

Changes in the Songtao Area Miao Wedding Song "Sha" Since the Qing Dynasty

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Abstract: The Miao is an ancient ethnic group that has continued to migrate throughout history, forming a rich cultural heritage. Songtao Miao is the earlier settled Miao in Guizhou, and different branches and different dialects have been formed among the Miao in the mountainous areas of Guizhou. Since the Ming and Qing Dynasties, Songtao area, as a "passport" between Guizhou Province and the outside world, has absorbed the cultures of other ethnic groups, and this is how Songtao Miao wedding songs have been formed. However, with the development of culture, the wedding songs has been changing: the grammatical structure, singing rhythm and singing occasions have become more diversified, and Chinese vocabulary has been widely used in the wedding songs. Based on previous studies, this paper explores the changes of Miao wedding songs in Songtao, including the continuous enrichment of Songtao Miao wedding song lyrics since the Qing Dynasty, the changes of Songtao Miao wedding songs with the change of regimes, and the singing of classics such as the "Ancient Songs of the Miao People", and the addition of lifelike singing styles.

1. Introduction of Songtao Wedding Song

Sha, the Chinese translation of the Hmong "wedding song", it is the international phonetic symbol for the Hmong "wedding song". Dut is one of the two forms of the "Hmong song". Dut is one of the two styles of "Miao Song".

The content of "Sha" includes the insights of the ancestors of the Miao people in their daily labor and observation of things, and the history and culture of the Miao people in Songtao area are also recorded in "Sha". "Singing Miao songs" are called "Gesha Gesu" in the Miao language of Songtao area; "Gesu" means "singing". "Gesha" and "Plug" [is two types of Songtao Miao songs, popular in Songtao from the Qing Dynasty to the middle of the 20th century, but now there are not many records of singing] .^[1]On April 25, 2020, I visited Ms. Long Qiaozhi from Shiaohong Village in Songtao County with my friends and relatives. As one of the few songwriters who inherited the Miao song culture in Shiaohong Village, Ms. Long Qiaozhi told me that in addition to the melody not appealing to the younger generation, the factions within the Songtao Miao song are also a major problem. Ms. Long Qiaozhi said: "The whole Songtao area also has large and small Miao song genre. Since 2000, this genre has been gradually lost due to the reason that it is not easy to master,

plus there are not many people who can sing it." As a result, the Miao songs in Songtao are now mainly "Sha", while "Plug" is only preserved in a few Miao villages such as Taiping, Panshi and Ara. "Sha" refers to the wedding song sung by Songtao Miao people at weddings, and is divided into "Dai Sha" and "Min Sha" according to the chapters of the song. According to the chapter of "Sha", it is divided into "Dai Sha" and "Min Sha" [the translation of Chinese pronunciation of Songtao Miao language, "Dai" means small and "Min" means big]^[2]; "Dai Sha" is a wedding song sung in the wedding ceremony. The term "Dai Sha" refers to the short or fewer-sentence "Sha", also known as small songs, while the term "Min Sha" refers to the shorter and fewer-word "Sha", also known as large songs. The "minsha" refers to the "sha" with fewer words and longer lengths, and is also called the "dai sha". "In addition to the differences in the number of words and length, there are also differences in the occasions for singing. The length of the songs sung by "Daisha" is generally kept to two lines per round for one person and can be done indoors. The length of "Dai Sha" is usually kept at two lines per round for one person, so it can be completed indoors; while "Min Sha" is usually sung more often when there is a large-scale party, and requires a longer period of time, and sometimes it is even sung for a whole night, which is why it is also known as an outdoor song^[3].

A complete "Sha" consists of lyrics and tunes. The words and phrases that make up "Sha" are the best part of the whole song. When Songtao Miao people sing "Sha", they also convey the singer's own emotions to the audience. As "Sha" is mostly sung in improvisation and on the spur of the moment, it has different performances on different occasions and among different groups of people; in addition, the repetition rate of the tunes of "Sha" is high, and the same tune can be sung differently in different eras and on different occasions^[4]. For example, before the Republic of China, there was no clear template for tune; from the early years of the Republic of China to the middle of the twentieth century, there appeared to be mi sound, sol sound with one, three, five lines of strident style to become the main tunes of the "sand", and up to now, the singers are mostly filled with the words to the tunes to sing.

