

# The Interaction between Miao Aesthetic Culture and Religion from the Perspective of Ecological Aesthetics

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**Abstract:** *The Miao nationality is a special nationality in Chinese history, which has a long history but suffered a lot. Its unique religious beliefs, customs, aesthetic concepts and so on have formed the most unique cultural landscape of the Miao nationality. Religious belief is not only the origin of primitive aesthetic culture, but also the core of Miao people's spiritual life. Religion integrates the long history, culture, custom and art of Miao nationality, and forms its unique aesthetic characteristics through the rituals, costumes, songs and dances in daily life, festivals and sacrifices. It transmits a strong and profound aesthetic style, and becomes the most sacred core force to guide the spirit and soul of Miao people. The purpose of this paper is to study the interaction between Miao aesthetic culture and religion from the perspective of ecological aesthetics. This paper uses literature review method and interdisciplinary method to summarize the Miao religious culture, uses questionnaire survey French field work method, and studies the interaction between Miao aesthetic culture and religion from the perspective of ecological aesthetics. This paper analyzes the religious implication, religious belief and aesthetic consciousness in ecological aesthetics. Among them, religious culture has the biggest influence on festival celebration, accounting for 73%, and the religious beauty accounts for 81%. The research results show that the religious belief of Miao nationality has a crucial and decisive catalytic effect on the formation of aesthetic concept of Miao nationality. With time, the religious belief of Miao nationality has played an important and decisive role in promoting the formation of aesthetic concept of Miao nationality the accumulation has become the core of Miao culture.*

**Keywords:** *Ecological Aesthetics, Miao Aesthetic Culture, Aesthetic Concept, Religious Belief*

## 1. Introduction

Among the multi-ethnic families in our country, the Miao nationality is the minority with the largest population. Guizhou is one of the main living areas of the Miao people. About half of the country's Miao people live in Guizhou, and Guizhou has the most Miao people in southeast Guizhou. Here the mountains and rivers are beautiful and the scenery is pleasant. Because of its remote location, it has preserved a good original ecological national culture. In the primitive religion of the Miao people in southeast Guizhou, through the worship of all things and the admiration of ghosts and gods, the Miao people formed an ecological harmony idea of harmonious coexistence between man and nature, man and god, and man and man, which is exactly the same as ecological aesthetics. The whole-life ideas of "Oneness of Everything", "Unification of Subjects and Objects", and "Four-Party Game of Heaven and Earth" are advocated, and are expressed through a large number of aesthetic activities. To fully understand the ecological aesthetics of the Miao people, it is necessary to explore its religious awareness. Influence of aesthetic culture.

As a brand-new aesthetic concept, the emergence of ecological aesthetics is closely related to people's current living conditions and the updating of ecological concepts. It comes with a series of serious practical problems such as ecological destruction and environmental degradation (Zhang, 2018). In recent years, the discussion on ecological aesthetics has become a hot topic in the domestic academic community. People have conducted various discussions on issues related to ecological aesthetics. The "objects and scope of ecological aesthetics research have gradually become clear, and some ecological aesthetics research areas have been established. Professional terminology and concepts, and basically establish the philosophical basis of ecological aesthetics with ecological ontology (Andrew Van de Ven, Ron Adner, Stephen Barley, 2017). Ecological aesthetics in traditional Chinese aesthetic resources is an important theory of contemporary ecological aesthetics research basis". In the theoretical construction of ecological aesthetics, many scholars advocate not only learning from foreign experiences, but also learning from the rich ecological aesthetic wisdom of ancient China. Therefore, in recent years, some scholars have discovered many of them in studying traditional Chinese cultural classics. Ecological wisdom and ecological beauty, but the ecological beauty of minority aesthetic culture lacks relevant research and due attention (Patrick Müller, 2016, Blower, Nicholas, 2017).

Therefore, it is of great significance to study the interaction between the aesthetic culture and religion of the Miao people from the perspective of ecological aesthetics.

