



CULTURAL CHANGE: A CASE STUDY OF TRADITIONAL HANI JEWELRY ART IN
MOJIANG OF YUNNAN



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CULTURAL CHANGE: A CASE STUDY OF TRADITIONAL HANI JEWELRY ART IN
MOJIANG OF YUNNAN



An Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of DOCTOR OF ARTS
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BY
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Taking the traditional Hani jewelry art of Mojiang, Yunnan Province, China, as the object of study, this research aims to explore how Hani jewelry reflects the plurality, locality, and inheritance of Hani culture and its role in social and cultural changes. Using multicultural and anthropological theories, combined with historical document analysis, fieldwork and interviews, and case studies, the study delves into the cultural characteristics, historical evolution, and social significance of traditional Hani jewelry art. It is found that this jewelry is not only an important part of Hani culture but also a witness to the integration of multiple cultures, especially under the influence of the migration history of the Hani ethnic group, which has shown a unique transmutation. The thesis reveals the role of Hani jewelry in cultural inheritance, identity, and social development by analyzing the external and internal factors affecting the cultural change of jewelry. The study not only reveals the common problems in the inheritance of traditional handicrafts but also emphasizes the importance of protecting and passing on cultural heritage in modern society.

Keyword : Yunnan Mojiang, Hani ethnic group, Jewelry art, Cultural change

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CHAPTER 1

INTRODUCTION

1.1 Background

As a fringe area far from the central plains, the southwest region of China has nurtured hundreds of ethnic groups over the centuries. These ethnic groups have written little-known histories uniquely; historical documents and cultural classics have become the cornerstone of memory transmission for those with a writing system. For those who do not have a written symbol system, their history, culture, and memory are preserved and passed on through tangible objects in their daily lives, of which jewelry is an essential tool for memory and transmission. The Hani people live between the Mourning Mountains and the Immeasurable Mountains in southern Yunnan. This land of rolling hills and vast forests has nurtured a long history of civilization and is also an ethnic group burdened with material and spiritual culture. In the long process of migration and development, the Hani people have accumulated a profound cultural heritage and created a rich and colorful national culture. Jewelry, as a part of their artistic expression, not only embodies the craftsmanship, wisdom, and aesthetic concepts of the Hani people but also carries their historical memory and spiritual heritage.

In 1956, the Third Task Force for the Survey of Minority Languages of the Chinese Academy of Sciences joined hands with the Language Office of the Yunnan Provincial Ethnic Affairs Commission and united the intellectual elites of the Hani ethnic group to complete a comprehensive Hani language survey. The following year, the task force put forward a survey report on "Opinions on the Delineation of Hani Language Dialects and Creation of Hani Script." It formulated the "Hani Script Program" (draft), which was presented in the form of the Latin alphabet. From then on, the Hani people in Yunnan finally had their script. Before the founding of New China, the Hani people did not consider writing an important cultural carrier. Therefore, understanding Hani culture requires in-depth exploration from three perspectives: language, oral literature, and material culture (Wangxi, 2014). Among the material culture, the unique jewelry culture of the Hani people is a splendid and fascinating field of ethnic culture. It can be said

that Hani jewelry is not only an ancient cultural art that shows the aesthetic values of the Hani people but also a medium of communication between this person and the other people and between the present people and the ancient people, just as migration, ancient songs, and rituals, and "a kind of historical memory" can also be found in jewelry.

The Hani ethnic group is a mysterious cross-border people, as they live in the high mountains and dense forests in China and along the borders of China-Vietnam and China-Burma, leading a nomadic life of traveling and farming. As far as their history is concerned, it mainly points to the "Heyi" in the Shangshu (Book of the Shang Dynasty), which may be the ancestors of today's Hani people." The book "Minorities of Yunnan" thinks: "Analyzing the history of the Hani tribe and its migration route from north to south, in the third century B.C.E., the area around LianSanHai where HeYi resides, which is south of the present Dadu River and east of the Yabi River, or the area where the Dadu River meets the Jinsha River, maybe the place of origin of 'NumaAmei' in the legend of the Hani tribe birthplace." A Brief History of the Hani People begins with the statement, "The Hani people are one of the ethnic minorities with the longest history on the southwest border of China." The ShangShuYuGong records that the southwestern ethnic groups have the name 'Heyi,' which is not a specific name for a particular ethnic group but undoubtedly includes the ancestors of the Hani." The Hani people started their magnificent national history with "Heyi" and wrote a thick, majestic, and significant national epic that cannot be erased (Mintaminji&Daoxiaominji, 2018). The internal Hani ethnic group lives on the southwest border of China, such as Honghe, Jiangcheng, Xinping, Mojiang, Zhenyuan, and other counties, and the external Hani ethnic group is mainly distributed in Thailand, Laos, Myanmar, Vietnam, and other Southeast Asian countries (Writing group, 2008).

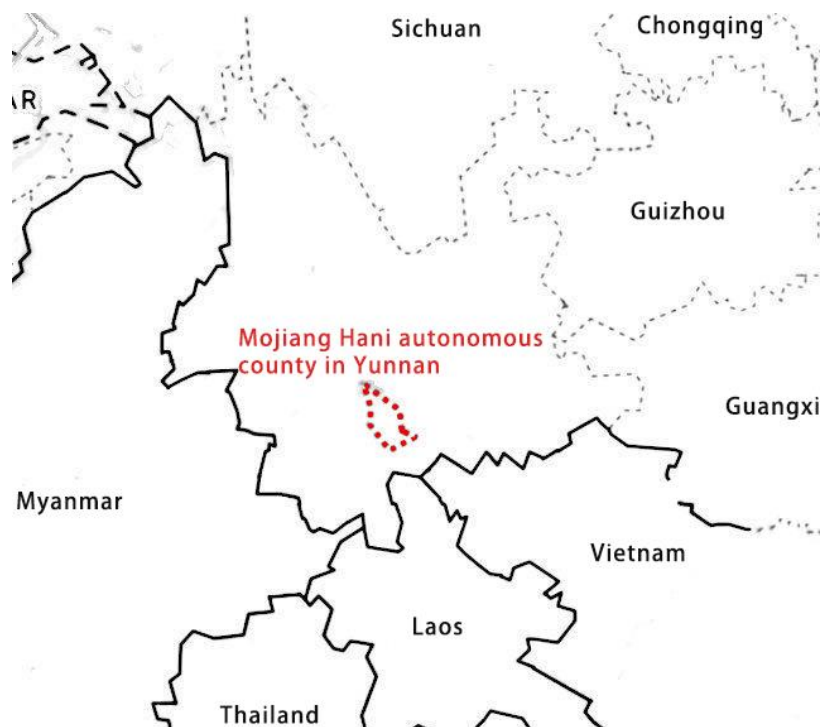


Figure 1 Geographic location of Mojiang Hani Autonomous County in Yunnan Province

Source: The Author redesigned from Google Map

Mojiang Hani Autonomous County is one of the counties under the jurisdiction of Puer City in Yunnan Province, located in the southern part of Yunnan Province and the eastern part of Puer City, 350 kilometers away from the provincial capital Kunming City in the north and 220 kilometers away from Puer City in the southwest, which is a major transportation route from Mainland China to the southwest border of Yunnan. Mojiang County borders Yuanjiang County and Xiping County in Yuxi City to the east and north, Ning'er County and Simao District in Pu'er City to the west, and Jinghong City and Jiangcheng County in Xishuangbanna Dai Autonomous Prefecture to the south, with the Tropic of Cancer running through the city. Mojiang County is the only Hani Autonomous County in China, established on November 28, 1979 (Mojiang Hani Autonomous County Records Compilation Committee, 2002). It is known as the "Township of Hani," "City of Return," "Where the Sun Turns," and "City of Ten Thousand Swallows." Since 2005, Mojiang County has been organizing "China - Mojiang Tropic of Cancer International

Twin Festival and Hani Sun Festival" every year. The Mojiang Hani ethnic group is mainly engaged in the rice farming economy, with distinctive characteristics of mountain farming culture. There are nine clans of the Hani ethnic group living in Mojiang; due to the high mountains and deep scenery, gullies, and ravines, each branch in the territory of Mojiang County forms a "large scattered small settlement" pattern. Mojiang Hani people call themselves "Hani," "Kaduo," "Yani," "Haoni," "Biyue," "Baihong," etc. After the founding of New China, according to the common will of the nation, they are uniformly called Hani. In the long process of historical development, language and dress between the clans, although there are some differences, they wear the same silver jewelry indeed. The women of each sub-clan have passed the culture of the Mojiang Hani ethnic group down through their costumes and jewelry with their exquisite handcraft skills.



Figure 2 Mojiang Hani ethnic group costumes

Source: Retrieved from https://www.thepaper.cn/newsDetail_forward_10434496

- search(bing.com)

Since the reform and opening up, China's jewelry industry has developed rapidly, but there is still a big gap between Europe, the United States, and other countries. Domestic jewelry enterprises in Europe and the United States or Hong Kong as a model, the pursuit of economic interests, the design closely follow the popularity of the lack of cultural connotations, the market is flooded with a large number of "mold batch jewelry," the country's jewelry enterprises with a long history of solid design power of foreign enterprises to seize the domestic market, "local characteristics "has become the key to win.

Hani villages have their own silversmiths, while some rely on silversmiths from outside villages or even from other ethnic groups to make silver jewelry. The Hani live in semi-mountainous areas and are good at terraced farming, providing rice for their brothers and sisters. The Yao, who live in the high mountains, lack farming conditions and skills but are skilled in silversmithing and, therefore, make silver jewelry for the Hani and other sister ethnic groups (Baiyongfang, 2005). However, with the development of society and urbanization, the traditional lifestyles and decorative arts of ethnic minorities are changing. Many people are gradually abandoning traditional ethnic dress in favor of urbanized clothing, and traditional rituals are being simplified (Zhaoqingyun, 2018). In addition, the production cost of traditional jewelry is usually high, which leads to a relatively high price of traditional jewelry. Instead, there are some simple, fast, and low-cost ways and styles of making jewelry. The younger generation's understanding of ethnic culture is getting shallower and shallower, and the culture of ethnic minorities is gradually being forgotten.

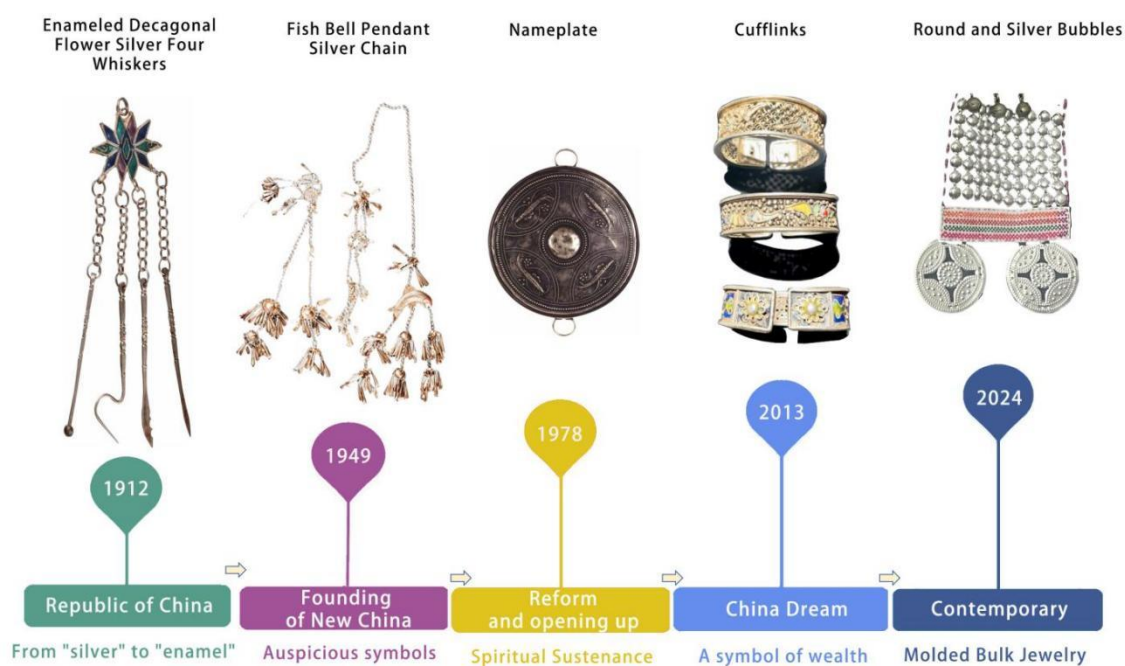


Figure 3 Time line of changes in traditional Hani jewelry

Source: Designed by the Author

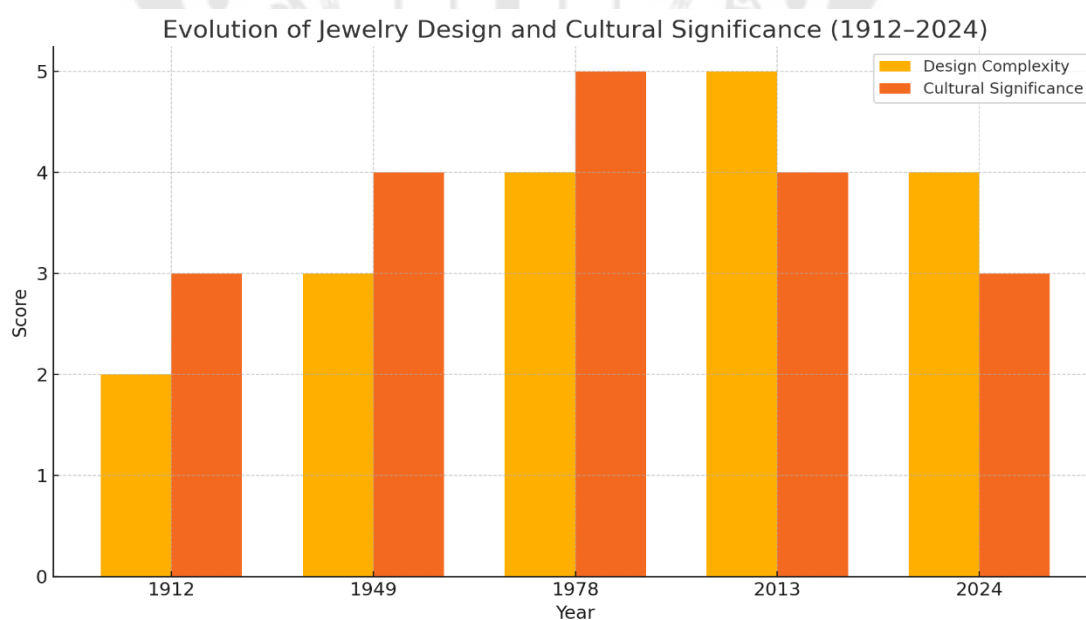


Figure 4 Cultural Significance and the Evolution of Jewelry Designs

Source: Picture drawn by the author

Visualizes the evolution of jewelry from 1912 to 2024. It highlights the rise and shift in both design complexity and cultural significance across major historical milestones. The graph shows peaks in cultural meaning around 1978 and design intricacy in recent decades, reflecting how jewelry adapted to changing societal values and aesthetics.

With the passing away of the older generation of clansmen, it has become increasingly difficult to pass on the value of the use of traditional jewelry and the ethnic culture behind it. This loss has not only led to the loss of traditional jewelry culture and loss but has also had an impact on the development of traditional jewelry. Ethnic jewelry is the material carrier of a nation's spiritual culture, from which the history, economy, religious, beliefs, national cultural psychology, myths and legends, totem worship, and so on of the nation can be reflected. It can be said that the study of Hani ethnic jewelry is the key to opening the door to the mind of an ethnic group (Dengliping, 2007). However, with the development of the regional economy and the integration of the world economy, cultural pluralism has been seriously impacted, especially the national culture has been hit hard, and Hani jewelry is not immune to it. These valuable national treasures are becoming extinct, and Hani jewelry is one of them. Therefore, the study of Hani Traditional jewelry is particularly important and urgent.



Figure 5 In 2013, the Hani dress-making technique was listed as the third batch of intangible cultural heritage in Yunnan Province

Source: Photographed by the Author

This study will detail the primary art forms and cultural aesthetics of Hani traditional jewelry. It will also analyze the patterns, colors, and styles resulting from the history of the nation and nature worship embodied in these jewels and explore the characteristics and evolution of Hani jewelry art. Art that loses its cultural connotation is often forgotten and stops in history. Hani jewelry art not only carries the traditional culture of the nation but is also a part of folk art. Through an in-depth study of traditional Hani jewelry, we can better understand and pass on the rich and varied cultural heritage of our country and promote the development of national culture, cultural exchanges, and interactions.

1.2 Objectives of the Study

The main objective of this study is to explore the manifestations of Hani cultural changes embedded behind the jewelry by examining the art of traditional Hani jewelry. Specific objectives include:

1. To analyze the artistic features and cultural connotations of traditional Hani ethnic jewelry in Mojiang of Yunnan.
2. To analyze cultural change of traditional Hani by studying through traditional Hani jewelry art

Through the exploration of the above objectives, we will fully understand the historical memory, cultural symbols, and philosophy of life carried by Hani Jewelry. Through the research, we will better understand and pass on the culture of the Hani ethnic group, as well as provide useful references for the study of traditional jewelry of other ethnic groups, and provide a basis for subsequent protection and inheritance work.

1.3 Hypothesis of the Study

(1) The design and production of traditional Hani jewelry and its symbolic significance may be influenced by migration culture, geography, climate, social structure, historical background, religious beliefs, folklore traditions, lifestyle, and other factors.

(2) Mojiang Hani jewelry art records the “historical memory and cultural changes” of the ethnic groups, reflects the national spirit and personality, and has distinctive national characteristics and cultural symbolism. Jewelry is not only a symbol of beauty but also an important carrier of cultural heritage and identity. Different Hani communities may have their own unique jewelry styles and patterns, which reflect their history, beliefs, values, and social structure. It may be an aesthetic vehicle for the Hani people to express their emotions and attitudes.

1.4 Expected contribution of the Study

(1) Embodiment of Cultural Characteristics: Through an in-depth study of Hani traditional jewelry art, we will reveal the multi-cultural fusion and multi-religious coexistence of the Hani people in the field of jewelry.

(2) Embodiment of Ethnic Symbols and Symbolism: This study will interpret the ethnic symbols and symbolism in Hani traditional jewelry. By analyzing the types of jewelry, patterns, production techniques and other elements, this paper will reveal the cultural information and social symbolism behind these jewelry. This will help to provide a more in-depth semiotic interpretation of traditional Chinese jewelry and deepen the understanding of Hani culture. The traditional ethnic culture can be interpreted more conveniently, efficiently and diversely by people.

(3) Protection and inheritance of traditional culture: Yunnan Mojiang Hani jewelry art is an essential carrier of Hani culture, and the results of the study can promote cultural exchanges and integration among different ethnic groups, enhance national unity and social harmony, and provide essential references for the government and relevant organizations to implement effective measures to protect, promote, and inherit the traditional jewelry art of the Hani ethnic group.

1.5 Definition of terms

1.5.1 Hani Ethnic Group

The Hani ethnic group, known in Southeast Asia as the Akha, is a minority group in southwestern China and is the 16th largest ethnic group in China. The national language is Hani, which belongs to the Yi branch of the Tibeto-Burman language family of the Sino-Tibetan language family, and the modern Hani use a newly created pinyin script based on the Latin alphabet. The Hani ethnic group, together with the Yi and the Lahu, originated from the ancient Qiang ethnic group. The ancient Qiang were originally nomadic on the Tibetan Plateau. Between 384 and 362 B.C., the Qin Dynasty expanded rapidly, and the nomadic groups of ancient Qiang living on the Tibetan Plateau were attacked and dispersed, resulting in the emergence of a number of evolved names for the Qiang. The 'Heyi' were a branch of the southward-migrating tribes of the ancient Qiang people, who, after settling on the banks of the Dadu River, began farming in order to adapt to the local geographical environment and conditions of flat dams and 'self-growing grains'. After settling on the banks of the Dadu River, the Hani people were forced to leave their agricultural settlement and migrate again due to wars and other reasons, and entered the subtropical Mourning Mountains in Yunnan. According to historical records, in the 3rd century B.C., the 'Heyi' tribes, which were active in the south of Dadu River, were the ancestors of today's Hani ethnic group, and from the 4th century A.D. to the early Tang Dynasty in the 8th century, some of them migrated to the west to the west of Yuanjiang River and Lancang River area.

The Hani are mainly found between Yuanjiang and Lancang rivers in Yunnan Province, China, living in Honghe, Jiangcheng, Mojiang and Xinping and Zhenyuan counties. A branch of the Hani people, the Akha, is found in Myanmar, Laos and Thailand.

1.5.2 Culture of the Hani ethnic group

The Hani culture is colorful and varied, with myths, legends, poems, stories, fables, nursery rhymes, proverbs, riddles, and so on. The traditional festivals of the Hani people include the 'October Year' and the 'June Festival'. The Hani people believe in the spirit of all things, including nature worship, ancestor worship, and soul worship, and also believe in Buddhism and Christianity.

The Hani people choose to live in the mountains, and the traditional mushroom house is a three-story structure, with livestock on the ground floor, human space on the first floor, and an attic for storing food and sundries. The building materials are mainly mixed with earth and stone, piled up into walls, and then to the top of the hay, with the effect of warmth in winter and coolness in summer, a bird's-eye view from afar seems to be some naturally growing mushrooms scattered among the mountains, in the clouds and mist is very fascinating. Hani people's homes are built ear room, ear room for flat roofs, the sun deck has become an important place for people's productive work, daily life, and leisure activities, and is an important part of terraced agriculture and home life. Mojiang area is mostly soil palm houses, with flat roof, between connected.

The Hani people are good at singing and dancing. Musical instruments include the three-stringed, four-stringed, bawu, flute, gabion, gourd sheng, etc. The 'bawu' is the most popular musical instrument among the Hani people. 'Bawu' is a unique instrument of the Hani ethnic group, made of bamboo pipe, six or seven inches long, with seven holes, blowing the end of a duck's beak-shaped flat head, deep and soft tone. The dances include 'Three-string Dance', 'Hand Clapping Dance', 'Fan Dance' and 'Wooden Bird Dance', The dance includes 'Three-string Dance', 'Clapping Hands Dance', 'Fan Dance', 'Wooden Sparrow Dance', 'Lezuo Dance' and 'Hulusheng Dance'.

The traditional costumes of the Hani people are brightly colored and of various styles. Men usually wear long shirts and white or black headscarves; women's costumes are more complicated, often wearing embroidered dresses and silver or other decorations.

The purpose of this study is to reveal the rich connotation and uniqueness of Hani culture through the exploration of Hani traditional jewelry art and to explore its manifestation in social life, religious beliefs, aesthetic concepts, and the significance of its cultural heritage.

1.5.3 Hani Traditional Jewelry Art

The art of traditional Hani jewelry refers to the art form of combining functionality and aesthetics in the jewelry handed down from generation to generation of the Hani people, which is rooted in ancient customs in terms of the materials used, techniques, and designs. These jewelry items are not only decorative but also have deep cultural significance and historical and emotional value, reflecting the religious beliefs, traditions, and unique identity of the Hani ethnic group, as well as the artistic style, aesthetic concepts, and social customs of the Hani ethnic region. Yunnan Province is rich in silver mines, and the traditional jewelry of the Hani people is made with exquisite handmade techniques. Silver is the main material, as well as copper, precious stones, natural beads, shells, animal feathers, pom-poms, and plant seeds. The designs are complex and delicate, telling stories and legends of the ethnic groups, and are of cultural and religious significance. The designs reflect nature, such as plant patterns and animal patterns. Hani traditional jewelry is worn for daily decoration and ceremonial purposes on essential occasions such as weddings, rituals, and celebrations. It symbolizes a specific culture, religious beliefs, or social status. Hani traditional jewelry is not only an external form; as a migrating person, it carries a nation's migration and development. Secondly, because the Hani ethnic group is a cross-border ethnic group, it is characterized by openness and inclusiveness, so their jewelry not only has its own culture but also integrates the production techniques and ornaments of other ethnic groups, which makes the traditional jewelry of the Hani ethnic group pluralistic and diversified.

The purpose of this study is to explore the national cultural connotations embedded in the art of Hani jewelry through the study of the modeling and wearing customs, production techniques, and patterns of Hani traditional jewelry. The study of

Hani traditional jewelry not only focuses on a specific group but also involves the far-reaching significance of cultural diversity and cultural heritage protection. By sorting out the historical background and migration routes of the Hani ethnic group, and comprehensively outlining the overall process of the origin, development, changes, and contemporary existence of Hani traditional jewelry, this study is of great significance for the protection and promotion of traditional values in today's context, where traditional culture is gradually being overshadowed by modern culture.

1.5.4 Contemporary Jewelry Art

Contemporary jewelry art is the product of the development of contemporary art and the inheritance of traditional jewelry, which is different from contemporary commercial and traditional jewelry. Contemporary jewelry art refers to today's art in terms of time and connotation; it mainly refers to art with a modern spirit and language. Contemporary jewelry art differs from traditional art; the most important feature is the continuous experimentation and development in material, language, and space. It blurs the traditional jewelry identity by inheriting and transforming traditional concepts. It forms a unique art form by combining the unique language of contemporary art, new materials, and the relationship with history, society, and culture. Jewelry is not only decorative but also becomes a carrier of artistic expression, focusing on the work's spiritual connotation and artistic expression and becoming a creative concept, way of thinking, and life attitude.

This study takes Hani jewelry art as the object of research. Hani contemporary jewelry art refers to the jewelry art that Hani artisans have integrated with modern design on traditional jewelry-making techniques. These jewelry are produced using modern techniques, such as machine molding. New materials such as precious metals, plastics, and synthetic materials are also applied. Jewelry pattern design retains traditional elements, combining traditional and modern styles to give the jewelry a modern and diverse feel. Apart from ceremonial purposes, contemporary jewelry can be worn daily and used for fashion. The modern design makes this jewelry widely accepted and suitable for a wider audience with modern fashion expression and national culture.

1.5.5 Cultural change

Cultural change refers to changes in cultural characteristics in a society, including changes in values, customs, traditions, behavioral norms, and technology. Cultural change in Hani jewelry is a complex process that is the result of a combination of factors. Technological advances in jewelry making have led to the mass production of molded jewelry, and economic changes have brought about exchanges and integration between different cultures. Natural disasters and changes in the living environment make the traditional Hani jewelry in the process of migration not only multi-ethnic cultural integration but also gradually according to the living environment and change the material and shape of the jewelry, multi-ethnic cohabitation and inter-ethnic marriages to promote cultural diversity and inclusiveness, Hani jewelry in the process of cultural change, some of the traditional jewelry culture may be disappeared or transformed, the contemporary cultural characteristics of Hani jewelry will be gradually formed and accepted. characteristics will gradually be formed and accepted.

1.6 Scope of the Study Conceptual

The research site of this thesis focuses on the Hani Autonomous County of Mojiang County, Puer City, Yunnan Province, China. For this project, 100 samples of Hani jewelry will be collected, including headdresses, neckpieces, bracelets, earrings, waist ornaments, and so on. These pieces of jewelry will be systematically described, analyzed, and classified to record and summarise the styling and wearing customs, design elements, materials, production techniques, jewelry patterns, and the inherent culture they contain, and to explore the embodiment of the cultural diversity of the Hani people. The study population contains the following five scopes:

(1) Face-to-face interviews with five experts and scholars to gain insights and academic support for the art of Hani jewelry through their perspectives and research results.

(2) Interviews with five Hani traditional dress craftsmen inheritors to understand their experiences, skills, and artistic backgrounds, who are the key figures in the production of Hani jewelry, and through their insights, to understand the historical

origins of Hani traditional jewelry, its production techniques, and the Hani culture embedded in it.

(3) The research group also includes local Hani ordinary people, including teenagers, middle-aged and old people, to understand the actual situation of the Hani people, and to conduct interviews from the aspects of culture, language, traditional customs and legends and stories.

(4) Interviews with Hani government cultural workers will be conducted to learn about local policy support, such as poverty alleviation policies and education policies, the protection of Hani handicrafts, and the prospects for the development of Hani jewelry.

(5) Interview five inheritors of silverware-making and jewelry-making crafts to learn about the process of Hani jewelry making, the design of shapes, the application of materials, the meanings of motifs, the changes in Hani jewelry from traditional to contemporary, as well as the connection between jewelry and Hani culture, and to dig deeper into the cultural stories, symbolic meanings and social functions behind the silverware.

Through the study of Hani traditional jewelry, we aim to explore in depth the embodiment of diversity behind Hani jewelry. The results of the study will contribute to a more comprehensive understanding of the richness of Hani jewelry art and provide valuable references and insights for the protection and inheritance of Hani traditional jewelry.

CHAPTER 2

LITERATURE REVIEW

The Hani jewelry art contains rich cultural stories and historical resonance, and this chapter is dedicated to the in-depth excavation and summary of related literature, starting from exploring the origin and migration history of the Hani people to reveal the exchange and integration of their culture. Subsequently, it will provide a detailed interpretation of Hani jewelry's shape, pattern, and production process and a comprehensive analysis of the art of Hani traditional jewelry to deepen the understanding of Hani traditional jewelry. Among them, the discussion of the cultural connotations and characteristics of Hani traditional jewelry art further reflects the history and culture of Hani jewelry. Finally, this chapter reviews the major studies on Hani traditional jewelry art to lay a comprehensive and systematic theoretical foundation for future discussions.

2.1 Introduction to the Hani ethnic group

2.1.1 The Origin of the Hani ethnic group

The Hani ethnic group is one of the minorities with a long history in China's ethnic family. It originated from the ancient Qiang people and is related to the Han-Tibetan language group of Yi, Lahu, Jinuo, Lisu, Achang, Jingpo, Dulong, and other ethnic groups. Academic research and examination of the origin and history of the Hani ethnic group have generated divergent opinions.

(1) The Northern View

This viewpoint agrees with the research and description of the historical origin of the Hani ethnic group as follows: "The Hani ethnic group is descended from the ancient Diqiang ethnic groups" (Youzhong, 1994); "The Hani ethnic group is descended from the ancient Qiang ethnic group, together with the Yi ethnic group" (Writing group, 2008); "The Hani ethnic group and the Yi ethnic group are descended from the ancient Qiang ethnic group; "The Hani and the Yi, Lahu, Lisu, and other ethnic groups are descended from the ancient Qiang ethnic group" (Compilation

Committee, 2006). According to relevant historical records, the Hani is one of the components of the "He Yi." In the 3rd century B.C., some of the Qiang migrated southward on the Tibetan Plateau through the Sichuan Plateau, living on the south bank of the Dadu River in present-day Sichuan, and then continued to migrate southward into present-day Yunnan Province, where they were already living in the area of the present-day Mourning Mountains in the 7th century, and finally dispersed outside the Honghe River.

(2) Donglai

This type of statement is circulated among a small number of Hani people, who believe that the ancestors of the Hani people were Han Chinese living in East, Northeast, and South China during the Sui and Tang dynasties or the Yuan and Ming dynasties. Now, Part of the Hani ethnic group living in the Mourning Mountains region, the use of the father and son with the name of the genealogy traces their roots to some of the ancestors of the Han Chinese in Yunnan Province. The ancestors' genealogy originated in Nanjing, Shanxi, Henan, Guizhou, and other places.

(3) Indigenous theory

It is believed that the Hani are an indigenous people living in the Red River Basin of Yunnan Province, mainly based on the fossils of the Lama ancient Ape, Yuanmou Ape-Man, Lijiang Ape-Man and Xichou Ape-Man, as well as cultural relics related to the rice culture and the dry bar construction, and archaeological data from the New and Old Stone Ages.

(4) Dualistic fusion theory

According to this theory, the Hani is a new ethnic group that emerged after migrating from the southern part of the Tibetan Plateau to the Yunnan-Guizhou Plateau one by one and regrouping with the Yunnan natives. It is a fusion of the south of farming natives and the northern nomadic migrants.

"In the study of the ethnic origin of the Hani, many scholars believe that the Hani ancestors originated in the foothills of the Bayan Kara Mountains on the Tibetan Plateau, migrated southward to the Yalong River and the Anning River Basin via

the Chuannan Plateau, and then to the Erhai Sea, Kunming, and other areas, and finally crossed the Red River southward into the Mourning Mountains" (Sunguansheng, 1990).

Analyzing the historical documents of the Hani ethnic group, the origin of the Hani ethnic group is more inclined to "come from the north," which is mentioned in the "Ancient Historical Sketch of the Various Ethnic Groups in Yunnan" and "Minority Groups of Yunnan," etc. The Hani ethnic group initially migrated from the Qinghai-Tibetan Plateau to the south bank of the Red River, and then along the south bank of the Red River to the area of Kunming and the Erhai Sea, and finally migrated southward across the Red River to the present-day Mourning Mountains area, i.e., the watershed of present-day Mojiang and Yuanjiang counties. The Mourning Mountain area is today's watershed in Mojiang and Yuanjiang County. From the oral elaboration of the Hani Wangs in Xiqi Village, the migration route of the Hani ancestors is probably the western Tibetan Plateau - the south bank of the Red River - the Erhai Sea, Kunming - the Mourning Mountains, which can be verified to a certain extent by the historical data of the ethnic group. To a certain extent, this can verify the historical records of the ethnic group. The Hani national epic "Hani Apei Congpopo" also proves the migration of the Hani people from north to south from the perspective of history and reality, which makes the Hani people "come from the north" have a specific basis.

(5) The Migration Route of the Hani People in the Ethnic Migration Epic of Hani Apei Congpopo.

"Hani Apei Congpopo" (Zhuxiaohe, Shijunchao, Luchaogui, Duanzhule & Yangshukog, 1986) is a 5,600-line-long Hani migration epic circulating in the Mourning Mountains on the south bank of the Red River. It is an exhaustive account of the Hani ancestors' migration from the far north to the south through seven complex and tortuous migrations over the long years of history (Wangqinghua, 2004). The migratory routes of the Hani (also known as the Akha in some areas) can be traced back over centuries in southwestern China and the mountains of Southeast Asia.



Figure 6 Hani Migration Roadmap Yunnan Province

Source: The Author redesigned from Google Maps

① Hunihuna - The source areas of the Yellow River and Yangtze River at the foot of the BaYanKaLa pass and the two foothills

Origin and Sources: Bayankala Mountains, located south of central Qinghai Province, China, is the watershed between the Yangtze River and the Yellow River (Qinghai Provincial Government Website, 2024). The central peak is located in the southwest of Mado County and northwest of the Bayankala Pass, with an elevation of 52,266 meters. The mountain range belongs to the folded mountains, with a total length of 780 kilometers and an altitude of about 5000 meters. It belongs to the continental cold climate. The name of Bayankala Mountain Range comes from the Mongolian language, meaning "rich black mountain." Through long-term research, Hani scholar Shijunchao believes that the names of the places mentioned in the Hani Apei Congpo Po Po are: "Hu Ni Hu Na" is the source area of the Yellow River and the Yangtze River at the mouth

of the present-day Bayankala Mountains, which is believed to be the ancestral home of the Hani ethnic group (ShiJunchao, 2002). This statement is generally correct because the Hani and Yi originate from the ancient Qiang people (Hani Brief History Writing Group, 1985). The great mountains towering in the epic are made of reddish and black stones piled up. Two great rivers flow north and south of the mountains, "the one in the north is called Exidiya," meaning golden water flowing, and "the great river in the south is called Aidigeya," meaning silver water flowing. The physical scarcity, challenging high altitude climate, and environmental climate led to the initial migration, bidding farewell to the birthplace of the nation. The Hani tribe set out south of central Qinghai Province for a more suitable living environment.

