

The Folkloric Themes and Cultural Conflicts in Miao Films

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Abstract

This study use qualitative research method to conduct an in-depth analysis of Miao films produced between 1950 and 1999 from the perspectives of folklore and cultural interaction theory. The research findings indicate that films, as an important medium for inheriting and showcasing Miao culture, delicately present a rich array of folkloric elements such as traditional festivals, weddings and funerals, religious beliefs, and social customs of the Miao people. They enhance the visibility and sense of identity of Miao culture, promoting its dissemination and exchange. At the same time, the films profoundly reveal the conflicts and integrations between Miao traditional culture and external cultures, reflecting the open mindset and adaptive capacity of the Miao people in maintaining their ethnic characteristics while actively absorbing external cultures. Furthermore, the films also depict the adaptation and transformation of Miao society under national policies and social changes, recording the footsteps of the Miao people throughout historical transitions and their positive responses to national policies. These Miao films are not only inheritors of Miao culture but also witnesses of cultural conflicts and responders to national policies, providing strong support for the preservation and inheritance of Miao culture.

Keywords: *Folkloric Themes, Cultural Conflicts, Miao Films, Guizhou Province.*

Introduction

The Miao, a nation with a long history and unique culture, trace their origins back to ancient times. Over the course of their lengthy history, the Miao people have nurtured a rich and diverse cultural tradition and way of life. Miao culture is renowned for its distinct folk literature, song and dance arts, clothing styles, and festive customs, with treasures such as silver ornament craftsmanship, batik techniques, and Lusheng dance all constituting gems in the treasure trove of Miao culture. "Guizhou is the largest settlement of the Miao people globally, and the Miao are also the most populous ethnic group in Guizhou after the Han Chinese"^[1], with Miao culture being a significant part of China's intangible cultural heritage. According to the China Intangible Cultural Heritage Digital Museum, "As of early 2024, there are as many as 50 Miao-related projects in Guizhou Province listed as national intangible cultural heritage items, covering various fields including folk customs, traditional dances, music, and craftsmanship," fully showcasing the remarkable achievements of the Miao people in art and daily life practices. The Chinese government and the Guizhou provincial government attach great importance to the protection and inheritance of Miao culture. Through the formulation of policies such as the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage" and the "Implementation Opinions of Guizhou Province on Further Strengthening the Protection of Intangible Cultural Heritage," it is clearly stated that intangible cultural heritage is an important part of China's excellent traditional culture. Protecting, inheriting, and utilizing intangible cultural heritage is of great significance for continuing historical and cultural traditions, strengthening cultural self-confidence, promoting cultural exchanges and mutual learning, and building a socialist cultural power.

"Miao films, while vividly reflecting Miao culture, also actively participate in the construction of Miao culture, showcasing Miao intangible cultural heritage such as totem worship, clothing, residential architecture, dances, and folk customs."^[2] In the grand narrative of ethnic cultural inheritance, films present the history, culture, and customs of ethnic groups to audiences in a direct and vivid manner through their lively imagery and captivating storylines. This allows audiences to enjoy an artistic feast while also gaining a deep understanding and appreciation of the unique charm of ethnic cultures. "From 1950 to 1999, Chinese cinema experienced a tumultuous journey, from its thriving development in the

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early years after the founding of New China, through the turbulence of the Cultural Revolution, to its prosperity and revitalization after the reform and opening up."^[3] Throughout this process, films not only faithfully recorded the changes in history but also profoundly reflected social transformations and cultural evolution.

After 1949, China implemented a series of ethnic policies, such as the "Common Program of the Chinese People's Political Consultative Conference," aimed at promoting equality, unity, and common prosperity among all ethnic groups, providing a solid policy guarantee for the inheritance and development of ethnic minority cultures. However, "the outbreak of the Cultural Revolution brought a tremendous impact to Chinese culture, and cultural and artistic undertakings, including cinema, suffered severe restrictions and suppression."^[4] The spring breeze of reform and opening up gradually lifted Chinese culture out of its slump, ushering in a new era of development. Miao films, as an important branch of ethnic minority films, also went through a difficult journey from silence to revival. Changes in ethnic policies after the founding of New China, the turbulence of the Cultural Revolution, and the deepening of reform and opening up have all had profound and complex impacts on the creation of Miao films.

In order to better protect and inherit Miao culture, national-level policies such as the "Law of the People's Republic of China on Intangible Cultural Heritage" and provincial-level policies like the "Administrative Measures for the Special Fund for the Development of Radio, Film, and Television Media Undertakings in Guizhou Province" have been successively issued, providing strong policy support for the inheritance and development of Miao culture.