In order to better apply the Miao costume pattern to modern design and better protect, inherit and explore this intangible cultural heritage, Zhiyong Chen used Miao costume pattern as a research object and conducted research on 20 masters with a professional background in design. The test was adopted, and the comprehensive research method combining psychological measurement and physiological measurement was used to deeply explore the eye movement characteristics and corresponding aesthetic characteristics under different test modes. The research results show that the dynamic lines, rich composition and novel visual image have a high aesthetic sense. Quantitative research methods can improve the accuracy of the study of the beauty of Miao clothing patterns, and provide a reference for the protection, inheritance, development and utilization of visual recognition intangible cultural heritage (Zhiyong Chen, 2016, Alberto da Silva Moreira, 2018). Miao embroidery carries too much of the history and culture of the Miao nationality. There are some historical symbols of classic patterns that need to be passed down from generation to generation. Therefore, Miao embroidery has a high historical value. The ancient butterfly elements seem to have an inextricable bond with the Miao. Just like Miao embroidery, art forms such as printing and dyeing are important patterns that carry many cultures and history of the Miao people. It has become a cultural symbol of the Miao people and represents the unique thinking and aesthetic consciousness of the Miao people. The split line embroidery process of the Taijiang Miao nationality in southeast Guizhou is famous for its exquisite embroidery and delicate pictures. It is the most exquisite and special one of the many kinds of embroidery of the Miao nationality. However, because there are some similarities between the two and lack of related research, it is often mistaken for flat needle embroidery. Haiyong Lu once conducted a field survey of Taijiang County in southeast Guizhou, starting from the differences between flat needles and zigzag needles, analyzing and summarizing the artistic characteristics of zigzag needles and color matching, and then focused on explaining the Miao people's special patterns Aesthetics and religion to present the unique craft culture of the Miao people (Haiyong Lu, 2017, Kerry Dean Carso, 2018).

The research purpose of this article is to study the interactive relationship between Miao's aesthetic culture and religion from the perspective of ecological aesthetics. This article first elaborates the concept of ecological aesthetics, starting from the original religious beliefs of the Miao people, and exploring the Miao aesthetics in specific living environments and primitive religious beliefs. The formation and development of consciousness is intended to provide a bridge for the integration of traditional and modern culture.

## 2. Proposed Method

### 2.1 Ecological Aesthetics

#### (1) Ecological aesthetics

The concept of ecological aesthetics is a composite concept, which is the intersection of ecology and aesthetics (Andrew P, 2016). Ecology is a discipline of natural science, and aesthetics is a discipline of social science, which contains deep philosophical concepts; however, a special combination has been found between the two to form an ecological aesthetics in an attempt to correctly deal with people and nature, The relationship between people and the environment (Ruben Huertas-Garcia, 2016). The research object of ecological aesthetics is very broad. It is not limited to the ecological system formed between biology and the environment, but covers the study of human overall ecological environment.

#### (1) Rich diversity of ecological aesthetic culture

Diversity is an important feature of natural ecology, because species diversity is an important condition for the existence of natural ecosystems (Bai, YJ, Zhang, PZ, Gao, 2017). At the same time, rich diversity is also a prominent feature of national aesthetic culture. Only in the diversity of cultural forms can various cultures complement each other, and various national aesthetic cultures can be promoted and prospered in this integration.

National festivals are an important carrier for the expression and inheritance of the diversity of cultures of various ethnic groups, and the traditional original ecological culture can be inherited and developed through festival activities (Zheng Jun Lv, Yang Liu, Hui Miao, 2016). Qiandongnan Miao Autonomous Prefecture, known as the "Hometown of Hundred Festivals" and "Singing and Dancing

Ocean", is the settlement of the Miao nationality, where it exudes a strong Miaoyuan ecological aesthetic culture. The song and dance of the Miao Dai people is not only an art form, but also an important carrier and effective medium for the social structure, production and life, marriage and love, cultural heritage and spiritual life of the Miao Dai people. Costumes are an indispensable decoration and embellishment for song and dance events. The Miao People have so many festivals and song and dance events, and naturally there will be corresponding gorgeous costumes. In a sense, a celebration of the Miao and Dong ethnic groups is a large exhibition of national costumes. In Guizhou, there are nearly 200 and 100 kinds of costumes in the Miao and Dong ethnic groups in Southeast Guizhou. In particular, the Miao costumes in southeast Guizhou are the most diverse and best-preserved areas in China and the world, and are called "Miao costume museums." . In this colorful Miao and Dong ethnic original ecological aesthetic culture, the culture between the two Miao and Dong ethnic groups forms a state of complementarity and blending, which brings benefits to the development of Miao and Dong ethnic aesthetic culture.