② Lake Shisui - North bank of the Dadu River in the border area between the Sichuan Basin and the Western Sichuan Plateau.

The "Lake Shisui " is the junction of the Northwest Sichuan Plateau and the Southern Qinghai Plateau, with a similar high-altitude environment. In the first migration, they hunted for a living and kept their prey in captivity, forming a primitive animal husbandry. A girl named Chai Si creatively labored, "She picked full grass seeds and planted them into the fattest and darkest soil, and the ancestors ate the fragrant grass seeds, named Yuma, grain and sorghum" (Mintaminji&Daxiaominji, 2018). This was the beginning of primitive agriculture. However, in a fire, everything burned to the ground, and "Lake Shisui showed its bottom"; crops could not grow, and the ancestors left Lake Shisui and started the first migration.

③ Galugaze - North bank of the Dadu River in the border area between the Sichuan Basin and the Western Sichuan Plateau.

The "Reluopuchu" and "Galugaze" are areas on the northern bank of the Dadu River, where the Sichuan basin meets the western Sichuan plateau. There are a variety of landscapes, including high mountains and river valleys. The people have adapted their traditional agricultural techniques to the new terrain.

They came to a place called "Galugaze" (second migration), where the Acuo (Dai) people lived. The Hani tribe lived here for two generations and developed

rapidly, which made the "Acuo" feel uneasy, and they drove the Hani tribe away by virtue of their large numbers of people. The Hani tribe 'dug a pong on the back of the Longzhu,' and decided to leave "Galugazhe". The Hani tribe 'dug a poncho of dragon bamboo on their backs' and left "Galugaze" resolutely. To this day, no matter where, Hani villages are planted around the Longzhu, that began here. According to the introduction of Hani Mopi, when the Hani people hold a funeral for a deceased person, Mopi has to bang the bamboo tube intermittently to commemorate the "Galugazhe" which is full of green dragon bamboo, a tradition that is deeply rooted in their culture.

④ "Reluopuchu" - Junction of the Sichuan Basin and the Western Sichuan Plateau

In the Hani language, "Puchu" means "Dazhai," and "Reluopuchu" means "Reluo place with many villages." The terrain here is complex and rich in natural resources. The terrain here is complicated and rich in natural resources. Hani ancestors came to the "Reluo" place, the first time to stop migration and build a fortress to live in peace, and the establishment of the first Hani Dazhai opened up the terraces; The Hani ethnic group began to move towards a national centralized system of "unity of government and religion," and a series of social changes, such as the "three great masters" of Zhimo, Mopi, and craftsmen appeared.

They further perfected the terrace farming technology here. Just when "Reluopuchu" was flourishing, the plague spread unexpectedly, "seven widows were born in one day in Reluopuchu," and "seventy only sons died in one night in Reluopuchu." For the sake of the survival of the whole nation, the Hani ancestors had no choice but to leave Jaropuchu and choose to live in other places (the third migration).

⑤ "Nuoma Amei" - Yabi River and Anning River Basin, Sichuan Province

"Nuoma Amei" is the present Yalong River, Anning River Basin; so far, Nuoma Amei in the heart of the Hani tribe is never forgotten, is the most nostalgic place because here, the Hani tribe formed the sacrifice of Zhai Shen (also known as the Dragon Sacrifice) of the rules, and inherited from generation to generation, until today, do not dare to forget. Among the Hani villages known to date, the sacrifice of the village

god is the most solemn and tedious festival of the year, and to this day, all the farming activities and social ideology of the Hani people are centered around the sacrifice of the village god, with far-reaching effects. The Hani people developed mountain rice farming to a fairly high level here. At the same time, the social structure of the "unity of government and religion" of the three great masters, namely, the poppies, the Zhimo, and the craftsmen, was further perfected. It is a great pity that such a day is not long; the life of the Hani tribe makes Labo (member of another tribe) jealous; they use the horse to carry all kinds of goods to do business with the Hani tribe, the merchants from the south to the north gathered in Nuoma Amei, and finally, the young man of La Bo married the girl of the headman of the Hani tribe, and stole the power cap and ribbon of the Hani tribe which symbolizes the domination power by all sorts of power tactics, and finally had the domination power, and cruelly oppress the Hani tribe, so they had no other choice. The Hani tribe decided to leave Noma Ami, get out of this disaster-prone place, and look for other places to live (the fourth migration).

⑥ "Seezuoniang" - Dali, Yunnan Province, on the shores of the Erhai Sea

The "Seezuoniang" is located in Dali, on the shores of the Erhai Sea. The "Hae" people living here accepted the exhausted Hani tribe, set aside land for them to cultivate, and developed production together, and the Hani tribe got along well with them. However, the Hani tribe developed quickly, far more than the "Hae," which worried them. To avoid any conflict with "Hae," the benefactor who had accepted them at a time of hardship, the Hani tribe withdrew from "Seezuoniang" and started their fifth migration.

⑦ "Guhamicha" - Kunming, Yunnan Province

"Guhamicha" is the present-day Kunming area of Yunnan Province; the Hani tribe, from north to south, experienced countless battles and suffering; for this reason, they cherish peace they carry weapons buried; the place named "Guhamicha, "burying weapons." They buried the weapons they carried and named the place "Guhamicha," i.e., "the place of burying weapons." In 1700 words, the epic describes the life and war of the Hani tribe in Guhamicha. This is the most important part of the epic, where the Hani tribe fought with foreigners to defend their homeland, the largest and

most disastrous battle in the history of the Hani tribe. "Guhamicha" is where the Hani tribe's life and death are at stake, and it is the turning point of the fate of the whole nation. The Hani people opened a block of large fields, a year of red rice enough to eat for three years; the side of the mountain planted a large area of cotton, a year of white cotton sufficient to wear for three years. The Hani people, also from the surrounding Puni people (foreigners, some say Han, some say Yi), learned from the water to burn stones, making plows and swords. Later, because of the war with the foreign Puni led the people to leave Kunming (the sixth migration).

⑧ "Shiqi" - Shiping, Honghe Prefecture, Yunnan

Forced to leave the "Guhamicha" of the Hani tribe, in the head of Nasuo and Weinizhami under the leadership of the war to the south of Yunnan, passing through the Natuo (Tonghai County in Yuxi prefecture, Yunnan), Shiqi (now Shiping), the Hani tribe in the "Shiqi" lived for a long time, and built the famous Nalopuchu Dazhai. Later, the Puni also developed into a large village. Later, Puni also developed to the "stone seven," and once again, with the Hani tribe war, the big head of people Nasuo to cover the transfer of the nation died heroically in battle. In order not to make the whole nation perish, after the death of Nasuo, Weinizhami and Manizhami decided to divide the Hani tribe into a number of detachments in "Shiqi" to transfer to the Mourning Mountain and Immeasurable Mountain to save themselves. The larger of the two branches, one led by the Manizhami into the present Yuanjiang, Mojiang territory; the other led by Weinizhami through the Kaiyuan, Jianshui, Gejiu into the present Yuanyang, Honghe, Luchun, and other places (the seventh migration). Finally, they entered Yunnan, Burma, Laos, Thailand, and Vietnam.



Figure 7 Akha at the border between Yunnan and Laos

Source: Photographed by the Author

Prof. Longqinghua pointed out in his book *Exploring International Hani/Aka Customary Law* (Longqinghua, 2013) that the Akha in Thailand belong to a branch of the Yi language branch of the Tibetan-Burmese language family of the Sino-Tibetan language family and are cognate with the Yi and Lahu in Yunnan Province, originating from the ancient Qiang people. The Akha in Thailand are a branch of the Hani tribe, and they share a common ancestry and cultural origin. The ancestors of the Akha gradually migrated from the Xishuangbanna region of Yunnan to Southeast Asia at the beginning of the 20th century during their long period of "nomadic cultivation." They continued their "nomadic cultivation" and "migration" in areas where the neighboring tribes were weaker and relatively rich in natural resources. "Migration". From the Yunnan border, the Hani Akha entered Myanmar and migrated to Thailand, where the first Akha village was on the Thai-Myanmar border. The Akha people in Thailand are distributed in 271 villages, consisting of five main groups: Wuluo, Luomi, Wubia, Ajiao, and Ak.

These Akha people are mainly in Chiang Rai, Chiang Mai, Tat, Phetchaburi, Phrae, Lampang, and Pha Thien. According to Kacha-Anandada's writings, the Akha people who initially migrated to Northern Thailand were mainly concentrated in Mae Sai

and Mae Cham districts along the Thai-Myanmar border in Chiang Rai, with the most significant number of Akha living in Mae Kham district of Mae Cham district, and many Akha also lived in Pasang district along the Misrak River and Mae Cham district to the south of Mae Cham River to the south. There are also several Akha villages in Chiang Saen and Chiang Khong districts in the north of Chiang Rai Province and in the area on the north bank of the Mek Kha River flowing through Chiang Rai City. Only in the mid-1960s did the distribution of Akha villages in Thailand extend beyond Chiang Rai Province. In the 1970s, a few Akha moved southward to Chiang Mai Province, establishing the first Thai Akha village outside Chiang Rai in Mae Ai Township's northern part of Fang District.

In the 20th century, there were three climaxes of Hani Akha migration to Thailand: one during the founding of the People's Republic of China, one during China's Great Leap Forward and "political border defense" in 1958-1959, one during the "soul-fixing" period of the Hani people in the mountains and forests, and one during the "Cultural Revolution" in 1966-1967. 1966-1967, during China's Cultural Revolution, the Akha entered Thailand's most populated areas. These Akha entered the territory of Mae Fong Long and Mae Sai districts in Chiang Rai, the northernmost province of Thailand.

The migration routes of the Akha people in Thailand are roughly as follows: the Tibetan Plateau, the area around the Liansan Sea to the south of the Dadu River and east of the Yalong River in Sichuan Province, the area around the Erhai Sea in Dali, Yunnan Province, the area around the Dianchi Pond in Kunming, the area around Jindong, Jingu, the area around Yuanjiang in Yuxi, the areas of Mojiang, Ninger, Simao, Lancang and Menglian in Puer, the areas of Mengla, Jinghong, Menghai, etc in Xishuangbanna, etc. These areas were moved to Myanmar for various reasons. For various reasons, the Akha in these areas moved to Burma and then moved from Burma to Thailand to form the distribution area in Thailand today. The Akha people in Thailand have a complete father-son genealogy. From the Akha family tree diagram organized by Prof. Yang Liujin, 56 to 60 generations of Akha in Thailand, from "Songmiwo" to the present, are present. Among them, before 50 generations, they were of the same

ethnicity and clan as the Hani tribe in Xishuangbanna. The Akha people who now live in the northern areas of Thailand, such as Chiang Rai, Chiang Mai, and Night Persimmon, and most of their close relatives within five generations are now living in Xidin, Bada, Manggang, Bromsan, Gelanghe, Mengsong, and Damenglong, etc. in Xishuangbanna.

Thai Akha hats are decorated with shells, silver buckles, and beads, and red or yellow chicken, squirrel, and monkey feathers hang down to the ears; they also like to wear silver collars, round silver pieces, and necklaces of various colors of beads, and young Thai Hani men and women are more open to free love. In the evening, men and women gather in the open space behind the village. The girls sing and dance while the boys sit and watch. If a couple falls in love, the girl asks the boy to keep a bracelet or collar. She wants to show her parents that she has a "lover" (ShiRonghua, 1993, p. 81). This is the same as the Yunnan Hani tribe, which uses jewelry as a token of love. The Hani Akha in Xishuangbanna, Yunnan, uses silver pieces, silver chains, pom-poms, chicken feathers, shell beads, colored glass beads, and so on.



Figure 8 Thai Akha

Source: <https://zh.wikipedia.org/zh-cn/阿卡人>



Figure 9 The Hani Akha people of Xishuangbanna, Yunnan Province

Source: Photographed by the Author

2.1.2 Ethnic name of the Hani ethnic group

The Hani people have a variety of self-proclaimed names: Hani, Kaduo, Yani, Haoni, Biyue, Heni, Guocuo, Omu, Duoni, Haini, and so on. Chinese historical records include Heyi, Heman, Heni, Woni, Hani, Aben, Bobi, Biyue, Luomian, Lubi, etc. Although many self-proclaimed and historical names exist for the Hani ethnic group, their sounds and meanings are the same. After liberation, according to the opinion of the majority of the people of this ethnic group, they are uniformly called the "Hani ethnic group."

Scholars have different opinions about the meaning of "Hani." Because the Hani people have been living in the mountains for generations, the scholars concerned have proposed that the meaning of the word "Hani" should be "people living on the slopes of the mountains." The definition of the word "Hani" should be "people who live on the hillside," according to some scholars. This kind of basis, not only from the Hani people living in the geographical environment to define is reasonable, and from the Chinese historical records to prove also have sources, "the drainage convergence Zhao (a place that is now Dali Prefecture, Fengqing County area) on the west coast of the city of stone and, the Wu barbarians called the soil Hill Potho, said that the city and the city

of Dawa in the Potho on the." "(In the language of the Wu Barbarians) the valley is called Wave, the mountain is called He, and the top of the mountain is called Resentful Road" (Minta minji&Daoxiaominji,2018). This shows that the Hani people at that time lived on the slopes of the mountains and proves the historical fact that the Middle Eastern Wu Barbarians lived in the area of today's Dali in the relevant historical records.

Scholar Yang Wanzhi (Yangwanzhi,1988) examined the deeper meaning of the word "Hani" from the perspective of the Hani people's belief in the existence of spirits in everything and totem worship, which has the lexical meaning of constituting the names of birds and beasts, bravery, strength, human beings, and women, etc. The word "Ha" refers to a group of people who lived on the slopes of the mountains and in the area of Dali today. "Ha," as the Hani clan's emblem, originated a long time ago, when the ancestors of the Hani tribe year-round hunting in the jungle in the deep valley, the safety of life suffered from the threat of the beasts, the powerless to resist, in this state of existence, the Hani people of the beasts of the fear and awe but gradually transformed into a worship of the psychological. "In the Hani language, the lion is called 'Hala,' the bear is called 'Hamu,' the tiger is called 'Hala,' the leopard is called 'Hare,' the eagle is called 'Hazhe,'and so on (Mintaminji&Daoxiaominji,2018). Therefore, in the Hani language, its "Ha" contains the meaning of might, toughness, and strength, implying that the Hani people also hope that they can be as challenging and courageous as these kinds of raptors and beasts. When connected, "Hani" means "descendant of the tiger" or "descendant of the strong." We can also find relevant evidence in the myths and legends of the Hani people, the epic of creation, and the legends of the characters. From the viewpoint of the development of the Hani people for more than 2,000 years, the evolution of "HeYi" into today's "Hani" is a lineage of their ethnic name and title.

2.1.3 Population and distribution of the Hani ethnic group in Yunnan

The Hani ethnic group, the second largest ethnic minority group in Yunnan, has a population of nearly 1.7 million concentrated along Yunnan's borders with Burma, Thailand, Laos, and Vietnam. Regarding cross-border populations, the total number of people in the four countries outside Yunnan exceeds two million. The Hani ethnic group

in Yunnan Province is mainly found in the Red River, Lancang River, and Nujiang River. According to the Seventh National Census of 2020, the Hani population was 1,733,166. It accounts for 12.0% of the ethnic minority population in Yunnan Province and 3.5% of the province's total population. Among them, the male population was 884,439, and the female population was 848,727, with a sex ratio of 104.2 (Office of the Leading Group of the Seventh National Population Census of the State Council. 2020 China Population Census Subcounty Data, 2020).

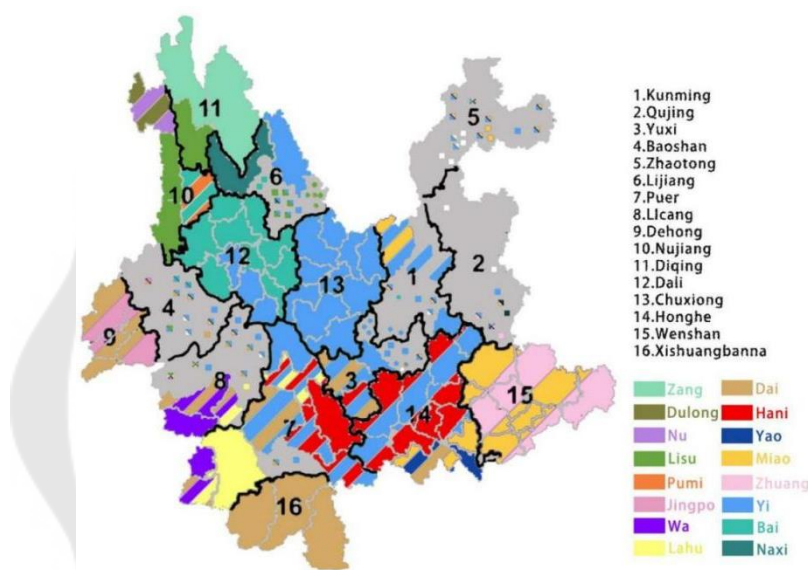


Figure 10 Distribution of the Hani ethnic group in Yunnan Province

Source: The Author redesigned From List of ethnic groups in China - Wikipedia, the free encyclopedia (wikipedia.org)

With the development of the social economy and the improvement of medical and health conditions, the population of the Hani ethnic group has been increasing, and the population growth rate has been maintained at a high level (National Bureau of Statistics of the People's Republic of China, 2011). Xishuangbanna Dai Autonomous Prefecture is another vital distribution area for the Hani population, accounting for about 10% of the national Hani population (Editorial Committee. Social and Historical Survey of the Hani People, 1982). The Hani in this state are mainly

distributed in Jinghong City, Menghai County, and Mengla County. Among them, Jinghong City has the largest Hani population.

Puer City is the third largest distribution area for the Hani population, accounting for about 8 percent of the national Hani population. The Hani ethnic group in this city is mainly distributed in Lancang Lahu Autonomous County, Mojiang Hani Autonomous County, and Jiangcheng Hani and Yi Autonomous County. Yuxi City is the fourth largest distribution area for the Hani population, accounting for about 6% or so of the country's population. The state's Hani ethnic group is mainly distributed in Yuanjiang Hani and Yi Dai Autonomous County, Xiping Yi and Dai Autonomous County, and other places. In addition, the Hani population is also distributed in different areas of Yunnan Province, such as Wenshan Zhuang and Miao Autonomous Prefecture, Lincang City, and Kunming City. At the national level, the Hani population is also distributed in Guizhou Province and Sichuan Province, but with a smaller population.

2.1.4 Population and distribution of the Hani ethnic group in Mojiang

Known as "the place where the sun turns," Mojiang is the autonomous county with the highest concentration of the Hani tribe. Mojiang's original name, Lang 1915, was renamed Mojiang County longitudinally through the county A Mo River name, meaning "flowing ink into the river." I am residing in Mojiang County within the territory of the current Hani ethnic group within the existing Biyue, Kabei, Baihong, Kaduo, Ximoluo, Haoni, Amu, Lami, Qiedi, and nine other more common Hani tribes.

Table 1 Main areas inhabited by Hani tribes

Branch or subdivision of a family	Other designations	Main place of residence
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Table 1 (Continued)

Hani	Hani	Lvchun,Honghe,Yuanyang,Jinping
	Nuobi,Nuomei	Jinping,Yuanyang,Honghe,North of Vietnam
	Qidi,Lami	Mojiang,Lvchun,Honghe,North of Vietnam
	Guozuo	Jinping,Lvchun,Jiangcheng and other counties,North of Vietnam
	Guohe	Jinping,Yuanyang and other counties
	Ailuo	Yuanyang Xinjie Town
	Yiche	Honghe County Langdi,Dayang street,Chegusan township
	Haou	Lvchun Daxing township
	Habei	Jinping Zhemi township
Biyue	Biyue	Mojiang,Ninger,Zhenyuan,Jiangcheng,Xinping,honghe,Lvchun and other counties
Kabie	Kabie	Mojiang,Lvchun and other counties
Baihong	Bukong	Mojiang,Jiangcheng,Zhenyuan,Jingdong,Yuanjiang,Xinping,Lvchun and other counties
Kaduo	Kaduo	Mojiang,Zhenyuan,Jiangcheng,Ninger,Yuanjiang,Xinping,Lvchun,Yuanyang and other counties

Ximoluo	Onu	Mojiang, Jiangcheng, Ninger, Yuanjiang, Xinping, Lvchun and other counties
Haoni	Budu, Asuo, Du ota	Mojiang, Ninger, Puer, Jinggu, Honghe, Yuanyang, Lvchun, Ji nping, Xinping and other counties
Amu	Amu	Mojiang, Ninger, Jingdong, Zhenyuan, Jiangcheng, Yuanjian gand other counties
Duoni	Duoni	Mojiang, Yuanjiang, Jinping, Jingdong, Yuanjiang, Zhenyuan, Ninger, and other counties
Yani	Aini, Aka	Xishuangbanna, Lancang, Menglian and Southeast Myanmar, Northern Thailand

Hani tribe within the various branches of the title also has its specific meaning; in the migration of the whole nation, many children trek difficult; therefore, the migration of the road has left behind the formation of different branches. "Biyue" is also known as "Biyao," meaning "dragon." The Biyue people are "dragon" heirlooms, the same as China's. The people of Biyue are the heirs of the dragon, which coincides with the Chinese people who are the heirs of the dragon. In the Hani language, "Kabie" means "seed," and "Bie" means "give," that is, to give to others after birth. "Baihong," he called "Bukong, fill holes," the Hani language for hollowing out, which means that it is a guide in the Hani tribe. "Kaduo" is also known as "Ali Gaduo" here, "Ali" in the Hani language means the son, "Gaduo" In the Hani language, "Ali" means son, and "Gaduo" means falling behind, so Kaduo is interpreted as "the son of one's compatriot who has fallen behind." "Ximoluo" calls himself "Onu," and in the Hani language, "Onu" means the man on the hill, "Ximoluo" is The word "Ximoluo" is an evolution of the word "Timaran," which

means "one ancestor, one mother," in other words, one's own countrymen born of the same mother. "Haoni" is also known as "Budu," which means big brother and big sister in the Hani language. "Amu" refers to the person who has already chosen a place. "Lami" In the Hani language, "Lami" means to come. "Mi" is to follow the meaning; that is to say, "Lami" refers to one who follows. "Qiedi" in the Hani language is "cut" for hold, and "brother" for high; it is interpreted as "feet can not lift, can not walk, hold not move. "It means people who can't keep up with the team and form the Chedi branch after falling behind. This rich clan name contains the Hani people's migratory journey in the heartache, full of historical memories left by the clan from the different titles that can be seen in the true meaning.

The Biyue is also a large sub-clan among the various clans of the Hani in Mojiang, and its core settlement area is around the county town of Mojiang. Experts and people who study the Hani tribes generally believe that the areas of Daluo, Bilian, Huiliang, Bulun, Wumeng, Keman, and Wolong in the western part of Mojiang are the main distribution areas of the Biyuo people. According to the statistics of the Mojiang County Hani Cultural Research Institute, the population of Biyue in Mojiang County today reaches 63,365, making it the most populous of the nine Hani tribes in Mojiang County.

The main settlement of the Kabie tribe is in Xiqi village in Sinanjiang, Mojiang County. They call themselves Kabie or Kabei, In the field research, it was found that although Xiqi is a big village with 185 families and 875 people of the Mojiang Hani ethnic group, the people who can tell the village's history are no longer there, which is a pity.

Baihong in the Mojiang County territory of 27,052 people, Hani Bai Hong branch of the self-proclaimed Bai Hong, known as Bai Hong, fill holes and so on. In the field survey of the Baihong people, some of them said that their families came from "Guizhou niecuo," and some said that their families came from "Baihong Jiuchong" or "Baihong Dima." Some said that their families came from "Jiangxi Yingtian," and some said they came from "Jiangxi Yingtian." Some claimed their families came from "Baihong Jiuchong" or "Baihong Dima." In contrast, others claimed that their families came from

"Yingtianfu, Jiangxi Province, where the willow tree bends to the foot of the old terrier," some even claimed that they were an "Indigenous people." Longba Township in Mojiang is the core area where Baihong people live, and Naha and Baliu Townships in Mojiang are also places where Hani Baihong people live.

The main distribution areas of Kaduo in Mojiang are Mengnong, Xinan, Longtan, Xinfu, Jingxing, Tongguan, and other townships. With a population of 62,696, Kado accounts for 30% of the county's entire Hani population, making it the most populous and most widely distributed of the many Hani tribes.

The Ximoluo, a significant clan of the Mojiang Hani ethnic group, have a rich history of migration. They began their journey southward from the banks of the Honghe and Yuanjiang rivers in the fifteenth and sixteenth centuries, eventually arriving at remote mountainous areas in Mojiang. The Ximoluo clans, known for their resilience, have called themselves the Ximoluo, and he called them "Ximoluo. The Ximoluo branch called itself "Ximoluo", and he called himself "Ximoluo, Ohnu", with a population of 14,711.

In the Republic of China draft of the Mojiang County Records, it is said of the Hani Haoni that "their history is remote and unrecognizable." The Haoni are a large branch of the Hani ethnic group, widely distributed in Mojiang, Yuanjiang, Ning'er, Jiangcheng, and other counties. At the same time, Lianzhu and Longba in Mojiang are the core areas where this branch of the people lives. The Haoni, also known as "Budu," "Asuo," and "Oso," have a population of about 30,000 in Mojiang County.

Amu the Hani tribes in Mojiang County, the Amu tribe faces unique challenges. With a population of only 7,050, their core areas of settlement are Sinanjiang, Daliu, Yayi, and Longtan in Mojiang County. The scarcity of their population is closely related to the period when they moved in, when the transportation was inconvenient, and when the information was closed to them, and when they were economically backward. Understanding these challenges is crucial to empathizing with the Amu tribe.

"More than 3,100 Lami people are living in Mojiang. They are mainly concentrated in Zhujie Village in Naha Township. Lami people call themselves "Gadu Hani," meaning the omitted people. Before the liberation, they were in a state of nomadic farming in a small area with their villages; the number of households in the villages was more than a hundred, while the number of households in the villages was a few, without forming any alliance. They were historically under the rule of the Chen clan of the Tusi" (ZhaoDeWen, 2013).

In present-day Mojiang, the Beiqi, Qisha, and Chuma turnip villages in Chudong, Daliu Township, are inhabited by the Qiedi branch of the Hani ethnic group; other than these, there are, in fact, very few Qiedi in Mojiang County only 1,497, and since ancient times these places have been far away from the main transportation routes, and are said to be mountainous and far away from the mountains and roads, and are less affected by foreign cultures, so that they have managed to preserve the traditional cultures of the ethnic group intact. " (Mintaminji&Daoxiaominji, 2018).

2.1.5 Cultural practices of the Hani ethnic group

2.1.5.1 Folklife of the community

(1) Four Vegetable Isomorphisms

"To plant terraces at the bottom of the mountain, to give birth to dolls on the mountainside, and to plant seeds on the mountaintop." The Hani people have created an agro-ecosystem characterized by the four elements of "forest-village, terraces, and water system" in their production and life, and sustainable development is driven by the water system throughout the whole process.



Figure 11 Hani ethnic group isomorphism of four elements

Source: Retrieved from <http://m.cntgol.com/particle/13157>

Forests - water-containing sacred forests: Dense alpine forests nurture water and timber, such as the sacrificial dragon tree and bamboo forests, which are the guardian spirits of Hani villages.

Villages - beautiful homes in the mountains: located in the sunny hillside below the forest, the temperature and precipitation are favorable.

Terraces--Treasure Wetland: The village is located below the terrace where the food materials are produced, which can keep the soil and water.

The water system - the power of life: artificial ditches and natural water systems are intertwined, linking the forest, village and terraces in a continuous flow.

(2) Mountain Farming Culture

The agricultural activities and order of life of the Hani people are deeply influenced by the seasons, natural geography, and climate, so they have formed a unique system of chronology and dates. Unlike calendars that define the change of

seasons by a fixed period of time, the Hani calendar is closely related to the agricultural production cycle, and October is regarded as the first month of the year (corresponding to the first month of the lunar calendar). The original calendar had ten months in a year, and the twelve signs of the Chinese Zodiac were used in the order of the year, but with the tiger as the first and the ox as the last. Later, due to the influence of Han culture, the Hani calendar was gradually harmonized with the Han lunar calendar, dividing the year into twelve months, which is reflected in the cultural expressions of the ethnic group, such as the ancient song and the Biyao cowhide drum dance, both of which are set to twelve tunes.

The four seasons of the year are divided into two main phases: busy farming and idle farming in the Hani perspective. In times of scarcity, the fields in the mountains became their main living space, and both men and women were required to participate in agricultural labor. The cultivation of crops such as rice, tea, purple gum, and cotton not only sustained the needs of daily life but also formed the core of the agricultural culture of the Hani people. Most of the festivals are named after agricultural activities, and the busy season usually starts after the Dragon Festival and ends with the Autumn Harvest Celebration (New Rice Festival). This pattern of life, which is closely centered on agricultural production, fully embodies the Hani people's keen perception of and deep reliance on natural rhythms in the mountainous environment.

(3) Market activities

In traditional society, the Biyo people often go to the market in full costume, and the market is not only a place for economic transactions but also an important social space for the Hani people. In the early days, trading was conducted in the form of bartering with the village as the unit, which reflected the division of labor within the group: if all members were engaged in the same production activities, the collective could not achieve internal reciprocity, making it difficult to develop in a sustainable manner. With the improvement of transportation conditions, the bazaar gradually expanded to the town as a unit and became a platform for exchange on a larger scale.

Each town formed a unique “market calendar,” usually selecting three non-consecutive days in a week as market days, such as Tuesday, Thursday, and Saturday in Bixi Township. In these markets, the trading area is centered on the village or town, and the Hani people use bamboo containers to hold their own agricultural products and bring them to the market to sell. This traditional market culture is still preserved in some areas, such as the market near Sun City in Mojiang County, which is divided into townships as distribution centers for agricultural products and provides livelihood support for local residents.

Nowadays, with the popularity of transportation, most goods have been transported by car, but some places still retain the tradition of using motorcycles as the main means of transportation. For example, in Habkong Village in Damliao Township, villagers usually use motorcycles to transport their weekly harvest of tea leaves to the marketplace for sale or to sell them abroad through courier stations. This traditional and modern market activity not only inherits the cultural essence of the Hani people but also reflects their ability to adapt to the times.

2.1.5.2 Cultural beliefs of ethnic groups

(1) Life rituals and festive culture

Marriage customs. Although the marriage customs of the Hani tribes in the Mojiang area are generally the same, there are still subtle differences. Most marriages are arranged by parents and supported by parents when young men and women voluntarily unite. Non-free love marriages are usually arranged through matchmakers, and the “mo pi” is asked to combine the eight characters, and if they are compatible, the bride price can be agreed upon. The betrothal ceremony is marked by the “Ding Ding Xiaojiu,” and the marriage is then officially concluded. The Bijiao branch also retains the tradition of “not leaving one’s husband’s home after marriage,” which is unique.

Funeral customs. In the funeral ceremony, the funeral hall is set up in the center of the house, and the place of burial is chosen by “egg tossing”: the place where an egg is dropped from the ear and cracked is considered to be the resting

place of the deceased's own choosing. On the day of the funeral, women stand behind the mochi and hold black umbrellas and fans, which they wave constantly to protect the soul of the deceased from the wind and the sun as it returns to the mami or sami. The younger members of the family bring offerings of rice, noodles, oil, pigs, etc., and invite the "Mopchi" to recite and sing the rituals from early in the morning until midday and then continue in the afternoon in order to sing about the deceased's life and send their condolences.

Jilong Festival. In front of the village, the Hani people will choose a big, thick, and lush tree as the "dragon tree" and hold the ritual of offering the dragon every year to pray for peace and a good harvest. The ceremony is usually held on the first dragon day of the second month of the lunar calendar. It is presided over by the "head of the dragon", who is a respected male in the village who is familiar with the festivals. Women are not allowed to participate in or enter the forest. The festival is held three times a year: in the second month of the lunar calendar, twelve days later, and on another day at a different time of the year, when the gods of nature, such as the god of water and the god of the mountains, are worshipped. The ceremony is characterized by offering incense, wine, tea, and glutinous rice, which is then offered by each family to pray for a good harvest and prosperity in the year. After the Dragon Festival, people devote themselves to farming.

Kuzaza Festival. The Hani people call the festival "Yu Zha Zha" or "Zha Zha Wuni Zha," which is usually held on the second dog day of the sixth lunar month, but after the founding of New China, it was unified to be held on the 24th day of the sixth lunar month. Three days before the festival, the village must slaughter a cow to sacrifice to the Dragon God and distribute the offerings to each family. On the day of the festival, each family slaughters chickens and performs a "soul-calling" ceremony in all areas of daily life to pray for peace and good fortune. At night, people make torches and light them to drive away evil spirits from their homes, symbolizing the expulsion of calamities and evil spirits, and then tie the torches to trees to pray for a good harvest of crops and livestock.

New Rice Festival. The New Rice Festival is usually held around the 15th day of the 7th month of the lunar calendar, preferably on the day of the horse or the sheep, when the grains are ripe. The whole village gathered to taste the new rice, with songs and dances to celebrate the harvest. Each family prepares delicious food and wine and goes to the house of the "dragon head" to have a meal and slaughter chickens to sacrifice to the god of the dragon. The festival symbolizes the end of the farming season and also marks the beginning of the opportunity for young men and women to freely interact and fall in love. This festival is not only a summary of agricultural life but also a celebration of the community's cultural heritage.

2.2 Introduction to Hani ethnic group Traditional Jewelry

2.2.1 The Origin and Development of Hani ethnic group Jewelry

The Hani ethnic group is an ethnic minority in Yunnan Province, China, whose jewelry culture is very rich, originating from production and life, with strong ethnic style and local characteristics. As an important carrier of their material culture, Hani jewelry art has experienced the evolution from primitive faith symbols to modern cultural symbols, a process that deeply reflects the interactive relationship between the cultural adaptation of ethnic groups and social change. The evolution of Hani jewelry is a process of cultural subjectivity adjustment in the wave of modernization, and its future not only relies on the inheritance of skills, but also needs to build a pluralistic value system of "sacredness-aestheticism-functionality" in order to achieve the goal of "cultural specimen" from "cultural specimen" to "cultural symbol". "cultural specimen" to 'life practice'.

2.2.1.1 Traditional stage: Sacredness and the congealing of communal memory

The Hani people began gathering and fishing in ancient times, and these activities also influenced their jewelry making (Bai Xueguang and Wang Zhimin, 1998, p. 6). According to A Brief History of the Hani People, in the process of gathering fishing and hunting, the Hani people needed to protect themselves from harm and also needed to show their wealth and status, so they began to make jewelry (A Brief History

of the Hani People, 2008, p.6). With the advent of the agricultural era, the Hani people began to grow food crops and develop animal husbandry and handicrafts, activities that also provided more materials and opportunities for jewelry making. The Hani people used materials such as animal bones, shells, copper ore, and animal feathers to make jewelry, and they also used materials such as plant fibers, fruits, and bark to make clothing and household items.

