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Symbolic Narration and Cultural Transmission in the Process of Inheriting Intangible Cultural Heritage: A Case Study of Wuling Mountain Region Dance Costumes

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Abstract:
There are many ethnic groups in the Wuling Mountain area. They have close ties with each other and have a strong cultural atmosphere, which has formed a cultural medium with strong influence, which can better play the role of identity construction, visual expression, cultural narrative, and so on. This paper takes these costumes as the research object, reviews a large body of literature, and analyzes the characteristics of these costumes from the perspective of semiotics. It is found that the symbolic system of these costumes is relatively perfect, and the narrative logic is relatively reasonable. In terms of cultural transmission, it faces challenges. This paper analyzes the form, color, pattern, and movement of these costumes and finds that these costumes have a three-dimensional expressive system composed of totem, body, and material symbols. The construction of this system is conducive to the formation of a dynamic narrative model, which can continuously carry forward the aesthetic connotation of the nation, maintain the order of rites and customs, and create a good historical memory. At present, the development of media and the changes in the cultural consumption environment have had a negative impact on the development of local dance costumes. The cultural context is becoming narrower, the number of transmitters is decreasing, the style of dance costumes is becoming more homogenized, and the cultural significance and sense of national cultural identity are declining. This paper puts forward the use of digital empowerment, narrative restoration, and other ways to restore the cultural context, enhance the effectiveness of digital dissemination, and make the transformation of traditional symbols more innovative.

Keywords:
Wuling Mountain Region; dance costumes; symbolic narrative; living heritage; design translation

1. Multidimensional Symbols of Dance Costumes

1.1 Material Symbols: Form, Color, and Material in Visual Coding

From the perspective of semiotics, dance costumes are material symbols, which are composed of three elements: color, form, and material, and can encode and transmit cultural information through perceptual visual

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form. The color of clothing, the structural form, and the physical properties of clothing form the "sign level" of the symbol, which points to the aesthetic concept of a certain period of time and the value concept of the social group in a specific cultural background, to achieve the purpose of transmitting cultural connotations. The costumes of various ethnic groups in Wuling Mountain have distinctive styles[1]. Although the structure of these costumes can meet the needs of body movement, it also has a strong cultural connotation. For example, the "eight-panel silk skirt" of the Tujia Bai Shou dance is composed of multiple layers, and it will form a dynamic visual field in the process of dance. This kind of layering can describe the rhythm of dance and enhance the spatial expression. The Miao pleated skirt has high-density pleats, which will form a "rhythmic" pattern. When the body rotates, it will produce a strong visual impact. This form is related to the mountain terrain and can be closely linked with nature.Therefore, the design of clothing is not only a technical problem, but also a form of space coding.

Color is the most intuitive narrative symbol in dance costumes, which can connect visual recognition with meaning.The color system of ethnic costumes in the Wuling Mountain area has a high degree of saturation, and the color contrast is strong, which can bring a strong visual impact to the audience in the performance, and also has a rich cultural connotation.For example, Tujia nationality's "five-color silk" is a unique decorative element, which can reflect people's understanding of the natural world and pursue harmony.The Miao nationality's "maple red" is used more and more in the process of development, which is related to the narrative of the ethnic origin, and can reflect the visual symbol of the relationship between life and blood relationship. It can be seen that the color is not only an aesthetic element, but also has a concise form to express emotions and values.

In the process of making dance costumes, the Wuling Mountain area uses a variety of materials, which are not limited to physical substances, but also reflect the culture and craftsmanship.In the process of selecting materials, the availability of resources in the local area can be reflected, and the craft technology accumulated over the years can be inherited.For example, Miao's wax-dyed fabrics are made through the "resist-reveal" process, and the patterns are dyed and produced in a natural state, which is a narrative art.Dong people use "bright cloth" in the process of making costumes, repeatedly drying and dyeing, and the texture of the surface of the material is full of the traces of time, which is enough to show the cultural connotation of the material. The use of silver jewelry can expand the expressive space of materials, and the weight and sound of silver jewelry can contribute to the construction of rhythm in dance, which is enough to show the significance of the composite medium.