### (2) Dynamic balance of ecological aesthetic culture

Ecological aesthetics is based on ecological philosophy. "Ecological philosophy believes that the entire world is not a dynamic equilibrium system. Any specific reality is in a dynamic evolutionary process. The evolutionary process of everything may appear unbalanced, but the entire The system is tending to be balanced. "The Miao people have a lot of ecological wisdom and ecological beauty in production and life and funeral customs. "Ecological beauty embodies the relationship and sympathy of life between people and nature" (Yu-Jing Miao, Jia-Li Guan, Jia-le Zeng, 2018). As an ecological aesthetic culture, the Shasha Miao tree burial mode reflects the conscious awareness of the ecological beauty of the Miao people regardless of the effect and function of implementation. This consciousness is a sympathy and care for life, precisely because of this sympathy With caring, the Miao people focus on the entire ecosystem to observe people's survival, so that people themselves and their spiritual and natural ecology are in a dynamic and balanced harmonious state.

### (3) Self-entertainment nature of the original ecological aesthetic culture

The original ecological aesthetic culture of the Miao people has the characteristics of self-entertainment. This is particularly prominent in the song and dance literary functions of the Miao people. "In terms of literary and artistic functions, Chinese ethnic minority literature and art pay more attention to literary and artistic" music function "and believes that literary and artistic arts can either be happy and entertaining, or" enter the gods and entertain people "to achieve the role of uniting the nation and unifying the will" (Kathryn Imray, 2017). The Miao nationality's fun function is to inject dance, music and other literary and artistic activities into their passion for life, and to gain a kind of empathy and joy from life itself while respecting the relationship between people and nature. Many dances of the Miao people generally have the functions of sacrifice and prayer at the beginning of their establishment, but with the development of the age, this function of entertaining the gods gradually fades out, and the function of entertainment students has become its important content. The Miao people not only love and respect human life, but also treat the life of nature as equal, and share the joy and passion of life with them spiritually. This is the inner reflection of the ecological beauty of the original ecological aesthetic culture of the Miao people.

## **2.2 Animism and Aesthetic Thinking**

### (1) Miao People's Spiritual Belief

Animism, also known as animism, is one of the religions of Yuanshi (Rong-Miao Zhou, Yan Li, Na Wang, 2016). All beings believe that everything in the world has a soul or natural spirit and can control or affect other natural phenomena. In the primitive era, due to the limitation of cognitive ability, it was difficult for people to make a reasonable explanation of the various phenomena that affect their daily life, and to distinguish themselves from the surrounding nature.

The basic connotation of animism is to understand natural objects from human emotion and will. Human beings feel the existence of soul from life experience, especially when they are unconscious or enter dreams. People think that the soul is more important than the physical life. It releases its energy in the shadowless and invisible. It is settled in people. From the inside, the portrait that appears in the dream is a soul that can live independently of the flesh. . The soul has a more powerful ability than the flesh. It controls people's will and determines their destiny. Therefore, the concept of soul has become one of the oldest, most important and most basic concepts in all religions.

The Miao people are a miserable people. In the long course of social history, the ancestors of the Miao people have always lived in a place of nowhere and migration (Miao-Miao Sun, 2017). Due to the effects of the war and the oppression and exploitation of the feudal rulers of the Han nationality, most of them live in the most remote mountain areas, and their lives are extremely difficult. The harsh environment, barren mountain villages, and backward productivity make the Miao people farther and farther. They live in poor and mountainous areas and live in isolation, carefully guarding and inheriting their own cultural traditions. The isolation from the outside world leads to economic backwardness, lack of culture and education, and primitive and obscure life. They couldn't find a satisfactory answer to how to relieve suffering, nor could they explain the fickle nature. So with the help of imagination and rich imagination, many weird ghosts and gods were constructed in the fantasy, and the hope of survival rested on them. These images are the soul images in the hearts of the Miao people. They have the same emotional changes as joy, anger, sorrow and joy, they have autonomous personality, and they have the ability to control or influence other natural phenomena. They are omnipresent and omnipotent. They occupy the minds of the ancestors of the Miao people all the time. With this thinking, the ancestors of the Miao nationality began to imagine and guess the activities of other creatures with the eyes of their own things, and produced a kind of "thing-me-identity" that transferred emotions to plants and animals. As a result of this empathy, they found that what they saw in their eyes became living, emotional objects, and things that were full of life. For some strangely shaped megaliths or strangely shaped natural objects, the ancestors of the Miao people will also consider them to be a manifestation of divinity or ghostly nature, worshipping them and offering wine and meat. Among the more typical nature worships are caves, big trees, and strange rocks. In their hearts, these strange natural things have their own spirituality. If they are not worshipped, they will bring disaster, illness, plague or other misfortune to human beings.

In the thinking of the Miao people, the image of ghosts and gods is the external manifestation of all beings. Although ghosts and gods have the ability to influence and control natural phenomena, they also have pure life phenomena and emotional thinking just like humans. One, therefore, can be understood and grasped through communication, and can also be influenced and influenced through behavior. In the hearts of the Miao people, the gods can be moved, and only a godly one can have a good harvest.