After entering the ancient Chinese period, the metal smelting process was introduced to the Hani people, who began to use metal to make jewelry. According to "Hani Clothing," the Hani people began to use metal to make jewelry from the Ming Dynasty onwards, mainly using silver and copper (Lihanyi, 2007). During the Ming Dynasty, silver production in Yunnan Province reached a higher level, and during the Tianshun period, the amount of silver in Yunnan Province was more than 100,000 taels, which accounted for 55% of the amount of silver in the whole country, which provided natural conditions for the development of Hani silver jewelry.

Early Hani jewelry craft was limited by manufacturing technology, mainly polishing, carving, inlay, and other jewelry-making methods; jewelry modeling was relatively simple, mainly in the form of silver coins and bubbles. With time, the Hani jewelry craft technology has been progressing. The Hani people have gradually mastered various craft techniques such as casting, forging, inlaying, engraving, etc., among which molds and iron polishing technology are more common. The modeling of jewelry has also begun to show diversified characteristics. In this period, the chain form of jewelry gradually popularized; silver chain tassels became a form of jewelry that the Hani people were keen on. The pattern on the jewelry is also more complex; dense geometric pattern arrangement became the main feature of this stage, and it began to appear as curly grass patterns, flower patterns, leaf patterns, banana tree patterns, water patterns, and other complex patterns.

In traditional Hani society, jewelry is not only a decorative item but also a materialized expression of religious beliefs and ethnic history. Silver jewelry has become the core material due to its "psychic" attribute. For example, the chest ornament "Paa"

symbolizes the cycle of farming with a twelve-layer structure woven by silver wire, and the long chain of the chest ornament "Yin San Si" corresponds to the twists and turns of the migratory routes in the epic poem "Hani Apei Tsongpo Po Po." The long chain length of the chest ornament "Yin San Si" corresponds to the twists and turns of the migration routes in the epic poem "Hani A Pei Cong Po Po." In terms of craftsmanship, the Hani people have developed a unique "burin, filigree, and enamel" triple-technology system, which is technically different from that of neighboring ethnic groups. For example, the engraving of the dragon-head bracelet needs to accurately present the details of the dragon's eyes and whiskers, which are also used to ward off evil spirits and protect one's body. The symbol systems of plant motifs (such as the fern motif, which symbolizes reproduction) and animal motifs (the simplified fish motif, which is a metaphor for having many children) are closely related to the practices of terraced fields and hunting and constitute a "walking epic."

2.2.1.2 Ming and Qing Dynasties to the Republic of China: Cultural Intermingling and Functional Expansion

With trade exchanges with the Han, Yi, and other ethnic groups, Hani jewelry began to incorporate foreign cultural elements. For example, the introduction of enameling technology led to the emergence of butterflies, flowers, and other colorful inlays in silver jewelry, breaking through the traditional black-and-white tone. During this period, the function of jewelry expanded from purely religious ceremonies to identity marking, with wealthy families demonstrating their status through the quantity and complexity of silver jewelry, and the shape of the bride's headdress in the form of rice ears becoming a symbol of "good harvests" in wedding customs. However, the core motifs and taboos (e.g., ritual earrings must be made of sterling silver) still strictly follow tradition, reflecting the stability of the cultural core.

The jewelry culture of the Hani people has a close relationship with the neighboring ethnic groups. In history, the Hani people have frequently interacted and integrated with Yi, Dai, Zhuang, Yao, and other ethnic groups. The jewelry culture of these ethnic groups has had a far-reaching influence on the jewelry culture of the Hani ethnic group, making the jewelry culture of the Hani ethnic group more colorful. The

exchange of materials between ethnic groups mainly reflects the longstanding interdependence of ethnic groups. In 1962, when the Hani people in the mountainous areas needed to make jewelry, they brought the raw materials to the Dai and Yao people they were familiar with, came with gifts, and then worked together, and sometimes had to eat a meal or even stayed two days, with a very close relationship, and then went home after the jewelry was made. Hani's silver jewelry culture was also influenced by the Yi. Yi is one of the earliest ethnic groups to use silver jewelry in China, and their silver jewelry is made with exquisite craftsmanship and unique style. In their interactions with the Yi, the Hani learned the Yi's silver jewelry-making techniques and incorporated them into their own jewelry culture. The silver jewelry of the Hani people usually adopts inlay, skeleton, relief, enamel, and other crafts, and the patterns are mostly animals, plants, geometric shapes, and so on, which have strong national characteristics. In addition, the jewelry culture of the Hani ethnic group has also been influenced by the Han Chinese. In their interaction with the Han, the Hani people learned the jewelry culture of the Han and integrated it into their own jewelry culture. Han Chinese elements often appear in Hani jewelry, such as dragon and phoenix, peony, ruyi, etc. These elements not only enrich the varieties and styles of Hani jewelry but also reflect the cultural exchange and integration between Hani and Han.

The Hani people, who make a living by farming terraces, are full of reverence for nature, and jewelry, as a kind of decoration of the Hani people, is used to show the social status and wealth level of the family on the one hand and to express their respect for nature through jewelry on the other hand. Such fish patterns and water patterns express the Hani people to the water of respect; mountain patterns, rice mother patterns, canine patterns, and hundreds of flower patterns express the Hani people to the land of natural reverence. In addition, the Hani folklore body wearing silver can also avoid evil; since ancient times, there have been children wearing silver customs, both of which are conducive to the discharge of the body. "Fetal venom" also played a role in avoiding evil.

The Hani people have always maintained the traditional handmade way; they use pure handmade craft to make jewelry, rich and diverse styles, including necklaces, bracelets, rings, earrings, brooches, belts, anklets, and so on. In the traditional culture of the Hani people, jewelry is regarded as an important ornament that can reflect an individual's identity, status, and aesthetic concepts. At the same time, jewelry is also believed to have the function of warding off evil spirits and praying for good fortune, which can protect the wearer from evil forces (Wei Ronghui, 1993,p.4). However, for the convenience of labor, the Hani people usually only wear earrings and jewelry in their daily lives, and only on important festivals can we see Hani women in full costume.

2.2.1.3 Modern transformation: production innovation and cultural commodification

In the late 20th century, globalization and the tourist economy accelerated the transformation of Hani jewelry. Mechanized production replaced the family workshop model, and the widespread use of alloy materials (silver content reduced from 92% to 68%) and synthetic gemstones led to simplified processes, such as the reduction of the traditional filigree structure from 12 to 3 layers. The shift in consumption logic has transformed jewelry from a “ritual necessity of life” to a “cultural commodity” - the production of ritual headdresses has plummeted by 72%, while the sales of tourist souvenirs such as miniature terraced earrings have surged by 19%. The production of ritual headdresses has plummeted by 72 percent, while sales of tourist souvenirs such as miniature terrace earrings have surged by 19 percent. Although young craftsmen have mastered the art of live marketing, they have generally lost their pattern recipes, reflecting the fault lines in their cultural heritage.

2.2.2 Styling of traditional Hani jewelry

Hani traditional jewelry is mainly silver, made with exquisite craftsmanship and delicate patterns, and has high artistic value. Everyday silver jewelry includes silver necklaces, silver bracelets, silver earrings, silver bubbles, silver chains, and so on. The silver jewelry production process not only reflects the aesthetic concepts of the Hani people but also reflects their way of life and cultural traditions. There are

mainly nine clans of Hani people living in Mojiang, which are Biyue, Kabie, Baihong, Kaduo, Ximoluo, Haoni, Amu, Lami, and Qiedi. Although they have their language, they have no writing skills, and there are a lot of different branches. There are some differences in the language and costumes between different branches. Still, the jewelry they wear is mainly silver jewelry, which is the same, so the characteristics of the traditional jewelry of the Hani people are the same. According to the nine tribes for research, here is a list of Bijiao tribes for introduction, and according to the type of jewelry and wearing, customs are divided into headdresses, necklaces, earrings, and hand ornaments for an overview.



Figure 12 Costumes of young girls of the Biyue branch of the Hani tribe

Source: Photographed by Marong who is Hani cultural worker

The Biyue branch of the Hani ethnic group is mainly distributed in the townships of Lianzhu, Xinan, Tongguan, Baliu, and Sinanjiang in the county seat of Mojiang. The Biyue women wear long indigo or white lace skirts with a right placket and small silver coins as buttons. They wear silver earrings and bracelets.

Headdress: The Baima Tibetans, now found in the Pingwu and Jiuzhaigou areas of Sichuan and the Wenxian area of Gansu, claim to be descended

from the dizi. Baima Tibetan women like to braid their hair and use black woolen thread to thicken and lengthen it, a custom still commonly retained among the Hani tribes. It is also the headdress custom of most of the ethnic groups in the Qiang system. The traditional hairstyle of the Baima Tibetan men is to shave off the surrounding area and leave only the top of the head, combing it into a small braid and plating it on the neck. Nowadays, braiding and plaiting on the top of the head are the traditional hair ornaments of most Hani women, and elderly Hani people can still recall the custom of braiding men's hair, with apparent traces of it remaining in the Akha sub-clan.

There are two types of headdresses: pre-wedding and post-wedding (Zhaodewen, 2013). Before marriage, the little ugly woman (girl) wears a six-pointed beanie, leaving a single braid hanging behind her head, which is as long as her waist. The bonnet is sewn with indigo-colored cloth, and each corner is inlaid with a silver bubble. At the top, there is a large silver bubble that is five times larger than the small silver bubble in each corner. The hat in the Hani language, called "oh Luo," orders silver bubble "Puchu" the top of the hat the silver ornaments, is in order to cover the hat gathered around the round and decorative and become decorated with four sprouts, cat's foot, small grass flowers, leaves and other patterns and patterns, and red and green silk thread decorative Large silver bubble rim.



Figure 13 Traditional headdresses of young girls of the Biyue branch of the Hani

Source: Photographed by the Author



Figure 14 Contemporary headdresses of young girls of the Biyue branch of the Hani

Source: Photographed by the Author

The attire on the head is changed after the second year of marriage or pregnancy. The bonnet is replaced by a head wrap. The braid of hair is pulled up above the forehead into a corrugated shape. The bun covers the temples from the forehead and hangs down to the waist. The headdress of Biyue women is low in the back and high in the front, and from a distance, it looks like a raised bird's head, resembling the white pheasant, a sacred bird worshipped by the Hani tribe.



Figure 15 White pheasant worshipped by the Hani tribe

Source: Retrieved from www.bing.com/images/search?q=白鹇鸟&qpv=白鹇鸟&form=IGRE&first=1

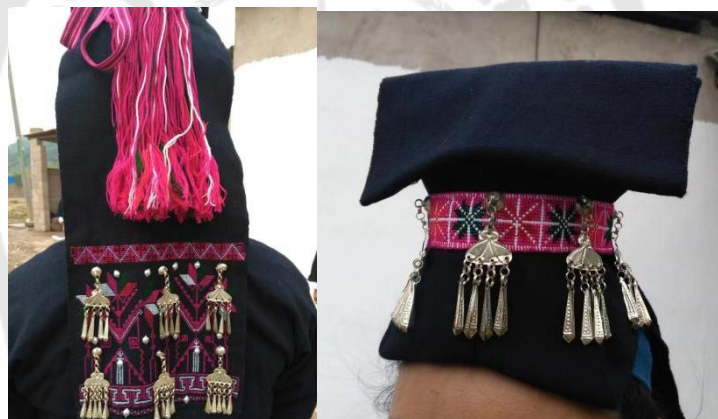


Figure 16 Post-wedding headdress of Biyue

Source: Photographed by the Author

Headdresses: In fact, the headdresses of Hani Biyue women are modeled after that of the white pheasant, and the traditional way of wrapping the head is even more so. The Hani people are bird worshippers, and the fact that they dress themselves in the form of a flying bird is a way of remembering their ancestor, a sacred bird. Hani people's genealogy, after the formation of heaven and earth, the first spring swallows from the heavenly realm to cruise the earth, bringing all kinds of seeds to

nurture the underground species. Derivation of living beings, from the twenty-ninth generation, all things are derived from the egg of the god bird "Awu," and thus the god bird is known as the originator of mankind. The Hani people, since ancient times, consider themselves to be the descendants of the bird of God; their attire dressed as a bird is not surprising they try a human bird-shaped style to express their worship of the bird of God (i.e., God's ancestor), worship, as well as to show that they match with the bird of God and the bird of God and the "Yanwei" with the bird of God dress, including the head of the feather tufts and wrapped around the waist of the pleated cloth skirt, and the bird of God is the first bird of God. It is worth noting that they can not afford to get color-dyed feather tufts, often with thin rice dumpling leaves woven into feathery rice dumpling leaf caps, worn on the head in the shape of the feather crown. This custom is one of the earliest Yan-shaped dress in the attire. The flowers of the silver bubble tree above the head of the bag are known to the Hani people as the flowers of two types of cane plants, "Henuole" and "Wutiesala." These two flowers bloom in early spring, symbolizing the season when the Hani people begin to prepare the fields for cultivation. The flowers are beautifully shaped and are often found in the mountains and forests, symbolizing the leisurely farming culture of the Hani people. The center of the silver bubble flower is surrounded by many tiny silver bubbles, symbolizing the sun, while the countless black threads hanging down behind the head of the flower represent the continuous migration path of the Hani people to the south.

Necklace: Biyue branch of the Hani women's necklaces mainly to a collar, with a melon silk buckle or round silver ring adorned with four snow-white silver chain, or hanging on the silver lotus, silver bird, the style is relatively simple, to symbolize the long migratory path of the Hani ethnic groups. The elasticity of the collar itself can be opened and closed, making it easy to wear.



Figure 17 Necklaces of women from the Biyue tribe

Source: Photographed by the Author



Figure 18 Necklace for Girls from the Biyue Branch

Source: Photographed by the Author

Corsages: (1) Silver three silk. Hani Biyue branch of women will be hung on the right chest silver three silk, divided into three to five layers ranging from fish, butterflies, peaches, silver fruit, silver garlic, silver bells, silver ear spoon, composed of the most end of the hanging silver needle, silver ear hooks, silver knife, silver trident. The Hani language “Geiyegeibo” is the Hani three silk, meaning the syringe; the older generation of Hani people will use bamboo to make syringes hanging on the side of the chest, and now more silver syringes appear in the form of syringes.



Figure 19 Silver triple filigree of the Hani ethnic group's chest ornaments

Source: Photographed by the Author

(2) Silver garlic. Adorned in the chest of the left obeisance lapel, generally adorned with two, the shape of the full, round, garlic cloves lines clear, close together, was firm, full, rounded milky. Hani Biyue women wear such silver garlic as decoration, which has a specific meaning. Hani people have long suffered from war, disaster, disease, etc., coupled with the harsh living environment, lack of medicine, and the slow development of the national population, so the Hani people always pray for

more children and grandchildren, prosperous people, generations of reproduction, endless. Silver garlic is the Hani women's firm, full, round breasts, heralding the endless nurturing of the clan, and is the source of life for the Hani people to live and reproduce.



Figure 20 Silver garlic of the Hani ethnic group's

Source: Photographed by the Author

(2) Silver fruit. It is also a common ornament. Silver fruit is generally goat's milk fruit, ringing fruit shape. Decorated in front of the chest is also particularly conspicuous. Silver fruit, as a decoration, is also a reflection of the Hani ethnic group on the "many children" prayers, hopes, and predicts that many children, many grandchildren, and prosperous people. Goat's milk fruit, ringing fruit, is what the Hani people live in the mountains of the wild and can be seen everywhere. Unusual things, such as fruit clusters being full of particles and the number of seeds, are just what the

Hani people prayed for. So, these fruits become Hani women in the Hani dress ornaments; fish-shaped pendants are the most common. In many Hani women's clothing patterns, some of the Hani architectural carvings can be found in the fish-shaped traces, especially married Hani women, in the Hani dress, the chest of the simple philosophical ideas, world view, and outlook on life.

(3) Fish-shaped accessories. Hani Biyue women's fish accessories and exquisite and characteristic jewelry not only the dress play an eye-catching role, but many ornaments also have a profound cultural connotation. Married women's chests on the silver chain are always linked with fish-shaped ornaments, enameled fish lotus, large silver fish, small silver fish, or silver double fish.



Figure 21 Fish accessories of Biyue

Source: Photographed by the Author

Fish plays a very important role in the ancient Hani songs and legends. In the founding song "Wuguoceniguo," all things in the world are born from a giant fish and from Oma, the God of the sky. Some of the Hani great Mo batches can also sing one by one, from the giant fish born of all things to today's own Hani father and son joint genealogy, telling the ins and outs of the whole nation. Hani is a mountain farming nation; the most important farming is engaged in terraced rice farming, in the origin of

rice, access, utilization, promotion, and other operations, but also with the fish are inextricably linked, such as the myth "kill the fish to take the seed," "WuBenmiben - the origin of the Valley," "the cat, the dog, the mouse and the legend of the five grains," etc., the fish are indispensable. According to legend, in ancient times, the flood flooded everything in the world, and the five grains were swallowed by the fish into the belly to go; after the flood receded, the God of the heavens cut open the fish belly, took out the grain seed, taught to people, people only have a fruitful belly of rice Hani tribe in order to thank the fish for the birth of the child and to retain the grain seed, special casting fish-shaped pattern, at any time to wear on the body or carved on the building.

Earrings: The Hani language is called "eight pinyin Nuozhu," and eight people are at a table to eat the meaning. Hani women's silver earrings come in a variety of styles, from small to studs, large to earrings, and most delicate earrings. Older women choose more coriander seed pattern earrings; most young women wear lion head pattern earrings, unmarried girls wear more silver bells, silver pieces of eight spelling earrings, lantern flowers, and plum blossom earrings.

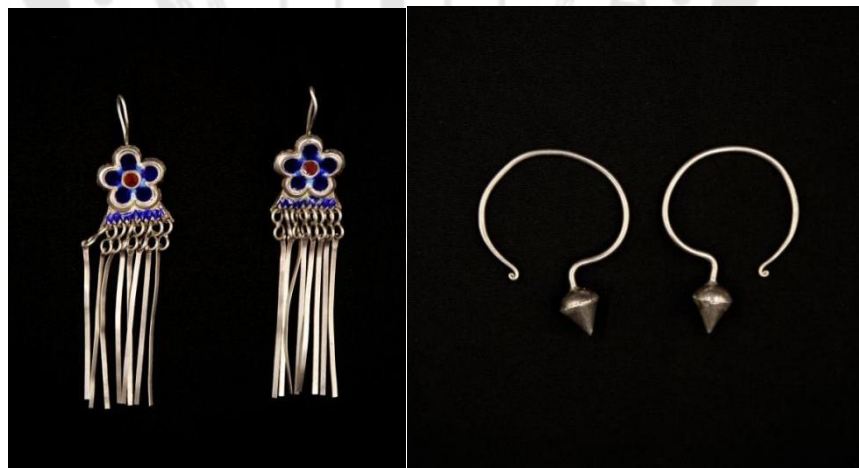


Figure 22 Earrings of Biyue

Source: Photographed by the Author

Bracelet: The bracelet is an important part of Hani women's wear, all made of silver; the ring pattern on the bracelet has fish, a bird, a tree, and ferns; the fish is the giant fish that nurtures all things and the belly of the cereal seeds and special casting; the bird is the auspicious bird of Hani, the white pheasant bird; the tree is the Zhai Shen Tree of Hani; the ferns indicate that the Hani people belong to the mountainous farming ethnic group, and they live halfway down the mountainside, where ferns are suitable for growing. Where ferns are suitable for growing, the bracelet is a blessing and wealth given to the daughter by her mother's family, so Hani women never take off the bracelet when they get married until they die, and it is one of the accessories that follow them in life and death.



Figure 23 Bracelet of Biyue

Source: Photographed by the Author

Hani hand decorations, in addition to bracelets and bracelet decorations, first in accordance with the wrist around a circle buckle on the fixed, and then continue to keep winding, usually around 16 circles; the last circle and then buckle on the fixed can be.

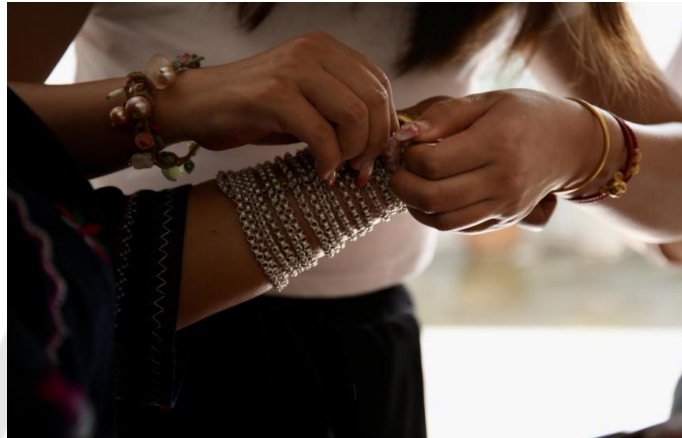


Figure 24 Bracelet of Biyue

Source: Photographed by the Author



Figure 25 Ring of Biyue

Source: Photographed by the Author

2.2.3 Patterns of traditional Hani ethnic group jewelry

The patterns of traditional Hani jewelry can be broadly divided into three categories: plant patterns, animal patterns, and geometric patterns. Botanical patterns come from the life of mountains and rivers, flowers, plants, and trees; animal patterns come from myths and legends, religious beliefs, and the surrounding environment of the animals, the clan through the observation of natural objects and according to the laws of the structure of the production, to imitate the natural objects. Geometric patterns, on the other hand, are basic geometric structures produced through subjective thinking, such as rectangles, circles, triangles, and diamonds. These patterns are widely used in jewelry and serve to decorate and beautify jewelry.

(1) Plant motifs include fern motifs, goat's milk fruit flower motifs, Wuzhi Sara flower motifs, lotus flower motifs, gourd motifs, leaf motifs, grass motifs, and banana tree motifs, usually used to accompany the central motifs. These different patterns enrich the decorative effect of jewelry and reflect the rich and diverse ethnic culture.

The fern pattern is one of the favorite patterns of the Hani Chedi women and women of other tribes, which is characterized by plant-like curved arcs, and the Hani Chedi people call it "Ba Ha Aye." This is closely related to the Hani people's migratory history and living environment. In ancient times, to avoid the intrusion of foreign tribes, the Hani people migrated many times, moving from the foot of the mountain to the mountainside and finally settling down here. Under the climatic conditions of the subtropical rainforest, there was abundant rainfall and lush vegetation, and ferns grew in abundance as a result. The Hani people lived in mountainous areas where ferns grew for an extended period. The fern pattern is called "waterwheel flower" or "duck paw pattern" in some places. These fern patterns reflect the living environment of the Hani people and their yearning for a better life.

The goat's milk flower and the Wutiesala flower are two types of flowers that grow in bushes or shady areas of valleys and open every spring. Sheep's milk fruit flowers, although beautiful, but after the flowers do not bear fruit; in contrast,

the Wutai Sala flowers bear oval-shaped fruit, reddish-purple when ripe, juicy, slightly acidic and sweet, very refreshing.

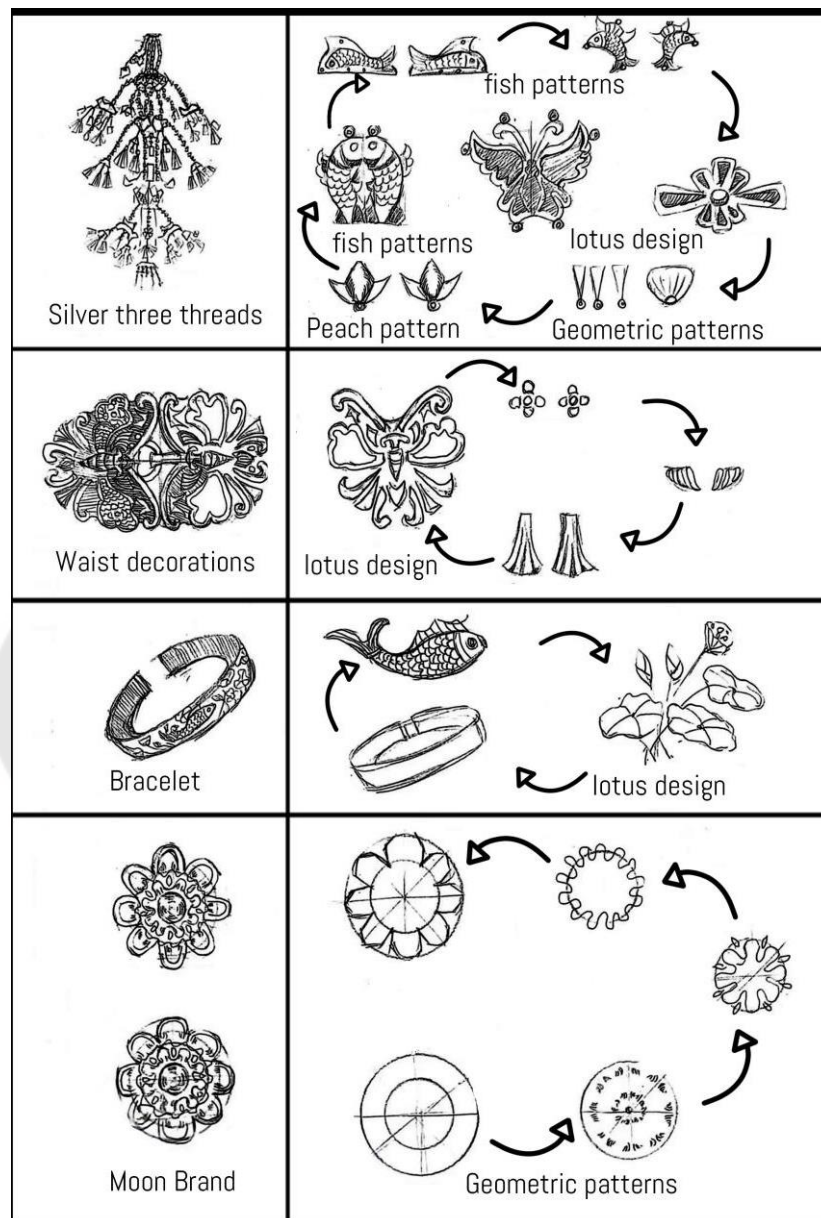


Figure 26 Classification Table of Hani Traditional Jewelry Patterns

Source: Drawn by the Author

These two flowers are one of the favorite flowers of Hani women, commonly used as silver nails or earrings. In the traditional dress of the Hani people, the silk thread hanging down from the head of the bag is made to imitate the shape of the Wutai Sala flower. However, the color of the flower in its natural state is reddish, and the thread on the head of the bag is often used in black.

Early spring is the season for the Hani people to repair canals and prepare for plowing. In some places, the Hani people even arrange spring plowing according to the blossoming time of these two kinds of flowers, which is regarded as the precursor of spring plowing. Therefore, Hani women's love for these two flowers is closely related to their use in jewelry (Zhaodewen, 2013, p. 42).

(2) Animal motifs are usually associated with ethnic legends and folklore, and common ones include bird motifs, canine motifs, fish motifs, and butterfly motifs.

The bird motif is the white pheasant, the lucky bird of the Hani ethnic group, which appears very frequently in Hani patterns, mainly because the white pheasant is closely related to the origin and migration legends of the Hani ethnic group, and it symbolizes the pursuit of a beautiful and peaceful life for the ethnic group.

The canine pattern is a common pattern in Hani silver jewelry and is widely used in the costumes, house decorations, and religious rituals of all Hani tribes. This ancient pattern symbolizes the importance of living in peace and protection. Throughout the ages, the Hani people must drag the dog to draw the boundary and drop the dog's blood to delineate the boundary of the village, that is, the boundary between people and ghosts. At the same time, it is believed that a dog's blood has the function of separating the two realms of yin and yang (Liu Jingjing, Zhuzhiming & Lizeran, 2012). In addition, the dog, as a loyal friend of human beings, has been instrumental in the life of the Hani people. In the legendary story "The Legend of Cats, Dogs, Rats, and Grains," "Tasting the New and Feeding the Dogs First," "The Dogs Looking for a Partner," and the Hani mythological epic "Twelve Nu Bureaus," there are narratives of dogs helping people to retrieve grain seeds. There is also a story of a "righteous dog rescuing his master" among the Hani ethnic group with the surname of Bai in the Mourning

Firmament Mountain area. Nowadays, in some places, the Hani people still retain the custom of not eating dog meat; the family dog died, and they chose a place to be buried. Hani bracelet on the canine teeth pattern is usually arranged in two rows above and below, meaning to ward off evil spirits and protect the peace.

Butterfly motifs are usually found on the belts and chest hangings of Hani women, and these decorations usually use butterfly-shaped silver buckles, which are popular mainly among the middle-aged and elderly groups. Silver buckles shaped like butterflies are actually silver products with a banyan tree pattern. In the pattern, the upper large and lower small pattern represents the root of the tree, the heart-shaped circle closely surrounding the root represents the trunk and the irregular circle stretching outward represents the tip of the tree. The banyan tree is a sacred tree worshipped by the Hani people and the root symbolizes the headman, the trunk symbolizes the mopane, and the tip symbolizes the craftsman. It reflects the high status of the three kinds of capable people in the traditional Hani society (Yangqiongfen&Yangmeiqiong, 2016,p.36).

(3) The geometric patterns include the Hui pattern, the mountain pattern, the water pattern, the star and moon pattern, and the sun pattern. Geometric patterns are usually the simplified representation of natural objects by the clan. There will be some life in the vast, complex natural objects and phenomena through the subjective consciousness and clever use of geometric shapes. For example, triangles are used to represent mountain ranges; interrupted or continuously arranged linear patterns are used to represent water patterns, and sometimes spiral geometric shapes are used to represent the flow of water; in the rice mother figure, dense circles are used to represent the eggs of worms, and so on. In addition to using geometric shapes to represent natural objects, geometric shapes are also used to represent abstract things. For example, the rectangular back pattern arranged from small to large on the bracelet records the migratory history of the nation.

There are two common ways to express water patterns: one is to use straight lines, wavy lines, dotted lines, and line segments to form water patterns, usually distributed in the upper and lower parts of the mountain pattern; the other is to use spiral patterns to express water, generally appearing around the fish pattern, as a companion pattern to set off the fish pattern. The water pattern, like the mountain pattern, is a pattern that reflects the living environment of the Hani tribe.

The study of patterns on jewelry can be extended to the fields of ethnic aesthetics, history, social structure, religion, and folk culture of the Hani people. The shape of these patterns is closely related to the natural environment and primitive worship of the ethnic life.

2.2.4 Craftsmanship of traditional Hani ethnic group jewelry

According to historical records, bronze craftsmanship was the basis for developing early gold and silver craftsmanship in China. In present-day Yunnan Province, the Bronze Age began gradually from the 12th century B.C. until the 3rd to 1st centuries B.C., when bronze craftsmanship peaked in the area of Dianchi (present-day Kunming Lake). This Bronze Age lasted for over a thousand years, laying a solid technical foundation for the development of gold and silver. In addition, the rich silver mining resources in Yunnan Province also provided unique conditions for developing Hani silver jewelry (Zhaoqingyun, 2018,p.42). The Hani people, both men and women, young and old, almost all wear silver bracelets, which shows the importance of jewelry in the life of the Hani people. The craft of making jewelry for the Hani people has been passed down from generation to generation, mainly including casting, filigree, burin, soldering, hammering, and deep-frying beads. The traditional production tools include bellows, hammers, copper pots, burins, silk plates, etc.



Figure 27 Hani Jewelry Making Tools

Source: Photographed by the Author

However, with the advancement of society, modern silversmiths have started to use some modern tools to improve efficiency and convenience. Nevertheless, they have not given up on traditional crafts and still mostly choose to use them when making traditional jewelry.

Hani traditional jewelry craft usually uses sterling silver, silver nitrate, or 99 silver. Sterling silver has good flexibility and high refractory temperature, is easy to shape, and is not easy to break. Every day, silver jewelry on the market is usually 925 silver, with a silver content of 92.5%. Suppose the 925 silver applied in the lattice or burin process is prone to fracture phenomenon. Therefore, the Hani traditional jewelry craft uses pure silver as the ideal raw material processing, characteristic of the conventional craft decision.

Table 2 Table 3 Characteristics of the craftsmanship of Hani jewelry

as suffix city name, means prefecture or county	Process Characteristics	craft value
Mojiang	Traditional Hani jewelry is based on burin engraving, filigree and bead blowing techniques, and modern Hani jewelry is supplemented by enameling techniques.	The use of burin and filigree techniques to show various kinds of Hani related patterns on jewelry, the fried bead technique is used to make silver bubbles used in Hani costumes and to make gourd accessories, etc., and the enamel technique is based on filigree.

Hani jewelry crafts are varied and processed in various ways, the main crafts are: hammering, forging, filigree, weaving, inlay, welding, polishing, point blue, electroplating, gilt silver, and other crafts. The most common ones are filigree craft, burin craft and fried bead craft.

(1) Filigree Craft

Filigree craft is a kind of fine gold and silver processing technology, by processing gold or sterling silver into filigree and then going through the steps of coiling, pinching, filling silk, piling, etc., to produce exquisite gold and silver jewelry. Depending on the decorative parts, it can be made into various patterns, such as flower silk, arching silk, bamboo silk, wheat silk, etc. The production methods vary, including pinching, filling, saving, welding, piling, basing, weaving, braiding, etc. In the Hani

jewelry, this craft is mainly reflected in the silver trigger finger, bracelet, silver plate, and other small silver jewelry. Its craftsmanship is exquisite, fully demonstrating the unique national aesthetic.



Figure 28 Silver jewelry non-genetic inheritance Ma Yunlong making filigree craft jewelry

Source: Photographed by the Author

In the jewelry production process used for the filigree process, generally, the producer uses jewelry modeling to prepare the silver raw materials and then prepares silver raw materials made of silver wire; silver wire shall be uniform in size, generally such as the thickness of a hair, and then rolled into a twist-shaped silver wire, zigzag to form different shapes and fixed in the silver sheet, and finally along the edges of the shape of the excess silver cutting, the formation of flat or three-dimensional pattern decorations. The whole process can be summarized into three parts: pulling, rolling, and pinching. The first part is pulling, which is the process of turning the silver raw material into silver wire. Which uses a tool the producer called the "silk plate," a good silk plate was handmade in the past and then by craftsmen from generation to generation; to date, machine-processing silk plates, although the size of the silk hole, has been strictly quantitative, but the production of silver is never satisfactory. A good

silk plate pulled out of the silver wire of uniform size, cylindrical, and then slightly flattened, the silver wire can enter the second step. The second step is rolling. This is the essential part of the entire filigree process; rolling out the silver wire quality of the good and evil directly affects the final finished jewelry. In the whole process of rolling, we will use two smooth surfaces of the wood block; first of all, the silver wire will be placed in the middle of the two wood blocks, and then one hand to fix the end of the silver wire, the other hand to use the top of the wood block, gently rubbing, the silver wire will naturally form a twist-like, good quality of the size of the uniformity of the shape of three-dimensional. The third step is pinching. I will rub the silver wire according to the size of the finishing classification and then, according to the need to, pinch out a variety of shapes and weld on the thin silver sheet needed to use along the edge of the cut. Filigree craft produced three-dimensional vivid silver jewelry in an exquisite shape, reflecting the unique aesthetic interest of the Hani people. The use of filigree technology on the silver raw material requirements is low, with less material that can make relatively large jewelry. Handmade traces are reflected in the production of the ancient skills and wisdom of the laborers.

