

Study on the Tangible Cultural Characteristics of Su-Miao Costume in China

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Keywords: Miao festive attire, View of Time and Space, Round Heaven and Square Earth, Design Philosophy

Abstract: The evolution of the festive attire tangible culture of Guangxi Su-Miao branch in China can be traced back to its philosophical foundation rooted in the concept of "the heaven is round and the earth is square", which is symbolized by the through-head shape of the clothing (known as Guangtou costume). This philosophy signifies the cyclical nature of time and space, where time continuously revolves, and space extends in all directions. The essence of time and space holds significant importance in both philosophy and cultural customs. In this regard, the Miao minority in China showcases a rich festive attire culture that beautifully integrates with the concept of time and space, solidifying its place as a testament to China's philosophical spirit during the "Axis Age." In exploring the intricate interplay between form and embellishment in China's Su-Miao clothing, a fascinating revelation emerges: the embodiment of a nation's festive attire tangible culture not only reflects the natural, historical, and cultural aspects of human existence but also encapsulates the essence of shaping of Su-Miao attire, the purposeful placement of decorations, and adherence to rules. Moreover, within the global context, the spatial and temporal dimensions of "Su-Miao Festive Attire" encompass the rich tapestry of Chinese national attire etiquette, as well as the inherent mental and cultural destiny woven into its fabric.

1. Introduction

"Round Heaven and Square Earth", known as the origin of Chinese civilization, has greatly influenced the traditional Miao festive attire culture in China. Dating back to ancient times, Chinese philosophers and scholars have drawn upon the concept of "Round Heaven and Square Earth" to understand the heavens, measure celestial bodies, and derive geographical coordinates. This concept formed the basis of a profound philosophy that integrated time and space, which is evident in the traditional costumes of the Miao people.

According to ancient texts such as "Lyu's Spring and Autumn Annals · Heaven", heaven is round and earth is square. Building upon this idea, Mr. Zhang Guangzhi proposed a theory of intersecting moments and rulers, conceptualizing circles as a combination and cabinets as squares. By connecting moments using circular patterns, spatial relationships are determined. Additionally, Feng Shi proposed the notion that the Yin people perceived "square" differently from azimuth,

suggesting that "the symmetry of azimuth determines the symmetry of time." [1] This concept laid the foundation for the original form of space-time symmetry.

The ancient Chinese used the concept of "Round Heaven and Square Earth" as a means to observe and study the heavens. By using poles to measure shadows and the positions of stars, they deduced geographical coordinates. Moreover, they meticulously measured the time and space of celestial bodies, sun and moon phases, and geographical quadrants, regardless of their practical applications. These methods were passed down through generations, influencing various aspects of ancient Chinese society, including clothing styles and traditions.

The traditional attire of the Miao people in China embodies the philosophical principles of "Round Heaven and Square Earth" in its design. In this context, "Heaven" represents the concept of time, while "Earth" represents space. There are three specific manifestations of this philosophy in their costumes. First, based on philosophical notions of time, the structure of the human body is seen as a small universe influenced by the larger universe. The round shape of the skull symbolizes the connection between heaven, the earth, and humanity. Second, the consistent form of the Miao festive attire culture represents the notion of the sky's coverage, while classical decorative patterns represent the spatial elements of "two ropes and four hooks." Lastly, the vertical universe represents time, while the horizontal universe represents space. The function of clothing in terms of "time and space" lies in the constant space within the human body and the garments themselves, with the evolution of decorative colors reflecting the diachronic nature of the clothing "universe."

The concept of "Round Heaven and Square Earth" in Su-Miao festive attire revolves around the ideas of time and space. This unique clothing style represents the harmonious combination of heaven and earth, emphasizing the belief that all things possess life and spirituality. The "method," which refers to the intricate design and construction techniques of the attire, was developed by ancient Miao people who drew inspiration from the principles of "image" and "shape."

Even today, in Shechang Township, Longlin County, China Province, the Su-Miao community has diligently preserved this ancient system, keeping it consistent and upholding it as a model for the fusion of clothing and celestial elements. The decorative patterns on the Guangtou costume, a component of the attire, contain the essence of the country under heaven, showcasing the Miao people's profound understanding of time and space. It inherits the rich cultural heritage of Kun Yu and Wan Li, the territorial civilizations of Fang Guo, as well as the inscriptions of the Yin Shang dynasty's Oracle Bones. Through these motifs, the Su-Miao attire bridges the past and the present, symbolizing the enduring and timeless nature of Chinese philosophy.