Although real life is cruel, it does not prevent people from pursuing beautiful emotions. People set aesthetic objects in their imagination and add their own emotional tendencies to the objects, so as to obtain an emotional experience and inner excitement. Laying the foundation for the entire aesthetic psychological elements to play a role. In that wild era, nature often appeared in front of people with a horrible appearance. The harsh living environment prompted the weak Hmong people to conceive a mind that can surpass humanity. The powerful protector of God came to defeat the natural objects in order to survive. The concept of animism has given the Hmong people the conviction to overcome nature and the desire to build a harmonious society. In the struggle with the natural world, the Miao people discovered the inherent beauty of nature and produced the initial aesthetic desire and aesthetic interest. They depend on emotions to build their own aesthetic framework and experience perception, imagination, emotion, and anger in a narrow range. And so on. They continue to discover and sublime this beauty in life and imagination, and use rich imagination to give each natural style beautiful, mysterious and colorful legends, and use imagination to build the ancestor heroes that turn the tide. These myths cover the Miao people's Aesthetic tendency, aesthetic value, aesthetic imagination and aesthetic understanding. In their aesthetic and emotional world, the beauty of humanity and sublime beauty displayed in myths and legends has the unique charm of inspiration, emotion and detachment. It is the source of Miao people's motivation to overcome themselves and change their lives. It is also the activation of Miao people's aesthetic desire, the driving force of aesthetic emotion.

## (2) The beauty of human nature in the influence of animism

Aesthetic thinking is produced in a specific living environment and social background, and is a social phenomenon closely related to human beings. It is a state of elation that occurs when people see the things they love and what they experience is a kind of bright joy. Aesthetic thinking is a combination of perceptual and intuitive factors, rational factors and emotional experience (Fenxi Zhang, 2016, Renwei Huang, 2016). Perceptual factors make aesthetic intuition intuitive and image characteristics; rational factors have abstractness, which leads to the result of aesthetic intuition, and transforms intuition into aesthetic thinking ability; emotional factors promote the aesthetic subject to stimulate the desire for creativity, which is the strong effect of aesthetic objects on aesthetic subject. The stimulus activates the underlying information at the unconscious level, so that the aesthetic thinking movement breaks through and develops forward to complete a new aesthetic experience. The generation of the aesthetic thinking of the primitive ancestors of the Miao people is also dominated by

these factors. Due to the harsh living environment, the ancestors of the Miao nationality were full of fear and dread in nature. Facing natural objects, the ancestors of the Miao nationality put their hopes in the imagination, built a strong protection god in the imagination, and penetrated the spiritual thoughts of all things into various lives, forming individuals with flesh, blood, and love. The communication is transformed into the ability of aesthetic thinking. With the enhancement of imagination, the aesthetic thinking of the primitive ancestors of the Miao people also changed, in addition to giving spirituality to natural objects, and slowly began to appear in the real life aesthetic consciousness.

The generation of aesthetic thinking has enriched the lives of the ancestors of the Miao nationality. As more and more types of beauty have been constructed, the aesthetic images of the ancestors of the Miao nationality have increasingly touched the soul and flowed into life (Liang, XR, 2016, Bert Winther-Tamaki, 2016). So that people experience another kind of bright and happy origin from the bottom of their hearts in addition to the real purpose. The concept of animism is the thinking ability produced by the perceptual and intuitive factors and the rational factors in aesthetic thinking. It is an indispensable cornerstone of primitive religion and has always profoundly affected the life of the Miao people. Primitive religion, as a special cultural phenomenon, has the closest connection with aesthetics. Religion views the world of ideas as infinite. Although beauty belongs to the field of ideas, its thinking is not theoretical but practical, and it is also the unity of objective objects and subjective aesthetic subjects. It provides people with an aesthetic realm of falsehood and reality. Because of hardship and helplessness, people pin their hopes on imagination and create an illusory ideal country in the imagination. In this country, the simplest, naive and natural aesthetic taste is hidden, and the highest purpose of spiritual sustenance and soul is found in it. At the same time get the most joyful spiritual experience and the most passionate creative desire.