This study employs a qualitative research method, adopting a perspective from folklore and cultural interaction theory. Through research tools such as observation, surveys, and interviews, a wealth of key information has been collected regarding the folkloric elements and cultural conflicts embodied in four Miao films produced between 1950 and 1999: "Children of the Miao People," "Manluo Flowers," "Miaoling Wind and Thunder," and "The Fire Boy."

The core topic of this study focuses on the folkloric elements and cultural conflicts in Guizhou Miao films from 1950 to 1999. By deeply analyzing Miao films from this specific historical period, the aim is to explore how folkloric themes and cultural conflicts are skillfully represented and handled in these films. The research objectives specifically include: firstly, analyzing the folkloric themes in the films, such as traditional customs, festivals, religious rituals, etc., to reveal the unique charm and profound heritage of Miao culture; secondly, discussing the conflicts and integration between Miao culture and external cultures (such as modernization, Han culture, or government policies), and analyzing the manifestation and impact of these conflicts and integration in the films.

The research results indicate that by studying the folkloric elements and cultural conflicts in Guizhou Miao films from 1950 to 1999, we can gain a deeper understanding of how Miao culture is subtly expressed and presented in the art of cinema. As a powerful tool for cultural dissemination, films not only showcase the rich and diverse folkloric themes of Miao traditional customs, festivals, religious rituals, etc., but also profoundly reveal the complex relationships between Miao culture and external cultures.

Methods

This study use qualitative research method, delving into the subject from the perspectives of folklore and cultural interaction theory. To comprehensively and deeply collect and analyze relevant data, this thesis utilizes a variety of research tools, including surveys, interviews, and observations.

Through surveys, scholars systematically gathered relevant materials on Guizhou Miao films produced between 1950 and 1999, including the films themselves and historical background information, to gain a comprehensive understanding of the basic situation and cultural connotations of Miao films during this specific historical period. Additionally, by consulting relevant records in museums, key information on folkloric elements and cultural conflicts in the films was captured.

Meanwhile, in-depth interviews were conducted. Interviewees included Miao cultural experts, film production personnel, film critics, and general audiences, who provided insights and interpretations on the folkloric elements and cultural conflicts in Miao films from different perspectives. These interviews provided rich firsthand data for the study, aiding in the understanding of cultural phenomena in Miao films.

Results

Folklore Themes

Traditional Festivals and Social Customs

Folklore, or folk customs, refers to the living culture created, enjoyed, and passed down by the broad masses of people within a country or ethnic group. It not only manifests externally as numerous habitual behaviors and lifestyles but also intrinsically embodies a folk collective consciousness formed through the sedimentation of historical inertia. This includes specific life philosophies, thought patterns, and value orientations. Folklore possesses dual characteristics of both social life and cultural consciousness, permeating every aspect of human material and spiritual realms.

As the folklorist Zhong Jingwen profoundly pointed out, "Wherever there are people, there is social life, and therefore, there are corresponding social customs." [5] This statement reveals the close connection between folklore and human life. Everyone lives nourished by folklore and cannot exist apart from it.

In Miao films, this nourishment and exhibition of folklore are vividly portrayed. Taking films such as "Children of the Miao People," "Manluo Flowers," and "Miaoling Wind and Thunder" as examples, they use delicate cinematography to bring Miao traditional festivals, like the Sisters' Festival, to life before the audience. This aligns with what scholar Zongqiang Wei mentioned in an interview in 2025: "The Miao people hold the Sisters' Festival in mid-April every year, which is an occasion for them to showcase Miao traditional culture and customs."

The splendid display of Miao costumes in the films allows audiences to experience the lively rhythms of Miao songs and dances and witness the solemnity and mystery of traditional rituals. These scenes fully exhibit the warmth and harmony of Miao society, as well as the spirit of unity, friendship, mutual assistance, and support among the Miao people. Through the presentation of these films, audiences can gain a deep understanding of Miao folk culture and appreciate its unique charm and value.