(2) Burin technique

A burin process is also a common form of craftsmanship in the Hani area, which is different from the filigree process, usually using steel burins of various shapes and using a small hammer to strike the steel burin to burin the pattern on the annealed gold and silver surfaces. There are types of burin engraving, such as flat burin, negative burin, positive burin, and skeletonization (Liudaorong&Cuiwenzhi, 2005, p. 249). Before beginning, the pattern is first topstitched with copy paper on the gold or silver surface, and then the engraved burin to burin the outline line, and then the gold and silver surface to knock out the three-dimensional space of the high and low places, and finally engraved delicate pattern.



Figure 29 Burin technique

Source: Photographed by the Author (heritage Ma Yunlong burin silver jewelry)

The engraving process and filigree process have a similar place; both processes are related to the details of silver jewelry processing and shaping. The filigree process is to do "addition," while the burin process is neither "addition" nor "subtraction," which is also why the burin process is different from the engraving place. The process is mainly through hammering, resulting in shape change, to achieve a decorative effect. The combination of varying burin shapes can form a variety of decorative patterns. Compared with the filigree process to produce pattern modeling, it is slightly flat and generally used in bracelets, rings, silver medals, pendants, and other silver jewelry. The filigree process is found in Hani jewelry and the jewelry of Dai, Bai, and other neighboring ethnic minorities. It can be seen that ethnic minorities living in the same region also borrow from each other and learn from each other's craftsmanship. Hani burin craft results from typical exchange, shared learning, and joint creation among neighboring minorities. There are many similarities in the tools it uses, the materials it applies, and the process of the craft. In Burin Craft, more reflects the compatibility of Hani jewelry.

(3) Frying bead process

The frying bead craft is mainly used to make silver beads and bubbles, especially bubbles, and is extensively utilized in Hani's silver jewelry.

Silver beads are generally used as embellishments, welded on the silver plate. The fried bead process, first of all, requires the preparation of several similar sizes of silver. Then, the silver is spaced out on the workbench's surface so that the fire continues to heat until the silver melts into tiny silver beads. If more detail is needed, the silver beads are placed in bead-shaped molds of the same size and then tapped with a hammer to shape them for use. The production of silver bubbles is slightly different; silver bubbles are mostly hollow.



Figure 30 Silver Bubbles in Hani Jewelry

Source: Photographed by the Author

In the production of silver, it is generally melted and placed in a semi-circular mold, molds on the top and bottom of the two layers, and the silver in the middle. After the silver material cools down, remove the molded silver bubble plate, cut the excess silver material, and the remaining silver bubbles can be directly sewn on the perforated. The remaining silver bubbles can be perforated and sewn directly onto fabrics or used in silver chains.

Table 4 Hani jewelry making process

Workmanship	Production Tools	Production process
Engrave	Burins, Hammers	Pattern patterns on metal through the interactive force of burins and hammers
Stalk (filament) of stamen	Drawing Machine, Darting Machine, Tweezers, Scissors, Pliers, Drawing Gauge, Fixing Table	After a complex process of drawing to about 0.1 ~ 1 mm of silver wire, in the production of silver blanks according to the previously designed pattern of filigree, the requirement of the silver wire and the pattern of consistency, and tightly closed.
Lit. fried silver beads	Scissors, charcoal, water	First of all, cut the silver wire into small pieces, sprinkle the cut pieces on charcoal, make it melt by fire and then condense it into a round ball by water.

Workmanship	Production Tools	Production process
Alloy	Torch, tweezers, sandpaper, soldering flux, borax	The part to be soldered (e.g. pinched wire) is soldered by hanging a soldering flux on the joint and placing it in the fire for a few moments to warm it up.
Inspect		After the completion of the previous process, each step is generally checked .

2.3 Cultural Connotation of Hani Traditional Jewelry Art

2.3.1 Cultural Memory in Ethnic Migration

Because the Hani people have no writing, culture is mainly passed on through oral tradition. In the long history of migration and conquest, Hani jewelry records the suffering and tenacity of the ethnic groups. The sadness of migration fills the history of the Hani people, and migration is the helpless choice of this humble, stoic, and peace-hungry people in front of bloody wars over and over again. For example, the return migration pattern on the bracelet records the challenges and migration routes in the history of the ethnic group, respectively. The long hanging chain on the chest symbolizes the long length of the migration. These pieces of jewelry are not only decorations but also carriers of cultural memories.

2.3.2 “Auspicious” culture

Behind any form of art, there are deep cultural connotations hidden in history, society, religion, and other aspects, and jewelry is no exception. As a form of traditional Chinese folk art, jewelry not only has practical value, aesthetic value, and artistic value but also contains the meaning of "good luck." This social function value brought by the culture of "good luck" makes jewelry survive in the history and culture of decoration and remain new for a long time. The Hani ethnic group, especially, due to the lack of written records in the past, the expression of their national culture is relatively limited, and the cultural export channels are restricted. Therefore, Hani jewelry is particularly important as a medium of cultural transmission. The cultural information transmitted through silver jewelry is also relatively more, and ethnic silver jewelry plays a crucial role in the cultural inheritance of the Hani ethnic group. Various aspects of the history, customs, religious beliefs, and spiritual culture of the Hani people are spread and continued through their jewelry.

In the process of cultural export, the different patterns on Hani jewelry show the other prayers of the people. With the development of history, these patterns were gradually fixed, and the standardized patterns were endowed with specific meanings, which became the "cultural memory" of the whole nation and had a certain degree of consensus. With the expansion of dissemination, these patterns have become more symbolic and programmed, expressing the unchanging theme of people's pursuit of and aspiration for a better and happier life. For example, the rice mother pattern prays for a good harvest; the fish pattern prays for good weather; the lotus pattern and the gourd pattern pray for many children, and so on. These are common patterns on Hani silver jewelry. These silver ornaments are worn on the body and displayed to others for appreciation, reflecting the pursuit and aspiration of the Hani people for a better life.

2.3.3 Conveyance of wealth and status

As a form of artistic expression, jewelry aims to beautify and decorate the human body itself. Throughout history, the emergence of jewelry originated from human aesthetic instincts, aiming to meet human aesthetic needs and psychological needs of courtship, which is the physical embodiment of human aesthetic activities. With the

development of society and the improvement of living standards, jewelry has gradually become a symbol of economic strength. Wearing silver jewelry not only shows the identity and status of the wearer but also becomes a way to show oneself and highlight one's value.

The acquisition, storage, and display of wealth are judged by the different values and value orientations of each ethnic group. Among the many ethnic groups in Yunnan Province, many have favored silver jewelry since ancient times, and silver jewelry has become an indispensable part of daily life. Clansmen judge the wealth of the wearer by the amount of silver jewelry they wear, and it is good to wear a large amount of silver jewelry with a high silver content, a custom that continues to this day. At the same time, many ethnic groups in Yunnan Province regard gold and silver as symbols of wealth and status. In times of scarcity of money, gold and silver ornaments were regarded as family heirlooms, used to keep the house and ward off evil spirits, and passed down from generation to generation through mothers and children or mothers and daughters. If there was no heir, it was passed down to the next of kin and was not allowed to be circulated or sold.

For every important festival, the Hani people dress up because they regard silver jewelry as a symbol of wealth and status. Women will wear various silver jewelry and a wide array of eye-catching items. Bracelets are a tangible expression of this value and are the dowry the mother's family prepares for their daughters. These bangles can only be put on by the bride's family when she gets married and is then worn by the bride at all times. The bracelet symbolizes the blessing of the bride from her family. Because this complex traditional Hani bracelet can only be prepared for daughters by wealthy or prominent families and is unaffordable for ordinary people, it reflects the bride's family's status and becomes a symbol of wealth. Whenever a girl is born into a family, regardless of the family's financial situation, the elders will begin to accumulate wealth for her, and when she comes of age, prepare a set of fine silver jewelry for her in preparation for her future marriage. The influence of this value of jewelry as a symbol of wealth and status has promoted the development of Hani jewelry art and the construction and progress of

Hani's social civilization. It has become one of the driving forces behind the development of the entire Hani ethnic group.

2.3.4 National Symbols and Cultural Identity

Since ancient times, the Hani ethnic group has been fond of silver, which symbolizes light and happy life. As silver is white and bright, ethnic people believe it is effective in dispelling diseases, avoiding disasters, and warding off evil spirits. Wearing silver jewelry not only represents the desire for a better life but also satisfies the inner needs of the clan. As a rare precious metal, silver has a specific economic value. Jewelry made of silver is, therefore, valuable and symbolizes affluence. Based on this value, the clansmen regarded precious and valuable items as symbols of affluence. Wearing silver jewelry not only looks beautiful when self-examined but is also seen as beautiful in the eyes of others. In this process, an aesthetic mentality based on the criterion of "I have it, but you don't have it" gradually took shape and developed into an identifying symbol of the ethnic group.

2.3.5 Religious Color

The Hani people are a nation of pan-spiritual beliefs, believing that "everything has a spirit" and thus worshiping nature, souls, ghosts, gods, etc. This religious activity and consciousness have gradually been integrated into the Hani culture and art and preserved in different forms. Such religious activities and consciousness have progressively integrated into Hani culture and art and are preserved in different forms. Among them, the patterns on jewelry are one of the embodiments of the iconic culture of the Hani people. The canine tattoos on jewelry reflect the religious rituals of the Hani people after the construction of the house and at the time of harvest, with both objective forms and subjective expressions of emotion. This pattern not only beautifies the jewelry but also symbolizes the cultural and religious activities of the Hani people. Jewelry art and national religion complement each other, and the combination appears frequently in social activities. Hence, the art of silver jewelry occupies a solid position in religion. The religion is also shown through silver jewelry art for secondary dissemination in a more materialized, more concrete form in

front of the clan. Both of them developed together and built the spiritual home of the Hani ethnic group.

2.3.6 Epitomizing the Ancient Cultural Qualities of Southeast Asia

At the beginning of this paper, it was mentioned that the Hani ethnic group is an ethnic group that lives across the border. Its culture, which is based on mountains and water, has been affected and influenced by a variety of cultures over the long years of its history due to the unique characteristics of its geographical location. These influences come from various factors, such as the interaction of neighboring ethnic groups, the natural environment at different times, and the spread of religion. For example, the Hani ethnic group's interaction with other ethnic groups around them has led to its culture being influenced by multiple ethnic groups; its location in the intersection of East Asian farming culture and Western Pacific fishing and hunting culture; the spread of Indian Buddhist culture; and the infiltration of Confucianism in the Central Plains, etc., are all objective facts. Just as the use of lotus patterns in Hani jewelry art, although no information related to lotus is found in the legends and myths of the Hani people, the possibility of using the lotus image in Buddhism after being influenced by Indian Buddhism cannot be excluded. The lotus pattern of the Hani people is very similar to the lotus flower shape in Buddhism, and the lotus pattern silver jewelry is usually worn on women at the time of marriage, primarily reflecting fertility worship. India used the red lotus to symbolize the female yin, a symbol of female genitalia, which shows the influence of Indian Buddhist culture on the culture of the Southwest ethnic groups. In addition, the opening up of the southern route of the Silk Road and the establishment of independent states in post-war Southeast Asia made the region a particular area of multicultural development, which led to the formation of today's complex and diversified Hani culture, which is also in line with the qualities of the ancient cultures of Southeast Asia. Alfred Louis Kroeber (Alfred Louis Kroeber) summarized 26 kinds of Southeast Asian ancient traits and Ling Chunsheng additional 24 kinds of Southeast Asian ancient characteristics, and the Hani silver culture related to

the traits of "terraced fields, rimless hats, many souls, pierced ears, canine totem," mainly embodied in the Various decorative patterns on silver jewelry.

2.3.7 Expression of emotions

Since ancient times, the Hani people have loved jewelry. They regard jewelry as a symbol of light and a happy life and believe that it has the effect of removing diseases, avoiding disasters, and warding off evil spirits, and also satisfies their deepest desire and need for beauty. The green shell bugs and bone needles in the Hani headdresses represent their state of love, and the red vine belt tied around the waist and the bracelet given by the man to the woman as a token of love are expressions of male and female emotions.

2.4 Cultural Characteristics of Hani Traditional Jewelry Art

2.4.1 Multicultural integration

As a carrier of Hani culture, Hani jewelry reflects the characteristics of multiculturalism in shape and style, decorative patterns, and production technology. Hani jewelry culture has a close relationship with the neighboring ethnic groups. Historically, Hani and Yi, Dai, Zhuang, and other ethnic groups have had frequent exchanges and integration. The jewelry culture of these ethnic groups has had a far-reaching impact on the Hani jewelry culture, making the Hani jewelry culture more colorful. From the point of view of decorative motifs, Hani jewelry has absorbed the pattern forms of various ethnic groups in Yunnan, such as the gourd shape favored by the Jinuo ethnic group, the hollow collar of the Zhuang ethnic group, and the double-dragon head bracelet of the Han ethnic group, etc. The Hani jewelry culture has also profoundly influenced the jewelry culture of the Hani ethnic group. The Yi also influences Hani's jewelry culture. The Yi are one of the earliest ethnic groups to use silver jewelry in China, and their silver jewelry is made with exquisite craftsmanship and unique style. The Han Chinese have dragons and phoenixes, peonies and ruyi, etc. These elements enrich the varieties and styles of Hani jewelry and reflect the cultural exchanges and integration between the Hani and Han Chinese. In addition, the ancient culture of Southeast Asia has also influenced it, and the use of terraces, infinity hats, and dog

totems fully demonstrates the diversity of Hani culture. In the process of multicultural integration and development, Hani jewelry still retains its unique cultural characteristics.

2.4.2 Co-existence of multiple religions

The Hani believe in the existence of spirits in all things, including nature worship, ancestor worship, and soul worship, and they also believe in Buddhism and Christianity. The Hani ethnic group is an ethnic group that has experienced long periods of war and migration. In the course of history, the Hani people have practiced a variety of religions, such as Buddhism, Catholicism, and Taoism, either successively or in different regions. This diverse and complex religious belief are also reflected in the Hani silver jewelry. For example, the lotus pattern often appears on silver medals and bracelets, which reflects the influence of Buddhist culture on Hani jewelry and is widely used in Hani jewelry, especially in the jewelry worn by brides.

2.4.3 Prominence of migratory culture

Despite the late emergence of Hani silver jewelry, because the Hani people have language but no writing, they have passed their culture from generation to generation through oral transmission. During the long history of migration and conquest, even in the life of the Hani people, who have been settled for many years, this history still leaves an indelible mark. The Hani people remember the hardship and danger of their ancestors' migration and conquests, recall the local customs on the way of migration, and worship the bravery and tenacity of their ancestors. Therefore, the Hani's silver jewelry often reflects the community's long war migration and migratory culture journey. For example, the fern pattern and the back migration pattern on the bracelet respectively record the days when they were invaded by foreigners and lived in hardship during the migration history, as well as the migration path of their ancestors. In addition, they combine other art forms, such as ancient songs, to pass on and spread the migratory culture of the ethnic groups.

2.4.4 Relationship between cultural change and Hani jewelry art

Against the background of cultural change, traditional Hani culture and jewelry art have undergone remarkable transformations. With the advance of modernization, traditional Hani culture and jewelry art have been impacted to a certain

extent. The rise of modern cultural concepts and lifestyles has had a profound impact on Hani's traditional culture and jewelry art. This impact has brought new challenges and opportunities, prompting Hani traditional culture and jewelry art to find a balance between inheritance and innovation.

Traditional Hani jewelry art, with its unique craftsmanship and deep cultural connotations, is under some threat to the inheritance and development of this traditional art form in the context of modern society. In order to meet the demands of today's market, Hani jewelry art needs to incorporate modern elements and fashion to form a new artistic style and cultural connotation. For example, through the introduction of modern technology and materials, traditional jewelry is innovated and improved to make it more in line with the aesthetic needs of modern consumers. Modern elements and fashion are gradually integrated into traditional jewelry art, forming a new artistic style and cultural connotation. This transformation makes Hani jewelry art more in line with the aesthetic demands of modern consumers and promotes the inheritance and development of Hani jewelry art, but it also brings new challenges to the inheritance and dissemination of Hani jewelry art.

CHAPTER 3

METHODOLOGY

The purpose of this chapter is to introduce the broad methodological framework used in this study, the primary objective of which is to understand, through in-depth analysis, the specific manifestations of Hani culture in the art of jewelry. In order to achieve this goal, this study decided to adopt qualitative research and utilize a variety of research methods such as document analysis, fieldwork, and case studies. These methods help to gain an in-depth understanding of the historical origins, cultural connotations, and social influences of Hani jewelry art. As well as how Hani jewelry art is intertwined and integrated into contemporary

3.1 Research Methodology

In this paper, the following research methods will be used to explore the study of traditional Hani ethnic group jewelry art.

3.1.1 Literature analysis method

By systematically collecting, organizing, and analyzing relevant literature, including academic papers, research reports, historical documents, folklore records, museum collections, inheritors' collections, etc., we will use the method of literature analysis to gain a deeper understanding of the origins and migration of the Hani ethnic group, the origins and development of traditional jewelry, the shapes and characteristics of traditional Hani jewelry, the formation and cultural connotations of the patterns, the production process and the cultural value of the jewelry art.

3.1.2 Fieldwork method

Through field research in the Hani settlement area, we interviewed 15 experts related to this study, Hani government cultural workers and inheritors of traditional Hani clothing handicrafts, inheritors of traditional Hani jewelry making, as well as a number of local Hani adolescents, middle-aged people, and elderly people. Observation and recording of Hani traditional jewelry, customs, and related cultural expressions. The field trip will provide direct observation and experience that will

contribute to a comprehensive understanding of the cultural values in the art of Hani traditional jewelry.

3.1.3 Case Study Method

A representative Hani community in the Hani region will be selected as a case study to conduct in-depth research on the evolution of traditional jewelry, the production process, and its symbolic meaning. Through the case study, the art of traditional Hani jewelry can be analyzed in depth, and detailed empirical research results can be provided.

3.1.4 Sample Selection Analysis

Based on the field survey and case study, 100 representative and typical jewelry samples will be selected for in-depth research using appropriate sample selection methods. Sample selection will be based on jewelry characteristics, geographic distribution, social status, and other factors to ensure the reliability and validity of the research results.

3.2 Scope of the Study

3.2.1 Research location

This study mainly focuses on Mojiang County, an area inhabited by the Hani ethnic group. Mojiang County is the only autonomous county in China named after the Hani ethnic group, and the area has a complete set of nine clans of the Hani ethnic group and is extremely rich in cultural resources.

3.2.2 Research Content

The study includes the styling and wearing customs of the nine clans of the Hani ethnic group, with specific reference to jewelry patterns and their cultural connotations, the craftsmanship of traditional jewelry, the cultural value of jewelry art, and the history of migration embedded in the jewelry.

3.2.3 Tools and methods of information collection

During the fieldwork, tools such as photography, audio, and video recording will be used for information collection and documentation. Data will also be collected from museum collections, heritage collections, and library documents.

3.2.4 Methods of Information Analysis

The collected information is organized and analyzed through content analysis, comparative analysis, and other methods. Combining qualitative and quantitative analysis, the materials and data obtained from the on-site survey and case study will be interpreted and statistically analyzed.



CHAPTER 4

FINDINGS

In this chapter, people who are familiar with the art of Hani jewelry will be interviewed. Among them, there are 5 Hani jewelry-making artisans, 5 Hani costume-making inheritors, five experts and scholars, 5 government cultural workers, and five ordinary Hani people. Based on the field research results of the field survey, this chapter analyzes in depth the current situation of the traditional jewelry art of the Hani ethnic group in Mojiang and discusses the three dimensions of external influences, internal influences, and internal and external integration casting cultural characteristics. It also analyzes the evolutionary trend of traditional jewelry in contemporary times by combining the field research data.

4.1 External Influences Shaping Cultural Change

4.1.1 Socio-economic influences on the art of Hani jewelry

The socio-economy of Yunnan's Mojiang Hani ethnic region has experienced remarkable development over the past few years, a process that has had a profound impact on the traditional jewelry art of the Hani ethnic group. With the advancement of modernization, the socio-economic development of the region has flourished, and people have begun to pursue more diversified and personalized decorative needs. With the improvement of people's living standards and the change in consumption concepts, the demand for jewelry is no longer limited to the practical function, but more attention is paid to the artistic value and cultural connotation of jewelry. With its unique ethnic charm and cultural connotation, the traditional jewelry art of the Hani people has gradually become a popular product in the market. In the greater market demand, Hani Jewelry adapted to the market gradually from the hands of the production to mechanical production transformation. The application of mechanized production greatly improves the jewelry production efficiency to ensure the stability and consistency of product quality, coupled with the emergence of new materials for jewelry production, which provides more choices so that the Hani jewelry has a richer artistic

visual effect. Especially since China's accession to the WTO, with the increase in exchanges with the outside world, the Hani ethnic area has been able to introduce more external resources and technical support to improve the jewelry production techniques and product quality. The application of new design concepts and technical means has injected new vitality into the traditional Hani jewelry art and promoted the innovative development of the whole industry.

4.1.2 Changes brought about by ethnic exchange and integration

In the development process of Hani traditional jewelry art, ethnic exchange, and integration play a crucial role. Such exchanges have fused the cultural elements and artistic styles of different ethnic groups, promoting the evolution and development of Hani traditional jewelry art. In the process of long-term ethnic exchanges, the Hani ethnic group gradually contacted and absorbed the cultural elements of other ethnic groups, which were gradually integrated into the traditional jewelry of the Hani ethnic group, forming a new artistic style. For example, in traditional Hani jewelry, people often see some cultural symbols with strong national characteristics that reflect the mingling and collision of Hani and other national cultures.

In addition, ethnic integration is also an important factor in promoting the evolution of traditional Hani jewelry art. In the long-term process of ethnic integration, the Hani people gradually fused with the artistic styles of other ethnic groups, forming a unique artistic style. This fusion has enriched the traditional jewelry art of the Hani ethnic group, making it present a more diversified and open outlook. For example, the silver pendant integrates Hani and Dai cultures, the main part of which is modeled by the traditional Hani throwing bag, while the diamond-shaped main part is made of the Dai characteristic filigree process, which injects the whole pendant with delicate craftsmanship characteristics.



Figure 31 Filigree Craft

Source: Photographed by the Author

Ethnic exchanges and integration have also promoted the diversified development of Hani traditional jewelry art. In the process of exchange and integration, the Hani traditional jewelry art absorbed the excellent artistic elements of other ethnic groups, combined with their own cultural traditions, and gradually formed a more colorful artistic style. This diversified development has enhanced the artistic value of traditional Hani jewelry and injected new vitality into its inheritance and development.

4.1.3 Impact of modern aesthetic concepts on traditional craftsmanship

Aesthetics is a key factor in determining the development of jewelry, and traditional Hani jewelry is dominated by complex patterns, mainly to reflect the superiority of the production process. However, the rise of modern aesthetic trends has made the simple and modern design style become mainstream. This style tends to emphasize the smoothness and harmony of lines, focusing on practicality and convenience, while relatively weakening the complexity and symbolism of traditional jewelry art. In order to maintain the competitiveness of traditional Hani jewelry art, it

gradually combines modern aesthetic concepts with traditional skills to create jewelry works with both national characteristics and modern aesthetic trends. This style focuses on the smoothness and harmony of the lines, pursues the simplicity and atmosphere of the shape, and its surface is no longer carved with complex animal and plant motifs, but uses simple geometric lines to outline things, which not only preserves the cultural characteristics of the Hani ethnic group, but also conforms to the modern aesthetic trend of simplicity.

4.1.4 Influence of Cultural Policies on Hani Jewelry Art

First of all, the state's emphasis on intangible cultural heritage has provided legal protection for the inheritance and development of Hani jewelry art. In 2005, the People's Republic of China introduced the Intangible Cultural Heritage Law, which provides legal protection for intangible cultural heritage throughout the country, including the traditional craftsmanship of ethnic minorities. This law provides a legal framework for the traditional skills, language, folklore, and other cultural forms of various ethnic groups, allowing for more systematic protection of things such as the Hani ethnic group's jewelry-making skills.

In 2009, the State Council issued the Plan for the Revitalization of Cultural Industries, which emphasized the revitalization of cultural industries, especially the protection and inheritance of traditional culture and folk crafts in ethnic minority areas. In 2019, the State Council issued the Opinions on the Implementation of the Integrated Development of Culture and Tourism, which proposed strengthening the protection of ethnic minority culture and traditional crafts, promoting the integration of ethnic minority area culture tourism and industry, and encouraging the inheritance and innovation of minority cultures.

In 2013, the government of Mojiang County issued local regulations on the protection of intangible cultural heritage, which clearly stipulate protection measures for ethnic traditional crafts and culture in the region. This includes special protection for Hani jewelry skills, aiming to ensure that traditional crafts can be passed on and developed through legislative means. In 2017, the Mojiang County Government issued

an implementation plan on strengthening the protection of Hani traditional crafts cultural heritage, proposing to promote the inheritance and innovation of Hani traditional crafts through the establishment of a cultural inheritance fund, the organization of training courses, and cooperation with colleges and universities. This policy places special emphasis on protecting the Hani jewelry art as an important cultural heritage and promoting its integration with modern craft design.

Second, the government has promoted the inheritance and innovation of Hani jewelry art through a number of financial supports and project grants. For example, the Ministry of Culture and Tourism has launched the "Non-Genetic Inheritors" program, which provides financial and training support to inheritors of traditional Hani crafts so that they can combine traditional skills with modern design elements, preserving traditional cultural characteristics while adapting to modern market demands. The implementation of such a policy not only protects the traditional skills of Hani jewelry but also promotes its marketable development, increases its economic value, and provides a strong guarantee for its revival in modern society.

4.2 Internal Influences Drive Cultural Continuity

4.2.1 The Influence of Migration History on Hani Jewelry Art

In the previous three chapters, this paper has conducted a comprehensive literature review of the historical origins of the Hani ethnic group. Despite the fact that previous studies have differed greatly in terms of the ancestral home and migration routes of the Hani ethnic group, the migratory history of the Hani ethnic group is undoubtedly an indisputable fact. The perspective of Hani migration is further combined with the field research to explore how migration events have profoundly influenced the Hani jewelry culture. This cultural imprint is not only a witness to the unique historical experience of the Hani people, but also a symbol of their national identity, an important heritage that no individual can ignore.

Through in-depth study of the patterns and shapes of Hani jewelry, which condenses the history of migration, we may be able to reconstruct a section of the migration track that has been dusted off by history, and reveal the hidden cultural and

historical imprints therein. In the era when there were no written records, jewelry undoubtedly became a unique carrier of memory and cultural symbols. From its colors, patterns and other internal elements, we can analyze the migration routes of the Hani people and their adaptation to different natural environments, reflecting the diversified evolution of culture. After thousands of years of settlement and migration, the Hani ethnic group has gradually formed a unique cultural landscape, and the Hani jewelry is like a vivid history of migration, each piece of jewelry carries the historical traces of different clans, showing the unique imprints of each ethnic group in the process of migration in the interweaving of geography and culture. In “Hani Apei Congpopo”, the Hani migration epic records that the ancestors of the Hani people have experienced seven difficult and tortuous migrations in the long years of history.

A. Origin of the Hani tribe

①Huni Huna - the Origin of mountain jewelry and Fuqingshihong (red color)

The Origin of the Hani People Hunihuna mountain is the traditional jewelry of the Hani people, mainly the mountain wild jewelry, "Fuqingshihong" origin, mainly based on the following three aspects:

"Hunihuna" is the present-day Bayankala pass of the Yellow River. The Yangtze River source area is considered to be the Origin of the Hani tribe. Firstly, due to the scarcity of physical objects, challenging high altitude climate, and environmental climate, the ethnic people maintained a primitive state of life, relying on natural materials such as leaves and animal skins to cover the private parts of the body. Here, the Hani jewelry materials are natural elements such as flowers, wild fruits, rattan, and green crustaceans wearing animal bone ornaments. Secondly, according to the sacred status of red and black in the myths of the Hani people, the decorative colors of "black" and "red" are respected, and black and blue-black are the main colors of the Hani people's clothes, while red is the core of the decorative colors, which forms the "Fuqingshihong," is a unique aesthetic tradition. Black represents the earth, which is the foundation on which the Hani people depend for their survival, symbolizing the

continuation of life and the reproduction of the nation, and is therefore regarded as the color of survival and good luck. Red, on the other hand, symbolizes the heavenly realm and the gods, is a symbol of supernatural power, and has become the sacred and protective color of the nation. Finally, according to an interview with Duanmiidu (2024, Interview), the prominent frontal decoration on the headdresses of Hani women symbolizes the high mountains of Hunihuna, the birthplace of the ancestors of the Hani people. On the back of the headdress, a string of fine threads hangs from the bottom edge, symbolizing the blood and tears shed by Hani's ancestors who defended their homeland and died for their country during migrations and wars. The long chain at the bottom of the collar symbolizes the twists and turns and hardships experienced by the Hani ancestors during their southward migration.

In the "Yunnan Tu Jing Zhi" Volume 4, "Chuxiong Province - Nan'an Prefecture" in the "Customs" chapter mentioned the southwest of Chuxiong and mud barbarians and the customs of the community, recorded the Hani women's headdresses and unique features of the dress. Specifically recorded as: "Women's head wrapped cloth, or black or white, five feet long, with a red rope about a foot or so continued, decorated with sea shells, or green and green medicine jade beads in its art, and also with a rope decorated with green and yellow medicine jade beads hanging down in front of the chest, as a decoration. The clothes barrel skirt is without folds, and the woman is to be red and black yarn strands interspersed for the cloth decorated in the skirt of the left and right. Both are suitable for people, and it is to rattan silk circle bundled below the knee for the record."

Among them, the Hani women design clothing and accessories with black and red as important color symbols, reflecting the "still black" and "respect for red" cultural concepts. This tradition is not only reflected in the headdresses and clothing decorations but also extended in the design of belts, sachets, and other accessories. For example, Duan Midu (2024, interview), a hereditary member of the Baihong sub-clan of the Mojiang Hani tribe, mentioned that Hani women often wear unique red scented packets on the back of their belts, which are often peach- or gourd-shaped. The peach-

shaped incense bag symbolizes women and fertility, which is a metaphor for women's life force and fertility. The gourd-shaped sachet symbolizes fertility, a metaphor for female vitality and fertility while the gourd-shaped sachet symbolizes fertility, and the gourd shape is often seen as a metaphor for the male root in cultural symbolism. These exquisite small ornaments convey the good wishes of the Hani people for the continuation of life and the reproduction of the family.

Hani people generally use red for headdresses, cuffs, waist, and leg decorations; it is said that these parts can cause the heavenly god ancestor attention, but also the most likely to come into contact with ghosts. Hani children's hats, clothes, and even tie legs in red are indispensable, whether it is picking flowers or tassels, which are dominated by red.



Figure 32 Hani Fruit Necklace

Source: Photographed by Adawupa, Tribal Indian Photographer

In addition, Hani's identity is often recognized through chest tattoos, dyeing teeth, or wearing animal bone ornaments. These ornaments are not only status symbols but also carry the unique aesthetic concepts of the Hani people. The ethnic people widely wear plant and animal jewelry from nature, including plant materials such as flowers, wild fruits, bamboo, and rattan, and animal elements such as bird feathers, bone pins, animal skins, animal claws, animal teeth, sea shells, and bright shells of insects. The green shell bugs and bone pins in the headdresses are closely related to the love of love, symbolizing the support and transmission of emotions. The animal skin, claws, teeth, and other decorations are regarded as having the mysterious power to drive away evil, reflecting the deep witchcraft beliefs of the Hani people. These ornaments are not only a manifestation of Hani women's personality and aesthetic taste but also deeply reflect the close connection between the community and the mountain environment, highlighting the clan's reverence for natural beauty and reflecting the blend of nature and culture.



Figure 33 Hani Women's Mountain Jewelry

Source: Photographed by Adawupa, Tribal Indian Photographer

The headdresses of the Hani women of Xishuangbanna and Lancang are particularly unique, often wearing impressive green hard-shelled beetles or intricately carved bone needles. It is worth noting that these peculiar mountain ornaments are far from mere decoration but carry a different emotional significance. In the local culture, to express their feelings, suitors must capture six green worms that symbolize love. If they can't catch them, they are replaced with finely carved bone needles. By wearing the green worms or bone needles on their heads, girls can visualize their relationship status and the number of suitors. This unique emotional symbol not only embodies the romance and sentimentality of Hani culture but also reflects the history of the Hani people's migration into a high-altitude environment where resources are scarce and survival conditions are difficult. It was due to these environmental factors that the Hani ancestors eventually left their ethnic origin and began the long and winding road of migration.

B. The First Migration of the Hani People

Memory of "Shizhen Lake"-"Shellfish" as Jewelry

The first migration of the Hani ethnic group came to "Shiqian Lake," where the influence of the migratory culture on the jewelry was mainly manifested in the use of "shells" as ornaments, mainly based on the following reasons:

First of all, through the geographical location of the migration, in the oral history of the Hani people, the ancestors had lived in the "Shi Though Lake," which is also the birthplace of their beginning to engage in primitive agriculture and animal husbandry. According to the legend of the Hani people, the sea shells of the Hani people may have originated from this mysterious "Shi Though Lake." And "Sh although the lake" is very likely to refer to the Qinghai Lake. After examination, it is located in the southeast of Haixi Prefecture, Qinghai Province, Dulan County, Nomohong Township, southeast of the desert; there is indeed a place called the Shells of the Mountain. Although we cannot prove conclusively that the shells of the Hani ancestors originated from this place, we can confirm that this area once produced sea shells in large quantities. Although it is not yet possible to determine the specific time when shell

money became an important wealth in the life of the Hani people, it is clear that the Hani people's shell money carries the memories of the early stage of the ancestors' civilization, and that the shell money is a divine object that carries the memories of the northern lakeshore at the beginning of the ancestors' civilization.

Secondly, in 1411 A.D., Zhao Zi'en, the Tusi of Xizhi, paid tribute to the imperial court for horses and submitted a report to the emperor, proposing that sea shells be used as tribute instead of gold, silver, and jewels and requesting that they be allowed to be converted into money and silver. The Ministry of Revenue argued that the use of sea shells as tribute was a tradition set by Emperor Taizu himself and could not be easily changed. However, the emperor instructed, "Take what you have and use it for the benefit of the people, not to mention the distant barbarians, who should be more tolerant and compassionate." Therefore, the imperial court issued an edict to abolish the tax on sea shells. As a result, the southern part of the Red River began to implement the monetary system, abolishing the use of sea shells as money, which was not compatible with the circulation of goods and economic development, and sea shells gradually changed into a kind of women's decorations. To this day, there are still some Hani tribes that have preserved this ancient sea shell jewelry, which has become an important inheritance of the culture of the ethnic groups.