The ubiquitous hero complex is the psychological product of the unique national culture of the Miao nationality. The character charm of the heroes attracts and encourages the Miao people's ancestors to build confidence to face difficulties and overcome difficulties. Unlimited power (Miao Yu, 2015). The emergence of heroes originates from the voice of the Miao people group, carries the collective emotions of the Miao people, and is an expression of the spiritual needs of the Miao people. These manifestations are achieved through myths and legends. Myths and legends gave birth to the prototype of the "hero", formed the embryo of the hero complex, and also became a pattern for condensing the psychology of the ancestors of the Miao people, and had a profound impact on the production and life of the Miao people. In the history of the Miao people, art and religion are almost a unity, always in the state of you and me, and of you and me. Myths and legends are one of the best examples. Myths are told in primitive religious consciousness. People imagine, visualize, beautify and beautify such mysterious things through imagination, and strengthen the mystery of these things with aesthetic consciousness. As a result, various heroic characters who created the world and created the sun and the moon were created.

The ancient songs and myths are the epitome of the life of the Miao people and the crystallization of the aesthetic culture of the Miao people. The ancient songs preached the indomitable spirit of the Miao people, the worship and use of all beings, and the human beings in the process of conquering nature. Sublime Beauty (Blower, Nicholas, 2017, Mary S Haras, 2017). When faced with difficulties, the Hmong people conceived in their hearts a powerful force beyond human beings to overcome the external nature, and constantly improved and sublimated the human's essential power, in order to obtain the survival and psychologicality of the ethnic group. Gain feelings and understanding beyond normal. And this power is often manifested by heroes with extraordinary strength.

The sublime in the Miao mythology is associated with true and good, but it can be used to highlight the sublime essence in the most simple and direct way. (K.-H. Lee, Peter W Laird, 2016, Deborah R, 2018). In mythology, why can humans defeat natural objects that are many times stronger than themselves in the struggle? The reason is that the Miao people have a spiritual concept of everything. Because all things have spirits happen to all natural things. Although all things have the ability to influence and control natural phenomena, they also have simple life phenomena and emotional thinking just like humans. Therefore, in the concept of the Miao people, these natural things can be defeated through strength and wisdom. In front of the Hmong ancestors with relatively low practical ability, it is like a wild animal that is not tamed by a pigeon and bullies the ancestors of the Hmong arbitrarily. The strong Hmong people do not want to be easily defeated. They build their own heroes in their hearts, borrow wisdom and strength from the heroes, they fight against nature under the leadership of the heroes, and see the noble glory from the heroes. Even if they resemble the sun and moon hanging high in the sky, they are determined to be victorious. The hero's sublime allowed the Miao ancestors in the struggle to see their own power and the possibility of transforming nature. Although there are

bloodshed and sacrifice in the course of the struggle, it is more about the feelings of beauty and the incomparable joy of emotion after defeating nature. The ancestors of the Miao nationality gained infinite strength from the mythical leader, were greatly encouraged in their hearts, and produced the joyful emotion of surprise and admiration. The sublime beauty gave the Miao people's aesthetic ideals and the conviction of conquering nature.

### **3. Experiments**

#### **3.1 Research Methods**

##### (1) Literature review method

Literature review is a written argument, which is based on previous studies. Researchers find credible evidence from previous studies, establish their own arguments, and push a topic forward. It serves people to understand the existing knowledge about a research topic, provides environmental and background information, and lists logical arguments to prove opinions about a topic. This article summarizes the relationship between Miao's aesthetic culture and religion through the literature review method, and explores the interactive relationship between Miao's aesthetic culture and religion under ecological aesthetics.

##### (2) Field work method

The field work method refers to the process by which specially trained human scholars personally enter a community and obtain first-hand research materials through participation methods such as direct observation, interviews, and living experience. Field work is the core of anthropology and a clear feature of anthropology. It is not only a way to gain cultural understanding on the ground and its research techniques and tools, but also contains a cultural practice epistemology and methodology.

This article uses the field work method to study the Miao nationality from the perspective of ecological aesthetics. It studies the interactive relationship between Miao nationality aesthetic culture and religion, explores the generation and development of Miao nationality aesthetic culture, and studies its influence on religion.

##### (3) Interdisciplinary research method

The interdisciplinary vision is based on research methods. It should strive to break the barriers of discipline and seek new academic research points in the cross-infiltration of ethnology, religion, geography, history, law, psychology, and art. To make the core issues of concern as reasonably explained and resolved as possible.

#### **3.2 Experimental Design**

Using literature review method and interdisciplinary research method to summarize previous studies on the relationship between Miao culture and religion, using field work methods, through observation, interview, and other participation methods, to obtain first-hand information on the interactive relationship between Miao ethnic culture and religion And organize and analyze the data.