The Songtao region's "Sha" is sung in the style of "seven-character poems", usually composed of branches (dos), plants, and columns [Songtao region's unit of measurement for "Sha," which is called a progressive relationship]^[5]. It is usually composed of branches, plants, and columns. The book *Miao Studies and Economic Development*, edited by scholar Long Yuliang, organizes in detail the content of Songtao's Miao songs, such as sentence formation, chapter construction, and chapter production. A "branch" is a sentence composed of a single word or phrase, in other words, a sentence composed of seven single words or phrases, which is clearly different from the Miao songs of the Qiandongnan region; a "plant" is a larger unit than a "branch," and also a larger unit than a "branch," and a larger unit than a "branch. The "zhu" is a larger unit than the "branch", and it is also the smallest unit of "sha" that can exist independently. It usually consists of two or more rap lines with related themes, which ensures that they rhyme with each other, and thus each "zhu" is a complete "Sha" song. Therefore, each "plant" is a complete "sand"; "column" is a collection of multiple plants, although the contents of the "plants" in the same "column" are different, most of them express the same theme or idea. But most of them express the same theme or thoughts and feelings, and can be built into a unified whole, with individuals complementing each other^[6].

2. The significance and taboo of singing "Sha"

In the book *"History of Miao Literature"*^[7], it is recorded that the Miao people migrated before they came to Guizhou region and were influenced by different cultures, but due to the lack of writing, they would compose and sing their history into songs to be handed down to future generations for the major events related to weddings, rituals, and funerals. "Love songs, toasting songs, and ceremonial songs all tell the listener that a happy life is not easy to come by" ^[8]. Miao

wedding ceremony music, also manifested in its unique functionality, the meaning of the lyrics to be expressed during the extended process is obviously greater than the melody required by the singer, therefore, there is not too much melodic requirement in many areas of Guizhou when the Miao wedding songs are sung in pairs. For example, after the reform and opening up, the Miao compatriots in Songtao County, northeast Guizhou Province, in the evening after the wedding banquet, the female relatives and friends start "Uh, profiling barbarians, Ogan with ah more love, on the Medida on Medi pendulum, Ana Ah Meng ah assured "Hey, I tell you two children more love each other, the two people know each other up to now, there is no quarrel and separation, the two sides of the parents now like this both parents are now relieved"^[9]. Like this, the whole night will be sung according to the words and tune of the first singer, without too many melodic changes, sung to some humorous words and phrases will also win the laughter of the audience, which party is really not "sand" on the right, you can apply for the "will be sand". Zhaosha ["Zhaosha" is the Chinese translation of the Hmong word "final song"^[10]. The word "Jiang" means "to finish" in Hmong, but it can also be translated as "to put or throw".] No "sha" to sing, or you can choose to end it if there is an emergency. Occasionally, when one of the parties fails to match the lyrics, they will stop and carefully "create" the lyrics, of course, in addition to the hosts there will also be a "think tank" responsible for the lyrics of both parties, similar to the structure of modern songs such as the single and double rhyme, only the last word of each lyric is considered to be a rhyme, and then it is considered to be the last word of each line. Only when the last word of the lyrics is done, it is considered to be a good "work", which is the complete process of Songtao Miao people's "Sha". "Fertility" and "reproduction" is the two themes of Songtao Miao song, in marriage with other clans is actually the growth of each clan^[11], Songtao Miao people can maintain their unique national culture, it is in the "Gesha "The important role of this link.

Songtao although there are "Wu, Long, stone, hemp, white" five major Miao surnames, but in Songtao Miao clan ethical concepts have "the same surname is not married, do not broken drums to open the family" that is, that is to say, in the place of the marriage of the Miao people with the same surname can not be on the "In Songtao Miao villages, it is popularly said that "a fire pit requires two surnames to sit on, and a wooden room requires two clans to live in"^[12]. Such a statement, that is to say, the same clan brother and sister or sister and brother can not be on the "sand". Songtao Miao settlement pattern little or no marriage between the same family name, "the same surname" does not mean that the Songtao Miao Chinese surnames, but refers to the Miao surnames, respectively, there are "Wo Gua" (Songtao region "Dashu "Surname") to vertebrate cattle for ancestor sacrifice, "WoKa" (SongTao area "small stone" surname) to vertebrate pig for ancestor sacrifice; also for example, the dragon surname, divided into big dragon "WoBian" and small dragon (Long) "Wo Li", but the lineage is different, not the same clan, the reason why there is a big and small point, is to have a different family name after the change. But in the current Songtao Miao villages, for the mention of the Miao surname is very little, about the information on this aspect is also difficult to collect, the author to the Chinese surname instead.