Furthermore, the Su-Miao culture demonstrates the collective consciousness and the interconnectedness of the world. The use of clothing as a symbol of ethnic unity signifies the important role it plays in Miao culture. The craft of creating festive attire is passed down orally, reflecting the deep humanistic values of ethnic groups, rather than merely concerning themselves with matters of officialdom. Hence, the Su-Miao festive attire culture embodies the cyclical nature of time and the significance of space in all directions, transcending individual perspectives to embrace a universal mindset.

2. Space-time culture of Su-Miao festive attire

Scholar Wang Kaiqing proposes an intriguing concept regarding ancient Oracle inscriptions in China. According to him, the symbol of a "sheep" represents time, in contrast to the symbol of an "ox" which signifies space. The "sheep" symbolizes the temporal dimension, while the "ox" represents the spatial dimension. Wang suggests that human existence is dependent on both time and space, and this fundamental idea forms the basis of China's oldest philosophical thought.

In the context of the festive attire culture among ancient Su-Miao seedlings in China, Guangtou

Costume is considered the embodiment of "sky diagram," while the classical pattern schema can be seen as representing the spatial concept of "two ropes and four hooks".[2] These elements combine, transforming small secondary squares into a larger composite structure. This transformation not only occurs in a two-dimensional plane but also extends to three-dimensional airspace. The hierarchical lapel design, with its diachronic aesthetics, serves not only as an auxiliary function but also contributes to the multidimensional coexistence of clothing and fabric.

This convergence of elements exemplifies the interplay between space and time, forming a powerful force in the cultural connotation of Su-Miao festive attire, which encapsulates the essence of "nature, history, and culture". Through its intricate design and symbolism, Su-Miao festive attire reflects the profound significance and interconnectedness of these three aspects.

2.1. Su-Miao Guangtou Costume

2.1.1. Clothes

In the traditional attire of the Miao people's "Fang Yuan" culture in China, the design of their festive garments not only embodies the decorative style of embroidered dresses but also serves a functional purpose for the human body. This can be observed through the following aspects:

Firstly, the formation of the four pieces of cloth in the Guangtou Costume, which is a part of the vegetarian seedling festive attire, creates a square shape. The lower dress is a fan-shaped skirt crafted by pleating a rectangular piece of cloth and securing it at the waist. The waist is then tied in a barrel shape. The Guangtou Costume features exquisite decorations, with dense pleats in the lower skirt, while the upper part showcases many square patterns. This decorative style not only reveals the ingenuity of the Miao people's traditional wisdom but also symbolizes the spatial order of the expansive universe and the overarching significance of stars adorning the moon.

Secondly, the concept of "Fiona Fang" in Su-Miao's festive attire is exemplified through the concentric overlapping of symbolic elements. This represents the concentric expression of the cultural values of "love" and "respect" within the realm of clothing. For instance, an antique outfit from the Su-Miao branch in Shechang Township consists of a modern dress worn by the mother as the base, with a modern dress of the granddaughter layered over it. This arrangement symbolizes the intergenerational transmission of memories and traditions. The combination of these two old garments represents the vestiges of the mother's attire incorporated into the daughter's festive outfit, which reflects the customs followed by the elders of the branch.

In Shechang Township, there is a remarkable collection of ancient clothing that holds immense cultural significance. Among these relics, there is a particular set of attire from the Su-Miao branch that beautifully tells the story of generations past. This ensemble comprises of two distinct parts - the upper portion belongs to the traditional garments worn by the grandmother, while the lower part represents the modern clothing worn by her granddaughter. This unique combination perfectly encapsulates the intergenerational bond and the evolution of fashion trends over time. The antique dress, with its intricate designs and craftsmanship, serves as a cherished heirloom that has been lovingly passed down through the generations. It carries the memories and traditions of ancestors, preserving their rich cultural heritage.

2.1.2. Pleated skirt

Fei Xiaotong, a renowned scholar, once expressed the profound notion that cultural relics and systems have the remarkable ability to adapt and serve various needs over time.

This concept perfectly embodies the pleated skirt of Su-Miao, a timeless cultural artifact that has evolved to assume multiple functions throughout its existence. Originally, it played a pivotal role in

the life of Su-Miao females. As Su-Miao females meticulously crafted over ten pleated skirts for her daughter's dowry, these garments symbolized a legacy of love and cultural heritage. Interestingly, even when the daughter outgrew them, these skirts continued to serve different purposes.