In Yunnan, the use of shell money has a long and deep history. A large number of shell money artifacts have been unearthed in archaeological excavations in Jinning Shizhai Mountain and Jiangchuan Lijia Mountain. According to the record of Mojiang Wenbo, shell money is also called "Ba Zi," and relics of shell money have also been found in places such as Ma Lung Mountain in the Returning Community of Lianzhu Township, Mojiang County, and Lawler Group of Jingsheng Township. In folk customs, shell money is occasionally worn by children to pray for wealth and health. As jewelry, shell coins not only have practicality but also carry cultural and spiritual symbolism. During the Republic of China period, Hu Pu'an also mentioned in his book "National Customs of China - Yunnan - Social Observations on Yunnan" that "the use of shell money in central Yunnan is gradually becoming scarce,

but in the border areas, women of ethnic minorities still regard it as precious jewelry and wear it year-round as an adornment." This tradition not only reflects the cultural value of shell money but also highlights its unique status in Yunnan folklore.

Sea shells, which the Hani people call "the two," play an important role in the costume culture of the Hani people and are especially common in traditional ceremonial costumes. Sea shells are often used in cloth bracelets to protect the souls of newborn babies and in the cassock garments used by the elderly to pray for blessings. It has become a traditional custom to wear cloth bracelets to protect the soul and tranquility of babies as they grow up. Depending on the baby's behavior, the wearing time can be adjusted flexibly, and the baby's grandmother usually makes these bracelets herself. The sewing of the bracelet is unique, with the blue or black cloth used as the backing and red cloth rolled around the edges, and several sea shells and silver bubbles on the blue or black cloth at intervals, which are usually taken from the sterling silver ornaments in the grandmother's hat.

Sea shells as jewelry widely appear in Hani women's clothing, especially in headdresses and chest and waist ornaments. The number of sea shells worn varies from region to region, with as few as three or two and as many as hundreds. Among them, the Hani Akha branch in Xishuangbanna and cross-border areas are particularly typical. They usually put hundreds of sea shells on strings and hang them in front of their chests or around their waists, forming a distinctive landscape. These sea shells not only serve as decorations, reflecting the unique aesthetics of Hani women but also carry deep cultural significance and historical inheritance.

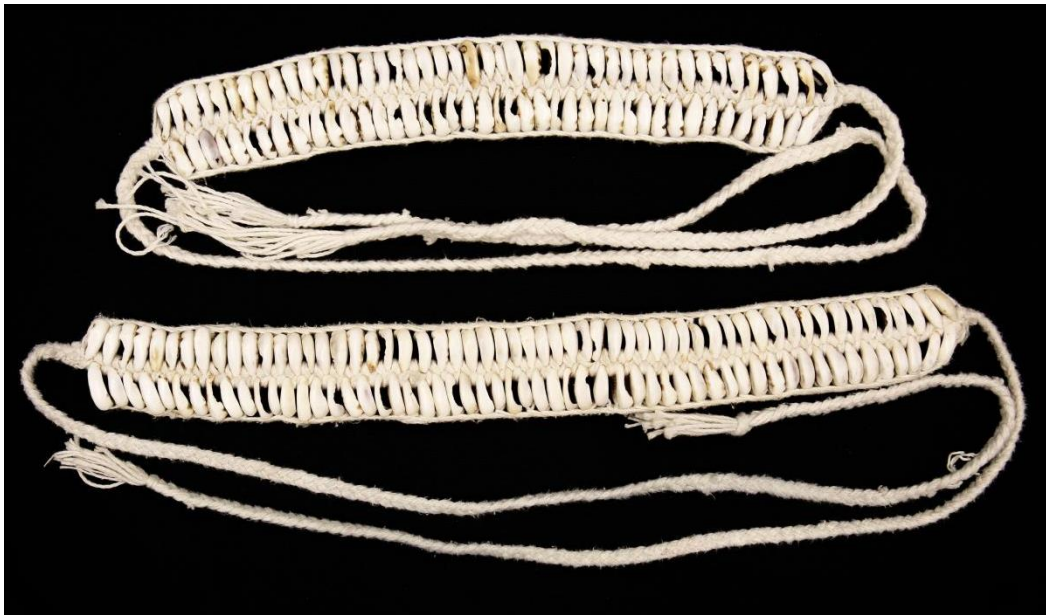


Figure 34 Sea Shell Waist Ornament of the Biyo Branch of the Hani Tribe

Source: Photographed by the Author

According to Cai Fengying (2024, interview), an inheritor in the research interview, the Biyo branch of the Hani tribe is particularly characterized by shell belts. These shells used to circulate as a form of “currency” and were only owned by wealthy families. Both the Biyo and Kado tribes in the Mojiang region have a tradition of wearing shell jewelry, but the popularity of this type of jewelry is relatively low due to the scarcity of shells. These shells are hard, long oval or oval in shape, with smooth holes at both ends, which are easy to wear on a string and make a clear and pleasant sound when they collide, which is both practical and aesthetically pleasing, and has become a unique decorative symbol of Hani women.

In the ancient Hani epic, the ancestors left “Shichang Lake” due to a fire, and migrated for the second time to the mountains in the south, to a place called “Garugazhe,” the birthplace of the bamboo culture, and in connection with the context of the migration routes and the environment described in the epic, the “Garugazhe” is located on the northern bank of the Dadu River, at the junction of the Sichuan basin and the western Sichuan plateau. “Garugaze” is on the northern bank of the Dadu River in

the border area between the Sichuan Basin and the Western Sichuan Plateau, a region with diverse landscapes, including high mountains and river valleys. "Here boulders fill the ground, dragons and bamboos form rows, cool streams wind around bamboo canopies, and the chirping of bamboo chickens rings in the ears." It is the environment that characterizes this region. In Garu Gatze lived with the Ashi (Dai) people for two generations. Development is fast, which makes the "a handful of" uneasy, they rely on the strength of the crowd, drive the Hani tribe, the Hani tribe, "digging a Penglong bamboo on the back," and decided to leave the "GaruGaZe". To this day, no matter where, Hani villages are planted around the Longzhu, that began here. According to the introduction of the Hani Mopi, the Hani people in the funeral for the deceased, the Mopi to intermittently ring the bamboo tube is full of green dragon bamboo "Garu GaZe" in honor of.

In pursuit of a stable life, the Hani people have gradually mastered the technology of farming and rice cultivation in the course of their migration. In the traditional way of production, the Hani people devote most of their time to working in the terraced fields. Therefore, women play an important role in farming activities. They are not only familiar with rice cultivation but also reflect their ability and the fruits of their labor through the number of fields planted and the size of the dams. It was only after ensuring that their needs were met that Hani women began to wear decorative jewelry, which they obtained by exchanging rice and grain with foreigners.

As early as the primitive period, the emergence of knotted ropes to keep track of things initially gave birth to the embryonic art of weaving, which has a history of 7,000 years. Mojiang Hani women mostly use linear materials directly available in nature, such as grass, bamboo, rattan, palm, and so on, to weave, and their original intention is mainly to meet the practical needs of life, and the earliest finished products are mostly used for fixing and connecting agricultural tools. In agricultural production, knotting and weaving skills played a crucial role, and they not only enhanced the durability of tools but also increased the efficiency of agricultural activities. Over time, weaving gradually evolved from a purely practical function to an art form with decorative

and aesthetic values. This skill, although it originated from the needs of life, has gradually condensed into a unique cultural expression over a long period of time.

Bamboo ornaments have important symbolic meanings among the Hani people, especially the oil-tung bucket bells and delicately woven baskets that are necessary for brides to get married. In daily life, bamboo products such as bamboo pockets for needles and threads, bamboo gabion clothing boxes, and labor baskets are still widely used. However, the once-popular bamboo shoes and woven satchels have gradually disappeared.



Figure 35 Bamboo Hat Decoration

Source: Photographed by the Author

Although gabion boxes are not as common as they used to be, they are still found in many families and are mostly ancestral heirlooms. These gabion boxes are hand-woven from fine gabions, usually square or round in shape, usually 50 to 60 centimeters high, and divided into two parts, the lid, and the body, with exquisite craftsmanship and fine, tightly woven patterns. Strong and durable, the gabion box is a cherished possession of the mistress of every house and is usually used for storing

clothes, jewelry, or other precious items. In addition to its practicality in daily life, it also plays an important role in the traditional ceremony of moving to a new home. At the completion of a new home, a series of complicated moving ceremonies are held, and as part of the ceremony, the newly married woman will move the ancestral gabion box from her old home to her new house, symbolizing the continuation of family heritage and life, and signifying that poverty and famine will no longer be a problem. Some families also give the gabion boxes to their daughters as dowry items, carrying a strong cultural and emotional bond.



Figure 36 Hani Bamboo Woven Crossbody Bag

Source: Photographed by the Author

Although relatively rare, gabion satchels are often a treasured item in the memories of middle-aged women who are closely associated with their youthful years. These bags are woven from carefully selected bamboo slices, which are specially treated to be smooth and pliable, and are meticulously crafted into a satchel pocket that is about 12 centimeters wide, 25 centimeters long, and 15 centimeters high. The mouth of the pocket is rectangular in shape and is equipped with straps on the left and right, while the back of the bag is usually woven with a foil about 10 centimeters wide and folded down towards the front to become the pocket flap. The delicate weaving and fine patterns make these satchels not only practical but also aesthetically pleasing.



Figure 37 Hani Rattan Crossbody Bag

Source: Photographed by the Author

This gabion satchel is usually a token given by young men to their favorite women, carrying a strong emotional attachment. Women often use it to store needles, threads, jewelry, and other treasures as an accompaniment to their lives. Men often use it as a tool for loading meat when hunting; its breathability and ventilation prevent food from easily deteriorating, which has both practical and symbolic significance. This satchel is not only the embellishment of life but also the carrier of emotion, bearing the marks of time and cultural heritage.

The Hani people have unique traditional customs at the time of marriage, one of which is that the bride wears a beautiful gabion hat. This top of fine bamboo pieces is carefully woven into the pointed gabion hat, known as the local people "playing ball Lang Russia." It is said that wearing this hat can protect the bride's soul from evil spirits. In the Lamentable Mountains, this custom of the Hani people has been widely inherited, especially the Hani people of the Yiche branch; the bride is not only at the wedding to wear this cap but even back to the bride's home for the holidays will also be worn again. Its purpose is to avoid all sorts of mishaps and disturbances on the road.



Figure 38 Decorated with bamboo

In addition, bamboo plays an important role in the traditional headdresses of the Hani people. The "Pointed Aka" and "Flat Aka" headdresses worn by Hani women of the Yaoni tribe are a perfect combination of bamboo and silver. These headdresses are usually crafted from a large number of bamboo pieces and silver ornaments, and after meticulous craftsmanship, the bamboo tubes and pieces become their most basic and unique components, symbolizing respect for nature and tradition.

Bamboo also plays an important role in Hani's funeral customs. Many Hani men use silver or bamboo clips to secure the headgear they wear during funerals. Wealthy families usually use silver clips, while ordinary families tend to choose bamboo clips. Meanwhile, the Hani people avoid the use of iron nails in funerals and follow the ancient tradition of using hardened bamboo peeled into the shape of nails to hold the coffin lid in place. This tradition is believed to help bless the souls of the deceased and ensure that future generations will flourish like bamboo shoots.

D. The Third Migration of the Hani People

① "Reluopuchu - Fish as decoration in the Eider Era

After the Hani ancestors left GaruGaZe, heavy rain came to a piece of low-lying treasure land, "Reluopuchu," Reluopuchu" that is, the heavy rain poured down, Puchu that is, the fortress is big, fortresses are many. Here, they began to build the custom of setting up shells and began to settle down the farming life. Hani began the "unity of religion and government" of the national centralized system of development, which appeared straight to Mo, Mopi, craftsmen, "three great men," and a series of social changes. Here, they further perfected the terrace farming technology. That is, at this time, the Hani people already knew how to plant rice and had solved a series of technical problems with rice field operations, such as field opening, water diversion, and artisans, and their wealth increased dramatically.



Figure 39 Decorated with fish

Source: Photographed by the Author

Fish as ornaments is a prominent feature of the Hani people's jewelry modeling, not only in the Hani tribe within the various branches of the general circulation but also in the national culture occupies an important position. This form of jewelry is not only an ode to the myth of the creation of the sacred fish by Hani women but also carries a deep memory of the historical origin of the nation. The Hani ancestors passed down the phrase "Na Tu De Qu Er Ma," which means that the ancestors of the Hani people originated from a place where "fish changed into human beings." Traditionally, the Hani ancestors were not born on land but used to live in the water, like fish, in the ocean. Ancient literature "Classic of Mountains and Seas - Hai Nei Nan Jing" records that "the ancient country of the people in the construction of Muxi, which is a man, the human face and fish body, no feet," visible, fish and Hani history and culture has deep roots, this myth may be reflecting the symbolism of the fish in the culture of the Hani people.

At the same time, Hai Nei Xi Jing further points out that "the burial of Houji, surrounded by mountains and water, is in the west of the dizi country," implying that the land of the fish woman is where the dizi country is located in the history of the Central Plains. In the same historical period, this area was the territory of the king of Shu,

Yu Teal. It can be seen that the "Mountains and Seas" in "Fish Women" and Shu King's "Fish Mallard" are not only homophonic but also semantically similar, referring to an ancient community with "fish" as a cultural symbol. The totem symbols and historical memories of this ethnic group have used the fish as a symbol throughout the cultural inheritance of the entire nation, forming a unique symbol of the fish-shaped ornaments in Hani jewelry.

The settlement of the Hani ancestors in Jarapchu dates back to thousands of years ago, and although it is difficult to calculate the exact date, based on oral histories and indirect archaeological evidence, it is assumed that this period was quite long. According to Hani oral history, the Hani ancestors had established numerous historical sites in the region and the early social composition was relatively stable. In particular, the continuation of life between the two generations of Garuga and Noma Ami could reflect the long-term settlement of the area.

Yang Xiong mentioned in "The Chronicle of the King of Shu" that "the fish mallard fielded in the Wui Mountain, got the immortal, and now the temple worships the immortal in Wui." although the record is relatively brief, it reveals the farming activities and land reclamation at that time, which matches the oral tradition of the Hani tribe and further verifies the roots of its farming culture. In particular, the figure of "Tianba is the field dam that feeds 6,000 Hani people, and Shangang is the hillock that feeds 6,000 Hani people," as described in Congpopo, although not entirely accurate, may reflect an approximate size of the population in Hani traditions, especially before they migrated or suffered from the plague.

Prof. Tong Enzheng has pointed out that the Shu tribe expanded to the southeast and gradually moved towards the Chengdu Plain during the Fish Eider era and that the activity of reclaiming fields, especially in the area of Mt. Wui, has been confirmed by historical records. The reference to "Fish eider fields in Wui Shan" in the "Shu Wang Ben Ji" is also supported by archaeology in terms of geographic location. Wuyi Shan is located in the vicinity of present-day Gu Xian in Sichuan Province, which has become an important node for the study of the early Shu culture. In addition, Gu

Zuyu of the Qing Dynasty also mentioned the remains of Yudan City in his “Records of the Reading of History and Square Opinions,” pointing out that this ancient city was probably located ten miles north of Wenjiang and was rumored to be the capital city of the ancient Yudan. Archaeological studies have shown that the use of Yudan City began roughly in the 26th century B.C. and was abandoned in the 18th century B.C., going through three stages of development.



Figure 40 Silver Fish Headdress of the Kaduo Branch of the Hani Tribe

Source: Photographed by Lizhenghua who is Hani cultural worker

The long-term settlement and cultural activities of the Hani ancestors in Reluopuchu and the surrounding areas not only reflect their close ties with their surroundings but also reveal their deep historical deposits in agriculture, population movement, and cultural inheritance.

Nowadays, the Baima Tibetans are distributed around Pingwu and Jiuzhaigou in Sichuan, and Wenxian in Gansu claim to be descendants of the dizi people. Baima Tibetan women often braid their hair with black wool, a custom similar to that of the Hani tribe, who also braid their hair. The hairstyles of Baima Tibetan men are similar to those of Hani men, and elderly Hani people can still recall this tradition.

In addition, the Baima Tibetans often wear fishbone plaques and sea shells, and their clothing, such as pleated skirts and striped chests, is similar to that of the Akha sub-clan of the Hani tribe, while the practice of feathering is also popular among the Hani. The iconic headdress of the Baima Tibetans is a ruffled white hat with a rooster's tail feather, symbolizing courage and purity, and the Hani Akha people also wear similar feather ornaments during festivals. Religious customs: the Baima Tibetans worship the land god, mountain god, and so on, and the Hani people believe in the spirit of all things. The priests of the Baima Tibetans, the "Baimo," are similar to the "Pema" of the Hani tribe or the "Bimo" of the Yi tribe and are responsible for presiding over rituals, which are usually associated with production and labor.

These cultural practices indicate that the Baima Tibetans and the Hani people have a deep historical affinity; Mianyang, Jiangyou, and Guanghan to the south of the Hani people's word of mouth in the "Noma Amei," this area in the period of the ancient Shu should be the Hani ancestors, the Baima Tibetans and other ancestors of the "people" a common habitat This area should have been the common habitat of Hani ancestors, Baima Tibetan ancestors and other "dirigibles" in the ancient Shu period.

As an important symbol of Hani festivals and wedding costumes, fish jewelry is not only a unique highlight of Hani women's costumes, but also a common custom of all Hani groups. This custom of jewelry is nowadays mostly interpreted from the cultural perspective of fertility worship. However, if we look deeper into the back of the fish worship, it is not difficult to find that this tradition carries a more profound historical and cultural memory.

Exquisite and rich in local characteristics of the jewelry, in addition to adding the finishing touch to the Hani women's clothing, it also contains a wealth of cultural symbols. Silver jewelry in the shape of fish or fish patterns can be seen everywhere in the Hani ethnic group. Delicate girls' hats are often embellished with tiny two-fish silver ornaments, and among the Ainis in the Simao Lancang area, silver binaural four-fish studded breastplates are a common adornment, usually sewn on the front and back of the corset, ranging from one to four pieces. Women in the Yanche area of Honghe County wear silver two-fish whisker pendants suspended from the neck by a silver chain or silk thread, with two sets of fan-shaped silver ornaments hanging from the chest. The first heavy pendant is a large silver fish, and the next pendants are small silver fish, silver bells, and silver coins. Green Spring Wu Li Gejiao women's silver beard pendant is more delicate, with the top layer of a large silver fish and the next layer turning for a number of small silver fish, silver snails, and square silver pieces. Bijiao women's silver jewelry is unique; not only is the chest of the silver beard pendant decorated with silverfish, but long aprons are also decorated with rows of silverfish of different sizes.



Figure 41 Hani ethnic group chest ornaments with silver three wires

Source: Photographed by the Author

Especially in the jewelry of married women, silver chains are often attached to a variety of fish ornaments, whether it is an enameled fish lotus, a large silver fish, or a silver double fish, etc., the number and variety of fish ornaments are very rich. In the Mojiang field research, we witnessed a Bijiao woman dressed in silver jewelry who had as many as sixteen fish and a Yiche region of the young girl dressed in silver jewelry who had twenty-four tails of varying sizes of "fish." Obviously, the Hani people "fish" reverence and love to a very high degree. This tradition is closely related to the

widely circulated in the region of the Hani people, "species of fish born of all things," the creation myth.

In the mythological system of the Hani people, the goldfish is considered to be the god of the creation of all things in heaven and earth, symbolizing strong fertility and vitality. As the source of all things in the Hani people's minds, the Golden Fish Goddess should be worshiped and adored by the people. Therefore, even though thousands of years have passed, the fish-shaped jewelry still glows in the Hani women's clothing, telling the long heritage of this ancient myth.

Some scholars even believe that if the Hani people have totem worship, then they worship the totem fish and other water creatures rather than beasts such as tigers. It can be said that the "fish" in Hani women's clothing is not only an ode to the creation myth of the fish but also a kind of documentary record of the origin of national culture. These exquisite fish-shaped ornaments not only show the deep cultural heritage of the Hani people but also reflect the people's reverence and treasure for the source of life.

E. The Fourth Migration of the Hani People

① Noma Amei - a silk and cotton trading destination decorated with threads

The Hani ancestors who left Jaropchu because of the plague finally found a good place, Noma Amei, where they lived for 13 generations. In terms of geography, "Noma Amei" is the plain between two rivers near the mountains in northern Sichuan, and the geography of the Sanxingdui in present-day Guanghan matches the epic poem very well, where the Hani people established their own slave state. "Wumu" is the Hani language, that is, the emperor. Singer explained that the "power hat" and "ribbon" are symbols of the identity of the Wumu; the ribbon is made of the skin of the lupus, and the power hat is made of tiger skin, after dropping a sable tail, surrounded by colorful feathers. This kind of attire and the ancient Yunnan and Nanzhao period of the emperor's aristocratic attire lineage have obvious "Chong Hu" features.

Hani clothing using cotton history can be traced back to the Ming Dynasty. Tianqi Dian Zhi" Volume 30 records:" Nest mud, or the good offices mud. The men were tricked by their rings, the women by their flowery cloth shirts, and their hair was braided with several locks of red and white cotton ropes." In the Hani region, textile technology has formed a whole set of processes from hand twisting to spinning and spinning wheels and then from simple waist looms to more complex slant looms and frame looms.

The history of cotton planting among the Hani ethnic group has a long history, which is recorded in the creation myth of the Vietnamese Mang people. Legend has it that the god of the sky, Ah Hum, sent down seeds and tools for the tribes to choose from. The Mang people chose bamboo rattan and gabion and became capable weavers, while the Hani and Dai people chose cotton and became skilled cotton growers. In addition, after leaving the red and black stone caves, the Hani ancestors began to collect cotton from the river dams and learned to use it to protect themselves from the cold by mimicking the nesting of birds due to the cold and the scarcity of salt.

Hani has a wrist tie black line to tether the custom of a soul solid; now, Hani people can choose the black line, which has a lot of wool, silk, and acrylic thread but follow the ancient rules. Non-cotton lines can not be used. Otherwise, we can not get the gods to protect us. All of the tethering lines occur in the "subject" when the soul is weak, and the purpose is sufficient to stabilize the soul. They can be broadly categorized into two types. Tethering in the rituals of life. When a newborn baby is born, the mother or grandparents tie a black cotton thread around the wrist; if the baby's name is "bumped into," the person who takes the name will tie the thread around the baby's wrist and take his or her name. In weddings, after a man brings his bride to his home, the two of them tie threads to each other's wrists. After the funeral ceremony, the first cousin of the deceased should be tethered by the Moqi or the married woman.



Figure 42 Use thread as decoration

Source: Photographed by Lizhenghua who is Hani cultural worker

For ceremonies or festival activities, a towel is carried along the line. Every year, at the end of planting rice seedlings, each family and household calls the soul of the rice seedlings when the married woman goes back to her mother's home to her family to tie the line. Every year, the Dragon Boat Festival baits each family with colorful cotton threads from the K generation to the younger generation's tethering line. In addition, there are many bad years at home, generally called the family soul. At that time, the same clan bong family, uncle's family, as well as married women. All should prepare a number of cotton threads to come for the family of young and old one by one bolt line. In addition, for individuals who have been ill for a long time or have suffered an accident, please do not criticize the soul but also the bridegroom to tie the line for them. Finally, if you are bitten by a dog, the owner of the dog should prepare a black cotton thread to tie the thread to the soul. Cotton thread is not only the embodiment of decorative jewelry but also the medium of divine blessings.

The Hani people use thread as decoration, which is also shown in the use of wool or colored silk thread. The headdresses of the Amu sub-clan are decorated with rows of silver bubbles in the middle, and the left and right sides of the headdresses are tied with colorful woolen threads to form floating spikes. The Bijo branch uses colored threads to tie a colorful sunflower with silver bubbles in the middle, decorating hats and clothes. The women of the Simolo branch tie red threads into strings of connected tassels that hang on the left side of the hat and chest. Women of the Caddo branch tie colored threads into small balls that are attached to the brim of the hat. The headdresses of the women of the Baihong branch have dozens of colored threads tied in front of the forehead, with seven to eight silver coins underneath the balls of threads tied in the middle of the intersection. In addition, their calves are covered with embroidered leg covers with multi-colored threads tied to them, further demonstrating the use of wool as a decorative material.

F. The Fifth Migration of the Hani Tribe

① "Seezuoniang"-Decorating with Feathers

"The "Ha'au" people living in "Seezuoniang"," a place near the Erhai Sea in the Dali area, took in the exhausted Hani tribe and used feathers as their main ornaments, one reason being that they saw white pheasants in a leisurely manner here. One of the reasons for this is that the white pheasant birds were seen here and were so envied by the Hani people that they liked to wear white clothes during this period. Another oral tradition is that the ancestors of the Hani tribe hid in the dense forests during their migration to avoid being hunted by foreigners. At the critical moment when they lost their way, a white pheasant flew in and led them out of the predicament. The bird's relaxed posture as it soared freely in the forest attracted and inspired their admiration and a cultural symbol of the white pheasant was gradually formed, especially in the design of costumes, in which the form of the pheasant was incorporated. The high shape of the headdresses of the Biyo people of the Mojiang Hani tribe originates from

the worship of this sacred bird, and although the shape has been simplified over time, this unique symbol is still deeply engraved in the cultural heritage of the Hani people.



Figure 43 Decorated with feathers

Source: Photographed by Lixiaolei who is Hani cultural worker

The white pheasant is the totem and emblem of the Hani people and is regarded as an auspicious bird symbolizing peace and happiness. Its feathers or tail are deliberately incorporated into the design of headdresses to express people's desire and prayers for peace and a better life. Bird feathers and tails, as symbols of birds, are often adorned on the head or hips, symbolizing the chronicle of the origin of life and the migration process, and at the same time, it is also a testimony to the concept of bird worship of the Hani ethnic group that has been passed down from generation to generation in the long course of history.

The Hani people dye their feathers red, giving them the mystical symbol of "the gods are here, and ghosts are not to be approached," and using them as amulets to ward off evil spirits and disasters. For young men, their strong physique eliminates the need for them to rely on the protection of the gods, so if they often wear

red clothing, they are seen as lacking in masculinity and are mocked by others. However, on certain occasions, such as rituals to avoid calamities, social events, or nighttime rituals for pleasure, men wear red ornaments with special significance, which are then put away after the ceremony to symbolize the end of the rituals and the return to normal social behavior.

Aini women's festival dress, especially its headdress in a variety of red feather clusters, is often unforgettable at a glance. This red color symbolizes the color of the heavenly realm in mythology and carries deep cultural significance. The appearance of red feather clusters is not only decorative but also closely related to the beliefs and myths of the Hani people. The Hani people regard the bow and arrow as sacred symbols, and the feathers of their bows and arrows are based on the feathers of sacred birds from the heavenly realm, such as the white pheasant. Therefore, the red tufts of feathers in the headdresses of Hani girls represent a deep connection with the divine birds of heaven, and this custom is a unique cultural mark of the Hani people.

In the areas of Yangjie and Nanuo Township in Yuanjiang, Yunnan Province, the Hani priest "Ou Pai" occupies a central position in the local society, and he wears particularly eye-catching clothing, especially feather jewelry. As the most honored priests, Ou Pai's clothes are often decorated with feathers of white pheasants, which symbolize the sanctity and good fortune of the Hani people. These feathers not only reflect the Hani people's worship of the white pheasant but also symbolize their admiration for the sacred bird and their invocation of divine power. The white pheasant is a symbol of peace and happiness in Hani culture, and it also represents nobility and sanctity, demonstrating the close connection between the priests and nature and the divine world.



Figure 44 Feather jewelry worn at marriages of the Kado branch of the Hani tribe

Source: Photographed by Lizhenghua who is Hani cultural worker

In Mojiang's Hani tribe Kado branch, not only when you get married to wear feather jewelry, a variety of festivals, parties, fairs, visiting friends and relatives also wear, complete with 12 feathers, the number of knots per section corresponds to the Hani calendar, and the number of pom-poms hung is not the same. In the Mojiang Baihong area, Hani women, whether unmarried, married, or old, have a unique tail jewelry-wearing habit known as "batch of autumn." This jewelry carries a deep cultural meaning in the social life of the Hani people and has become a symbol of identity, status, and life course. Unmarried girls' "batch of Qiu" is brightly colored and beautifully embroidered, symbolizing youth and beauty; married women wear navy blue "batch of Qiu" to signify stability and responsibility, while older women's plain "batch of Qiu" worn by older women conveys maturity and respect for the dignity of

the elderly. Especially noteworthy is that there are strict rules for repairing the "batch of qiu"; if the colorful "batch of qiu" worn by an unmarried girl is broken, it cannot be repaired, symbolizing the deep respect of the Hani people for tradition and history.

From the perspective of cultural anthropology, Hani tail ornaments are not only decorations but also carry strong totemic meanings. The white pheasant, in particular, is a highly symbolic totem species that represents the cohesion and vision of happiness of the Hani people. The white pheasant is worshipped throughout the Hani people's daily life, festivals, and social interactions, and the feather ornaments, as symbols of this totemic culture, deeply reflect the Hani people's admiration for nature and myths and legends. This close relationship with birds not only demonstrates the Hani people's wisdom to live in harmony with nature but also reflects their inheritance of and respect for the culture and beliefs of their ancestors.

G. The Sixth Migration of the Hani People

① "Gokhamicha"-coins as ornaments

According to the oral history of the Hani people, the Hani ancestors who lost their country moved all the way to "Gu Hamicha" after three years' stay in Se'e. The "Gu Hamicha" is the Kunming area in present-day Yunnan Province, where the Hani people live. "Gokhamicha" is today's Yunnan Kunming area. The Hani people from the north to the south experienced countless battles and suffering, and for this reason, they cherish peace. They carry weapons buried, named this place 'Gokhamicha,' that is, They buried the weapons they carried and named the place "Gokhamicha," i.e., "the place of burying weapons," to show their obedience to the local slave owner, Roza. During this period, the social and economic development of the Hani ethnic group was suppressed by foreign slave masters, and the productive forces were not fully developed. The epic describes in 1,700 words the life and wars of the Hani people in Gokhamicha. This is the most important part of the epic, where the Hani tribe fought a deadly war with foreigners in order to defend their homeland, which was the largest battle in the history of the Hani tribe and also the most disastrous one. In "Gu Hamicha," the Hani tribe learned how to make water to burn stones and make plows and swords.

After a long period of war and turmoil, gold and silver became the main form of currency. In the Hani compatriots in the migration and refuge process, many people will have precious silver to build for jewelry, worn on the body, which is not only easy to carry but also can be cashed at any time. With the passage of years, silver jewelry gradually changed from a practical function to a symbol of decoration and beautification, and became an important symbol of the identity of ethnic minorities. During our research, we were surprised to find a variety of silver coins, including Qing silver coins, Yunnan half-open, Yuan Shikai head silver coins, Sun Yat-sen head silver coins, Tang Jiyao head silver coins, Chiang Kai-shek head silver coins, as well as silver coins from France, the United States, Mexico, and other countries.



Figure 45 Lit. use coins as decoration (idiom); fig. to live in luxury

Source: Photographed by Marong who is Hani cultural worker

Some of these silver coins were used as raw materials to make the desired silver jewelry, while many more were used directly for decoration. The most common form is coat buttons or strung with silver chains and jewelry to become part of the costume. As witnesses to culture and history, these silver coins are skillfully

incorporated into the jewelry of Hani women, quietly carrying the history of the changing southern border of Yunnan in the early twentieth century.

H. The Seventh Migration of the Hani People

① "Shiqi" - Ethnic History and Inter-ethnic Sharing, Adorned with Silver

Forced to leave the "Valley Hamitza", the Hani tribe, led by the head of the Naso and Chi Si Zami, moved to the south of Yunnan Province, passing through Nato (now Tonghai County, Yuxi Region), Shiqi (now Shiping), where the Hani tribe resided for a long time and built the famous "Naropuchu Dazhai". Nalopuchu Dazhai. Hani people have a language without writing, many branches, different branches of the language barrier, and different clothing; each branch of the jewelry wears different materials, such as Xishuangbanna's Hani people feathers and sea shells are mainly, but the branches wear silver jewelry almost the same. Hani women's preference for silver jewelry reflects their deep cultural background and status symbols. Silver jewelry occupies a unique position in the daily life of Hani women, not only as a decoration but also as a symbol of culture, identity, and social status. As a kind of practical and aesthetic jewelry, silver jewelry has been handed down from generation to generation in terms of craftsmanship and wearing styles, carrying rich ethnic spirit and aesthetic concepts.

First of all, in the daily life of Hani women, silver jewelry can not only meet the basic needs of life but also show their status on important occasions. The rich silver resources in the Hani region and the relatively easy availability and affordable price of raw materials for making silver jewelry have made silver jewelry a suitable accessory for women of all classes. From the simplicity and practicality of silver jewelry for daily wear to the gorgeous inlays during festivals and weddings, the diversity and layering of silver jewelry show a strong cultural identity. Silver jewelry is not only decorative; it also has the symbolic meaning of warding off evil spirits and conveying the message of wealth and family status.

In the Hani tradition, the wearing of silver jewelry is closely related to a woman's age and marital status. During the teenage years, the amount and shape of silver jewelry worn gradually increase, and the brilliant jewelry supports the youth and beauty of women and is also a way to show personal charm and courtship signals. As a woman matures and starts a family, the amount of silver jewelry she wears gradually decreases, and much of it is preserved, waiting to be passed on to the next generation. This tradition not only represents a shift in age but also the inheritance of wealth and status. Especially in family inheritance, silver jewelry, as a symbol, often becomes a precious family relic, representing the cultural imprint of women from one generation to the next.

It is worth noting that silver jewelry-making among the Hani is not limited to self-sufficient crafts. During the research in Mojiang and other places, it was found that there is a close collaborative relationship between the Hani people and other brother ethnic groups. The Hani are good at agricultural farming, especially terraced farming, which provides agricultural products such as rice, while the Yao and other alpine ethnic groups, due to geographic constraints, are not good at farming but are good at making silver jewelry. The division of labor between the two, through the exchange of agricultural products and silver jewelry, forms a unique model of economic and cultural cooperation. This not only demonstrates the mutual assistance between different ethnic groups but also reflects the exquisite inheritance of silver jewelry craftsmanship by each ethnic group.



Figure 46 Lit. use silver as jewelry

Source: Photographed by the Author

In addition, Hani women always pursue the ultimate decorative effect by wearing silver jewelry. From silver bubbles to meticulous inlay, each piece of silver jewelry is the ultimate pursuit of beauty. Whether it is big necklaces, earrings, or traditional chest ornaments and bracelets, each piece of silver jewelry unites the silversmith's skillful hands and thoughts and demonstrates the Hani people's unique understanding of beauty and craftsmanship. Silver jewelry has become a unique language for them to decorate their body and mind and convey their culture, and it also provides a space for women to show their personalities and identity.

Overall, Hani women's love for silver jewelry reflects that silver jewelry is not only a decorative item but also a symbol of culture, identity, age, and social status. Through silver jewelry, Hani women express their pursuit of beauty and adherence to tradition in their daily lives and festive occasions. The circulation and inheritance of silver jewelry has also witnessed the continuation and development of this

culture, which has become a unique cultural symbol of the Hani ethnic group and even the whole Yunnan region.