Figure 1: Sister's Festival (Manluo Flowers) Festival



Figure 2: Festive Attire at the Sister's Festival

Weddings, Funerals, and Marriages

Folklore, as a crystallization of historical sedimentation and collective choice, is deeply rooted in people's lives with its standardized and universal forms. Liao Haibo once pointed out, "To some extent, the life depicted in folk customs and literary and artistic works coincides. Therefore, folkloric forms have become an important marker reflecting the essence of life. In film and television works, the representation of folklore not only enriches artistic content but also fulfills the artistic essence of realism in criticizing reality, exposing social issues, and reflecting social conflicts." [6]

In the Miao film "Children of the Miao People," folk activities such as wedding toasts in the Miao culture are authentically and meticulously recorded. These scenes are not just direct displays of Miao wedding customs but also vivid expressions of the unique charm of Miao culture. The film presents the etiquette, rituals, and symbolic meanings of Miao customs related to weddings, funerals, and marriages to the audience through an authentic documentation approach. Scholar Fei Liu (Interview, 2025)

believes, "The custom of wedding toasts embodies the value orientation of the Miao people and is an important part of their daily lives. It is also a vivid inheritance of their national spirit and cultural traditions."

It can be said that the portrayal of wedding customs in "Children of the Miao People" is not only an authentic record of Miao folklore but also a vivid demonstration of the depth and artistic charm of Miao culture. It allows audiences to deeply appreciate the rich cultural heritage and unique charm contained in folklore as a form of folk collective consciousness while enjoying the film.



Figure 3: Kami Toast (Children of the Miao People)

Religious Beliefs

Folklore, as a cultural reflection of folk life, is not only manifested in people's daily habits and lifestyles but is also deeply embedded in their beliefs and concepts. As Liao Haibo pointed out, "Folklore also reflects the projection of beliefs and concepts in real life. Intangible mental folklore, including beliefs and worship, has been accumulating in people's psychological structures for thousands of years, becoming a traditional mindset that shapes how people observe things and governs their attitude towards life." [6] These beliefs and concepts constitute the deepest and most core aspect of folk culture.

In Miao culture, religious beliefs hold a pivotal position. Shamans, as special figures in folk beliefs, are endowed with mysterious powers to communicate with deities, celestial spirits, holy spirits, elves, and ghosts. As scholar Wu Bing'an stated, "Shamans are unique figures in folk beliefs who can communicate with various spirits and allow them to possess living beings. They are worshipped by the people for their divine nature and status." [7] The existence of shamans not only embodies the Miao people's reverence and worship of supernatural forces but is also an important way for them to explain natural phenomena, seek blessings, and ward off evil.

In the film "The Fire Boy," the scene where a shaman performs a ritual to extinguish a fire in the village is a vivid manifestation of Miao religious beliefs and shamanic culture. This scene not only depicts the Miao people's reverence and response to natural disasters but also realistically presents the process of the shaman's ritual through the camera, allowing audiences to immerse themselves in the mystery and uniqueness of Miao religious culture. The shaman's incantations, ritual implements, and ceremonies are all imbued with strong Miao characteristics, demonstrating the Miao people's piety and perseverance in their religious beliefs.

It can be said that the portrayal of religious beliefs in "The Fire Boy" is an integral part of Miao folk culture and an important aspect of the film's depiction of the depth of Miao culture. It allows audiences to gain a deeper understanding of Miao religious beliefs and shamanic culture, and to appreciate the unique charm and profound heritage of Miao culture.



Figure 4: Shaman (The Fire Boy)



Figure 5: Shamanistic Ritual

Social Customs

Folklore, as an ideological form with collective and procedural characteristics, is deeply rooted in the shared culture and psychological makeup of the people. It not only embodies the lifestyle of the people but also possesses great infectious power and conventional constraining force, influencing people's character development, temperament, and behavior. As Liao Haibo stated, "The character development and temperament of individuals are often influenced by the shared values and life philosophies of the group, and are inseparable from the dominance of traditional folklore." [6] At the same time, folk consciousness plays a crucial role in the conflicts, plot development, and theme exploration of literary and artistic works.

Miao films, as important carriers for showcasing Miao culture, particularly richly and vividly present social customs. In "Children of the Miao People," through delicate cinematography, we witness labor scenes of Miao people dredging rivers, reclaiming land, and farming. These scenes not only demonstrate the diligence and bravery of the Miao people but also reflect their harmonious coexistence with the natural environment, as well as their unique social organization and customs formed through labor.

In "Manluo Flowers," the film takes audiences into the daily life of a Miao village. The portrayal of the custom of conveying emotions through Miao belts allows audiences to appreciate the reserved and profound way in which Miao people express their feelings, as well as the etiquette and rules they follow in their daily lives. These customs not only embody the uniqueness of Miao culture but also showcase the wisdom and delicacy of Miao people in emotional communication.