1.2 Totemic Symbols: The Cultural Semantics of the Pattern System

In this area, many ethnic groups live together, and the patterns have a strong decorative color, which is a symbolic system, which is related to the totem, which is related to the belief system and the understanding of nature, and the connotation of the pattern is rich and needs to be understood from a cultural level.[2]

In the development of ethnic culture, animals and plants are the most common motifs. Taking the Miao nationality as an example, there are many "ox horn patterns" and "butterfly patterns". The former is related to the strength and protection of the whole ethnic group, and the latter is related to the myth of the origin of the ethnic group, which is a symbol of life. These two kinds of patterns have been passed down for a long time,

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and have become stable cultural symbols in the process of transmission, which are fully reflected in the dance costumes.The Tujia nationality's Xilan Ka Pu pattern has the same characteristics, which is derived from the abstract transformation of natural phenomena in its structural design, and can form a visual unit through geometric processing, which can be repeatedly reappeared on the fabric.These two kinds of patterns not only reproduce the natural form, but also interpret the cultural experience of the whole ethnic group in a symbolic way.

Compared with animal motifs, geometric patterns are more abstract. Most of these patterns are composed of continuous lines and repeated units, which have a strong sense of rhythm and order, and can play a decorative role, which is enough to show that the people have a deeper understanding of space structure and cosmic order.There are many kinds of patterns in the brocade of Tujia and Dong nationalities, such as checkerboard, meander, and so on, which are arranged regularly to form a stable visual field, so that the motifs reflect the characteristics of "structural order"in the plane.These are not only formal arrangements, but also closely related to the development of agriculture, and have a certain connection with life experience, so the application of geometric patterns can connect culture and nature.

Totem symbols are not fixed, but will change with the surrounding environment and the context of use.In the process of dancing, patterns change with body movements and produce a strong visual impact, breaking the static plane and achieving dynamic development, which is enough to show that patterns are no longer static symbols, but dynamic symbols, which play an important role in dance narration, linking body movements with cultural context.After a long period of interaction, various ethnic groups have borrowed totem patterns from each other and created new patterns, making the evolutionary path of totem symbols diversified and maintaining its basic connotation, which is enough to show the symbiosis of regional cultures.

1.3Bodily Symbols: The Embodied Context of Clothing and the Dancing Body

Clothing can no longer be regarded as a static object in the process of dancing, but a symbol that is closely related to the human body.In this case, the color of the clothing and the pattern can not produce a unique meaning, but also through the body movement and movement, and the relationship between clothing and the human body can also be established, so that the symbol can move from the "visible" to the "tangible".

Whether the structure of clothing can play a constraint role in the movement of the body is an important basis for measuring its narrative value.Tujia Baishou dance is a typical case. The multi-layered skirts of the dancers create unique trajectories through rotation and horizontal movement, and the undulating boundaries reflect the characteristics of the Miya pleated skirt, which can break through the continuous movement and form rhythmic visual units. The audience can perceive the unique rhythm of the dance through the above analysis.In this way, clothing will not only play the role of external form,but also play an active role in the process of movement, and the movement range and morphological changes of clothing can promote the coordinated development of "form and movement".Material properties and gravity should also be taken into account. The movement of clothes can produce delayed rebound, delayed response, and other dynamic effects, which are related to the characteristics of the fabric, and can produce a time dimension in the process of narrative.The layering of silver jewelry is the most typical case. The swaying of the body and the jumping of the body can change the force distribution, and the slight displacement can enhance the layering. The

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movement of the material will cause a dynamic response, the costume is the medium for recording movement information, which can form a "sense of trajectory" in the visual sense and produce a "sense of rhythm" in time.From the auditory level, the sound generated by the collision between the body and the accessories will be consistent with the rhythm of movement, and the "sound-form" expression structure will be formed in the process of dance. In this way, the rhythm of the visual and auditory levels will be consistent, and the narrative experience of the audience will be more perfect.The sound is not an additional effect, but the meaning carrier generated in the process of movement, and the rhythmic changes will have a direct impact on the construction of narrative atmosphere and the enhancement of emotional tension.[3]

2. Cultural Narratives in the Context of Dance

2.1 Historical Narrative: Costumes as "Wearable Ethnic Memory"

In the narrative of history, the first thing that should be paid attention to is to sort out the migration experience and origin. In the process of migration and settlement, the ethnic groups in the Wuling Mountain area are deeply linked together by culture. The clothes they wear are a symbolic record of their historical journey. The butterfly pattern is a frequent scene in the Miao clothing, which is inevitably related to the origin myth, and the visual expression of this pattern can make people deeply feel the narrative framework of the origin of life, and enhance the cultural identity in the hearts of the people.The Tu family pattern has a strong sense of repetition and continuity, which can be regarded as a vivid description of the life experience and migration route, and the spatial movement can be clearly seen from the surface of the fabric.It can be seen that the development of history is not a simple reproduction of events, but a symbolic reproduction in a special way.