Finally, using the questionnaire survey method, the Miao people in a certain area of Miao ethnic group as a research object, issued a questionnaire to study the interactive relationship between Miao aesthetic culture and religion from the perspective of ecological aesthetics. A total of 300 questionnaires were distributed, of which 280 valid questionnaires were recovered, and the effective rate was 93.3%.

The people participating in the questionnaire are random, of which the ratio of males to females is approximately 1: 1, and there is a significant difference in sex in the morning; the span in age is relatively large, ranging from 80-year-olds to 16-years-olds.

### **4. Discussion**

#### **4.1 Religious Consciousness Appears in Aesthetic Culture**

After many wars and migrations, the Miao people experienced a bumpy and tragic development process, and concluded a set of harmonious symbiosis in the struggle for survival. This ideological

system has been firmly integrated into its cultural system, especially in the aesthetic culture of the Miao people. It is a strong sense of awe of nature and love of life. From the perspective of ecological aesthetics, this is an ontological ecological aesthetic view with polytheism worship and good ghosts and witchcraft, and it is expressed through the aesthetic culture of the Miao people in various ways, such as costumes, ancient songs, festivals, etc. Becoming a normalized daily life experience, Miao costumes are called "history worn on the body", which is a cultural form with both practicality and aesthetics. As shown in Figure 1, Miao costumes.



*Figure 1: Miao costumes*

As can be seen from Figure 1, Miao costumes not only carry heavy historical memories and strong religious flavors, but also reflect unique ecological aesthetics. The patterns in the Miao embroidery in southeast Guizhou cover all aspects of life. Animal patterns include butterflies, cows, birds, dragons, elephants, tigers, dogs, chickens, and fish. Plant patterns include maple, chrysanthemum, lotus, sunflower, Celosia, etc., geometric patterns have symbolic clouds, water, rivers, etc. They are the reproduction of the daily life of the Miao people, but also the emotional transmission of the idea of animism.

The ancient songs of the Miao nationality are not only myths, legends, and historical cultures, but they also reflect the simple universe view of the ancestors of the Miao people and their attitude to nature and life. In "Cut the Liquidambar formosana" and "Twelve Eggs", they express their thoughts on life-building through maple worship and butterfly worship. This young girl stays, old mother in ancient times. "Miao Min believes that the butterfly mother grows from the heart of the maple tree and is the common ancestor of man, beast, and god. Everything other than human beings is also a life form with soul, respect for them. And love is respect and love for yourself, ancestors and gods. "Twelve Eggs" is a tribute to the birth of the human ancestor Jiang Yang. He is one of the twelve eggs laid by the butterfly mother and Shuiyou Youfang, and was hatched with tigers, dragons, buffaloes, old snakes and other species. It shows the homologous relationship between human and other species.

#### ***4.2 Analysis of Totem Worship and Aesthetic Consciousness of Miao Nationality***

Because the Miao people have no text, they use the form of embroidery, batik, etc. to embroider the totem pattern directly on the clothes, so that the original image of totem worship has the most vivid and direct reflection on the costume.

The ancestors of the Miao nationality love nature and are influenced by the concept of animism. They believe that all things have a continuous relationship with human beings. Therefore, in the process of creating clothing patterns, they mostly express the beauty of natural objects and moving subjects. Their meanings are mostly Pointing at evil spirits, reproduction, peace, and harmony. Miao costumes involve animals, plants, rivers, mountains, rivers, mountains, sun, moon, stars, etc. in nature. All things bear the endless worship of the ancestors of the Miao people. The totem image occupies a large proportion in the Miao costumes. Therefore, the totems are really worshipped like "kins and blood

relatives". With a sense of reverence, the Miao people show their yearning for all things in the world, for gods, for ancestors, and for beautiful things in specific and abstract ways in costume patterns. And give full play to the "remembering" of the pattern. Figure 2 shows the maple and butterfly totems of the Miao people.



*Figure 2: Maple butterfly Totem*

From Figure 2, we can see that in the Miao costumes, the maple and butterfly patterns appear in pairs in different forms in the costume pattern. They are left, right, and up and down, creating a series full of life. The motif of vitality and strong image of reproductive worship. Maple has always been a totem of the Miao people. Maple wood and butterflies are permanent patterns on the Miao embroidery in Miao costumes. In the minds of the people of the Miao people, maple is the source of all things. Maple can protect the Hmong people from being attacked. Therefore, the description of maple is always colorful and unpredictable. People create many maple patterns through imagination. These patterns are mainly red and green. Red symbolizes vigorous life, green represents vigorous strength, and the shape of the maple is the hope and praise of the Miao people for life, and it is the strong and unyielding character of the Miao people. Butterflies are also essential in embroidery. Butterfly is a symbol of reproduction and the source of all things. The shape of butterflies often appears in corners, which can be seen everywhere in Miao girls' costumes. Butterfly patterns are colorful and lifelike. There are sky-flying, still, frontal, and side-facing, with different attitudes and changes. Because the butterfly's reproduction ability is rich and powerful, the Hmong people hope to use the sympathetic effect to transmute their psychology in order to get people to flourish and their children and grandchildren.