3. The process of change and characterization of "Sha"

Three stages of "sand" change

"Sha" goes through several stages of development:

First, the period from the reorganization of the land to the uprising of the Miao people (1725 to 1795). Songtao Miao wedding song changes, and then the religious, political and economic factors are inextricably linked^[13], in the local and central dynasties after several conflicts, Guizhou, the centralized power of the Tusi gradually disintegrated, the Qing government began to take over the Songtao to the management of the right of the Miao village in western Hunan, Songtao region, the Miao society began to reshape a large number of foreign cultures, resulting in a large number of

traditional practices are regarded as customs, according to the Yongshun County Records, the Songtao Hall records and other local documents. According to "Yongshun County Zhi", "Songtao Hall Zhi" and other local documents, "Chong witch and ghost, the same family name to open the relatives, and all-night singing, its leakage of vulgarity^[14]. And it recorded "if he sing mourning and crying marriage, worship witches and ghosts, the same family name for the marriage, the marriage of the back is the leakage of its custom."] The Qing government considered the rituals of sedan chair ceremony, Ge "Modisha" and other rituals in Songtao area as "bad habits", and should accept the "enlightened etiquette". In 1770s, in order to strengthen the rule of the central government over the Miao villages in Songtao, these bans were officially lifted, allowing the Miao to marry^[15]. Only formally lifted these bans, allowing the Miao people to get married, singing Miao songs, known as the history of the Miao^[16]. "Yongsui Zhi" recorded at that time Songtao Miao District marriage customed, the Qing Government in the twenty-ninth year of the Qianlong Miao, then played to allow the villages Miao people sedan chair ceremony, as well as to allow the Miao cottage Miao people at the end of the wedding banquet sing "Night song" is the Miao language "night songs The Chinese translation of "mo di sha" is "night song", i.e., the song sung at the end of the wedding banquet; "night" is called "mo di" in the Miao language of Songtao area]"^[17]. During this period, the Songtao Miao "Sha" was sung with a sliding tone at the end of each phrase, and the overall tone of the song tended to rise and then fall. Like the wedding songs of the Lashan area, the Songtao Miao "Sha" starts with a corner tone "mi" and ends with a solo tone "sol"^[18]. The fast and rigorous beat of the tune aims at simply tell the story to others, without harboring too much emotion. Every time the old "Sha" starts, both men and women start singing with two angular "Sha", and the female singer sings with three angular "Sha" after the two angular "Sha". After the two-horn "Sha", the female singer will sing the main body of the song with 3 to 4 horns, and then a single-horn "Sha" to end the song with a rapid ending tone, while the main body of the male singer will sing from 1 to 6 lines, with a slow ending tone.

Second, the period from the "Miao Uprising" to the founding of New China (1795-1949). After the local conflict was eased, the Qing government still followed the policy of "the people and Miao marriage" to consolidate the power of Songtao area, the Qing government not only introduced a series of immigration policies, but also that the Songtao Miao wedding bride and groom to be the right family, bride kidnapping, sitting on the fire bed, asking for hire, etc^[19]. It is a bad habit, which is detrimental to the Confucianism in the way of the "benevolence, righteousness, propriety, etiquette and justice". Benevolence, righteousness, courtesy, wisdom and trust". To the people of the Miao practice led to the Miao and Han culture in the conflict and collision in the continuous culmination of the Qing Xuantong first year of compilation of the "Yongsui Hall Zhi" mentioned Songtao area of the Miao village to hold weddings, compared with the previous generation of the Miao people pay more attention to the status of both sides of the newlyweds, the class, as well as the clan name and other factors. In addition, in this stage of the Songtao region held in the Miao wedding, more than half of the sorcerer "Bardai" participation, "Xiong", "Za" two positions mainly lead the singing of the opening of the wedding words, but also to preside over the wedding, which not only enriches the Miao people, but also the wedding. Wedding, so not only enriched the Miao culture, singing in the wedding song lyrics as well as singing more breakthroughs, and the 20th century, the 20s and 30s Songtao region by the war and the impact of the disaster, the Miao people hope that through the wedding to eliminate the bad luck of the desire to be embodied in the word "sand", the most obvious change is that the age of the daughter's family marriage the most obvious change is that the age of marriage of the daughter's house is small compared to other years, from 16 to 20 years old to 16 to 18 years old at that time, and the bride price given by the male party for the marriage is also reduced, and the proportion of silver and gold gifts is reduced, and more food crops are used instead, and accordingly, the "Sha Lao" and "Sha Fine" invited for the marriage are also gradually collecting the bride price^[20]. Also gradually to collect money for the main purpose of the gift, at the same time, the woman's family required to receive the marriage team to play the reed-sheng or other musical instruments, the Qing government also increased the ban on marriage

swaddling, men and women in the "sand" singing rhythm are still close and fast, has been combined with a number of Chinese vocabulary, such as "The appearance of some personal words also changed the meaning of "Sha", words such as "we, you, me, him", plus the rhythm of singing in this period is gentle and lyric, emotionally more able to mobilize emotions to cause the audience's resonance.