The historical journey of the pleated skirt is fascinating as it encapsulates the diverse phases of life. Once the baby outgrew the skirts, they found new life as the mother's mother. In an era characterized by financial constraints, the pleated skirt transformed into a makeshift cradle, gently wrapping and protecting the newborn. Over time, the skirts further evolved into thick and padded variants, commonly referred to as "skirt horns," which were incorporated into the suspenders of children's clothing. This adaptation not only provided comfort but also added a touch of style to the attire.

Rooted in the nourishing essence of hemp, the pleated skirt symbolizes the fusion of botanical life and human spirituality. Its intricate patterns and designs transcend mere utility, encompassing a profound realm of knowledge and spirit. This integration of wisdom and soul has become an inherent part of its existence, seeping into the very fabric of its being.

The pleated skirt of Su-Miao stands as a testament to the ability of cultural relics to transcend time and adapt to ever-changing needs. It exemplifies the harmonious marriage between the human spirit and the tangible artifacts that carry our history, infusing them with a timeless vitality.

2.2. Su-Miao Guangtou Costume Primitive Materials and tools

2.2.1 Skillful use of hemp

In the realm of traditional Chinese craftsmanship, Su-Miao people have long been praised for their skillful use of hemp as a raw tangible for weaving. Su-Miao people's approach to weaving is rooted in their deep understanding of the local environment and agricultural practices. They mastered the art of acquiring hemp seeds and perpetuating the cycle by sowing new ones each season.

The process begins with the scattering of 15 bowls of hemp seeds in all four directions. These seeds, resembling round white particles, are known among the locals as "Mimi," akin to rice. Carefully knotting the new seeds at the upper end of the hemp stalks ensures a successful harvest in the following year. This meticulous approach to seed conservation is crucial for the sustainability of this craft.

In spring, around March, the sowing of these hemp seeds takes place, and for the next three months, the fields are tended with care. When the time is ripe, typically in the center of the field, the matured hemp stalks are harvested. Following this, the process of cutting off the hemp from eight specific locations within the square-shaped field begins. These cuttings are then used for sowing seeds during the winter in December.

The Su-Miao people meticulously follow the solar terms of agriculture, skillfully adapting their weaving techniques in harmony with the changing seasons. Their cultivation of hemp, combined with their profound understanding of time and space, results in the creation of exquisite Fang Yuan textiles—a testament to their craftsmanship and cultural heritage.

2.2.2 Skillful use of weaving

The interplay of square and round tools in weaving patterns exemplifies the vastness and adaptability of the heavenly stems and earthly branches. In the world of weaving, the circular spinning machine, known as "Mo Coarse," represents the round land, while the square spinning machine, called "Bucket," represents the square land. The iconic Fiona Fang combined loom, referred to as "Du Zao," harmoniously combines both square and round elements.

In the creation of Su-Miao festive attire, a four-piece rectangular strip of cloth forms the collar, while a four-square piece of cloth is skillfully assembled into the coat. The choice of the number "four" as the essence of minimalist design in vegetarian seedling festive attire draws inspiration from the ancient concept of "four" found in geographical contexts. This connection highlights the intricate relationship between the weaving tools, the order in which they are used, and the logic of weaving the warp and weft. These elements serve to reflect both the grandeur of Fiona Fang's vast domain and the ingenious imitation of natural patterns in man-made creations.

3. Totem culture of Su-Miao festive attire

China Miaojiang's Su-Miao branch in Guangxi is renowned as "The nation on horseback." This branch of the Su-Miao community is known for its vibrant festive attire, which encompasses a rich historical and cultural heritage with various intricate decorative patterns.

At the peak of its golden age, Su-Miao's achievements were extraordinary. They possessed the ability to align the stars, captivating countless individuals across vast distances. Their clothing culture served as a testament to the prosperity that stemmed from a society rooted in civilization and expressed through artistic garments.

The essence of the Guangtuo Costume of Su-Miao lies in the symbolic representation of geographical maps and the unique features of Su-Miao's square patterns. Although determining the exact migration routes might be challenging based on current evidence, the historical records of their original place of residence carry emotive sentiments and an unwavering determination to preserve their Taoist heritage.

By examining the gathering of stars in Su-Miao's totem, the astronomical imprints on their native land maps, as well as the traces of their Fang civilization and writing, one can uncover cultural clues that date back to the Xia Dynasty era in China. Exploring these facets from a multidimensional perspective gives voice to the protagonist's expression and offers a deeper understanding of their heritage.