Figure 47 Elderly Hani women wear C-shaped bracelets

Source: Photographed by Lizhenghua who is Hani cultural worker

Hani women's wrist jewelry has rich cultural connotations, and the number of bracelets worn usually ranges from one to six or more. The production process of silver bracelets is complex and varied, including openwork carving, twisting, engraving, molding, piling flowers, and other crafts. The silver bracelets come in different shapes; some are circular and fit through the fingers, while others are "C" shaped and fit through the wrist. The patterns on the bracelet surface are mostly based on the theme of flowers, birds, fishes, and insects, as well as mythical beasts and dragons, which are full of vivid symbolism. Especially in Luchun County, Honghe Prefecture, Hani women wear drum-shaped silver bracelets modeled as a drum cavity. The bracelet's surface has Yin-carved teeth, which are rustic and rugged, showing unique local characteristics.

Hani women's silver jewelry, in addition to wrist ornaments, also includes long or short cylindrical armbands. The most characteristic when the armband jumps off, it is a silver wire regularly coiled in more than thirty circles, forming a cylinder, about six or seven centimeters long, around the rolled edge, the surface engraved with teeth, back to the pattern, bees, butterflies, and flowers and leather and other decorative motifs. These ornaments not only have a decorative role but also reflect the mastery of traditional Hani handicrafts.

Silver necklaces are also an important part of Hani women's clothing; necklaces and collars of two styles have their own characteristics. The front of the necklace is often decorated with fish, birds, frogs, and other symbols of good luck, glittering, highlighting its cultural symbols. Necklaces are mostly round, oval, or semi-circular and semi-square, some using a single strand, double strand, or multi-strand woven, and often decorated with chains, coins, beads, tassels, and other decorations. Hani girls prefer to wear a simple, plain round collar, the ends of which are connected in a variety of flexible ways, the use the elasticity of the collar or with the melon silk buckle or silver ring buckle.

In the Hani women's silver chest ornaments, there are exquisite fern bud-shaped silver buttons, a shiny chest plaque, and even strings of silver beard chain, showing a unique flavor. Some silver jewelry is not only beautifully made but also very practical. For example, Yuanyang Hani women are often on the collar side of the lapel hanging silver beard chain; the chain consists of four short chains, hanging coiled dragon patterns of Guangxu Yuanbao, decorative, exquisite, and meaningful. The main chain under the hanging several silver hair short chains, the lowest part of the often hung with engraved small silver comb or dental tools, carved silver needle cylinders, and other practical items. The existence of this silver jewelry is not only a symbol of cultural heritage but also represents the wisdom and aesthetic interest of Hani women in life.

The migratory history of the Hani ethnic group is fully reflected in the jewelry styles and patterns of the Biyo branch. These patterns not only reproduce beauty but also carry deep historical and cultural significance. The dot pattern symbolizes the beloved homeland of the Hani tribe, representing the pain and struggle of being far away from home, while the long silver line hanging down from the collar symbolizes tears, commemorating those who passed away during the migration. This symbolic and metaphorical representation not only creates a unique aesthetic in art but also records the Hani tribe's arduous journey of conquest and migration from northwestern to southern China over the past thousand years on a historical and cultural level.

The examination of the core elements of traditional Hani jewelry is not yet finished. But we can already roughly see the heavy historical memory of Hani jewelry: clothing green decorated with red - the record of the ancestral source of the holy land "Hu Tuohu Huna"; sea shells - carrying the ancestors at the beginning of the beginning of civilization. Shihuang Lake"; bamboo ornaments - thanksgiving and memory of the bamboo forest culture of 'Garugaze'; fish ornaments - 'Jaropuchu.' The "Jaropuchu" period of Chong and the traces of Of course, jewelry features and historical memory are not a mechanical one-to-one correspondence. For example, the historical memory of "feather jewelry" points to both "Noma Amei" and "Guha Mi Cha" ancient Yunnan period.

Table 5 Forms of Hani Traditional Jewelry in Different Periods

Phase	prehistory	Reign of the Three Sovereigns and Five Emperors (1115-1234)	Xia of the Sixteen Kingdoms (407-432)	Xia of the Sixteen Kingdoms (407-432)	Shang and Western Zhou	The Warring States period (475-221 BC)	Warring States, Western Han	Late Warring States period to the present
Sample images								
Point	Kunlun Mountain range	Qinghai Lake	Qinghai-Gansu-Chuan border	Upper Minjiang River (Sichuan)	Sichuan basin	Northern coast of the Erhai Sea	North shore of Dianchi Lake	Yuanjiang Basin, Mojiang County
Toponymy	Hunihuna	Shisuihu	Galugaze	Relupuchu	Nuoma Amei	Seezuoni ang	Guhachami	Shiqi, Ailao Mountains
Jewelry Material	Red (color) Ferro us	Mountain and Wild Jewelry	Decorated with "shells"	Decorated with "bamboo"	Decorated with "fish"	Decorated with "thread"	Decorated with "feathers"	Lit. use "coins" as jewelry Studded with silver

4.2.2 Changes in Materials: Expansion from Traditional Silver to Modern Multi-Materials

(1) Materials Mainly Used in Traditional Hani Jewelry

The materials used in the production of traditional Hani jewelry are mainly metal, supplemented by natural organic or inorganic materials, in order to reflect their unique ethnic style and cultural connotations. As for metal materials, silver is the most common, especially sterling silver and silver alloy, which are used to make necklaces, bracelets, earrings, rings, and other jewelry. In addition, copper, tin, and other metals are also used, mainly for the decoration or structural reinforcement of some jewelry.

In addition to metal, Hani jewelry also often use natural organic materials, such as plant fruits, bones, shells and some plant fibers, colorful wool, feathers, bamboo products, agate is also used in the production of jewelry, the selection of these materials not only reflects the wisdom of the Hani people on the use of natural resources, but also carries its aesthetic concepts and cultural traditions.

Qiangang Village in Mojiang County means "dry and rotten," which is the reason why the area is very flooded during the rainy season and very dry during the dry season. The Amu sub-clan of Thousand Gang Village does not wear traditional costumes and jewelry on a daily basis, but only on New Year's Day, when they visit guests and other important festivals. There is a song called "Beautiful Hani Amu Girl" that has been passed down in the Amu sub-clan; it is sung from the headdress, necklace, and bracelet all the way to the footwear, praising the beauty of the headdress, asking my mother and brother to prepare beautiful bracelets for me before I get married, embroidering the octagonal flower on the skirt representing unity, and the 12 patterns on the skirt representing the 12 months of the Hani ethnic group. In addition, the Amu branch of the Hani ethnic group does not wear jewelry to dress up for the reason that they are sad and not in the mood to dress up. Amu branch of the funeral and other branches of roughly the same, they will be in the mouth of the deceased, and the coffin inside the four weeks was put on the silver, the silver in the shape of no special

requirements, as long as it is silver can be. The purpose of putting silver down there is to allow the deceased to buy houses, rice, water, clothes, etc.



Figure 48 Interview with villagers of Chigang Village

Source: Photographed by the Author

Headdress: Amu branch women's headdresses using materials mainly in silver bubble rows of custom decorations, plus silver gourd and colorful thread to do tassel spikes decorative; headdress modeling represents the mountain because they believe that they are gourd out of the nation, and gourd was born in the mountains, so they use the shape of the mountains to do headdress. There is a small gourd on both sides of the headdress, and the two small gourds on both sides represent two dolls, one male and one female, born from the earliest gourd in the Amu branch of the Hani tribe. Below the small gourd, there is also a wool tassel decoration, a tassel for the upper section of the wool ball under the section of the spike, and divided into three parts, in the Hani language for the "umbeibeima" on behalf of the fire tool tripod or three stones. In addition, the headdresses are embroidered with patterns of star anise and fine sprouts, which are common edible vegetables in the region.



Figure 49 Hani ethnic group Amu sub-clan headdress

Source: Photographed by the Author

Hani unmarried women of the Amu subfamily, the main body of the headdress is also tied with a decorative object known as the Hani people's "ponytail," the end of which also falls with woolen decorations, wear the way to wear the main body tied to the outside, the end of the head hanging down at the back of the head.

The earrings worn by women of the Amu subfamily are slightly different from the ones we commonly see, with two long chains connecting the lower ends of the earrings, and artemisia flowers on the earrings because artemisia branches can be used for fertilizer, dyeing clothes, and can also be used to make medicine to cure stomach pains, so they put artemisia flowers on the earrings; the two long chains connecting the earrings represent the thatch grass that can be used to build a house and can be used to make medicine.

Waist ornaments: made of colorful material beads strung together, with bamboo needle barrels at the end, the needle barrels are passed down from generation to generation from the old generation to their daughters, and the bottom drop has a tassel made of red wool as a decoration.



Figure 50 Figure 50 Hani Amu Tribe Bracelet

Source: Photographed by the Author

Bracelet: The hexagonal bracelet is made of silver, meaning "six-six blessings." there are two kinds of bracelet patterns. One is the skimming pattern, which is a kind of vegetable commonly eaten by the local people in Mojiang because it can fill up their stomachs, so it is engraved on the bracelet by the Hani people. The other is the dragon pattern hexagonal bracelet, a bracelet on the cross of the word "ten" represents the dragon scales, a cross plus dot pattern on behalf of the dragon's tail, and finally, there is a diagonal stripe on behalf of the dragon's neck at the line, the dragon pattern engraved in the bracelet to symbolize good luck. The Hani men here do not wear bracelets because men need to go into the mountains to hunt; they think that wearing a bracelet will be wrapped around snakes, so men do not wear bracelets.

Necklaces: The collars of the Amu sub-clan of the Hani ethnic group are also made of silver, with dragon patterns representing good luck, and are wound into a spiral at the beginning and end of the collar, representing snails that can cure earaches; there are three long chains on the collars, and connecting the chains and the collars are buckles engraved with patterns of edible peonies, and there are three chains, which represent the Sinanjiang River, which is divided into three.



Figure 51 Necklace of the Amu branch of the Hani tribe

Source: Photographed by the Author

Pectoral jewelry: In the Hani language, “Give Yeh Give Bo” means the Hani three silk on the syringe, the traditional three silk on the chain is to circle and circle interlocking style, and “eel bone” is the emergence of the last few years.



Figure 52 Hani Amu Clan Pectoral Decoration

Source: Photographed by the Author

(2) Material changes brought about by modern economic development, such as applying alloys, stainless steel, and artificial gems.

With the development of the modern economy and the progress of technology, the material composition of traditional Hani jewelry has also changed significantly. Based on maintaining the traditional silver craftsmanship, new metal materials, such as alloy, aluminum, stainless steel, etc., have been gradually applied in jewelry making to reduce cost, improve durability, and enhance the market competitiveness of the products. Compared with the traditional sterling silver materials, these metals have stronger oxidation resistance and mechanical strength, making it easier to maintain the jewelry during daily wear and adapting to modern consumer demand.



Figure 53 Hani Red Zirconia Kit

Source: Retrieved from https://www.sohu.com/a/134481565_717087

In addition, the application of artificial gemstones, glass imitation beads, and other materials is becoming increasingly widespread. Compared with traditional decorative materials such as natural agate and plant fruits, artificial gemstones can not only simulate the appearance and color of natural gemstones but also have more stable physical properties and lower costs, which enable more consumers to accept and use them. The introduction of these modern materials makes Hani jewelry more market-adaptable and has industrialized development potential while retaining national characteristics.

(3) Influence of material changes on the cultural symbolism of Hani jewelry

Changes in materials have had a far-reaching impact on the cultural symbolism of Hani jewelry, especially the reduction in the use of silver jewelry, which has gradually weakened its original wealth symbol function. In traditional Hani society, silver jewelry is not only a decorative item but also an important symbol of wealth, social status, and family economic strength. The number of silver jewelry worn and the degree of exquisite craftsmanship are often closely related to the economic situation of individuals or families and play an important role in marriage, festivals, and religious ceremonies.

However, with the development of the modern economy and the widespread use of alloys, stainless steel, and other new materials, the proportion of silver in the Hani jewelry gradually declined, replaced by more economical and durable but lacking the traditional cultural endowment of the material. This change weakens the wealth symbol function of jewelry, turning more to aesthetic decoration and personalized expression. In addition, the use of alternative materials such as artificial gemstones and glass imitation beads has also affected the spiritual symbolism of blessing and protection contained in traditional jewelry.

Although the application of modern materials has broadened the market acceptance of Hani jewelry, the weakening of its culture-bearing function has also raised concerns about the loss of the traditional jewelry value system. To a certain extent, this has reduced the cultural and spiritual symbolism carried by the jewelry. Although the application of modern materials has improved the accessibility and diversity of jewelry, it may also lead to the loss of some traditional crafts and redefine the cultural value of jewelry. Therefore, how to balance the market demand and cultural heritage in the use of new materials has become an urgent issue that needs to be considered in the development of Hani jewelry.

4.2.3 Innovations in craftsmanship: hand forging and modern technology at the same time

(1) Traditional Hani Jewelry Craftsmanship

Traditional Hani jewelry has exquisite craftsmanship, mainly burring, inlaying, hammering, and other techniques, which not only embody the unique style of Hani silver jewelry but also carry profound national and cultural connotations. The engraving process is one of the important techniques used in Hani's silver jewelry production. Artisans use burin tools on the metal surface to engrave exquisite patterns; common patterns include geometric patterns, animal and plant patterns, and symbols of auspicious symbols. The burin technique requires a high level of skill to ensure that the texture is clear and layered, making the jewelry more decorative and culturally valuable.



Figure 54 Traditional Jewelry Making Workbench

Source: Photographed by the Author

Inlay technology is mainly used to embed coral, agate, turquoise, and other natural stones into the metal base to enhance the beauty and symbolism of the jewelry. Traditional Hani jewelry inlays are often claw-set or bag-set to secure the gemstones to the metal surface while harmonizing with the overall design.

Hammering is a common metal shaping technique used in the production of Hani silver jewelry. Craftsmen use hammering and beating to shape metal materials into desired forms, such as bracelets, earrings, necklaces, and so on. The hammering process not only maintains the toughness and strength of the metal but also creates a unique textural effect, giving the jewelry a more handcrafted character.

In addition, the Hani jewelry production process also involves casting, welding, drawing and other processes to ensure the overall structural stability and decorative effect of the jewelry. These traditional crafts have been passed down from generation to generation, not only showing the exquisite metal processing skills of the Hani people, but also carrying its rich national culture and aesthetic concepts.

(2) The impact and integration of modern technology on traditional skills

With the development of modern technology, new technologies such as laser cutting, 3D printing, and electroplating have been gradually applied to the production of Hani jewelry, which has had a profound impact on traditional metal processing techniques. The introduction of these modern technologies, while improving production efficiency, reducing costs, and expanding design possibilities, has also challenged the inheritance of traditional craftsmanship and cultural expression.



Figure 55 Hani necklaces made with a new technique

Source: Photographed by the Author

Laser cutting technology uses a high-precision laser beam on the metal material for fine cutting and engraving so that complex patterns and fine decorations can be quickly completed; compared with the traditional burin engraving process, its processing accuracy is higher and more efficient. However, this non-hand engraving method has weakened the craftsmanship and unique artistic value of the traditional

burin engraving technique, so part of the traditional pattern loses its original handmade flavor.

The application of 3D printing technology in jewelry production makes complex structures and personalized customization possible. Through digital modeling, designers can quickly realize diversified jewelry designs and directly print out metal or wax molds for subsequent processing. This technology has changed the traditional way of hammering and molding, making production more efficient, but it has also reduced the involvement of traditional craftsmen to a certain extent, affecting the inheritance of skills.

Electroplating technology makes the surface treatment of jewelry richer, which not only enhances corrosion resistance but also gives the jewelry a variety of color effects, such as gold plating and platinum plating. The application of this process makes Hani jewelry more colorful, but compared with traditional hand grinding and polishing, the natural changes in metallic texture and color are different, affecting the original beauty of traditional silver jewelry.

Despite the impact of modern techniques on traditional skills, there is also the possibility of integration between the two. Many artisans have begun to combine modern technology with traditional craftsmanship, for example, by generating complex models through 3D printing and then using hand-engraving for detailing or by using laser cutting to complete the initial engraving and then hand-polishing and finishing by artisans. This integration not only enhances the precision and efficiency of jewelry production but also preserves the traditional artistic characteristics of Hani jewelry to a certain extent.

4.2.4 Changes in shape and pattern: simplification, innovation and marketability

Traditional Hani jewelry shapes and patterns usually have strong symbolic meanings and religious colors with rich ethnic characteristics. Traditional Hani jewelry mostly adopts natural elements, animal forms, and religious symbols as the basis of design, such as bird, fish, gourd, and butterfly patterns, which symbolize reproduction, multiplication, and the cycle of life. In addition, complex geometric patterns and

carvings are often used in bracelets, necklaces, chest ornaments, and other jewelry, which not only show the exquisite handcraft skills of Hani craftsmen but also carry deep ethnic culture and social beliefs.

(1) Classical shapes of traditional Hani jewelry

Traditional Hani jewelry is rich and diverse, not only with unique national aesthetic characteristics but also carrying important social and cultural significance. Their common jewelry includes earrings, bracelets, collars, hats, etc. Each type of jewelry contains specific symbolic meanings and plays an important role in different occasions.

Yang Fengzhi (2024, interview), now 67 years old and a member of the Ximoluo branch of the Hani tribe, said that the attire of the Moluo branch is as follows: the headdress (headdress) is pointed and slightly upturned at the front, and there is a tassel made of woolen threads similar to ears of wheat decorating the side of the hat; the earrings are worn as “eight pieces of tornadoes,” and the chest of the dress is a slanting and regular arrangement of silver bubbles.



Figure 56 Interview Interview with Zhao Dewen, Hani expert and scholar

Source: Photographed by the Author

One interpretation of the hat is that the pointed front represents the white pheasant bird, and the tassels on the side represent grains similar to it - millet, sorghum, rice, wheat, etc., expressing the Hani people's expectation of a good harvest. The "eight pieces of nadol" are a kind of earrings with the upper part in the shape of a flower and eight pieces of tassels attached to the lower part. Yang Fengzhi's earrings are engraved with the flower of Tongli, and the special arrangement of silver bubbles on the chest is related to the Hani terraced fields.

Earrings are one of the accessories often worn by Hani women, mainly silver earrings, with common shapes including circular, dangling and spiral. Some of the earrings are carved with exquisite geometric patterns or animal and plant motifs to enhance the decorative and symbolic significance. Earrings not only reflect the wearer's aesthetic sense but are also often associated with social status, such as age and marital status.

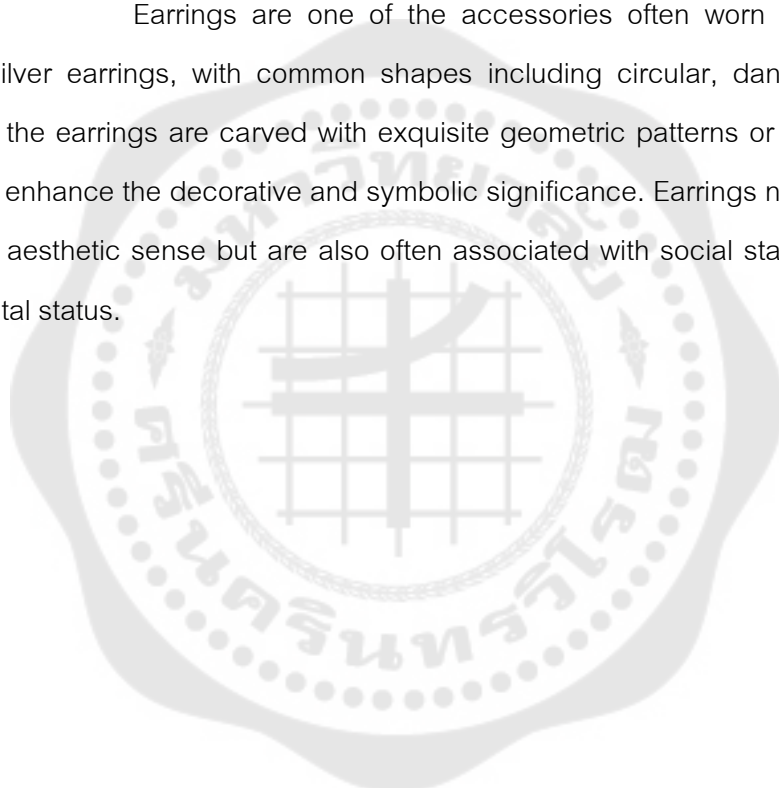




Figure 57 Hani ethnic group Baihong branch chest ornaments

Source: Photographed by the Author

Duan Midu (2024, interview), now 63 years old, of the Baihong branch of the Hani ethnic group, said that the "Crying Marriage Tune" is a Hani song about jewelry and that the Baihong branch's bao head is round, with a tasseled style on the front drop, and that the back of the bao head has a sunflower pattern representing the sun; a necklace is worn on the chest, with a small silver bubble in the middle of the necklace representing the stars, and a silver plaque in the lower drop representing the moon.



Figure 58 Interviews with non-heritage bearers of nine Hani tribes

Source: Photographed by the Author

Li Shuqing (2024, interview) is now 64 years old, the head of the Kaduo branch of the Hani ethnic group, said that the Hani male jewelry is less, the dress is also simple, which is related to the work of the heavy work of the majority of men, wearing too much bad work. Hani males also have head wrapping, but Kaduo branch head wrapping is not too much to pay attention to; Kado branch head wrapping's main role is to protect the head to prevent the work rocks and others from falling into the head. However, the head in the style is not too much to pay attention to in terms of length; specifications have three zhang two and two zhang eight two; it is said that if not

according to the two size requirements, you will not find the ancestors after the death. Hani male clothes generally have two kinds, "two water" and "three water." "Two-point water" means two pieces of clothes (one inside and one outside), which are mostly worn by less affluent men; 'three-point water' means three pieces of clothes (two inside and one outside), which are worn by more affluent men.

The Hani people worship nature, so their jewelry and clothing refer to flowers and plants more often. When a Hani elder passes away, silver will be placed around the inside of the coffin first, then the person will be put inside, and finally, the silver will be placed on the body of the deceased, and the things used in his/her life will be put out, but after the person has been sent away, the things that can be used will be put away and taken out to be used when they are ready to be used.

Hani people are mostly engaged in agriculture, so they mostly ask other ethnic groups to help them make silver jewelry, and then Hani people use food to exchange with other ethnic groups. Minority jewelry is mostly silver for three reasons: one is silver is the circulation of the currency on the market, silver to jewelry is also considered a rainy day; the second is the old man that silver can check the physical condition of the person, how your body, can be

Cai Fengying (2024, interview) is a provincial-level Hani costume maker in Mojiang County. According to Ms. Cai, Hani's costumes are mostly navy blue, a color dyed with plant fuel. Ms. Cai first showed us the dye and taught us how to stir it, which should not be stirred randomly but in one direction.



Figure 59 Interview with Cai Fengying, the inheritor of Hani costume making

Source: Photographed by the Author

Cai's teacher's collection of jewelry is part of old objects, and part of her takes the drawings to find silversmith master Inch Jianlin Do, where she sees some of the differences between traditional Hani jewelry and modern Hani jewelry. Hani young girls, middle-aged and older people with jewelry are different, with earrings in the pattern of eight patchwork flowers, lantern flowers, plum blossoms, flower patterns of each direct line, and some differences. Hani bracelet aspect, according to personal economic strength, is divided into four-square bracelets, six-square bracelets, and eight-square bracelets. Traditional Hani jewelry is representative of the Buddhist lotus pattern. Hani pattern, in fact, is also the religious culture of Islam, and it is a blend of a variety of religious beliefs and coexisting ethnic groups.



Figure 60 Hani Jewelry Craftsmen Jianlin Cun

Source: Photographed by the Author

Cun Jianlin (2024, interview) is now 65 years old. Dali people have engaged in the production of ethnic jewelry for 40 years; their family's first ethnic jewelry silver jewelry processing store moved from Mojiang to Yuanjiang; many Mojiang Hani ethnic groups create the inheritance of people's jewelry made by their family due to the reasons often live with the Hani people, the jewelry made for the majority of the Hani ethnic group jewelry, in addition to the production of Yi and Dai ethnic group jewelry, but their ethnic minority jewelry are all them Purely handmade. In addition, the Hani jewelry often sees a kind of "double fish pattern," which is related to the Mojiang local "double cell well." The old generation of Hani people's jewelry already has an enamel process;

just because there is no enamel material in the local area, the material of the enamel process is bought from Qinghai and other places, so the enamel process is relatively rare in Hani jewelry.



Figure 61 Hani Jewelry Craftsmen Yuanjie Cun

Source: Photographed by the Author

Cun Yuanjie (2024, interview) is the son of Cun Jianlin, who has been engaged in ethnic jewelry making for 14 years after following his father's graduation from the Dali Agricultural School, and he said: There are two kinds of Hani bracelets in general, one is directly stuck into the style, and the other is the style of the living mouth that can be broken open, and the patterns on the bracelets are mostly floral and grass patterns.

The survey found that Hani craftsmanship is a family inheritance system. Hani jewelry modeling not only shows the exquisite techniques of national

craftsmanship but also deeply reflects the cultural traditions, social structure, and aesthetic pursuits of the Hani people. The inheritance and development of their classical modeling is an important manifestation of the continuity of national culture.

(2) Influence of modernization on jewelry modeling

Driven by the modernization process, the styling design of traditional Hani jewelry has gradually shown the development trend of simplification, lightweight, and personalization. This change is not only the result of the change in market demand and consumer concepts but also a reflection of the wide application of modern materials and processing technology.

First of all, the simplification of modeling has become an important trend in modern Hani jewelry design. Traditional jewelry often use complex burin, hollowing and multi-layer structure to reflect the national characteristics and craftsmanship degree of mastery. However, modern consumers are more inclined to simple, practical design style, so many jewelry modeling tends to be simple and smooth, reduce the overly complex carving and decorative elements, in order to adapt to the contemporary aesthetic habits and daily wear needs.

Secondly, lightweight design is influenced by modern materials and technology, which has gradually become a major feature of Hani jewelry. Traditional silver jewelry is usually thicker and heavier to highlight its nobility and symbolism, while modern jewelry introduces alloys, stainless steel, and other lightweight metals in the material and adopts a thin-walled structure or hollow technology, making the jewelry lighter and more comfortable for daily wear. In addition, some of the traditional large pieces of jewelry, such as wide and thick collars and multi-layer bracelets, have been improved into lighter versions in modern design to enhance the wearing experience.

Again, with personalized design, market consumption upgrades, and cultural diversification, the Hani jewelry personalization trend is becoming more and more significant. Compared with the more uniform modeling style of traditional jewelry, modern design places more emphasis on individual expression, incorporating modern fashion elements and cross-cultural design concepts, for example, on the basis of

traditional patterns for innovation and deformation or combined with contemporary fashion elements for redesign, so that the Hani jewelry has more modern and individual characteristics. At the same time, the popularity of digital design and customized production enables consumers to choose customized styles according to their personal preferences, further promoting the development of the trend of personalization.

The process of modernization has prompted the Hani jewelry modeling to develop in the direction of simplicity, lightness and personalization while inheriting the characteristics of traditional craftsmanship. This change not only broadens the market adaptability of Hani jewelry, but also provides new possibilities for the innovation of traditional crafts. However, while innovating, maintaining national characteristics and cultural values is still an important issue that needs to be thoroughly considered in the process of Hani jewelry design and development.

After entering modern society, with the change in aesthetic concepts and the diversification of market demands, the shapes and patterns of Hani jewelry have gradually gone through the process of simplification and innovation. First of all, the traditional complex shapes and patterns are simplified in modern design, focusing on the smoothness of the lines and the overall harmony of the aesthetics. This simplification is not only a response to modern aesthetics but also makes the design of jewelry more modern and practical, in line with the needs of daily wear. In addition, modern Hani jewelry designers have added more innovative elements based on the inheritance of traditional shapes and patterns, incorporating modern design concepts and aesthetic trends.

With the globalization and marketization of the economy, the shape and pattern of Hani jewelry has gradually shown the trend of marketization. In order to adapt to the market demand, especially the pursuit of personalization and diversity by young consumers, the design of Hani jewelry not only retains the traditional cultural elements, but also incorporates more modern fashion and international design elements. This change has gradually transformed Hani jewelry from traditional ethnic handicrafts into competitive commodities that have entered a wider consumer market.

The changes in the shapes and patterns of Hani jewelry, from traditional complexity to modern simplification and innovation to marketable adaptation, reflect the adaptability and inclusiveness of ethnic culture in modern society. This change not only reflects the inheritance of traditional Hani craftsmanship but also demonstrates its innovation and development in the context of globalization and marketization.

4.2.5 Changes in wearing customs: from traditional rituals to modern fashion

4.2.5.1 Changes in Wearing Scenes

(1) Main scenes of wearing traditional Hani jewelry

Hani jewelry is not only a daily ornament, but also carries rich cultural connotations and symbolic meanings in important occasions such as marriages, rites of passage, festivals and religious ceremonies. Different types of jewelry have specific functions in different scenarios, reflecting the wearer's social identity, as well as the traditional beliefs and values of the ethnic group.



Figure 62 Jewelry worn by brides of the Kaduo branch of the Hani tribe

Source: Photographed by Lizhenghua who is Hani cultural worker

The wedding ceremony is one of the most important occasions for wearing Hani jewelry. Brides usually wear fine silver jewelry, including silver collars, bracelets, earrings, headdresses, etc.; these ornaments not only symbolize the bride's wealth and good fortune but also carry the family's blessings and expectations. Some of the silver jewelry is given by the mother or elders, signifying inheritance and blessing. In the wedding process, the clanking sound of silver jewelry is believed to have the role of driving away evil spirits and avoiding disasters while also enhancing the solemnity and sacredness of the ceremony.

The coming-of-age ceremony is an important ritual in Hani culture, marking the growth of the individual and the transformation of social roles. On this occasion, young people usually receive jewelry that symbolizes maturity and responsibility, such as bracelets, rings, or collars. The wearing of such jewelry not only confirms an individual's identity but also shows that he or she is capable of taking on family and social responsibilities. In some regions, the Hani people also present the youth with silver jewelry engraved with specific motifs at the coming-of-age ceremony to send blessings and protection.

Traditional festivals are also the time for Hani jewelry to be displayed. During major festivals, such as the "Hani Year" (Hani New Year) or the "Rice Planting Festival," women usually wear dresses with exquisite silver jewelry to show the unique charm of the ethnic culture. These ornaments not only enhance the ceremonial sense of the festival but also become a symbol of status and beauty on social occasions. In addition, the wearing of silver jewelry adds visual splendor to the song and dance performances or collective activities during the festivals and enhances the atmosphere through its unique sound.

Religious ceremonies are an integral part of the Hani belief system, in which jewelry plays a symbolic and protective role. Some of the silver jewelry is believed to have the effect of driving away evil and avoiding evil, such as silver collars or amulets engraved with specific symbols, which are commonly used in rituals, blessing ceremonies and other religious activities. In ancestor worship or mountain rituals, some elders will wear traditional silver jewelry to show respect for their ancestors and to express their devotion.



Figure 63 Innovations in materials in modern wedding headdresses

Source: Photographed by the Marong who is Hani cultural worker

Hani jewelry not only has decorative value but also carries deep cultural significance in specific scenes, reflecting ethnic traditions, social relations, and spiritual beliefs. Its importance in marriage, rites of passage, festivals, and religious ceremonies highlights the unique value of Hani jewelry as a cultural symbol.

(2) Expansion of wearing scenes in modern society

With the changes in society and the diversification of cultural concepts, the wearing scenes of Hani jewelry have expanded from the traditional wedding, rites of passage, festivals, religious ceremonies, and other specific occasions to new areas such as daily wear, workplace decorations, and fashion collocation. This change reflects the adaptability and innovativeness of Hani jewelry in modern society and also reveals the transformation of modern consumers' functional needs and aesthetic concepts of jewelry. Hani jewelry not only retains its deep cultural value but also takes on a new vitality in modern society. This transformation reflects the continuous

evolution and innovation of jewelry culture in modern society and also promotes the effective integration of tradition and modernity.

Daily wear is one of the most important scenarios for the use of modern Hani jewelry. Traditionally, Hani jewelry is mainly used for major ceremonies and festivals, while modern consumers place more emphasis on convenience and personalization in their daily lives. Modern Hani jewelry design tends to be lightweight, simple, and diversified and can be matched with daily clothes, which not only meets personal aesthetic needs but also highlights the wearer's sense of cultural identity. Many traditional Hani silver jewelry pieces, such as small earrings, bracelets, or necklaces, have become an important choice for daily wear and have become the embellishment of women's daily decorations, where heritage and innovation go hand in hand.

Workplace decoration is another important area for the expansion of modern Hani jewelry. With the development of society and culture, personal image and dress style in the workplace have been attached more and more importance. Modern Hani jewelry is designed with the gradual emergence of simple and generous, stable, and dignified characteristics that are suitable for wearing in the workplace environment. This type of jewelry not only enhances the delicacy of the overall dress but also highlights the personal characteristics and cultural background of the wearer through its unique ethnic elements. For example, a simple silver necklace or detailed silver earrings not only meet the dress code of the modern workplace but also convey the wearer's recognition and respect for traditional culture.



Figure 64 Hani stage jewelry

Source: Photographed by the Marong who is Hani cultural worker

Fashion collocation is another expanded scene in Hani jewelry's clothing in modern society. Hani silver jewelry has a stage display, and the style and material have a simplified stage design effect; for example, the material is changed from silver to aluminum alloy instead so that the performer is lighter when wearing it. The multicultural and personalized consumption trend of modern society has gradually integrated Hani jewelry into the global fashion trend and has become an important element of fashion collocation. By innovating and redesigning traditional elements, designers have given Hani jewelry more modern and fashionable features, adapting it to different occasions such as fashion shows and street trends. For example, the combination of Hani silver jewelry with contemporary clothing styles has led to a gradual increase in its status in the fashion world and has become a bridge for transmitting culture and fashion perceptions.

(3) Difficulties in the inheritance of traditional handicrafts

Under the background of rapid development of modern society, the inheritance of traditional Hani handicrafts faces many challenges, which are mainly manifested in the reduction of the number of craftsmen and the decrease of young people's participation. This predicament not only threatens the continuation of traditional skills, but also affects the inheritance and development of Hani jewelry culture.

The decrease in the number of craftsmen is a major problem in the inheritance of Hani jewelry-making skills. The learning cycle of traditional handicrafts is long, requiring craftsmen to have exquisite skills and rich experience. However, due to the relative decrease in the market demand for handmade silver jewelry, coupled with the popularity of modern mechanized production methods, many senior craftsmen are facing the pressure of making a living, and some of them have even turned to other industries, resulting in a gradual break in the chain of inheritance of traditional skills. In addition, some of the crafts, due to their complex and time-consuming production, have gradually been replaced by more efficient modern technologies in the wave of commercialization, resulting in a decreasing number of artisans mastering these skills.

Declining participation by young people Further exacerbating the plight of traditional craftsmen is the difficulty of passing on the crafts. Influenced by the modern education system, the concept of career development, and urbanization, more and more young people are choosing to receive modern vocational skills training while their interest in traditional crafts is declining. In addition, the traditional craftsmen training model is mostly based on teacher-apprentice teaching, with a long learning process and unstable earnings, and young people are more inclined to choose other career paths than the rapid return model of the modern job market. This trend has led to a lack of successors in the Hani jewelry-making skills, making the continuation of traditional crafts a serious challenge.

In the face of this predicament, how to enhance the social identity of traditional handicrafts, increase their economic value, and motivate the younger generation to learn and pass them on has become a key issue for the sustainable

development of Hani jewelry culture. Promoting the combination of handicrafts and modern design, strengthening policy support for the protection of non-heritage, and building a modernized craft education system may provide a new path for the inheritance of traditional skills.