When describing historical narratives, we should pay attention to the time dimension, use exquisite craftsmanship, and collect high-quality materials.The complex production process and the promotion of traditional crafts are conducive to the accumulation of technical memory and the enrichment of labor experience.Take batik as an example. It not only needs to master the technology of dyeing,but also needs to grasp the skills of pattern production, and it needs to accumulate experience in the process of development. When making patterns, we need to have a deep understanding of the environment and materials.The interweaving structure of warp and weft can form a stable visual order in the process of repeated weaving, which can change time accumulation into visible texture, and materials are no longer just a basis for bearing patterns, but also the physical basis for transmitting historical experience.

The performance of dance has a strong repetitiveness, which is the premise of activating "wearable memory". The clothes are related to the body and exist in a specific time sequence, and the repeated performance of the structure and pattern can make the narrative more dynamic and no longer static.The audience can form a deeper understanding of the rhythm and form, and deepen their understanding of the culture of the nation through the visual experience, so as to have a deeper understanding of the history of the nation.Dance can make history no longer remain in the past, but be continuously constructed in the present.[4]

2.2 Ritual Narrative: Identity Construction in a Sacred Context

In the specific context, the costume has a sacred connotation and can play a normative role.In the process of

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organizing various activities, the costume is not only a decoration, but also the key to constructing a reasonable identity order and maintaining belief.In this context, the costume has a strong symbolic meaning, which can be divided into accessories and patterns, and a sound identity expression system can be formed.

In the process of carrying out the ceremony, the most direct way to reflect the role of the role is to wear clothes. By observing the color, structure, material, etc. of the clothes, the observer can understand the importance of the role, and make a reasonable judgment on the authority, divinity, etc. of the role.Attire is the most direct and effective way to identify identity, which can play a role in collective activities and ensure the orderly development of the whole ceremony.Some patterns can only be used in ceremonies, which are inevitably related to ancestor worship and are regarded as the bridge between the real world and the spiritual world.In terms of color, there are certain rules, red can show a strong sense of life, and monochrome can show solemnity, which can enhance the group's sacredness.

In the process of organizing rituals, we need to form a stable framework, so as to accurately interpret the symbols in the costumes.With the help of this framework, the language of clothing has been unified, and its connotation should not be interpreted by individuals, but by the whole society, which should be consistent with traditional norms.Although it has been hundreds of years since the performance stage, the symbolic logic has not changed, and the original culture has been continuously developed and passed down through visual reenactment.

2.3 Aesthetic Narrative: The Visual Embodiment of Ethnic Spirit

Dance costumes have a strong aesthetic significance, which can bring a strong visual impact to people, make people deeply feel the national spirit, and have a strong attractiveness.Aesthetic narratives focus on describing value concepts, emotions and other contents, and define the value of memory from the perspectives of history and ritual.Aesthetic narrative is carried out through a variety of ways to make abstract spiritual connotation have a perceptual visual experience.In the context of multiculturalism in Wuling Mountain, the transformation of dance costumes is not the result of personalized aesthetic choices, but the crystallization of the collective aesthetic consciousness of the people.

In the color system, the contrast between colors is relatively strong, the saturation is relatively high, and the color combination is relatively rich, which can produce a strong visual impact, and also play an important role in expressing national sentiment.In the costumes of many ethnic groups, red is the most common color, which can not only reflect the burning passion, but also reflect the people's yearning for good luck.In the process of using dark tones, the colors of blue and black are often used to reflect the stability and balance.In the process of clothing color matching, people do not make random choices, but carefully construct a unique aesthetic framework in the long-term historical development, so that they can produce a strong emotional resonance when they see the costumes.In addition, the structure of the garment is relatively complex, and the color matching is relatively rich, which can produce a strong visual impact, reflecting the saturation of the formal tendency, which is consistent with the life experience of the people in Wuling Mountain area.The density of the decoration and the meticulousness in the details reflect the superb skills of the craftsman, and also enable the audience to have a deeper understanding of the value of life in a visual way, so that the garment can become an organic whole between the spirit of labor and the pursuit of aesthetic ideals.The form can not

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only play a structural role, but also reflect the spiritual character.When analyzing the aesthetic expression of each ethnic group, it is necessary to have uniqueness, but also to have commonalities.Each ethnic group shows a strong preference for bright colors, and the more complex the ornamentation is, the stronger the visual tension is, which is the common feature of the regional culture.This commonality does not mean that all ethnic groups are the same, but that the differences are reflected in the aesthetic framework, and the costumes of the Wuling Mountain region reflect the visual image of unification.