3.1. Su-Miao's five-star, map and character decorations

3.1.1. Five-star gathering indicates good or bad luck

In the decorative pattern of Su-Miao festive attire, the presence of a five-star gathering is seen as a symbol of good or bad luck. The term "five stars" in ancient times referred to the five major planets, and it also represented the celestial phenomenon of "the combination of the sun and the moon, the five-star joint beads." [3] The five-star octagon found in the festive attire pattern of Su-Miao in Shechang Township, Longlin County, China, is intricately embroidered starting from the central position on the south side of the garment.

The adoption of a five-star square shape carries significant symbolism and practicality.

Firstly, it serves to harmonize the chaos of nature through human intervention, as it represents the convergence of time and space, reflecting the sophistication of civilization.

Secondly, the utilization of astronomical astrology in ancient times played a crucial role in determining the arrangement of the city walls. By observing the position of a central star against the backdrop of a horizon, the ancients devised a method to distinguish the square position and construct buildings accordingly. This ingenious approach not only demonstrated their wisdom but also added a celestial touch to the urban landscape.

Furthermore, the three-dimensional concept of space-time prevalent in the universe had a profound impact on the overall culture. The deliberate planning and organization of ancient spatial and temporal systems by human civilization were influenced by the universal notion of time and

space. These celestial changes, along with clothing and adornments, were meticulously recorded, forming a comprehensive record of human civilization's evolving understanding of the cosmos.

3.1.2. Astronomical imprint of native land map

Su-Miao "Tian Wen", a magnificent representation of the "analysis map of settlement field," serves as a direct reflection of the extent of sovereignty. Functioning as a geographical model, Su-Miao Yu Fu encapsulates historical records and expresses beliefs within the dimensions of time and space. This extraordinary atlas illuminates how the conception of astronomical space and geographical ecology delineates the scope of Su-Miao Fang Guo.

In "The Book of Rites and the Moon Order," we find a fascinating account regarding the positioning of the Son of Heaven, which intriguingly aligns with the octagonal star pattern, the gossip pattern, as well as the location and name of the hexagram. The Son of Heaven, acting in harmony with the heavenly decrees, corresponds with the ten-day dry order of the sun. This remarkable alignment is recorded in the book as follows: "The location of the Son of Heaven coincides entirely with the octagonal star pattern, the gossip pattern, and the location and name of the hexagram. The Son of Heaven acts in accordance with heaven, corresponding to the ten-day dry order of the sun." [4] By employing these celestial and cosmological markers, Su-Miao showcases its humanly decorated representation of the five-star gods, permeating the heavens through the incorporation of the four directions and eight images.

The intricate design of the five-star countertop on the Su-Miao costume goes beyond mere decoration. It bears great significance as an astronomical formation depicted in ancient maps and charts. The resemblance between the Kunyu on the festive attire of Su-Miao and the Ming Tang map indicates its dual function as a representation of celestial movements and a sundial. These observations reveal that the creator of the universe possessed divine wisdom, incorporating it into various aspects of life such as time, habitation, clothing, and entertainment. Maps and charts served as visual representations of ancient cities, offering a glimpse into their miniature "world". These depictions transcend physical boundaries and instead focus on the internal arrangement of squares, which symbolize a sense of belonging and rootedness within people's hearts. Li Ling postulates that "China's ancient geographic mindset sought to encompass irregularities and profound internal differences within a symmetrical square pattern... This approach aimed to simplify diverse elements into abstract constructs, exert control over transformations, and achieve a unified intuition and integrity." [5] In the broader context of ethnic groups, the arrangement of squares is rooted in the ancient organization of households and communities. It is based on visual symbols ingrained within the central domain of Wang Ting and the surrounding quadrants. This transcends the limitations imposed by traditional characters and perpetuates the enduring legacy of atlas culture. The imagery enclosed within the square, defined by its center, boundaries, and functions, along with the blank spaces left beyond the borders in the form of dots, lines, and planes, represent the inner mechanisms of a weaving and dyeing process that manifests as the foundation, with embroidery decorating its surface. The territories of Su-Miao persist eternally, while the phalanxes of Kun Yu and Wan Li will forever be remembered as the defenders of our ancestors.

3.1.3. The Civilization of Fangguo and the Trajectory of Writing”

The unique design pattern found on the Guangtou Costume of Su-Miao reflects the evolution from a small kingdom to a regional center, making it a valuable reference for tracing the transformation from an ancient kingdom to a more developed society Fangguo. The symbols depicted on the headgear can be categorized into two distinct forms. Firstly, the oracle bone inscriptions, particularly the symbol "X," represent the evolution of directional symbols and are

commonly displayed on the front of the garment. Secondly, an ancient map-like representation is found on the sleeves and back of the clothing, showcasing the trajectory of Fang civilization and its written language.