And in "The Fire Boy," the scene where Miao people in the village make a living by quarrying stones vividly showcases their dependence on the natural environment and their perseverance and self-reliance formed through labor. These social customs are not only an important part of the Miao people's lifestyle but also significant symbols of their cultural heritage and ethnic identity.

Therefore, the presentation of social customs in Miao films not only allows the public to truly experience the Miao people's lifestyle, labor habits, and social organization but also deeply appreciates the uniqueness and authenticity of Miao culture. These customs are valuable assets accumulated by the Miao people over the course of history and are vivid expressions of their ethnic spirit.



Figure 6: Gifting a Belt (Manluo Flower)



Figure 7: Quarrying Stones (The Fire Boy)

Cultural Conflict

Conflict between Miao Traditional Culture and External Cultures

Under the influence of the prevailing ideology in China at that time, which prioritized class struggle, the creation of cultural works was also deeply affected. "Zhang Shizhu, who was then the deputy director of the Guizhou Provincial Cultural Bureau, adapted the original story based on this historical background and created the screenplay version of 'Manluo Flowers'." [8]

"In this screenplay, Zhang Shizhu not only made the plot more twists and turns but also skillfully incorporated more elements of Miao culture. He added a female supporting character, Abangjin, who, along with the protagonist Manluo, resisted the oppression of the landlord, jointly embodying the fighting spirit of the Miao people." [9] Meanwhile, the descriptions of grand festivals in the script are more numerous and vivid, and other folk art forms of the Miao people, such as folk songs, are fully utilized, making the film closer to the life and culture of the Miao people.

In the film 'Manluo Flowers', the conflict between Miao traditional culture and external forces is particularly intense. The behavior of the tyrannical landlord Heidaguai, who forcibly abducts Manluo, is a concrete manifestation of this conflict. His actions not only brutally interfere with the personal lives of the Miao people but also openly challenge and impact the traditional moral and ethical concepts of Miao culture. This conflict goes beyond individual behavior and reflects a deeper opposition and collision between different cultural beliefs. The values of harmony, equality, and respect advocated by Miao traditional culture stand in stark contrast to the cultural beliefs of power, oppression, and exploitation represented by the tyrannical landlord, thereby intensifying the conflict.

In 'The Fire Boy', the conflict between Miao traditional beliefs and the modern ideas of the People's Liberation Army is also a typical example of the intertwined internal and external influences in cultural interaction. The witch in the Miao village explains natural phenomena, treats illnesses, and blesses and exorcises evil through witchcraft and rituals, while the modern scientific knowledge and revolutionary ideas brought by the People's Liberation Army challenge these traditional beliefs. This conflict is not only reflected in different explanations of natural phenomena but also more profoundly in different understandings of life values and social order.

The Integration of Miao Traditional Culture with External Cultures

"According to the theory of cultural interaction, the mutual exchange and influence between different ethnic cultures are bidirectional," [10] as elaborated by Chen Ge, which echoes Lotman's view that "the history of any ethnic culture can be observed from two dimensions: internal development processes and external influences." [11]

Taking specific works as examples, "Children of the Miao People" vividly demonstrates this process. In the work, the demobilized soldier Kalias brings back modern development concepts and militarized organizational methods, which initially differ significantly and conflict with the traditional culture and customs of Miao society. However, over time, and through close contact and in-depth exchanges between Kalias and the Miao people, his modern development ideas gradually infiltrate and are recognized and accepted by the masses. This process not only reflects the inclusivity and adaptability of Miao traditional culture towards foreign cultures but also showcases the integration and development of the two cultures through long-term exchanges and close contact.

Furthermore, "Miaoling Wind and Thunder" also depicts a similar phenomenon of cultural interaction. In this work, the Miao people gradually come to recognize and accept revolutionary culture through their interactions with the People's Liberation Army. This interaction not only promotes the fusion of traditional beliefs with modern consciousness but also broadens the horizons of the Miao people, enhancing their understanding and cognition of the outside world. This cultural exchange and integration bring new vitality and development opportunities to Miao society.

Additionally, "The Fire Boy" also showcases the positive interaction between the Miao people and external cultures. Through close interactions with the People's Liberation Army, the Miao people not only gradually adopt some positive elements of Han culture, such as the revolutionary spirit and solidarity and mutual assistance, but also adhere to their own ethnic cultural traditions, such as witchcraft, songs, and dances. This approach of absorbing the essence of foreign cultures while maintaining the characteristics of their own ethnic culture fully embodies the unique charm and vitality of Miao culture.