3. Contemporary Imbalance of Symbolic Narratives

3.1 Symbolic Alienation: Theatricalization and Homogenization

In the process of theatricalization, the logic of symbolic presentation has changed. In order to meet the needs of large-scale performances and to enable audiences to see the performance from a long distance, the color, structure, decoration, and other aspects of the costumes are more and more exaggerated and enhanced. The color is highly saturated, and the contrast relationship becomes more and more striking. In this case, the color can attract the audience's attention for a long time, but it compresses the original semantic layers, and the symbols change from polysemy to single expression.The originally subtle relationship between dance movements and costumes is weakened in the process of stage choreography. Symbols exist as visual landscapes.

The symbolic system of dance costumes is inevitably related to the living environment and ritual context. With the rapid development of tourism, the performance stage has undergone a qualitative change, and the cultural significance of dance costumes is inevitably related to commercial performances.In this process, the narrative function that originally existed in the community has changed, the relationship between audience and performers has changed, and symbolic alienation has occurred.The audience only understands the costumes from the visual level, does not understand the connotation of the costumes, and is only interested in the aesthetic appeal and exoticism.In the process of communication, the role of symbols has changed, and their narrative function has gradually weakened.

3.2 Narrative Discontinuity: Weakening of Inheriting Subjects and Cultural Identity

Compared with the morphological transformation of foreign symbols in the theatrical context, the dance costume narrative is relatively continuous, and changes at the transmission level will have a significant impact on it. In traditional society, the use and production of dance costumes are related to the stability of the community and the development of social practice. Performers, ordinary people, and art workers share norms within the same cultural background, and the costumes are used to produce and perform, forming a coherent narrative chain. With the transformation of social structure, this narrative chain has become increasingly loose, and the narrative conditions have changed.

The most prominent manifestation of the rupture of the narrative is the relatively weak transmission of craft. Mastery of traditional skills requires oral transmission, practice, and the accumulation of experience, which cannot be learned quickly. As many people go out to work, the number of practitioners of such crafts is decreasing, and the traditional skills may be lost. The cultural knowledge in the production process has not

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been fully inherited, and traditional clothing is no longer a "cultural product" but a "visual product," resulting in a weakening of the narrative logic.

The performance of this problem is becoming increasingly prominent. Originally, dance activities were carried out during the festival, and all members of the community participated. However, with the improvement of the performance level, this situation has changed. The distance between the participants and the cultural context is growing larger. In training and performance, the performers only pursue the performance effect, but do not understand the significance of costume symbols, and the symbolic meaning cannot be passed on to the audience. Although the dance form still exists, its role in cultural narrative is declining.

In the process of social development, people's values are constantly changing, and they are concerned about the risks of cutting off the narrative and the risks of cutting off the transmission.In the influence of the media environment, the value orientation of young people has changed significantly, and their emotional connection with traditional dance and clothing is getting weaker and weaker.At present, the use rate of costumes in people's daily life is not high, but the use rate in performances and festivals is relatively high, and it is difficult to maintain their symbolic significance in the process of daily life.If people do not participate in the experience of cultural activities, they cannot correctly understand the connotation of culture, and their cultural identity is not stable.

3.3 Contextual Compression: The Dissolution of Meaning Amid Media Transformation

In the digital media environment, the media format has changed, which will have a negative impact on the performance of dance costumes.The digital communication environment is changing, and the original live communication has been replaced by image sharing. The efficiency of information transmission has increased, but the context has been compressed, resulting in a weakening of the relationship between symbols and context, and the structure is in a state of tension.

The emergence of fragmented dissemination has changed the time structure of the narrative. In the past, the meaning of dance costumes was gradually revealed in the process of collective activities and through interpersonal relationships. The advent of short videos has changed this situation. In the process of narrative, it divides the narrative into many segments, which have a strong impact on the audience, and pays too much attention to the display of visual highlights, including movement, color, and so on.