Cows occupy a very sacred place in the minds of the people of the Miao nationality. Therefore, the Miao women made lining cloth into the shape of horns and surrounded the waist, which is closely related to the cattle totem worship of the Miao people. The Miao women's clothing is mainly embroidered, and it is accompanied by multi-colored flower patterns, which are shaped like horns. This is closely related to the totem idea and aesthetic habits of the Miao people. Among the Miao costume culture, the most obvious example of the cow totem culture is the silver horns worn by Miao girls on their heads. Figure 3 shows the horns in the Miao totems.



*Figure 3: Silver horn, a headdress of Miao Nationality*



From Figure 3, we can see the silver horn headdress of the Miao people. The silver horn is a silversmith who forges silver into silver bars and bends the silver bars into horns with a tool. Made by repeated forging. The surface of the silver horn is engraved with dragons, phoenixes, magpies, fish, flowers and other patterns. The Miao people call this kind of silver horn "dry you", which means "horn you" is the same phonetic name of buffalo and silver.

#### ***4.3 Analysis on the Relationship between Aesthetic Art and Religion of Miao Dance***

The development history of thousands of years has nurtured the strong character and optimistic spirit of the Miao people. Although living a primitive and difficult life, the simple and hard-working Hmong people can indeed find the joy of life while working and create their own. Dance art. The Hmong songs and dances are inseparable from the original religious beliefs. They are one of the expressions of the original religious beliefs. They are mainly composed of narrative performances, and each dance contains an extremely moving story that expresses the migration of the nation. There are those who show the ancestor heroes' resistance to the enemy, those who are prosperous, and those who show the love story of the ancestors of the Miao people. It originates from life and is manifested in sacrifice activities. It is often performed alternately with stalls and dances. The forms are diverse, rich in content, colorful, and exaggerated. After thousands of developments and creations, the Miao dance has become a huge system and an indispensable highlight in aesthetic art. There are various forms of Miao dance, including "Solitaire Dance" to express worship of totems, "Sage Dance" and "Drum Dance" to worship ancestors, "Norse Dance" and "Soul Soul Dance" to comfort the dead, and reproduction worship "Bamboo Dance" and so on. Figure 4 is the scene of the Miao dance at the Miao Miao festival.



*Figure 4: Miao people's pole dance*

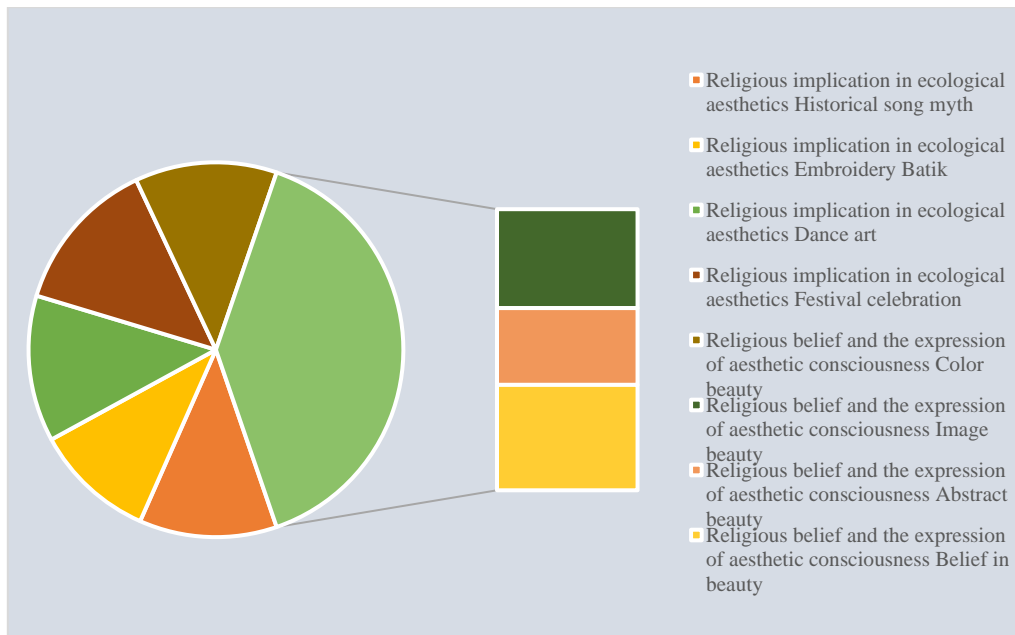
As can be seen in Figure 4, the dance is usually played by a singular seven or nine young men. The wizard holds a musical instrument and chants the witch words of many children and grandchildren while dancing. The action, the dance atmosphere is strong, overflowing with wild cries and primitive demands. From this type of dance we can feel the wild cry from the deepest part of life. Primitive beauty, simple and natural emotions constitute the rich connotation of reproductive witchcraft dance. The reproductive witchcraft dance reflects the Miao people's admiration for reproduction and the specific aesthetic consciousness. The gorgeous costumes form a sharp contrast with the solemn atmosphere. The exaggerated movements and naked expressions fully reveal the passion and wisdom created by the Miao people and strong never give up.