The Interaction between Miao Tradition and National Policies, Social Transformation

In the backdrop of "Children of the Miao People," set during the period after the founding of New China when the Miao people actively engaged in socialist construction under the leadership of the Communist Party of China, favorable conditions were provided for the dissemination and acceptance of modern development concepts. The similarities between the traditional culture of Miao society and modern development ideas facilitated the absorption of these ideas. However, it also faced dilemmas and challenges such as conflicts over power and authority, and the protection and sustainable development challenges brought about by the commercialization of folk culture.

In "Miaoling Wind and Thunder," the conflict between revolutionary ideals and realistic difficulties is an integral part of the film. Long Yansong, harboring revolutionary ideals, hopes to lead the Miao people to achieve national liberation and the happiness of the people. However, he faces various difficulties and challenges in reality. Through his unwavering revolutionary beliefs and heroic fighting spirit, he overcomes these difficulties and wins the trust and support of the Miao people. This process is not only a collision and fusion of revolutionary culture and Miao culture in the face of realistic difficulties but also an important journey for both parties to jointly achieve revolutionary goals.

In "The Fire Boy," Zhawang Village, a relatively closed social unit within the Miao community, during the southwest bandit suppression period in the early days of nation-building, presents a stark contrast between its unique Miao culture, lifestyle, and values and the outside world. With the arrival of the People's Liberation Army, modern scientific knowledge and revolutionary ideas began to infiltrate the village, forming a stark contrast with traditional beliefs. This also reflects the adaptation and transformation of Miao society under the changing external political and military environment.

Sociocultural Impact

"From the perspective of cultural borrowing and assimilation, cross-cultural exchange is undoubtedly a significant driving force in the development and change of a nation's or organization's culture." ^[10] This viewpoint emphasizes the important role of cross-cultural exchange in the development of ethnic cultures, providing theoretical support for understanding ethnic cultural changes in specific periods and contexts. Miao films produced from 1950 to 1999, as important media for cross-cultural exchange, have had a profound impact on Miao society and the broader cultural environment. They not only document the historical changes in Miao culture but also deeply reflect the conflicts and integrations between Miao culture and external cultures, as well as their interactions with national policies and social transformations, providing valuable materials for understanding and studying the development of Miao culture.

Inheritance and Promotion of Folk Culture

Miao films comprehensively showcase the rich folk culture of the Miao people through vivid images and delicate cinematography. Films such as "Children of the Miao People," "Manluo Flowers," and "Miaoling Wind and Thunder" provide lively depictions of traditional festivals like the Sisters' Festival, showcasing the splendor of Miao costumes, the joy of song and dance performances, and the solemnity of traditional rituals, allowing audiences to deeply feel the warmth and harmony of Miao society. At the same time, scenes of weddings, funerals, and other life events, such as the wedding toast in "Children of the Miao People," truthfully record the unique charm of Miao marital customs, reflecting the specific life philosophies and value orientations contained in folk culture as a form of collective consciousness

among the people. The dissemination of these films contributes to the inheritance and promotion of Miao folk culture, enhancing the cultural pride and identity of the Miao people.

Presentation and Reflection on Cultural Conflicts

As important media for inheriting and showcasing Miao culture, Miao films not only vividly present the daily lives and customs of the Miao people but also deeply reveal the conflicts and integrations between Miao traditional culture and external cultures. In the film "Manluo Flowers," the tyrannical behavior of the evil landlord Hei Daguai, who wantonly tramples on Miao traditional cultural morals and ethical concepts, constitutes a blatant challenge to Miao traditional culture. This character deeply reflects the opposition and collision between different cultural beliefs, as well as the difficulties and challenges faced by Miao traditional culture under the impact of external forces. Scholar Xiaolang Yi mentioned in an interview in 2025, "The Miao people near Qingshuihe were once isolated from the world, and their traditional culture was preserved in a relatively closed environment. However, with the influx of external culture, this closure was broken, and cultural conflicts arose."

Another representative Miao film, "The Fire Boy," further explores the conflict between Miao traditional beliefs and modern ideas. In the film, there is a clear tension between Miao traditional beliefs and the modern ideas brought by the People's Liberation Army. This tension is not only reflected in ideological beliefs but also in lifestyles, social structures, and other aspects. The contest between tradition and modernity, conservatism and progress, allows audiences to deeply feel the choices and challenges faced by Miao culture in the process of modernization.