Third, the new China period since 1949 (1949-present). First of all, the state's attitude towards "sha" and marriage customs changed with economic development. After fourteen years of the Anti-Japanese War, the country showed a culture of thrift and frugality, and concentrated on building the economy^[21]; the state's control over minority cultures was strengthened, especially between 1966 and 1978, when the development of minority cultures stagnated, and the Songtao Miao could not openly disseminate their own culture, but they were unable to do so.

Reflecting on the search for development in the midst of change:

The process of spreading the Songtao Miao wedding song, if a cultural global view is not formed, it is likely to step into the abyss of extreme ethnicity, ignoring the participatory nature of national culture in the context of globalization^[22]. Obviously, this view of national development is too one-sided is incomplete, and it is extremely unfavorable to the dissemination of Miao culture in Songtao area of Guizhou, and even to the development of our national traditional culture. The establishment of a development model suitable for their own national culture, national culture, fully embodies the national culture in the process of globalization of the national culture of self-knowledge as well as self-discovery, cultural development is the most important subject is everyone, only respect for the culture of their own people in order to build a better cultural environment.

Under the background of globalization, the development of Songtao area Miao wedding song is no longer a closed state, if you can't stand on the height of globalization to think about the development and make changes, it is easy to lose the competitiveness of development and dissemination under the impact of other music^[23]. Under the impact of modern culture, only by taking appropriate remedial measures, it is possible to save the precarious culture in the end, for example, as mentioned above, in different periods of the Qing Dynasty, the Qing government introduced a series of seedling policy to strengthen the central control over the local, in a short time to achieve the desired effect, but in the long run this will go to the rigidity of the system, and so in the latter part of the Qing dynasty, the Qing government had to put an end to the ban on the use of the seedling. So in the late Qing Dynasty, the Qing government had to end the ban, and this is exactly how the traditional wedding customs of the Miao people from Songtao to western Hunan and their wedding songs can be preserved and developed, and the world's cultural treasures can continue to grow, and we know that many cultures to be disappeared over the past thousand years because of the inappropriate administration of the rulers before they went to extinction. With regard to the development of "Sha" in Songtao region, the author has come to the following conclusions based on the writings he has read: scholars should be first of all establish the acceptance of other excellent cultures, and then build up the traditional culture of their own people. Lastly, they should constantly strengthen the connection with excellent culture and globalization in order to better inherit the culture of Miao folk songs.

Between the Qing Dynasty and the Republic of China, the cultural development of Songtao area was limited by the economy, and since the 1970s and 1980s, the national economy has been developing rapidly, the national demand for cultural life has gradually increased, and the traditional wedding customs and wedding songs of the Miao people have come back into the public's view. Since the Qing Dynasty, the Miao wedding songs have changed with the central government's policy changes to the local area, mainly manifested in the following points:

Changes in the social environment. Qing Yongzheng years, the Qing government of Songtao Miao people to implement a series of bans and immigration policy "to the people of Miao", Songtao Miao traditional wedding customs were mostly banned, wedding songs are considered an "anachronism" of the "stereotypes", the Qing government is considered an "anachronism" of the "stereotypes"^[24]. Stereotypes", the Qing government will sing the wedding song and "take the bone

seed, sitting bed, turn room" as "bad habits". Qianlong twenty-five years (1760), the provincial Secretary Yan has Xi: "for please stop the people of the Miao marriage cases, check the old case, the rest of the Qianfeng Songtao halls, and Jingzhou channel, etc., as a rule prohibited".

To Qianlong twenty-nine years the Qing government reopened the people Miao wedding, wedding song environment is relatively loose, such a state has been maintained until the 1960s, wedding song singing environment again faced with a dilemma, Songtao Miao wedding song development into a state of stagnation, to the 1980s after the wedding song ushered in a new dawn^[25].