4.3 Internal and External Integration Forging Cultural Characteristics: Cultural Symbols of Hani Traditional Jewelry Art

4.3.1 Hani jewelry and its cultural symbols

Hani jewelry is a historical mark of Hani culture and a cultural symbol of Hani history, so the migration history of the ethnic groups can be traced through the jewelry. Hani jewelry in the history of more than "decorated red" and "silver more or less" records; in the long-term migration of the Hani people, in order to avoid war and foreign resistance, no bank can afford to wear and wear the wealth on the body. In this research, the local Bijiao people also explained that Bijiao women's headdresses raised that part of the symbol of the Hani ancestors was born in "Hu Ni Hu Na" high mountains. The cascading pendants and patterns of Hani women's necklaces symbolize the migratory history of the Hani people. The threads falling from the headdress symbolize the tears shed by Hani ancestors for those heroes who sacrificed their lives in the wars of defending their homeland and migration, and the diversity of silver elements symbolizes the twists and turns of the Hani ancestors' southward migration.

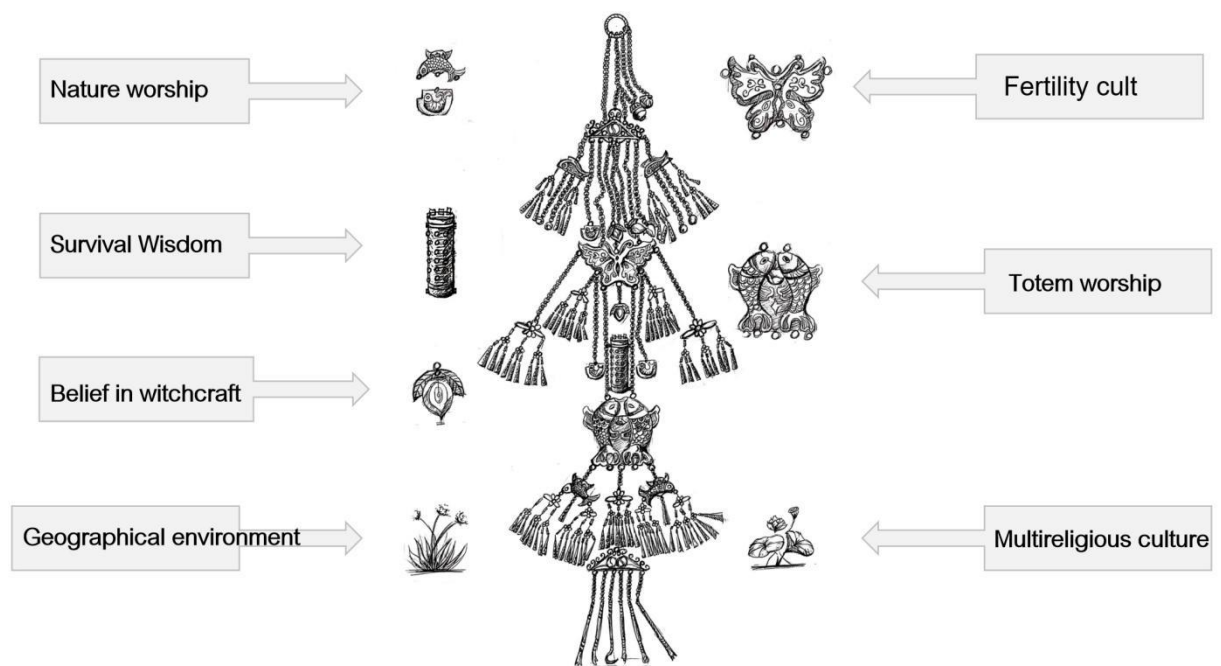


Figure 65 Cultural Symbol Chart for Corsages

Source: Picture drawn by the Author

It is undeniable that Hani women have shown great creative talent in self-decoration. From freely crafting silver ingots to casually picking up things from the mountains and wilds, they use a variety of materials such as fish, feathers, insects, bone needles, sea shells, and rattan rings as ornaments, conceiving unique shapes and skillfully blending the craftsmanship with the deep culture of the materials. These ornaments are not only highly creative in form and structure but also show rich cultural connotations in symbolism.

In the style and color of Hani costumes, although many heavy histories brought by wars and migrations are recorded, the cultural symbols embedded in the ornaments are lighter and farther away. The symbolic ornaments they wear are both inherited from ancient myths and closely related to their real lives. Through these ornaments, we seem to see them consciously or unconsciously ignoring the pain of history and focusing more on more vivid and symbolic cultural memories.

The religious ideas of fish worship and bird worship are deeply reflected in the jewelry of Hani women, originating from the ancient myths of "the divine fish planes the world" and "the divine bird planes the world." In addition, the regional characteristics of the living environment and the terraced farming way of life are also reflected in their jewelry. The aesthetics, value judgments, and ritual norms of social groups formed over a long period of time are quietly coalesced in these exquisite decorations. Each piece of jewelry, no matter how big or small, carries the cultural memory and wisdom of the community and becomes an important symbol of Hani women's identity and history. The typical ornaments and their cultural symbols in Hani women's costumes are summarized as follows:

Table 6 Hani jewelry and its cultural symbols

Jewelry Elements	Descriptive	Significance	Cultures
"Fuqingshihong"	The origins of the concepts of "blackness" and "honoring the red"	Survival and auspicious colors of the nation	Nature worship

Jewelry Elements	Descriptive	Significance	Cultures
	Flowers, wild fruits, bamboo, rattan	Fine jewelry	Esthetic conception
Mountain Jewelry	Skin, claws, teeth	Drive out evil and avoid evil spirits	Belief in witchcraft
	Greenshells and bone pins in headdresses	Relationship status	Affective expression
Decorated with feathers	Red pinnae	Supernatural bird	Animal worship
Decorated with fish	Fish-shaped fish ornament	Sacred fish that produces all living things	Totem worship
Decorated with shellfish	Shells in the checkroom	Decorating and beautifying, symbolizing abundance	Esthetic conception

Jewelry Elements	Descriptive	Significance	Cultures
Lit. use coins as decoration (idiom); fig. to live in luxury	Silver coins minted in different periods	Symbol of wealth Sudden change (idiom)	Value Ethnic history
	Large amount of silver jewelry	Yunnan produces an abundance of silver	Geographical environment
Lit. use silver as jewelry	Adorned with up to several kilograms of silver	Show off one's wealth	Value
	Absolutely necessary	Ward off evil spirits	Belief in witchcraft
	Rich and colorful shapes	Call it beauty	Esthetic conception
Number of silver jewelry	Fewer daily routines, more festivals	Convenient for labor and festivals	Norms of etiquette
	More unmarried, fewer married	Age status distinction	Norms of etiquette

Jewelry Elements	Descriptive	Significance	Cultures
Silver Bubble Decoration	Round, shiny and numerous	The stars and the moon	Nature worship
Silver Wristlet	Fine Silver Bracelet	Beauty and Fortune	Esthetic conception
Silver Necklace	Adorned with fish, birds, frogs, peaches	Auspiciousness, blessing	Totem worship
	Fish	Lit. Gods and fishes alive (idiom); fig. a fictional character	Totem worship
	Crabs	The Water God of the Hani People	Animal worship
Moon Badge	Frogs	Pest control, weather forecasting	Animal worship
	Birds	Lucky Bird White Pheasant	Animal worship
A small bag full of fragrance	Peach-shaped	The metaphorical female genitalia	Fertility cult

used on Dragon boat	Cucurbit	Metaphorical Male Roots	Fertility cult
	Rhombic	Metaphorical Love	Affective expression
Ankle	Rattan thread around the ankle	Married sign	Norms of etiquette
Waist ornamentation	Red vine tied at the waist	Pledge one's love to sb.	Affective expression
	White Pheasant Feather	Birds of Divinity	Animal worship
Tailpiece	Dove-tailed "Pijia"	The swallow nurtures all things.	Totem worship
	Relying on Yao silversmiths	Material exchange	Intercommunity communication
Jewelry Making	Hani silversmiths	Handed down from generation generation	Ancient technology
Jewelry delivery	Women to daughters or daughters-in-law	Transmission of wealth and status	Value

4.3.2 Current Situation and Market Challenges of Hani Traditional Jewelry

4.3.2.1 Basic field research: territory, distribution, extension

(I) Basic field research: geography, distribution, extension

Through field research in Pu'er City, Mojiang County, Ning'er County, and Yuanjiang County of Yunnan Province, we went into the daily life and working scenes of local residents and carefully examined the relationship between human background and material culture based on the observation of the surrounding environment and folk customs. Through face-to-face interviews, in-depth exchanges were conducted with local residents, intangible cultural heritage inheritors of Hani jewelry making, and people involved in the workshops of folk artists so as to enhance the authenticity and depth of the research data. In the process, key details are carefully captured, folk memories are deeply excavated, the current situation and challenges of traditional Hani handicrafts are comprehensively understood, and the predicament of traditional Hani handicrafts and contemporary Hani jewelry is explored so as to provide a practical basis for answering the dilemmas faced by them.

Table 7 Field research situation

Investigation point	Boyfriend	Development of information collection	Physical material collection
Mojiang, July 2024 (16 days)	①Hawaii silver jewelry production inheritors,	①Difference between Hani traditional jewelry and Hani modern jewelry	① Learn about the history, inheritance and evolution of traditional Hani jewelry.
	Hani costume production inheritors	②Difference between the jewelry of Hani tribes	②Photographing jewelry samples to understand the symbolism of jewelry patterns and production techniques.
	② Hani cultural workers, experts and scholars	③Hani tribal jewelry, costumes on the	

	<p>③ Hani government workers</p> <p>④ Hani general public (teenagers, young people, elderly)</p> <p>⑤ Local craftsmen</p>	<p>symbolism of the pattern</p>	<p>③ In-depth discussion on the differences between traditional and modern Hani jewelry, and the differences between the jewelry of each Hani tribe.</p>
<p>Puer, August 2024 (7 days)</p>	<p>① Hani silver jewelry inheritors Ma Yunlong, Xiang Yanming</p> <p>② Ordinary people</p> <p>③ Craftsmen</p> <p>④ Boss of Ma's Silver Shop (Pu'er Shop)</p> <p>⑤ Owner of Silver Jewelry Shop Master Tang (Pu'er Shop)</p>	<p>① Status of Hani Jewelry</p> <p>② Meaning of Hani Traditional Jewelry Patterns</p> <p>③ Hani traditional jewelry used in the process</p>	<p>The research documented the basic situation of Hani jewelry nowadays, and understood the craftsmanship used in Hani jewelry</p>
<p>Ninger, August 2024 (7 days)</p>	<p>① Ma Jun, the inheritor of Hani silver jewelry</p> <p>② Ma Ling, owner of silver jewelry store Master Tang (Ning'er store)</p> <p>③ Local craftsmen</p> <p>④ Local Hani villager</p>	<p>① History of Evolution of Hani Jewelry</p> <p>② Hani traditional jewelry on the symbolism of the pattern</p> <p>③ Hani traditional jewelry production process</p>	<p>Interviews with silver store owners, local craftsmen and Hani villagers to learn about the meaning and history of the patterns on Hani silver jewelry and the craftsmanship of Hani silver jewelry.</p>

Yuanjiang	①Local craftsmen	①Difference between
September	②General public	traditional Hani jewelry
in 2024 (2		and contemporary
days)		jewelry
		②The craftsmanship
		used in modern Hani
		jewelry

(2) Secondary Research: Museums and Local Markets

In addition to visiting traditional craftsmen and inheritors of non-heritage skills, we also conducted comprehensive research and data collection on local museums and markets. In this process, the "foundation" level focuses on the core features of Hani cultural traditions and seeks to maintain their cultural roots, while the "development" level focuses on how to stimulate the vitality and continuity of traditional Hani culture. The main venues of the research included the Yunnan Provincial Museum, the Museum of Ethnic Minorities, the Pu'er Municipal Museum of Culture, the Pu'er Municipal Museum of Non-Heritage, the Pu'er Municipal Library, the Museum of Mojiang County, the Mojiang County Museum of Culture, the Menghu Hani Cultural Pavilion of Mojiang County, the Institute of Hani Cultural Research of Mojiang County, and the Office of Ethnic and Religious Affairs of Mojiang County, among other cultural institutions. In addition, we also visited ethnic jewelry stores, inherited families, and local markets, further enriching the information and vision of the research through in-depth exchanges with the public.

Table 8 Museum Research




Investigation point	Boyfriend	Development of information collection	Physical material collection
Mojiang, July 2024 (13 days)	①Mojiang County Museum	①Traditional Hani Jewelry Styles	Understanding the migration history of the Mojiang Hani tribe and the evolution of jewelry
	②Mojiang County Cultural Center	② Evolution of the Hani tribe in Mojiang	
	③Mojiang County Library	③ characteristics of Hani clothing	
	④Mojiang Mengzheng Hani Culture Pavilion	④Mojiang Hani related documents	
	⑤Mojiang County Hani Cultural Research Institute		
	⑥Mojiang County Ethnic and Religious Affairs Office		
Puer, August 2024 (7 days)	①Pu'er City Culture Center	①Traditional Hani Jewelry	Understanding the characteristics of traditional Hani jewelry and the evolution of Hani jewelry
	②Pu'er City Museum	② Evolution of Hani Jewelry	
	③ Pu'er City Library	③Mojiang Hani literature	

Kunming, August 2024 (5 days)	①Yunnan Provincial Museum	① Characteristics of Hani jewelry and clothing in Yunnan Province	To understand the characteristics of the costumes and jewelry of various clans of the Hani tribe in Mojiang, Yunnan Province, and to understand the migration routes of the Hani tribe in Mojiang. To collect literature related to the Mojiang Hani tribe
	②Yunnan Nationalities Museum	②Knowledge of Hani migration culture	
	③Yunnan Provincial Library	③ Yunnan Hani related documents	

(3) Reconstructing the research: the supplementation of digital information and network data

Through the large amount of data generated, transmitted, and stored by the Internet and network services, combined with literature resources such as the Cultural and Tourism Bureau and network platforms, we have systematically organized, analyzed, and reinterpreted the existing data and information. Adopting advanced technical means and methodological perspectives, we strive to distill accurate information about Hani jewelry from multiple dimensions, providing solid data support and a theoretical basis for an in-depth understanding of its cultural connotations and evolutionary veins.

Table 9 Statistical table of research information

Survey and research targets	photograph	Investigation point	Content of the research
Mojiang County Cultural Center		Mojiang, 2024.7 (2 days)	Collecting information on Mojiang Hani costume jewelry
Mojiang County Library		Mojiang, 2024.7 (3 days)	Collection of documentation
Mojiang International Twin Culture Park		Mojiang, 2024.7 (2 days)	Understanding the difference between traditional Hani jewelry of Mojiang and modern ones and the jewelry making process

Menghuang Hani
Culture Pavilion



Mojiang, 2024.7
(2 days)

Understanding the
Characteristics of
Bamboo Cultural
Jewelry of the
Menzang Hani
People

Mojiang County
Hani Cultural
Research Institute



Mojiang, 2024.7
(2 days)

Collection of
information on the
Hani ethnic group
in Mojiang

Mojiang County
Ethnic and
Religious Affairs
Office



Mojiang, 2024.7
(2 days)

Understanding the
shapes and
classifications of
jewelry worn by
various tribes of
the Mojiang Hani
tribe

Non-Genetic
Inheritor Cai
Fengying's House



Mojiang, 2024.7
(2 days)

Understanding the
shape of
traditional Hani
jewelry

Jinrui Yinfang



Mojiang, 2024.7
(1 days)

Learn about the
craftsmanship of
Hani silver jewelry
and the symbolism
of the motifs.

Hani Fire Pit Manor



Mojiang, 2024.7
(2 days)

Understanding the
Hani fire pit culture
and the cultural
connotations of
the accessories of
various clans

Hani Village
Chigang Village



Mojiang, 2024.7
(2 days)

Understanding the wearable shapes, classifications, and symbolic patterns of Hani Amu jewelry.

Mojiang County
Food Market



Mojiang, 2024.7
(2 days)

Understanding the modern day jewelry worn by the general Hani people on a daily basis

Pu'er City Culture
Center



Puer, 2024.7 (1
days)

Collection of Mojiang Hani jewelry

Pu'er City Museum



Puer,2024.7 (1 days)

Collection of historical and cultural information on the Hani ethnic group in Mojiang

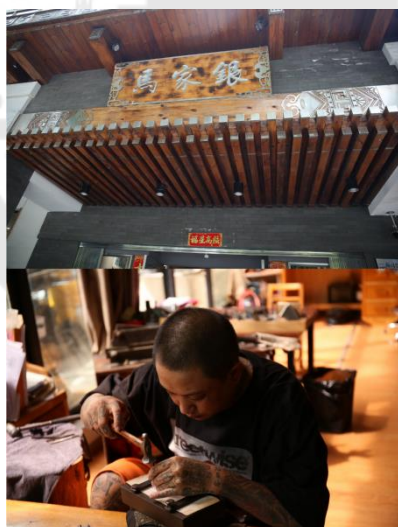
Pu'er City Library



Puer,2024.7 (1 days)

Collection of Hani literature

Ma Jia Silver Shop



Puer,2024.7 (1 days)

In-depth understanding of the difference between traditional Hani jewelry of Mojiang and Ning'er and contemporary forms and jewelry making techniques

Master Tang Silver
Shop



Ninger,2024.7
(2 days)

In-depth
understanding of
the difference
between
traditional Hani
jewelry of Mojiang
and Ning'er and
contemporary
forms and jewelry
making
techniques

Ma Jia Yin Ning'er
Store



Ninger,2024.7
(2 days)




Exploring the
differences
between
traditional Hani
jewelry and
contemporary
ones

Hani Silver Jewelry
Processing Shop



Yuanjiang,2024.
7 (2 days)

Understanding the
difference
between Hani
jewelry and
contemporary ones
in Mojiang and
Yuanjiang and the
jewelry making
process

Yunnan Provincial Museum		Kunming, 2024.7 (2 days)	Collecting the history and culture of the Hani people in Yunnan
Yunnan Provincial Museum of Ethnic Minorities		Kunming, 2024.7 (1 days)	Collecting the history and culture of the Hani people in Yunnan
Yunnan Provincial Library		Kunming, 2024.7 (3 days)	Collecting the history and culture of the Hani people in Yunnan

4.3.2.2 Pu'er Majiayin

Pu'er Ma Family Silver Gold and Silver Jewelry Co. Ltd. was registered in September 2018, and the company is located in Sunny New City, No. 46 Chacheng Avenue, Simao District, Pu'er City, with an area of 270 square feet. According to Pu'er City Ma Yunlong (2024, interview), the craft of making gold and silver jewelry of the Ma Family Silver has been inherited by three generations of grandparents and grandchildren, with a history of 50 years.



Figure 66 Pu'er Ma Jia Silver Shop

Source: Courtesy of Ma Yunlong, Silver Jewelry Making Inheritance

The company has its own design and production team is a company dedicated to traditional cultural development and design, pure handmade production, and sales in one of the silver culture and art companies; the brand has always adhered to the inheritance of traditional Chinese culture and the forefathers of the handmade silver jewelry skills, in order to meet the needs of the general public at the same time, to continue to innovate will be the combination of traditional cultural elements and the popular elements of the moment, focusing on the handmade silver and gold jewelry design customized! The Ma Family Silver is the first store in Pu'er to specialize in burin filigree inlay and point cui techniques. Due to the uniqueness of handmade, it has been based in Pu'er for 8 years, has a very high popularity and reputation among the local customer base, and has been widely loved by friends from all over the world, and the works are exported to domestic and international markets. The first floor of Maja Silver is the finished silver jewelry sales and display area, and the second floor is the production and processing area.

Table 10 Ma Jiayin Legacy Fact Sheet

First-generation inheritors	Machengwu	1962-1969 Director of Kao Pu'er Iron Factory 1970-1985 Director, Jin'er National Hardware Factory
Second-generation inheritors	Maciyao	Started working as a hardware manufacturer in 1985. Engaged in gold and silver wrought craft in the old Pu'er Hardware Factory in 1985 until now. In 2004, after restructuring, he became one of the shareholders of Pu'er Ethnic Jewelry Co. In 2006, he was honored with the Third Prize of Science and Technology Progress Award of Enmao City, Yunnan Province.
Third generation inheritors	Majun	In 2015, he was awarded as the representative inheritor of the municipal intangible cultural heritage program of traditional silver jewelry handcrafting techniques. In 2019, he was honored as "Yunnan Provincial Metal Craft Master". In 2021, "Pu'er Craftsman".

In 2003, I learned from my father, and have been making burin engraving crafts in the old Pu'er Hardware Factory since then.

2011 Registered Trademark "Ma Jia Yin".

Fourth-generation inheritors	Mayunlong	<p>In 2018, he was awarded as the Representative Inheritor of the Municipal Intangible Cultural Heritage Program's Traditional Silver Jewelry Handcrafting Technique.</p> <p>Appointed "Pu'er Craftsman" in 2021.</p>
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Fifth-generation inheritor	Yangjing	<p>Started to engage in gold and silver production in 2008, filigree inlay craft since then</p> <p>Obtained the Certificate of Certified International Senior Jewelry Designer (CISJD) in 2018</p> <p>In 2020, she was named the Representative Inheritor of the County Intangible Cultural Heritage Program's Traditional Silver Jewelry Handcrafting Technique.</p> <p>In 2021, she was honored as "Pu'er Craftsman".</p>
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Sixth-generation inheritor	Lisiyi	<p>2019 was named the county-level intangible cultural heritage project of traditional silver jewelry handmade craft representative inheritor</p> <p>Engaged in gold and silver production and filigree inlay craft since 2011.</p> <p>Recognized as "Pu'er Craftsman" in 2021.</p>
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In the interview, asked about the Hani silver jewelry in the past and the difference between the master Ma replied that in the past, a variety of hardware facilities were not as developed as now, and the production of silver jewelry is not as convenient as now, such as strangulation when used in need to roll the silk, in the past can only rely on handmade; and then, for example, used in the past as silver is not as pure as now, there are a number of Hani jewelry used in the material of the white copper. In the conversation, we also learned that as long as the metal things, in addition to stainless steel such as alloys, other than gold, silver, or copper, will oxidize and change color, that can only mean that the metal is not pure. In addition, the filigree process in the past in Hani jewelry was not widely used, and in recent years, people's standard of living has improved, which is in the hand jewelry in a large number of filigree inlay processes.

The production of silver jewelry is divided into the following steps: first, melting, followed by forging, forging is completed, and then according to the production of different jewelry for different processes. The main elements used in traditional Hani jewelry that Master Ma understands are the white pheasant bird and the terraced rice field, but he does not know the rest; he is just more familiar with the craftsmanship. In addition, they also encounter some problems, such as some customers who bring in things made by machinery and ask them to make them by hand. However, there are actually limitations to handmade products, such as more costly materials or more time-consuming.

Finally, Master Ma believes that it is not easy to integrate traditional Hani jewelry with contemporary jewelry, but it is still appropriate to use some traditional patterns in contemporary jewelry, depending on the people who use it.

4.3.3 The Survival Status of Hani Jewelry Art in Ning'er County

The Ning'er ethnic silver jewelry-making craft is mainly passed down in Ning'er Town, Ning'er Hani, and Yi Autonomous County, Pu'er City, Yunnan Province. Each processing procedure of this craft is full of strong colors of ethnic cultural crafts, which is the real embodiment of traditional ethnic silver jewelry culture, and in

September 2005, it was listed in the Protection List of Intangible Cultural Heritage of Pu'er Municipality under the category of Traditional Handicrafts.

Table 11 Ma Jiayin Legacy Fact Sheet

Transmitted algebra	An heir apparent	Situation of the inheritors
First-generation inheritors	Huang Zhuxi (1907)	The late
Second-generation inheritors	Yuan Shaozhong, Ma Xianlong, Ma Linglong, Zhang Chengzu, Ma Liansheng, Yang Dewu, Yang Huanying	The late
Third generation inheritors	Luomeichan	Female, Hani ethnic group, born in 1937, in Ning'er Township, Ning'er County, China
Fourth-generation inheritors	Tangyunzhi	Female, Han, 1954, in Ning'er County, Ning'er Township, Ning'er County
Fifth-generation inheritor	Majun	Male, Hui, 1962, lives in Ning'er Town, Ning'er County
Sixth-generation inheritor	Mayunlong	Male, Hui, 1985, in Ning'er Township, Ning'er County, China

China was the first country to use silver, and the traditional ethnic silver jewelry of Ning'er has a history of more than one hundred years. According to historical records and folk narratives, Ning'er's silver jewelry handmade craft was introduced to Ning'er in 1907 by the older man Huang Zhuxi from Sichuan Province. After more than a hundred years of development, there are six generations of heirs and more than twenty disciples. For a long time, the craft has been based on Pu'er Ethnic Jewelry Limited Liability Company as a space and has developed continuously with the times.



Figure 67 Hani Children's Long Life Lock Necklace

Source: Photographed by the Author

Ning'er traditional ethnic silver jewelry finished products are beautifully made, rich in patterns, varied shapes, and a set of shapes, colors, and patterns in one, forming a unique artistic style and personality, which can be broadly divided into the following categories:

(1) Silver headdresses. Generally refers to silver hairpins. This is the most turnbuckle headdress; different nationalities have different requirements for hairpins (2) earrings. Ear ornaments are an ancient custom of mankind; there are several

kinds of earrings, ear pillars, and so on. (3) Silver necklace. Most of the local ethnic groups in Ning'er attach great importance to the decoration of the chest and neck; for example, there is a common saying that "a girl should wear a silver collar to be beautiful." The silver general can be divided into two types: circle type and chain type, in which the silver necklace is common. (4) silver jewelry, including arm bracelets, bracelets, bracelet rings, rings, and other varieties. These ornaments are widely used by ethnic minorities. (5) ethnic characteristics of silver ornaments, including the Hani nationality's silver fruit see silver smoke Jane, the Yi nationality's lezi play flower, silver Sansi, the Dai nationality's silver belt, elephant foot drum, the Wa nationality's silver waistband, silver wooden drum, Laku silver gourd and so on.

Ning'er ethnic silver jewelry follows the principle of "handmade, pure silver, refined and ethnic" and has always maintained a relatively independent production form. Its production process has been practiced by successive generations, forming a relatively fixed production process, i.e., melting and forging, pressing and drawing, pinching and carving and inlaying, as well as washing and polishing. There are two main forms of inheritance of Ning'er national silver jewelry production process: one is the production of family workshops, passed on from generation to generation; the second is the production of company employees, passed on from master to apprentice. At present, the genealogy of inheritance that can be investigated and counted is as follows.

(2) Ning'er County Majiyin General Store

Located in Ning'er, the Ma Family Silver General Store is run by Master Ma Yunlong's father, Ma Jun. According to Ma Jun (2024, interview), the sesame bells, earrings, collars, silver bubbles, silver koko, silver buckles, silver bracelets, and silver anklets worn by the Hani Yi are symbols of the status, power, and wealth of Hani Yi women among their own people. Here, we see some of the more traditional Hani silver jewelry, such as earrings, silver bubbles, silver fruit, silver buttons, silver scissors, silver gourds, and a category of pressed lapels worn by children.



Figure 68 Traditional Earrings for Hani Elderly

Source: Photographed by the Author

As the inheritor of a silversmith family born in Ning'er, the silver jewelry skills inherited by our forefathers have almost not been forgotten by history but have been passed down from generation to generation and are constantly coloring new ones, and we have mastered this ancient skill, which has been integrated with fresh blood in the process of inheritance, and its craftsmanship is being fused in the process of inheritance and breaking through the traditions.



Figure 69 Hani Children's Lapel Pendant

Source: Photographed by the Author

Now, the horse family silver handmade silver jewelry is inherited, handmade, independent design, exquisite craftsmanship, and variety; each handmade silver jewelry has its own symbols and characteristics, very personalized; featured products are all kinds of burin pattern series bracelet child rich card, hundred treasure locks, silver collars, silver bowls, silver spoons, silver, silver combs, silver dollars, silver coins, silver teapots, teacups, tea plates, silver smoke Jane, etc.; filigree inlay series Brooches, hairpin earrings, pendants, rings, bracelets, anklets, necklaces and so on. Pinching silk enamel class earrings, pendants, brooches, hairpins, press lapel pendant; Dot Cui Department class brooches, earrings, pendants, step rock, hairpins, press lapel pendant, etc., ethnic minority clothing silver accessories customized. In the category of silver buckles, we found that white pheasants are widely used in Hani jewelry, and Master Ma Jun also brought out the traditional Hani silver locks that his youngest son, Ma Zeng Coan, wore when he turned one year old for us to watch and take pictures. According to Master Ma Jun, bells are used to wish the wearer happiness because of their unmistakable sound, and pomegranates, for example, are used to wish the wearer many children and good fortune.



Figure 70 A birthday lock made by Ma Jun for his second son, Ma Tseng-Coan

Source: Photographed by the Author

Pu'er silverware originated in the early Qing Dynasty during the Qianlong period. In order to better preserve Pu'er tea, the ancients used silverware and pottery as containers, which has continued to this day. The Pu'er Master Tang Handmade Silver Jewelry Factory is located on the site of the Jiangxi Guild Hall, a provincial guild house that was built in the Qing Dynasty. Founded in 1907, the factory opened a new store in 2020 in Sunny New Town, Simao District, owned by the sixth generation of the original Pu'er National Hardware Factory's silver masters, named Xiang Yanming. Xiang Yanming is the sixth generation inheritor of Pu'er municipal intangible cultural heritage silver production; he grew up fascinated by these wonderful silver crafts, Under the tutelage of Cufabiao, dreaming of becoming a master craftsman. Hundreds of silver handmade products developed and produced by his organization

have become the company's best-selling products, with a high reputation in the southwest Yunnan region. The products follow the principles of handmade, pure silver, and exquisite, and have launched a batch of silverware with unique modeling, peculiar shape, great ornamental value, and full national cultural connotation. The company has been awarded the title of "The Most Beautiful Craftsman" by the China Handicraft Professional Committee.



Figure 71 Ning'er County Hani ethnic group chest ornaments moon plate

Source: Photographed by the Author

Ning'er store manager Ma Ling (2024, interview) is the mother of Xiang Yanming; into the image of the soup master handmade silver jewelry store, a wide range of silver jewelry with dazzling, stop to look carefully carved patterns, skillful craftsmanship people breathtaking. This silver jewelry is rooted in the Yunnan ethnic minorities of the flavor of fertile ground, carrying a thousand forms of ethnic culture in the exquisite craftsmanship under the glittering. Here are the Hani silver fruit, silver pipe, heart mirror, silver three Si, and the burial headdress. The peacock belt and treasure

elephant of the Dai ethnic group, the wooden drum and silver waist hoop of the Wa ethnic group, the lezi play flower and silver sansi of the Yi ethnic group, and the gourd of the Lahu ethnic group

According to the interview, understand the story of the bracelet Zangyi. The Hani bracelet Zangyi, is an ancient story circulating in the area of Pu'er Prefecture. That said, Pu'er Fu or beautiful water Bay Walled City, after two rains, the green mountain forest is also particularly refreshing, Walled City east of the East Er River water, west of the West Er River water about to converge together, holding hands and slowly flowing south, the river is still so clear.

The two rivers holding hands to form the triangle; the center is the owner of the village Park's home, his wife, according to the window rail, thinking that her husband will take his daughter and the horse gang out of the house, very worried, they want to give the small Tibetan Yi (Princess) to prepare a bracelet, which is the custom of the Hani family. A bracelet with a daughter Zangyi's hand goes farther, like a mother to accompany the side, all the way auspicious and safe. She followed the Walled City Road, came to the silversmith's home, and said: "to my daughter to do a bracelet, to be able to install the kind of mother's heart." The silversmith knew the lady's intention and promised to fulfill her heart before little Zangyi left the house. Silversmith closed the door, meditation; on a moon-starry night, seemingly sleepy, a fairy approached him. A fairy approached him and asked him how to make a bracelet. He, on the immortal's instructions, turns over and gets up, the bracelet in one fell swoop.



Figure 72 Zangyi's bracelet

Source: Retrieved from https://www.sohu.com/a/326796591_248772

The bracelet was handed over to the lady, beautiful and exquisite. The silversmith said that the three small circles and two large circles represented the five elements of nature: gold, wood, water, fire, and earth. The cardamom on the top represents her daughter, and next to it are the sun, the moon, the stars, and all things that can bring her added power. The bracelet will give the daughter peace and good fortune in all situations. The little princess is about to set off with her father in front of a large group of horse gangs, the daughter of the pavilion is so beautiful that the mother took out the blessing of the daughter of the silver bracelet, with a small Zangyi hand, the daughter at this moment seems to have the power to integrate into the world, the mother is relieved. Zangyi bracelet has been lost in the river of history, leaving only stories, no one has really seen this legendary bracelet.

Mr. Xiang Yanming visited the old people, listened to their stories about the bracelet, looked up relevant information, drew a sketch of the "Zangyi Bracelet," and after many efforts, finally made this legendary bracelet. After knowing the

meaning of the bracelet, they soon fell in love with it. When a girl turns eighteen or gets married, she receives a gift from her mother or a relative - the "Zangyi's silver bracelet." In the past few years, when girls go to college, their mothers or relatives will even give them one of these bracelets, wishing them peace, luck, and success in their studies and all the best.

4.3.2.4 Survival status of Hani jewelry art in Mojiang County

(1) Jinrui Silver Workshop

Hani silver jewelry production store Zhang Hongjian (2024, interview) Jinrui Silver Workshop opened 12 years ago; he introduced the production of jewelry commonly used materials for the Hani people silver and copper, jade, plastic, copper is mostly used for modern Hani jewelry, and women in the head of the pre-marriage more flowers, after marriage is wrapped head. In the Hani language, the earrings worn by the elderly are called "Mo four that buzz," which is a little pointy decoration, "Ha amount that buzz," or "wrong four that buzz" is round with circles; Hani language. In the Hani language, there is also a decoration on the head, "Fu Cha," translated as a small gourd, which is mostly worn by women after marriage. Hani's traditional jewelry production process involves refining, carving, casting, and burin.

(2) Lianzhu Marketplace in Mojiang County

There are two Hani jewelry stores in Lianzhu Market in Mojiang County: Ethnic Jewelry Wholesale Store and Hani Jijia Jewelry. Ethnic jewelry wholesale store is relocated to Yuanjiang County, inch Jianlin masters of the family's younger brother's family opened; the store has Hani necklaces, bracelets, rings, earrings, silver bubbles, silver fruit, silver bracelets, etc. for sale, style for the contemporary Hani jewelry, is the traditional jewelry from the design again. Hani Jijia Jewelry has been open for more than 15 years; the local general public also likes to go to the store for jewelry purchases and refurbishment.



Figure 73 Hani jewelry sold in wholesale ethnic jewelry stores

Source: Photographed by the Author

In Mojiang County Lianzhu market, look around; it is not difficult to find, from the nearby villages and towns to sell vegetables to the ordinary Hani women or shopkeepers will be wearing silver bracelets on their hands, engraved with dragons or plants, according to and the masses of Li Fengping (2024, interviews) to understand that the bracelets on their hands are married to their mothers to give their own or their families old man prepared for their own dowry, wearing a few decades long, grandmother passed on to her mother, mother and then passed on to her own, the mother and then the mother of the family. Grandmother passed on to her mother, and her mother passed on to herself.