The platform algorithm will make selective presentation increasingly prominent. Because of the influence of the content distribution mechanism, if the video has a strong rhythm and strong visual impact, it will be favored by users, so it will get a good spread.The color of the costume is more and more contrasting, and the sound and movement of the silver ornaments also have a large magnification, which is enough to attract the audience's attention.The explanation of the craft process and the relationship between the characters is relatively implicit, and the marginalization phenomenon is becoming more and more prominent.In the process of communication, the symbol gradually changes from the carrier of meaning to the resource for attracting attention, and its function changes from expression to attraction, with a stronger semantic depth.

In the process of splicing and reusing elements from different cultural circles, decontextualization is particularly prominent. The platform introduces clothing elements of different ethnic groups and geographical areas

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into the content, which can form a general "ethnic visual template". These symbols are originally related to social relations or rituals, but they have been stripped of the original context, and the referents in new combinations have been weakened.Viewers can only get a visual impression, not to understand the meaning of the cultural experience, although the symbol is more fluid, but its stability is relatively low.

4.Symbolic Narrative-Oriented Mechanisms for Living Heritage Transmission

4.1Narrative Restoration: Tracing Back from the "Logic of Display" to the "Logic of Life"

In the case of the above-mentioned stage compression and compression, the symbolic narrative is more and more different from the original.At this time, we cannot simply pursue the authenticity, but to build a close link between the three aspects, so as to generate more reasonable significance in the current social development.In this case, narrative restoration requires the transformation from the original performance logic to the new logic.[5]

In the process of transformation, the reconstruction of the daily life context is the most critical.In the past, dance costumes were used in festivals, labor, community interaction and other activities, and were repeatedly used to obtain social recognition.With the passage of time, these costumes are no longer used in the original context, but only displayed on the stage, and the narrative chain is broken.Only by actively participating in public events, community festivals and other activities can costumes be reintegrated into the original context, and the relationship between "context, body and symbol" can be enhanced.In this case, costumes are no longer static, but dynamic, and the significance of costumes is continuously enhanced through interaction.At the same time, the organization of workshops, creative projects and other activities in the community can enable a large number of participants to actively use costumes in the creation process, and more knowledge can be acquired in this way.Through such a collaborative process, a good relationship can be formed among inheritors, designers and ordinary participants, and the understanding of symbols is no longer limited to narrative, but can be deepened through practice.In this way, not only can people master traditional skills, but also the identity of the culture can be enhanced.

In the process of development, clothing is inevitably related to people's life, and we should pay attention to the importance of reasonable design and transformation.In the process of transformation, we should not only adjust the color, style, and materials, but also have a high degree of recognition of the characteristics of clothing, to enhance the adaptability of clothing to modern life, and the scope of use is more extensive.In the development process, we should deepen the understanding of color and pattern, and apply them to a variety of products, so that the connotation of the symbol is more abundant.The transformation is not simply to copy, but to adjust the cultural elements in the context of diversified development, so as to achieve the purpose of practicality, and also to show cultural significance.The narrative effectiveness is inevitably related to the spatial dimension.In the process of building a space, it should be realized that the space should not only meet the needs of performance, but also meet the needs of openness and should have strong inclusiveness, so that people can interact with clothing in an open space, which can promote the performance of clothing to the public,

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and organize diversified activities in cultural centers, community squares and other venues, so that people can participate in clothing performance, and the social function of clothing can be better realized.The space changes from a space for people to see to a space for people to experience, and the narrative changes from a one-way presentation to a multi-subject participation.

4.2 Digital Empowerment: Recontextualized Expression of Symbols

With the help of digital media, dance costumes can be replicated and spread, which provides favorable conditions for the development of symbolic narrative.In the traditional exhibition, people can only receive information in one way, or communicate one-way, which is relatively static, but the use of digital technology can bring a good experience to the audience, and the presentation mode is more diversified, which makes the audience feel that dance costumes are dynamic and can participate in them, and symbols can bring them good experience.

In this way, the expression is reorganized and a foundation is established for digital acquisition and archiving. By utilizing technologies such as 3D scanning and motion capture, we can systematically preserve the color, shape, structure, and other characteristics of dance costumes while also recording the movements of dancers. This enables us to create a dynamic digital repository.Compared to traditional photography, this approach not only retains the features of dance costumes but also captures spatial changes and enhances the experience of body movement. It allows for an organic integration of dance costumes and movement. By focusing on the development of patterns and analyzing the relationship between rhythm and space, we can integrate these elements within a digital environment, ultimately forming a comprehensive information system.