Changes in rhythm and tune. Songtao in the Ming and Qing dynasties to the western part of the Xiangxi area said that there were not much difference between the Miao language, so the wedding song lyrics, rhythm, tunes on the difference was not big. Events such as "Reform and Reflux" and "Qianjia Miao Uprising" accelerated the exchange of Chinese and Miao cultures in Songtao, and the wedding songs also changed significantly during this period^[26]. For example, the wedding song of the Miao people in Lashan Township is a kind of repetitive multi-section "sand", each section mainly consists of three big phrases and three small phrases plus three end phrases composed of non-integrated sentences, which basically did not change much in the same style, and in the rhythm of the horn tone "mi" begin the levitation "sol" stops^[27]. The Songtao area of the Miao wedding song is a big change, although improvisation but more neatly, the Qing dynasty in the middle and late wedding song genre is more lyrical statement cavity, the rhythm of dense slow and low back; to the Republic of China period by foreign cultural influences, Songtao area wedding song in the cantata to add more skills, for example, each "sand" of the second and fourth sentences for the end of the sentence is downward tone, called "stranded cavity"^[28]. This is called "strangulation", and the rhythm of the wedding song in this period also has a brisk and exciting rhythm of "sand". As the number of singers in the Ge "Sha" became larger, the content sung in the "Gemodi Sha" section of each wedding banquet was artificially cut down from the repetitive content, and the two-cornered "Sha" and the three-cornered "Sha" became the most popular songs in the country. The two-cornered "Sha" and three-cornered "Sha" became the mainstream, of course, there will also exist like a three-part "Sha", which is called "Sha Sha Sha (three heads)", and the end of the sentence of the sentence rhyme with each other; since the 1980s, the Songtao Wedding Songs has become more and more popular in terms of rhythm, rhythm, and rhythm, and the rhythm of the song has been changed. Songtao wedding song in the rhythm, tune again on the changes in the singing template more standardized at the same time more use of two-four, three-four, six-eight beat, the rhythm of both slow lyrical and light and cheerful, presenting a more diversified style.

Changes in singing venues. For a long time the country constantly adheres to the Songtao region's economic construction is to promote the development of the biggest driving force of the changes in the Miao wedding song, "western development" and "urban counterpart to help" and other policies have been implemented to greatly improve the standard of living of the Miao people. But with the Songtao Miao people continue to get out of the "closed", the wedding song is also facing development problems. As mentioned above, the wedding song in the Qing Dynasty and the People's Republic of China in the rhythm, tune and other construction changes, and the traditional singing occasions have been replaced by new media equipment^[29]. The traditional "Gemodisha" places, such as halls and fire pits, have been transformed into collective singing. Wedding song also from the villages to the main city of Tidago Town or Daxing Town Miao King City Chashan Scenic Spot and other places.

4. The Inheritance and Development of Songtao Miao Wedding Songs

By the influence of modern society, more and more young men and women running to the big cities in the north, Guangzhou and Shenzhen to work hard for a living, in the village of the young group has not been not much, continue to inherit the songs passed down by their ancestors. And with the development of science and technology, the popularity of cell phones and social software

such as WeChat, Songtao around the Miao people have also begun to social software to the outside world to promote the national songs. That is to say, as the economic communication with the outside world becomes closer and closer, more and more young people go out and have less and less opportunity and time to contact Miao music, which has a great impact on Songtao Miao music, which traditionally relies on the way of oral transmission for inheritance and dissemination. At the same time, the older generation of musicians do not have the object of teaching Miao songs, and there is a fault line of talents in the inheritance and dissemination^[30]. In addition, modern pop music has become popular, and the influence of traditional Miao music among young people is shrinking day by day, and the survival environment of Miao music in Guizhou has been squeezed by the current pop culture.

The Songtao Miao wedding song "Sha", as a unique type of music in several major dialect areas, has a unique singing form and lyrics, and the audience range was originally smaller than that of the wedding songs in areas such as Qiandongnan, which had a limited impact on people outside of the Songtao Miao minority, and its influence in the process of dissemination appeared to be lacking in strength. As the enthusiasm of the younger generation of Miao people for their own music decreases, the spread of Miao music in Songtao is even more difficult. In order to better inherit the Songtao Miao wedding song, the author puts forward the following suggestions:

First of all, in order for the national culture to better adapt to the development of modernization, ethnologists should closely contact the Miao compatriots and strengthen the cultural cooperation between the Miao culture in Songtao area and other national cultures and even the world's nationalities. Miao traditional folk songs in the river of history is also precisely because in the process of migration of the Miao people, constantly absorbing different cultures can make the Miao song a long history. Of course, it does not mean that cultural exchanges and change the special characteristics of the Miao folk songs, take the essence of the dregs can be better handed down, the Miao folk song system in Guizhou better to the world, not only the work of minority scholars, the compatriots of the Miao people through the network media to disseminate this kind of music to be able to benefit the public.