By examining the connection between the Xia and Shang dynasties, as well as the relationship between alchemy and vassal tribes, it becomes evident that the divinatory pictograph of "X" holds significant meaning. In the Shang Yin Ruins' oracle bone inscriptions, a prominent "X" symbol was discovered on the chest, representing the ancient country of "X." Another set of samples uncovered in Tonglzhai, Le Village, consists of four separate fabric pieces depicting ancient landscapes. These pieces have not been stitched together yet and serve as an example of "Fang Guo civilization and its impact on clothing culture." These samples include a back garment piece measuring 51 cm in length and 37 cm in width, as well as left and right sleeves measuring 71 cm and 50 cm in length and width, respectively. This collection exemplifies the tangible connection between "Fang Guo civilization" and the development of clothing culture.

In Boas's "Primitive Art," he proposes the notion of exploring the historical development of ethnic groups through means other than written records or archaeological evidence. The pattern found on Su-Miao's headgear, derived from the extension of the "X" symbol from the oracle bones of the Yin Shang Dynasty, showcases a connection between natural strokes and the inscriptions found in the Yin Ruins. It is possible that the symbolic meaning embedded in Su-Miao's design serves a written function, collectively forming a narrative of national costume art as a silent historical record. The totem culture has not only become a medium for preserving and transmitting history but also a repository of local cultural symbols [6].

3.1.4. The protagonist's expression from a multidimensional perspective

The universe, a land of grandeur and simplicity, along with its ancient city walls, serve as the defining features of Festival Garments. These elements, when viewed from different angles, come together to form symbolic expressions. Through a complex totem narrative, it becomes evident that the ancient Miao people possessed a deep understanding of utilizing stylized and simplistic geometric figures to articulate their observations of nature from various perspectives. Let's delve into the details:

In the realm of Miao culture, we find a fascinating symbol: the square five-star octagonal pattern. This intricate design is comprised of three distinct components. At its core lies the "Denggei," a small octagonal pattern that represents the epicenter of the motif. The Miao people refer to the two colors surrounding the Denggei as "Bozou." Embroidered into each small unit of the pattern are three colors, forming a delicate star. This star, known as the "Blary Groove," radiates and gives birth to four additional stars, ultimately coalescing into a luminous and united singular star formation. The square city, in the context of this symbol, holds prominent significance as it serves as the ceremonial hub for the veneration of the five star-shaped altars. The letter "H" positioned above the square "Ai" encompasses 25 octagonal star awns per unit, serving as a representation of the ancient city's protective moat when viewed from above. The "H" shape of the city walls and the intersecting river channels on the left and right sides formulate the internal and external networks of protection. These elements establish a parallel and orderly layout that not only adheres to the principles of ceremonial etiquette but also facilitates seamless communication and defense. In the words of Li Shuangmei, this intricately crafted design is a testament to the rich cultural heritage of the Miao people. It encapsulates their deep-rooted traditions, symbolic representations, and unyielding spirit. The artwork called the "□" rectangle represents the front view of the city wall as depicted in Figure 9. The artwork brilliantly captures the ancient beauty and charm of my winding path, leading through a sheltered passage within the gate compound.

The essence of the totem design principle and methodology in China's Su-Miao festive attire can

be traced back to its fundamental origins. Firstly, the grain decoration in Su-Miao is characterized by its rigid yet timely adaptability. The refinement of elements adheres to the principles of square, circle, and triangle, while remaining responsive to changing demands.

Secondly, Su-Miao utilizes a variety of schemas to recreate historical vitality. Patterns derived from group history books and individual symbols serve as recorded testimonials of the past. These patterns not only represent cultural heritage but also encapsulate the narratives of their wearers.

Lastly, the symbolic representations found within Su-Miao festive attire have evolved from natural objects to man-made objects, imbuing women with wisdom and anticipation. These symbols carry deeper meaning, reflecting the unity between humanity and nature.

Through the totem design principle and method, China's Su-Miao festive attire encapsulates the rich cultural heritage and embodies the aspirations of its wearers. It is a testament to the profound wisdom and artistic expression found within traditional Chinese design.

4. Gene culture of vegetarian festive attire

In the words of Mencius, "What you have done is transformed, and what you have saved is God." This profound statement encapsulates the essence of the Miao people's cultural heritage and the significance of preserving their history. Qian Mu further emphasized the importance of history as the comprehensive record and reflection of all life experiences.