Virtual technology can bring new narrative platforms for dance costumes. The application of VR and AR technology can make up for the shortcomings of the real scene, and the audience can not only be the observer, but also the participant.With the help of virtual space, the dance costumes can be integrated into the specific cultural context, and the audience can form a unique understanding and feel the atmosphere of the scene.For example, when the audience tries on virtual costumes and interacts with each other, they can deeply feel the relationship between the rhythm of the body and the silver ornaments, and the connection between the dance costume symbols and the experience is gradually strengthened.

4.3 Design Translation: Contemporary Expressions of Traditional Symbols

The creation of dance costumes should not be bound by traditional forms, but should be combined with the development of contemporary society, with the help of symbolic language to reinterpret culture and better inherit the core connotation of culture.Design translation can not only deepen the understanding of traditional symbols, but also use modern design language to create a good communication channel for these symbols, so that they can play a narrative role in the development of new culture and society.Compared with the direct borrowing of form, design translation can deepen the understanding of cultural semantics, and the fundamental purpose is to enhance the connection between traditional symbols and contemporary life. [6]

In the process of design translation, the traditional pattern needs to be refined, which is an effective method. When analyzing the dance costumes of Wuling Mountain, the Xilan Ka Pu pattern and the meander pattern are taken as examples, which have strong regularity and unique visual rhythm. It can play an important role

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in modular design. By analyzing the repetitive structure of the pattern, we can grasp the relationship between lines and proportions, and transform the complex graphics into small design units that are conducive to modern visual communication, to improve the flexibility of application while maintaining cultural uniqueness. Some brocade patterns have been geometrically processed, can be used in the design of digital interfaces, and have been applied to packaging design, which is conducive to the promotion of traditional symbols in modern media.

In the process of designing products, we should pay attention to the color and texture, and adjust the traditional aesthetic experience according to the needs of consumers.At present, the saturation of traditional clothing colors is relatively high, and the color system is more perfect. In order to meet the aesthetic needs of consumers, we should adjust the color of products to make them more in line with the visual needs of consumers. In the design process, the color contrast should not be weakened, but the color palette should be adjusted to a balanced state through a variety of ways, while protecting the symbolic significance of the color.The color of the fabric is relatively natural, and the pattern is relatively unique, which requires the use of modern technology for re-creation, so that the characteristics of the product can be reflected in the new product system.

In the process of design translation, we should also pay attention to the change of usage scenario, and make good use of the characteristics of traditional dance costumes, which are generally used in festivals, ceremonies, performances, and so on.In modern society, in order to improve the utilization rate of dance costumes, we need to broaden the scope of communication, transform traditional symbols into cultural creative products, and make full use of public visual systems, exhibition spaces, and digital media to make traditional culture deeply integrated into public life.The purpose of transformation is not to commercialize cultural symbols, but to use new communication platforms to strengthen the connection between the public and traditional culture, and to make cultural symbols produce new connotations in a variety of contexts.

In the process of design translation, we should pay attention to many dimensions, not only to have a deep understanding of the body experience, but also to pay attention to the cultural value of dance costumes, to find out the relationship between movement rhythm and space, and to deepen the understanding of visual aspects.In the process of expressing, we should not only copy the pattern, but also make a deep understanding of the characteristics of the dynamic, to make the traditional costume more attractive.In the process of designing, we should pay attention to the sound installation, the structure of the layer, and the edge of the long skirt, so that the relationship between clothing and body can be promoted, so that the aesthetic environment can be upgraded, and the perception of traditional culture can be enhanced.

5. Conclusion

Dance costumes in Wuling Mountain are not only a visual medium in dance performance, but also an important symbolic system, which can play an important role in national spirit, identity, historical memory, and so on. Some scholars point out that dance costumes can construct a multidimensional framework in many aspects, such as body movement, pattern, color, form, and so on, and form a dynamic narrative mechanism in the context of dance.Dance costumes can visually reflect national aesthetics, ritual order, and historical memory, and become an important carrier of ethnic culture.However, in the process of cultural consumption and

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modern communication, the symbolic significance of dance costumes has been weakened, and the cultural context has been compressed, which requires the introduction of digital empowerment, narrative restoration, and other methods in the process of inheriting intangible cultural heritage, to enable dance costumes to carry traditional symbols and promote the sustainable development of culture.The transmission of dance costumes should not only pay attention to the protection of material form, but also promote the continuation of the cultural narrative mechanism. Only in this way can the relationship between body, context and symbols be coordinated, so that traditional culture can integrate into contemporary life and achieve sustainable development.

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