Secondly, the economic value of Miao folk songs can be developed. In the new era of Guizhou's vast Miao villages, many films and television productions record the major festivals of the Miao compatriots. For example, in December 2012, the filming was completed, into the documentary "Xijiang Thousand Households Miao Village"^[31], as far as possible to restore the true local in the major festivals of the rituals, songs, etc., and also filmed the local wedding ceremony, in the wedding banquet men and women sing Miao songs, showing the style of the Miao compatriots, is conducive to the deep understanding of the village of the village of the Miao culture, but also can be very good to carry forward the culture of the ethnic groups.

Finally, Miao cultural workers should seize the opportunity of globalization to promote the continuous development of Guizhou Miao folk songs to the outside world. Through the continuous efforts of various scholars in recent years, the Miao folk songs can constantly fit in with the theme of the era of globalization. In the process of Guizhou Miao music dissemination, it is extremely necessary to set up the concept of globalization and form a global view of culture, which is an inevitable choice for the dissemination of Guizhou Miao music in the context of globalization. The dissemination of Guizhou Miao music is not only the independent behavior of a certain social group, but also affected by the time and space in which it takes place.

As Pu Hengqiang, Fu Jian and other scholars have said, in order to truly promote the traditional culture of the Miao people in Guizhou, it is absolutely indispensable to combine the development of globalization with the protection of scholars from within and outside the country, so as to ensure that the culture of Miao folk songs will not be lost, and to ensure that the culture of the Miao people will last for a long time, and similarly for other cultures. Miao folk songs, especially wedding songs, very well expressed the emotions of the Miao compatriots, different songs melody and different cultural heritage, reflecting the rich and colorful wedding customs of the Miao family, which is common to all the compatriots of the Miao people's mind in the memory of the kind of inheritance

of the cultural genes for a long time. It is because of this gene that the Miao compatriots are able to record their lives with songs, express their emotions, pass on their culture and their determination to pass on their national consciousness, and it is believed that the joint efforts of the scholars and compatriots of all ethnic groups will bring a bright future to the Chinese national culture.

Acknowledgements

Thanks my classmates for helping me. Thank you to my teachers for guiding me. Migrating Han Chinese military and civilians lived on the same piece of land for a long time and in a fixed manner, and developed the ability to regulate themselves accordingly. Stability of residence extended their living space. They utilized the technologies, crafts, and ideas brought from the developed regions to develop new livelihoods, such as sharecropping, trading, mining, and growing cash crops. While these large numbers of producers and consumers filled the population gap in the "barbarian" Guizhou, the question of where the surplus products would go, and the need for variety and quantity of resources for living, obviously became an important issue that had to be addressed. At the same time, as a military stronghold used to contain the Tusi guards, the house, Tuen Mun, the fortress is precisely for the political, economic and cultural centers of the province, state, county, most of them are located along the transportation route. Convenient transportation and dense population would bring about the exchange and trade of production and living materials. Through the interpretation of the cultural connotation and significance of bazaars in Guizhou, we can see the special characteristics of bazaars as economic and cultural spaces: first, they not only conveyed the economic concepts, consumption concepts, and commodity consciousness of individual ethnic groups, but also indirectly reflected the ethnic character, psychology, and consciousness of each ethnic group; second, they fundamentally illustrated the openness and inclusiveness of the cultural system in Guizhou. Thanks to the opportunities cross and interact with heterogeneous cultures, ethnic groups pay attention to and influence each other, learn from each other, and thus promote the development and prosperity of Guizhou's ethnic cultures. Harmonious coexistence and coexistence and co-prosperity has become a major portrayal of the development of Guizhou's ethnic groups. Members of all ethnic groups are loyal to and strictly follow their own ethnic traditions and norms, but at the same time respect and identify with the cultures of other ethnic groups. At the same time, frequent interactions and exchanges have not diluted their own ethnic consciousness, but on the contrary have strengthened their sense of national pride, self-confidence and sense of belonging to their ethnic groups. Ethnic identity and cultural identity go hand in hand in the marketplaces of Guizhou, making every participant have a strong sense of presence and forming a stable and comfortable social relationship.

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