Within the Miao community, the preservation of cultural traditions and practices is closely tied to the collective efforts and personal experiences of its members. The ancestral roots serve as the fundamental source of the Miao ethnic group's festive attire genealogy. It encompasses the transmission of customs and values vertically from ancestors to descendants and horizontally across family, governance, and societal levels. The interweaving of traditions forms a tapestry rich in knowledge, wisdom, and spiritual exploration, reflecting the ancient Miao people's desire to create beauty and thrive within their villages.

The Su-Miao branch represents a unique chapter within the Miao history, characterized by its resilience amidst the tides of changing times. The intricacies of its flag neckline, shape imprints, color techniques, and narrative historical elements signify the vital signs and intergenerational legacy of this branch. Elements such as the five-star connecting beads, city worship altar, moat road, and city gate standing illustrate the existence of an elaborate system that encompasses both human and cosmic order. [7]

The decorative patterns adorning the Su-Miao map symbolize the civilized order of this community during its most prosperous era. They also shed light on the remarkable achievements of the Chiyou ethnic group, their leader, and the intentional layout crafted by the creators of the map. The Su-Miao community, therefore, appears to harbor intricate social relationships and levels of complexity. Analyzing the ornamentation of the map allows for insights into its political organization and financial capabilities. The Su-Miao branch, once a small country with limited population, has evolved and diversified through generations of migration and settlement. The significance of dress, uniforms, and patterns lies in their role as a means to preserve and continuously narrate the great achievements of the past, offering a testament to the unfolding destiny of this branch as interpreted by subsequent generations.

In ancient times, Su-Miao's festive attire embodies a cultural mentality that has made significant contributions in the following aspects:

Firstly, Su-Miao established a historical precedent by intertwining the realms of rationality, conceptualization, artistic expression, and practical life. This created a profound unity between lived experiences and conceptual ideals, leaving a lasting impact on future generations.

Secondly, the soul of national costume culture mentality lies in the values of "love," "respect,"

"knowledge," and "spirit." These principles serve as the core foundation for understanding and appreciating the significance of traditional attire.

Lastly, Su-Miao's cultural mentality and the ethnic perception of time and space provided a guiding framework for later generations, instilling a sense of belief and inspiring efforts to make positive changes in the world. Su-Miao's clothing design reflects the intricate interplay of justice, the natural world, and the human heart. These three dimensions converge, interact, and form a holistic space-time structure, ultimately leading to self-realization.

5. Conclusions

The concept of a motherland represents a holistic and inclusive space that encompasses various elements of a nation. Civilization, on the other hand, can be understood as a remarkable human achievement in terms of social development, technological advancements, and organizational structures. Culture plays a crucial role in shaping human identity and behavior. It encompasses the collective knowledge, beliefs, values, customs, and practices of a society. Cultural relics are tangible artifacts that carry historical, artistic, or cultural significance. The celestial notion of "the heaven is round and the earth is square" validates the emergence of Su-Miao's inaugural female form, while the overlapping element in the context of interpenetration serves as the precursor to China's subsequent "overlapping style". Consequently, Su-Miao's festive attire epitomizes the quintessential Guangtou Costume, harmonizing the cosmic enchantment with the human anatomical structure. One of the remarkable aspects of ancient clothing is its diverse range, which includes garments, pleated skirts, hemp seeds, and woven "Zhaisheng" shape. Additionally, it encompasses five stars, maps, symbols, and multidimensional expressions in the form of decorative ornaments. Notably, the headdress known as "Endou" serves as both an ancestral tradition and a representation of the cultural significance of festive attire in Su-Miao. The concept of "body life" evolves into "mind life," whereby the temporal and spatial dimensions become integral to the cultural mentality reflected in clothing during festive events. The changing scenes of clothing exemplify how the consciousness of a collective mindset transcends the constraints of time and space. With regards to Su-Miao's festive attire, the notion of "time and space" encompasses comprehensive and unified clothing styles, patterns, and ceremonial practices within ethnic communities. Furthermore, it delves into Fiona Fang's philosophy of symbolic time, which encompasses ethical considerations across three levels. The cultural spirit embodied in festive attire undergoes structural and orderly transformations, reflecting the distinct configuration of the collective unconscious cultural mentality within ethnic communities amidst evolving times. In this context, Su-Miao's festive attire assumes paramount importance, offering invaluable insights into the "heaven, earth, human" that hold significance for the wider world.

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