#### ***4.4 Analysis of the Interaction between Aesthetic Culture and Religion of the Miao Nationality from the Perspective of Ecological Aesthetics***

The questionnaire survey method and the field work method were used to summarize and analyze the interactive relationship between Miaos' aesthetic culture and religion in the perspective of ecological aesthetics. The results are shown in Table 1 and Figure 5.

*Table 1: Analysis of the interaction between Miao aesthetic culture and religion from the perspective of Ecological Aesthetics*

Religious implication in ecological aesthetics		Religious belief and the expression of aesthetic consciousness	
Historical song myth	65%	Color beauty	67%
Embroidery Batik	57%	Image beauty	76%
Dance art	69%	Abstract beauty	59%
Festival celebration	73%	Belief in beauty	81%



*Figure 5: Analysis of the interaction between Miao aesthetic culture and religion from the perspective of Ecological Aesthetics*

From Table 1 and Figure 5, we can analyze the religious connotation and the expression of religious beliefs and aesthetic consciousness in the ecological aesthetics. Among them, the impact of religious culture on festivals and celebrations accounts for the largest proportion of 73%, and the beauty of religion due to religion accounting for 81%.

Festivals and festivals are an important carrier of the Miao people's cultural transmission, covering all aspects of the Miao people's life. They are not only a continuation of a long history, but also the main means of the Miao people's spiritual inheritance and religious maintenance. The Miao people's festival ceremonies are different and rich in content. It is a high degree of condensed daily life and spiritual life. Its core is to communicate the heaven and earth, people and gods, and achieve an equal dialogue of all things. The content of the sacrifice usually includes the ancestor sacrifice, the sacrifice of agriculture, and some important events and historical figures. In addition, the aesthetic impact of religious culture on the Miao people is diverse and exemplified by embroidery batik. This is the Miao costume culture fully embodies the meticulous care of the individual life of the Miao people. It is both practical and It has a high aesthetic value and is a concentrated embodiment of ecological aesthetics and religious worship.

## 5. Conclusions

As a vulnerable nation, the Miao people are often attacked by natural disasters. How can they survive better, how can they multiply their ethnicity, and how to get a good life are the problems they need to face at any time. The primitive religious beliefs of the Miao people give the people of the Miao people longing for and yearning for a happy life. They use imagination to build a rich spiritual homeland and stimulate the illusion and pursuit of beauty. This article starts with the original religion

of the Miao people and aims at ecological aesthetics. The interaction between the aesthetic culture and religion of the Miao nationality has been studied.

The research in this paper finds that the primitive religious beliefs of the Miao nationality have played a crucial and decisive role in the formation of the aesthetic concepts of the Miao nationality. Over time, they have become the core of the culture of the Miao nationality. Although the culture reflected by primitive religion implies primitiveness and backwardness, its unique artistic style, distinctive national characteristics and strong primitive religious atmosphere all move our soul.

In religious culture, this paper finds that from the formation of the Miao people's spiritual conception, to the multiplication of totem worship, to the costumes, songs and dances in witchcraft rituals, the aesthetic implication has shaken the process of modern aesthetic culture. When we regain these ancient memories and return to the simple and natural age, the beauty it brings is the beauty that shakes the soul, and it is the touch of deep blood. Uncovering the mysterious veil of religion will enter a realm of selflessness. It is this almost intuitive aesthetic consciousness, which can evoke people's aesthetic feelings, which is a lack of modern aesthetic art. The aesthetic consciousness contained in religious culture is inseparable from oral literature, costume patterns, witch words and dances.

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