Exploration of Cultural Fusion and Modern Development

"The actual participants in cultural interaction are individuals or groups bearing ethnic cultures, who play a crucial role in cross-cultural exchange." [10] Miao films, as important carriers showcasing the unique charm and social changes of Miao culture, not only reveal the intense scenes of cultural conflicts and collisions but also vividly demonstrate the fusion and development of Miao traditional culture and external cultures through long-term exchange and close contact. This fusion and development are the result of the Miao people actively engaging in cultural exchange and interaction with the outside world while maintaining their own cultural traditions.

In the film "Children of the Miao People," Kiang, as an ex-serviceman, brings back modern development ideas and military organization methods. These new elements initially had significant differences from the traditional culture and customs of Miao society, but over time, and through close contact and in-depth exchanges between Kiang and the Miao people, his modern development ideas gradually gained recognition and acceptance from the masses. This process not only showcases the compatibility and complementarity between Miao traditional culture and modern development ideas but also reflects the positive attitude and open mindset of the Miao people towards modern development while maintaining their ethnic cultural traditions.

At the same time, films such as "Miaoling Wind and Thunder" and "The Fire Boy" further interpret the path of fusion between Miao culture and modern culture. In these films, the Miao people gradually recognize and accept revolutionary culture through interactions with the People's Liberation Army, achieving a fusion of traditional beliefs and modern consciousness. This fusion is not only reflected in the renewal of ideological beliefs but also in changes in lifestyles, social structures, and other aspects. While maintaining the unique characteristics of their ethnic culture, the Miao people actively absorb beneficial elements from external cultures, promoting the innovative development of their ethnic culture.

Response to National Policies and Social Changes

Miao films also reflect the adaptation and transformation of Miao society under national policies and social changes. Set against the backdrop of "Children of the Miao People," the period after the founding of New China saw Miao people actively engaging in socialist construction under the leadership of the Communist Party of China, showcasing the similarities between the traditional culture of Miao society and modern development concepts, as well as the challenges they faced. Meanwhile, the conflict between revolutionary ideals and realistic dilemmas depicted in "Miaoling Wind and Thunder" embodies the perseverance and heroic struggle of the Miao people during the revolutionary process. These films not only document the footsteps of Miao society amidst historical changes but also highlight the Miao people's positive response to national policies and their active adaptation to social transformations.

Therefore, Miao films produced between 1950 and 1999 had a profound impact on Miao society and culture. They served not only as inheritors and promoters of Miao culture but also as witnesses and contemplators of cultural conflicts and integration. Furthermore, they were responders and recorders of national policies and social changes. These films made significant contributions to the inheritance and development of Miao culture, as well as to the harmonious coexistence of the Miao people with modern society.

Conclusion

This study use qualitative research method to deeply analyze Miao films produced between 1950 and 1999 from the perspectives of folklore and cultural interaction theory. The films meticulously depict folk elements such as traditional Miao festivals, weddings, funerals, and other customs, enhancing the visibility and identity of Miao culture and promoting its dissemination and exchange. At the same time, the films also portray the conflicts and integration between Miao culture and Outside Culture, reflecting the active absorption of external cultures by the Miao people while preserving their ethnic characteristics. Furthermore, the films reflect the adaptation of Miao society under national policies and social changes. These films serve as inheritors of Miao culture, witnesses of cultural conflicts, and responders to national policies, providing strong support for the preservation and inheritance of Miao culture. The following is an overview:

Figure 8: An Overview of the Study on Folk Themes and Cultural Conflicts in Guizhou Miao Films from 1950 to 1999.

Research Perspective/Content	Main Findings/Conclusions
Research Method	Qualitative Research; Folklore and Cultural Interaction Theory
Research Tools	Observation, Survey, Interview
Folk elements in films	Traditional festivals Weddings, funerals, and marriages Religious beliefs Social customs
The role of folk elements	Enhancing the visibility of Miao culture; Promoting cultural dissemination and exchange; Holding profound significance for inheritance and development.
Cultural conflict and integration	The collision and blending of Miao culture with external cultures (modernization, Han culture, government policies).
Manifestations of conflict and integration	Updating of ideological concepts; Transformation of lifestyles; Changes in social structure.
The adaptation and transformation of Miao society	Reflecting social backgrounds and policy orientations; Embodying the resilience and heroic fighting spirit of the Miao people.
The overall role of films	Inheritors and promoters of Miao culture Witnesses and contemplators of cultural conflict and integration Responders and recorders of national policies and social transformations

The significance of the study	Gaining a deep understanding of the historical changes and modern development of Miao culture; Providing support and reference for its protection and inheritance.
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