the pendant shell-style bird clothes is shown in the figure. The main pattern and the sub-pattern not only match each other in form, but also relate to each other in the meaning of the pattern.

## Conclusion

Through the research on the Huifu Niaozhang folk costumes, it can be found that the folk costumes of the Ganao Miao ethnic group have the characteristics of nationality and folklore since the millennium frontier, and they are the common carrier of material culture and spiritual culture. Through the study and research on the costume culture of Huifu and Birds, one can understand the social life and cultural life of the working people of the Miao ethnic minority in Guizhou, China. From the perspective of semiotics, a set of bird clothes shows not only the function and artistic characteristics of the dress, but also the expression of the deep development process of the dress symbol to the Chinese traditional dress culture, which condenses the aesthetic interest and life interest of the Miao people. While containing the unique symbols of the nation, it is also an important carrier for the study of the patterns, etiquette, folk culture and even social phenomena of the Ganao Miao costumes.

Chinese ancestors began to depict various mysterious patterns and symbols on pottery, bronze, iron, jade, and utensil bones very early. They liked to use their beliefs as decoration or beautification, and used it to express themselves. thoughts, emotions and interests. The Huifu Niaozhang costume has strong national characteristics. It is the product of the labor and wisdom of the Miao women and the integrated embodiment of the Miao culture. It is one of the unique forms of expression in the history and culture of the Miao nationality. It shows the national memory and cultural identity of the Miao people. Through a series of perceptions and emotions about life, the Miao people have created pieces of Huifu Niaozhang costumes that represent the harmonious beauty of the heaven and earth, based on their love for nature and respect for life; people's perception of life and living environment.

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