Figure 74 Bracelets for the general public at the Lianzhu market in Mojiang County

Source: Photographed by the Author

4.3.4 Characteristics of traditional and contemporary jewelry shapes of the Hani people

From the research situation, the traditional jewelry of the Mojiang Hani ethnic group has changed from material, craftsmanship, shape, and wearing customs under the influence of external and internal factors received, and the handicraft inheritance has not only its own craftsmen but also silver jewelry craftsmen from the Heqing Bai ethnic group of Dali in the 80's went south to the Pu'er area to do their work, and the Cunjianlin family went south to Jiangcheng County of Pu'er City and then to Mojiang and Yuanjiang counties, and cultivated a lot of disciples in silver jewelry making. Including Xiang Yanming of Master Tang's Silver Jewelry Shop, who also studied under Cun Fa-Biao of Heqing in Dali. The jewelry has become diversified by retaining the traditional shape, making it with modern materials and techniques, and even combining it with the current fashionable styles. The following are the characteristics of traditional and contemporary Hani jewelry forms:

Table 12 Comparison of the Forms of Hani Traditional Jewelry and Contemporary Jewelry

	Traditional	Contemporary	Descriptive
Earrings			<p>①The style of traditional Hani earrings is inspired by the “eight patchwork flowers”. The shape of the traditional and contemporary design has changed from a close sketch of the flower to a round shape;</p> <p>②The production process has become simpler in the expression of the painting part;</p> <p>③The material has changed from silver to white copper or silver.</p>
			<p>①The shape of the design of the traditional petals more vivid, contemporary earrings slightly rough edges;</p> <p>②Traditional enamel process color is more subdued and single, contemporary earrings enamel color is more vivid and color change;</p> <p>③ The material has changed from silver to white copper or silver production.</p>



① Craftsmanship on the front part of the traditional jewelry is more detailed decoration;

② material changed from silver to white copper or silver production.



① The shape of the design of the traditional earrings have small pointed decorations, contemporary earrings Hani people will hang modern coins;

② Craftsmanship on the front part of the traditional jewelry is more detailed decoration;

Funerary headdress

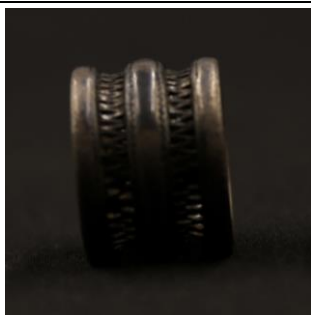


① The design of the shape of the burial traditional headdress has three brothers fork, contemporary headdress fork will have more branches and decorations;

② The craftsmanship of the traditional headdress is handmade, and the contemporary has changed to machine batch production;

③ The material has changed from silver to white copper.

(finger) ring



- ① Traditional and contemporary designs are basically the same;
- ② The craftsmanship of traditional jewelry is more detailed with filigree inlay;
- ③ The material is made of silver.



- ① The design of the shape of the traditional ring is a hexahedron with variations of the lotus pattern; while the contemporary ring incorporates the old man's plum blossom and water ripple pattern;
- ② Craftsmanship are used burin and welding process;
- ③ The materials are all made of silver.

Cufflinks



- ① The shape of the design of the traditional and contemporary bracelets of Hani children is made of a circle on which hangs a small decoration as the main form, modern will be integrated into the "good luck", "longevity" and other characters and cloud patterns;



① The shape of the design of the traditional bracelet of Hani women is more flat and round, the contemporary is square and round, and the pattern of the contemporary symbol of the dragon's tail is more abbreviated;



① The design of the shape of the traditional and contemporary bracelets of Hani women are both designed with a loose opening, the traditional ones have lotus and fish patterns, and the contemporary ones are mainly with lotus patterns;

Enamel bracelet



① Shape of the design of the Hani enamel craft women's traditional bracelets from the mouth to round bracelets, traditional have bird patterns, fish patterns, fabric patterns, contemporary bracelets are more brightly colored;

② process to burin, filigree-based;

③ Material are made of silver.

Bracelets



① The shape of the design of the traditional bracelets of Hani women are mainly silver circles and links in the silver circle, in the hanging of a small silver lock, the number of circles of the rich family is more; material are made of silver or white copper.

Children's Necklaces



① The shape of the design of the traditional necklaces of Hani children from a single flat lock shape to the modern have double cell fish, Ruyi type, cloud pattern, lotus pattern and small decorative peach type, bat diversification;

Women's Necklaces



① The shape of the design of the traditional necklace of Hani women from the collar to the silver chain pendant shape changes to have twins, lotus, plum blossom, three layers of embellished silver bell diversity;

② Craftsmanship is mainly burin engraving and soldering;

③ Material are made of silver.

Corsage
Silver
Guoguo



① The shape of the silver fruit of the chest jewelry is pointed at both ends and full in the middle;

② The craftsmanship is traditionally handmade, and contemporary is pressed by machine.

③ The material is changed from silver to copper.

Corsage
Silver Three
Wire



① The shape of the design of the Hani traditional silver three silk is divided into three layers, the modern increased to four layers, the number of fish also increased;

② The process is mainly burin and enameling process;

③ Material are made of silver.

waist
ornament



① The shape of the design of the Hani traditional waist ornaments for the butterfly pattern, modern modeling is more simplified;

② Process mainly burin

③ Material are changed from silver to white copper.







4.3.5 A combination of totem and nature worship and modern design language

The jewelry culture of the Hani people profoundly reflects their reverence for nature and gods, especially in the tradition of totem worship and nature worship. Totem worship, as a primitive form of religion, reflects the Hani people's worship of and reliance on birds, fish, lotus plants, and animals, as well as the natural phenomena of the stars and the moon. Nature worship, on the other hand, emphasizes the idea of harmonious coexistence between human beings and nature, and this belief system is fully reflected in Hani's jewelry design.

Hani jewelry often uses elements with totemic symbolism, such as butterflies and ferns, which not only have decorative functions, but also carry mysterious religious symbols and totemic worship beliefs. For example, the Hani silver jewelry commonly contains images of white pheasants and gourds, which usually represent symbols of protection, bountiful harvests or prayers for good fortune in the Hani belief system.

In addition, Hani jewelry reflects their reverence and gratitude for the natural world. The elements of stars, moon, and landscape are incorporated into the design of the jewelry, expressing the close relationship between the Hani people and the natural environment. Through jewelry, the Hani people not only express their respect for natural deities but also pass on the wisdom of living in harmony with nature through this cultural carrier.

Table 13 Changes in the life cycle of Hani women's bracelets

Life cycle	Childhood (birth-3 years)	Adolescence (13-18 years)	Marriage(18-30 years)	Middle age (31-50 years)	Old age (after 50 years)	Death (burial)
Sample images						
Material	Silver, copper or home made simple lightweight bracelets	Bracelet in sterling silver, possibly inlaid with red coral or jade	Heavy silver bracelets. It's a wedding gift.	Wear multiple bracelets, adding gold to make them heavier and emphasize status and wealth.	Begin to simplify and pass on to children or grandchildren	Silver bracelets passed down through the family as burial objects
Arts and crafts	Simple forging with simple engraving, fewer patterns	Engraving patterns increased, such as butterflies, rice ears, auspicious cloud pattern, Chinese zodiac sign	Intricately burned and beautifully engraved with dragon motifs	Culturally adapted, craftsmanship combined with the wearing of more valuable bracelets	Craftsmanship tends to be traditional, emphasizing family symbols	It may be worn with the body or buried with it
Grain	No pattern or simple lines, with small bells, scissors, and abacus hanging from them	Traditional motifs are still retained, but some patterns are simplified and the trend of commercialization is beginning to emerge	Double dragons, phoenix birds and fish patterns (signifying marital bliss)	Emergence of community totems or religious symbols	Lotus motifs, ethnic symbols and personal beliefs predominate	Retain important totems to avoid loss
Wearing customs	Gifted by mother or grandmother, compact	Can wear more than one, one of the adult rituals	Wear 2-4 of these at the time of marriage to symbolize wealth and prosperity	Wearing more symbolizes the accumulation of wealth	Wear your family bracelet without leaving the house.	Wear it on your person or place it in a grave

Cultural symbol	Blessings for newborns and protection from evil spirits to protect your child's safe growth	Symbolizing youth, initial social recognition	Marriage vows, symbols of wealth	Totem worship, identity, wealth, family responsibilities	Symbols of life experience	Nature Worship, Soul Belonging, Ancestor Worship
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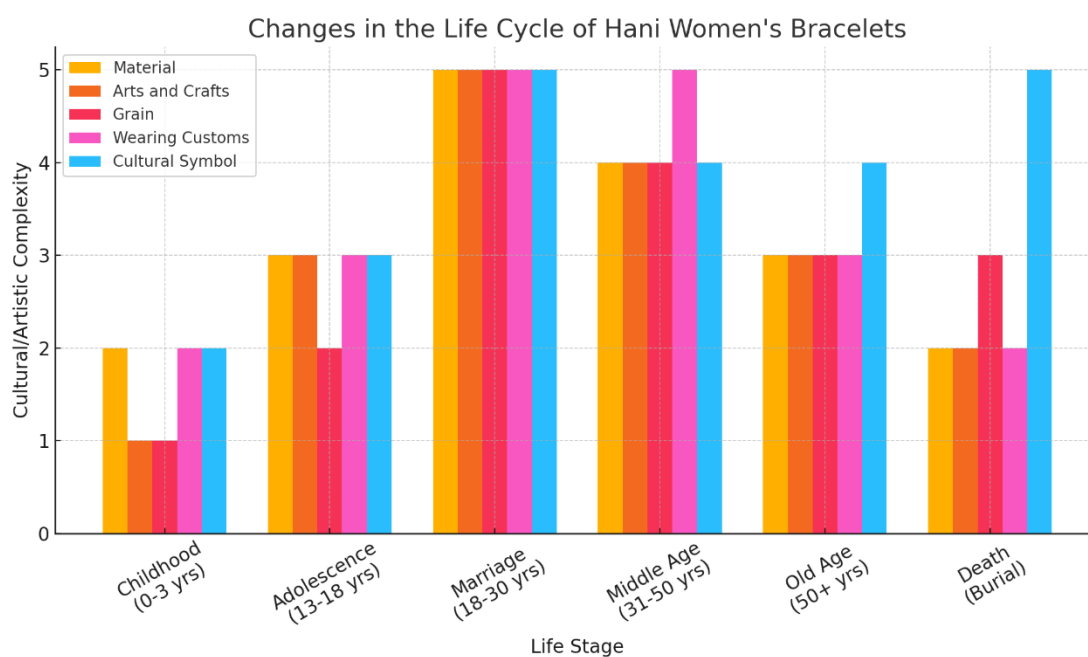


Figure 75 Illustrates Hani Women's Bracelets Life Cycle Changes

Source: Picture drawn by the Author

Shows how the cultural and artistic characteristics of Hani women's bracelets evolve across different stages of life. Each category—such as materials, grain (patterns), and cultural symbolism—gains or shifts in importance over time, peaking during marriage and middle age, then simplifying into old age.

Formally, Hani jewelry often adopts simple and delicate shapes, a design style that is in line with their pure and unadorned worship of nature. The symbolic patterns in the jewelry are not only an artistic reproduction of the natural world but also a kind of cultural identity and spiritual support, reflecting the unique values and worldview of the Hani people.

The totem worship and nature worship of Hani jewelry show the deep religious beliefs of the Hani people and the relationship between man and nature through the combination of symbols, forms, and craftsmanship. These jewelry are not only the embodiment of aesthetics and decoration but also an important carrier of Hani's cultural heritage.

4.3.6 Ethnic Identity and the Social Function of Jewelry Designs

Hani jewelry is not only a tool for personal decoration but also an important carrier of ethnic identity and social function. As an important part of Hani culture, jewelry plays multiple roles in their social life, covering ethnic identity, social status, marriage customs, rituals, and sacrifices.

First, Hani jewelry plays an important role in strengthening ethnic identity. Each type of jewelry has its own specific cultural symbols and significance, and through the wearing of jewelry, Hani individuals are able to show the ethnic group to which they belong and reflect their identity with the Hani culture. For example, the Biyao tribe uses the shape of a white pheasant bird to design a tall hat ornament and fish ornaments on the chest; the Kado tribe has a wide hat ornament and fish ornaments on the brim of the hat; the Baihong tribe's headdresses are made of colorful threads tied into tassels to decorate the ears, with fewer fish ornaments, and replaced by silver coins for the chest ornaments, etc. Especially on important occasions, such as traditional festivals and weddings, jewelry has become a symbol indicating the identity of the Hani ethnic group. Hani women wear specific styles of "along the floss" earrings, necklaces, or headdresses, which not only reflect their personal social identity but also symbolize their status in the family and clan and their inheritance of traditions.





Secondly, Hani jewelry has a significant symbolic nature in its social function. In the social structure of the Hani people, the wearing of jewelry is often closely related to an individual's social status, wealth, and stage of life. Traditionally, wealth and social status in Hani society are often reflected through the complexity and exquisiteness of jewelry. For example, expensive gold and silver jewelry usually symbolizes family wealth or social honor, while jewelry worn by ordinary people is more

plain. This social function is not only limited to the material level of symbolism but is also related to the cultural values and hierarchy of the community.

Marriage customs are also an important reflection of the social function of Hani jewelry. In Hani marriage ceremonies, jewelry, as an important part of the wedding, not only represents the happiness and blessings of the newlyweds but also reflects the family's recognition and acceptance of the newlyweds. Hani traditional wedding, the bride wears jewelry is often the family heritage of precious items; this jewelry not only has a strong cultural and religious color but also in the wedding process to assume the gift, exchange, ceremony, and other multiple functions.

In addition, Hani jewelry also often plays a role in religious ritual activities, as a medium of communication with the gods and ancestors. In some religious ceremonies and rituals, jewelry is part of the offerings to pray for blessings, harvest and peace. The jewelry is not only a manifestation of material culture, but also carries the Hani people's reverence and respect for natural and supernatural forces.

Table 14 Changes in the life cycle of Hani women's bracelets

dimension (math.)	Pre-reform and opening up (Pre- Modern-1949)	Early years of reform and opening up (1980s-1990s)	Modern (2000s- 2010s)	Contemporary (2020s- the present)
Sample images				
Materia	Predominantly sterling silver and copper, with a small amount of gold ornaments, bamboo and bone are used in some areas,	Silver remains the mainstay, but alloying and silver-plating are beginning to appear, and plastic decorations are used in some areas	Diversified materials, stainless steel, K gold, jewelry inlays, glass, crystal, etc. to join the market	Lighter and more environmentally friendly, such as titanium steel, resin, personalized 3D printing materials

		emphasizing the naturalness of the material lightweight bracelets			
Arts and crafts	Forged by hand, burin pattern, passed down from generation to generation	Still predominantly handmade, but some of the techniques are integrated into other ethnic enameling techniques to meet market demand	The popularity of modern machining, such as laser engraving and electroplating processes, enhances yield	Combining AI design, 3D printing, and personalization to improve refinement and creativity	
Grain	Eight patchwork flowers, plum blossoms, lantern flowers, symbolizing ancestor worship	Traditional motifs are still retained, but some patterns are simplified and the trend of commercialization is beginning to emerge	Patterns are more diverse and modernized, with minimalist and fashionable elements added	Patterns tend to be personalized, abstracted, and cross-culturally integrated, offering custom designs	
Wearing customs	Worn only on special occasions such as rituals, weddings, festivals, etc.	Some women have begun to wear them on a daily basis, but they are still mainly used in traditional activities.	Widely used for everyday wear with modern clothing	Wear it more freely, become a trendy accessory, and even launch cross-border co-branding (e.g., with fashion brands)	
social function	Mainly used for status symbols, marriage tokens, religious beliefs, not daily wear	Still culturally symbolic, but becoming more marketable and worn as jewelry by young women	More inclined to fashion accessories, personalized decoration, some still retain the traditional cultural significance	Combining cultural revitalization, social display and brand premium, becoming part of the cultural and creative industry	

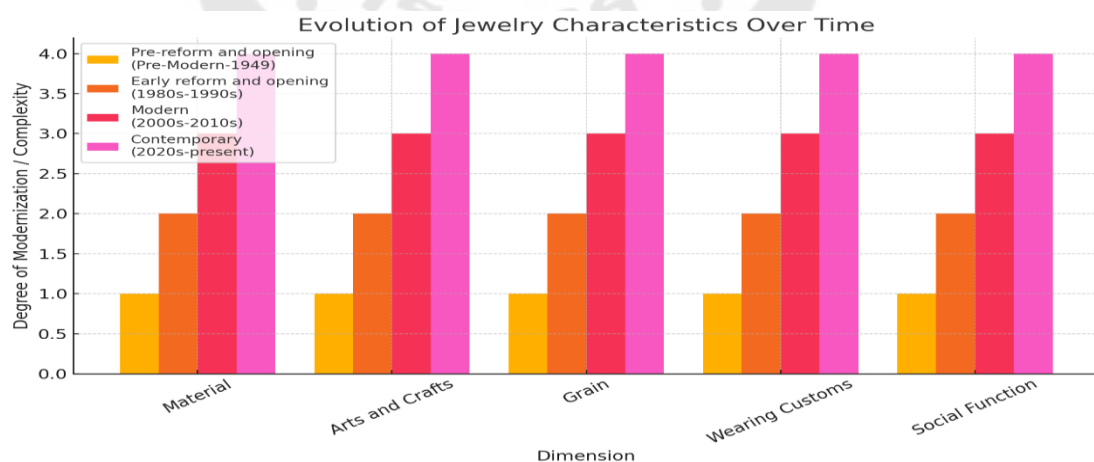
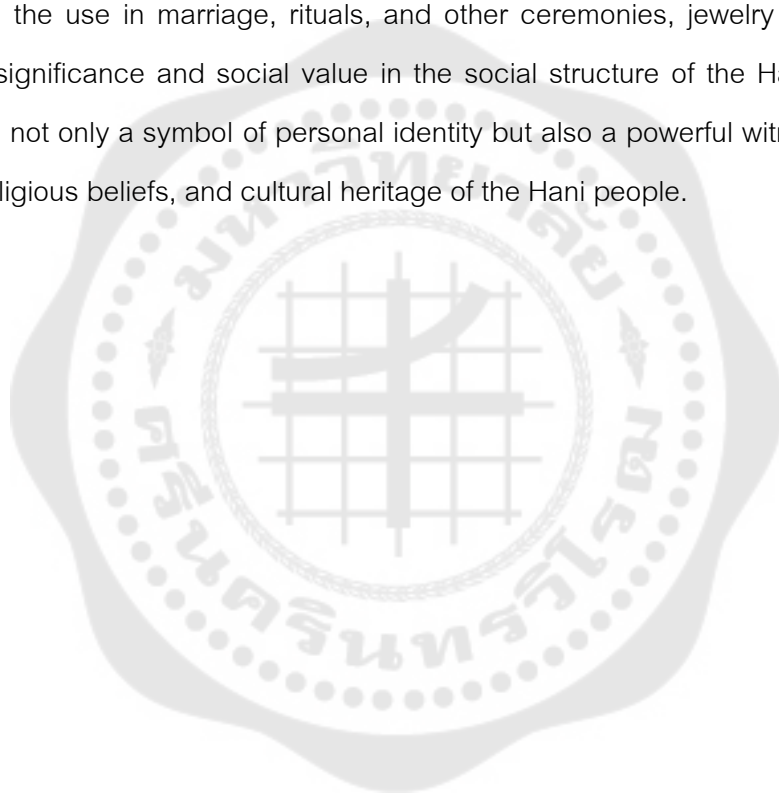


Figure 76 Illustrates the Evolution of Jewelry Characteristics over time

Source: Picture drawn by the Author

Illustrates the evolution of jewelry characteristics across five key dimensions from pre-modern times to the present. Each bar represents the level of modernization or complexity in areas like materials, craftsmanship, and social function. The trend shows a clear progression toward diversification, personalization, and technological integration over time.

Hani jewelry plays an important role in the expression of ethnic identity and the realization of social functions. From strengthening ethnic identity to reflecting social status to the use in marriage, rituals, and other ceremonies, jewelry has far-reaching cultural significance and social value in the social structure of the Hani ethnic group. They are not only a symbol of personal identity but also a powerful witness to the social order, religious beliefs, and cultural heritage of the Hani people.



CHAPTER 5

CONCLUSION AND DISCUSSION

This chapter will summarize and analyze the research results of Hani traditional jewelry art, focusing on the specific impact of cultural changes on Hani traditional jewelry art, exploring the changes in materials, craftsmanship, shapes, wearing customs, inheritance methods, etc., and revealing the adaptive development of Hani jewelry and its flux of cultural connotations in the modern society.

5.1 Conclusion

As an important part of Hani culture, the evolution of Yunnan Mojiang Hani traditional jewelry art profoundly reflects the adaptability and innovation of Hani culture. Modernization, ethnic integration, and modern aesthetic concepts are the main driving forces for the evolution of Hani jewelry art, while socio-economic development and the application of new materials provide the necessary material conditions.

Contemporary Hani jewelry inherits the traditional geometric and natural totem elements, presenting the beauty of symbolism in simplicity. Simplified butterfly, fish and sun motifs are often seen in the patterns, which have a blessing meaning. In terms of craftsmanship, traditional hand forging is combined with modern techniques to enhance the fineness. The colors are mainly silver and grey, supplemented by red, black and other ethnic colors to form a sharp contrast. The materials are expanded from traditional silver jewelry to alloy, beads and stones. The custom of wearing the jewelry is still retained for festivals, weddings and rites of passage, and it serves both decorative and cultural identity functions. The overall trend is a fusion of tradition and modernity.

The evolution of Hani jewelry art is not only reflected in the changes in external forms but also in the adjustment of its cultural connotation and social function. While maintaining the traditional essence, Hani jewelry art constantly incorporates new elements to meet the needs of modern consumers. In order to promote the sustainable development of Hani jewelry art, we need to take a series of measures to protect

traditional skills, pass on cultural connotations, and find a balance between protection and innovation.

5.1.1 The two-way nature of cultural change: Firm adherence to the traditional core and the integration of modern elements

The evolution of Hani jewelry art is not a one-way “traditional disappearance” or “modern replacement”, but a process of dynamic balance between traditional core and modern elements. At the technical level, burin, filigree, fried beads, and other traditional crafts are facing the impact of mechanized production, but the core skills are still retained through the non-genetic heritage. For example, when making miniature terraced earrings, modern craftsmen use alloy materials to reduce the silver content, but still strictly follow the traditional pattern mnemonics to ensure the integrity of cultural symbols. In terms of cultural function, jewelry has transformed from a “sacred symbol” to a “cultural commodity”, but its symbolic significance has not been completely dissolved. For example, the “silver three silk” chest ornaments, which are common in contemporary tourist souvenirs, have simplified the traditional structure to meet the demand for lightweight, but still retain the agricultural cultural symbols such as rice ears and fish, which have become a link between traditional beliefs and modern aesthetics. This dialectical relationship between “change” and “no change” reflects the resilience of Hani cultural subjectivity in the context of globalization - not only through the absorption of enamel crafts of the Han Chinese and colorful bead ornaments of the Yi Chinese but also through the diversification of artistic styles. The dialectical relationship between “change” and “no change” reflects the resilience of Hani cultural subjectivity in the context of globalization - not only through the absorption of Han Chinese enamel craft and Yi colorful bead ornaments to realize the diversification of artistic style, but also through the taboo inheritance to maintain the stability of the cultural core.

5.1.2 Symbiosis between technological innovation and non-genetic inheritance: opportunities and challenges of digital empowerment

Digital technology provides a new path for the conservation and dissemination of Hani jewelry art, but its application requires a balance between technical rationality and cultural sensibility. Through field research, this study found that 3D modeling and motion capture technology can accurately reproduce traditional performance routines (e.g., the silver wire weaving structure of the Paa chest ornament), while virtual reality (VR) technology can build an immersive exhibition space, enabling young audiences to understand the migration epic and terrace culture behind the jewelry through interactive experience. However, technological intervention also carries risks. Excessive reliance on digitalization may lead to “de-traditionalization” of inheritance, and young craftsmen, despite mastering the skills of live marketing, have generally lost the underlying pattern, reflecting the disconnection between “skill” and “art”.

5.1.3 Economic-driven industrialization of non-heritage: the tension and reconciliation between cultural benefits and market benefits.

Commercialization is the core driving force for the modern transformation of Hani jewelry art, but the problem of “cultural dilution” it triggers needs to be solved. Data show that under the impetus of the tourism economy, the output of ritual headdresses has dropped sharply, while the sales of mechanically produced miniature earrings have surged by 19%, reflecting the reshaping of cultural functions by market demand. While this transformation has injected vitality into the art of jewelry, it may also lead to a flattening of cultural significance - some products have oversimplified totemic symbols (e.g., converting the fern motif, a symbol of reproduction, into decorative geometric lines) in order to cater to consumer preferences, thus severing the link between the artifacts and the memory of the ethnic group.

5.2 Suggestions

5.2.1 Theoretical recommendations

(1) Promoting cultural innovation and integration: designers are encouraged to innovate on the basis of traditional skills and incorporate modern aesthetic elements into them. This will not only make Hani jewelry more in line with the aesthetic needs of modern consumers but also enhance its competitiveness in the market. At the same time, strengthens communication and integration with other ethnic cultures, draws on the jewelry design concepts and technologies of other ethnic groups, broadens the creative vision of Hani jewelry art, and creates more works with unique charm.

(2) Construct a theoretical framework for digital inheritance: introduce the theory of digital inheritance and systematically integrate the protection of cultural heritage and the application of digital technology. Combining computer science, anthropology, and design, we will build a theoretical model adapted to the needs of non-heritage protection, and provide methodological support for the sustainable innovation of Hani jewelry art. Through the construction of a “digital craft archive”, the traditional patterns, production processes, and cultural symbols are scanned with high precision and modeled in three dimensions, forming a traceable and reproducible digital resource system.

5.2.2 Policy Recommendations

(1) Establish a cultural heritage protection mechanism: Hani jewelry art should be included in the scope of national intangible cultural heritage protection, and specific protection plans and management measures should be formulated. A Hani jewelry art museum or exhibition hall should be established to raise public awareness and interest in Hani jewelry art by displaying its historical development, production techniques, and cultural connotations. At the same time, strengthen cooperation with the government, academia, and industry to jointly promote the protection, inheritance, and development of Hani jewelry art.

(2) Strengthen the protection and inheritance of traditional skills: establish a sound system of inheritors, identify and support those older craftsmen who have mastered traditional production techniques, and encourage them to pass on their skills

to the younger generation by providing funds, materials, and space for creation. At the same time, training courses on traditional skills should be held regularly, and experienced craftsmen should be invited to conduct on-site teaching and demonstrations to attract more young people to participate in learning and to ensure the continuation of the traditional skills of Hani jewelry art.

5.2.3 Practical suggestions

(1) Strengthen market development and promotion: In order to enhance the market awareness and influence of Hani jewelry, modern marketing tools, and promotion channels should be actively utilized. Publicize and promote through social media, e-commerce platforms, and other new media to attract more consumers to understand and buy Hani jewelry. At the same time, diversified jewelry products are developed for the needs of different consumer groups to meet the needs of different occasions and styles of wearing. In addition, it can also cooperate with famous brands or designers to jointly launch co-branded products to enhance the brand value of Hani jewelry.

(2) Promote education popularization and cultural inheritance: education plays a vital role in cultural inheritance. In order to strengthen the education popularization of Hani jewelry art, the introduction and education of Hani culture should be strengthened in school education to enhance students' cultural identity and pride. By offering relevant courses, holding cultural lectures, and organizing handicraft experience activities, students can learn about the history, culture, and techniques of Hani jewelry art, and stimulate their learning interest and creativity.

The present study centers on the cultural changes in the traditional jewelry art of the Hani ethnic group in Mojiang, Yunnan Province. From the historical background of the Hani ethnic group, the cultural characteristics of traditional jewelry, to its evolutionary trend in modern society, this study attempts to reveal the interactive relationship between cultural inheritance and social change. The change in traditional Hani jewelry art is a process of cultural adaptation and innovation. Facing the challenges of modernization and globalization, the jewelry art of this ethnic group has gradually incorporated modern design and market demands while continuing traditional

values. This study hopes to provide a reference for the protection and innovation of ethnic culture by exploring the cultural change of Hani jewelry art.



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Appendix A

Hani traditional jewelry art research interview questions

1. Inheritors of Hani jewelry making

No.	Name:	Age:	Gender:	Work:
Interview questions (Inheritors of Hani jewelry making)	<p>1.Can you describe the traditional jewelry of the Hani people in Mojiang?</p> <p>2. What materials are usually used to make traditional Hani jewelry?</p> <p>3. What new materials are used to make contemporary Hani jewelry?</p> <p>4.What modern techniques are used to make contemporary Hani jewelry?</p> <p>5. How have the designs of traditional Hani jewelry evolved over time?</p> <p>6.What techniques are used in the production of traditional Hani jewelry?</p> <p>8. Are there specific symbols or motifs in Hani traditional jewelry and what are their meanings?</p> <p>9.Are there specific contemporary symbols or motifs in Hani's contemporary jewelry?</p> <p>10.How is traditional Hani jewelry used in cultural or religious practices?</p> <p>11.What challenges do you face in innovating and preserving Hani's contemporary jewelry-making techniques?</p> <p>12.What are the most unique and lesser-known elements of Hani culture?</p> <p>13. What are the key techniques and unique processes of the craft you have inherited?</p>			

	14.What challenges do you face in preserving traditional Hani jewelry-making techniques?
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2. Inheritors of Hani costume making

No.	Name:	Age:	Gender:	Work:
Interview questions (Inheritors of Hani costume making)	1.Can you describe the traditional jewelry of the Hani people in Mojiang? 2. What materials are usually used to make Hani traditional jewelry? 3.How have the designs of Hani traditional jewelry evolved over time? What techniques are used to make Hani traditional jewelry? 4.Are there specific symbols or motifs in Hani traditional jewelry and what are their meanings? 5.Are there specific contemporary symbols or motifs in Hani's contemporary jewelry? 6. How is traditional Hani jewelry used in cultural or religious activities? 7.What challenges do you face in preserving traditional Hani jewelry-making techniques?			

3. Experts and scholars

No.	Name:	Age:	Gender:	Work:
Interview questions (Experts and scholars)	1.How have the designs of traditional Hani jewelry evolved over time? 2.what techniques are used in the production of Hani traditional jewelry? 3.Are there specific symbols or motifs in Hani traditional jewelry and			

	<p>what are their meanings?</p> <p>4.Are there specific contemporary symbols or motifs in Hani's contemporary jewelry?</p> <p>5.What are the most unique and unknown elements of Hani culture?</p> <p>6.How is traditional Hani jewelry used in cultural or religious events?</p> <p>7.How have the designs of Hani jewelry evolved to reflect modern influences?</p> <p>8.What measures are being taken to preserve traditional and contemporary Hani jewelry?</p> <p>9.How can traditional Hani crafts be better protected and passed on?</p>
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4.Government cultural workers

No.	Name:	Age:	Gender:	Work:
Interview questions (Government cultural workers)	<p>1.How have the designs of traditional Hani jewelry evolved over time?</p> <p>2.How have the designs of Hani jewelry evolved to reflect modern influences?</p> <p>3.What techniques are used in the production of traditional Hani jewelry?</p> <p>4.Are there specific symbols or motifs in Hani traditional jewelry and what are their meanings?</p> <p>5.What are the most unique and lesser-known elements of Hani culture?</p> <p>6.How is contemporary Hani jewelry used in modern culture or fashion?</p> <p>7.How is traditional Hani jewelry used in cultural or religious activities?</p>			

	<p>8.What measures are being taken to preserve traditional and contemporary Hani jewelry?</p> <p>9. What are the main challenges to preserving and innovating the art of Hani jewelry?</p> <p>10.Suggested ways to address these challenges?</p>
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5. Hani general population

No.	Name:	Age:	Gender:	Work:
Interview questions (Hani general population)	<p>1.What is your favorite style of Hani traditional jewelry?</p> <p>2.Are you willing to buy Hani traditional jewelry?</p> <p>3.What is your main purpose in buying Hani traditional jewelry?</p> <p>4.What do you think about the modernization and improvement of Hani traditional jewelry?</p> <p>5.How is Hani traditional jewelry used in cultural or religious activities?</p> <p>6.Are there specific symbols or patterns in Hani traditional jewelry and what are their meanings?</p> <p>7.What elements would you like to see added to the design of Hani traditional jewelry?</p> <p>8.What suggestions do you have for the inheritance and development of Hani traditional jewelry?</p>			



Appendix B

Interviewees of Focus Group

NUM.	NAME	GENDER	AGE	INTRODUCTION	TYPE
1	Majun	MALE	66	Studied under Ma Chengwu and has been engaged in gold and silver making since 1985.	Hani jewelry craftsmen
2	Mayunlong	MALE	37	Under the tutelage of Ma Jun, engaged in gold and silver production of burin engraving technology in 2003 to date	
3	Xiangyanin	MALE	38	Under the tutelage of Cun Fa Biao, he has been learning gold and silver making	

				since he was a child.	
4	Zhanghongjian	MALE	34	Learned gold and silver making from my father since I was a child.	
5	Cunjianlin	MALE	65	Studied under her father and has been making silver jewelry for over 40 years.	
6	Cunyuanjie	MALE	37	Studied under her father and has been making silver jewelry for over 10 years.	
7	Caifengying	FEMALE	66	She has been learning traditional Hani embroidery from her grandmother for as long as she can	Inheritor of Hani costume making

				remember.	
8	Yangfengzhi	FEMALE	67	Costume maker of the West Moro branch of the family	
9	Zhaodewen	MALE	64	Senior Hani culture expert with several books and papers.	Expert scholars
10	Yangmeiqiong	FEMALE	45	Specialist in Hani culture, with several books on Hani dress culture.	
11	Marong	MALE	46	Director, Mojiang County Cultural Center	Government cultural workers
12	Amulaqie	MALE	52	Member of Yunnan Provincial Musicians Association, Vice President of Pu'er Hani	

				Ethnic Society, Vice Chairman of Pu'er Folk Culture Association	
13	Lishuqing	MALE	64	Hani ethnic group Kaduo sub-clan headman	Hani ethnic group
14	Duanmidu	FEMALE	63	The inheritor of the Baihong Clan's dress- making lineage	
15	Lizhenhua	MALE	26	Hani Singers	
16	Fanzike	MALE	24	Hani wage earners	
17	Lifengying	FEMALE	28	Hani women	
18	Shixueliang	MALE	66	Hani civilian police	



Appendix C

Photos from the interview

















Appendix D

Hani Contemporary Jewelry



Designed by Luguangli, a student of Kunming Metallurgy Higher Specialized School



Designed by Yurongyu, a student of Kunming Metallurgy Higher Specialized School



Designed by Yanxin, a student of Kunming Metallurgy Higher Specialized School



Alloy Necklace Women Hani Accessories



Hani Elements Design Necklace



Hani Terraces Element Design



Hani "Fabric Creations" Fabric Bracelet



Hani Earrings

VITA

