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0272.2024.3.8^{1,2}SHIYANG WANG, ¹KOLOSNICHENKO O. V.¹Kyiv National University of Technologies and Design, Kyiv, Ukraine²Shaanxi University of Science and Technology, Xi'an, People's Republic of China**STUDY OF MIAO EMBROIDERY:
SEMIOTICS OF PATTERNS AND ARTISTIC VALUE**

Purpose. This study aims to analyze and interpret the semiotic characteristics of Qiandongnan Miao embroidery patterns based on Morris's semiotic trichotomy. It seeks to explore methods and pathways for the application and transformation of ethnic embroidery patterns in modern cultural and creative design.

Methodology. Through field research in the Qiandongnan Miao area, literature collection, and design practice, the study investigates the representative semiotic characteristics of Qiandongnan Miao embroidery patterns in terms of decoration and color. Using Morris's semiotic trichotomy, the research interprets the semiotic relationships among Qiandongnan Miao embroidery patterns from the perspectives of syntactics, pragmatics, and semantics. It explores the innovative application scenarios of traditional cultural symbols in contemporary design contexts.

Results. Qiandongnan Miao embroidery patterns exhibit distinct artistic features, regional characteristics, and aesthetic tendencies. By extracting the semiotic elements of decoration and color from the dimensions of syntactics, pragmatics, and semantics, the study explores the multiple transformations and innovative application possibilities of Qiandongnan Miao embroidery pattern design elements. This not only allows modern design products to incorporate ethnic cultural characteristics but also contributes to the inheritance and development of Qiandongnan Miao embroidery patterns.

Scientific novelty. This research applies Morris's semiotic trichotomy to the interpretation of Qiandongnan Miao embroidery patterns, providing a new perspective for the cultural connotation and design transformation of traditional embroidery patterns. It explores the pathways and application models for transforming traditional cultural symbols in modern design, seeking ways to integrate traditional culture with contemporary design.

Practical significance. The study offers new ideas and references for interpreting and researching Qiandongnan Miao embroidery patterns from a semiotic perspective. It provides references and insights for related design fields.

Keywords: Miao embroidery, Miao embroidery design, embroidery elements, color scheme, pattern, semiotics, design artistic value.

Introduction. The Miao people are a historically rich and resilient ethnic group, primarily distributed in Guizhou and Hunan provinces in China. Their cultural resources are abundant and distinct, with crafts such as Miao embroidery and batik being recognized as national intangible cultural heritage. Miao embroidery, a primary decorative technique for Miao clothing, is prevalent in Guizhou and Hunan, with a history spanning over 2,000 years. It is a symbol and integral part of Miao culture and a representation of Miao women's cultural expression. Through embroidery, Miao women vividly recount their arduous ancestral history, wars, migrations, and survival stories, earning it the title "the book without words."

The cultural connotations embedded in these patterns reflect the Miao people's hardships and development history, possessing high cultural taste and research value. Miao embroidery patterns are rich in content, exquisite in design, and auspicious in symbolism. This highly stylized and patterned art form carries significant symbolic and ethnic cultural meanings. However, the cultural ecology of Miao embroidery has undergone significant changes due to the market economy and social transformation, with modern culture and commercialization altering its essence. Changes in lifestyle and industrial perspectives have led to a neglect of its cultural value, resulting in a decline in appreciation for Miao

embroidery, the loss of its cultural and ethnic significance, and a crisis in its heritage transmission [1].

The implementation of China's national rural revitalization strategy provides crucial opportunities for the modern transformation and integration of ethnic intangible cultural heritage into contemporary life. Simultaneously, the development of the intangible cultural heritage industry has become a hot topic. The modern transformation of Miao embroidery's cultural elements is an effective pathway to promote the cultural value of the Miao and support its sustainable development. This study will employ semiotic theory to construct a modern transformation model for Miao embroidery's cultural elements. By interpreting the semiotic connotations of Miao embroidery's intangible cultural heritage, the study explores the "object-sign" conversion relationship, transforming intangible cultural heritage from a material form into meaningful concrete objects 2. The core of this research lies in exploring new forms, aesthetics, and values of Miao embroidery, seeking a balance with modern design values while maintaining authenticity. It aims to expand the application scenarios of Miao embroidery, imbuing it with new vitality, and thereby promoting the protection, inheritance, and development of Miao embroidery.

Analysis of previous research. Previous research on Miao embroidery patterns has been extensive, involving significant efforts in collection, classification, organization, and study, resulting in numerous achievements. The main categories of previous research are as follows.

Study of Miao Embroidery Patterns.

Early Records. Ancient Chinese texts such as the "Book of the Later Han" (25-220 AD), "Records of the Southern Barbarians," "Huainanzi" (circa 139 BC), and "In Search of the Sacred" (Jin Dynasty) mention Miao people's clothing, noting their preference for colorful garments and elaborate patterns. However,

these references are brief and do not provide a comprehensive understanding. **Records from the Ming and Qing Dynasties (1368-1912).** During the Ming Dynasty (1368-1644), "New Records of Guizhou" provided detailed descriptions of the clothing of various Miao subgroups, offering valuable insights for later research. In the Qing Dynasty (1644-1912), Chen Hao's "Illustrated Explanation of Eighty-Two Types of Miao" and the "Fenghuang Tingzhi" (Fenghuang Prefecture Gazetteer), Volume 11, "Clothing Section," further documented Miao embroidery patterns, serving as significant historical references. **Early 20th Century Research.** In the 1930s, works like "Investigation Report on the Miao People of Western Hunan" (1939) by Ling Chunsheng and Rui Yifu provided detailed studies of Miao clothing in Western Hunan. Shi Qigui's "Field Survey Report on the Miao People of Western Hunan" supplemented this with detailed accounts of Miao embroidery techniques. **Research from the 1950s to the 1990s.** After the establishment of the People's Republic of China, Miao embroidery patterns began to receive attention as important components of Chinese arts and crafts. From the 1950s to the 1990s, researchers systematically organized and studied Miao embroidery patterns. Key works from this period include "Miao Embroidery Patterns" (1956) and "Patterns of Southwest Minority Weaving and Embroidery" (1957). Comprehensive studies such as "Chinese Arts and Crafts Series: Embroidery and Weaving of Chinese Ethnic Minorities" (1981) and "Chinese Miao Clothing" (1985) provided detailed records of the artistic features and cultural significance of Miao embroidery. **Research since 2000.** Entering the 21st century, the number of research publications increased significantly, with studies becoming more specialized and interdisciplinary, incorporating perspectives from anthropology, semiotics, aesthetics, and other fields. Notable works include "Miao Embroidery", "Treasures of Ethnic Folk Art: Miao Embroidery and Brocade", Zou Minna's "Huxiang Library Series: Huxiang

Embroidery," and He Xiangping and Yang Shenghai's "Huxiang Library Series: Hunan Ethnic Minority Costumes", which offer detailed insights into the historical origins, craft features, and cultural meanings of Miao embroidery.

International Research. Japanese scholars like Torii Ryuzo and Kanemaru Ryoko have conducted in-depth studies on Miao embroidery. Torii Ryuzo's "Investigation Report on the Miao People" (1936) provides detailed accounts of Miao culture and folk activities. Kanemaru Ryoko's "Minorities in Southwest China: Ethnography of the Miao People in Guizhou Province" (1985) explores the cultural significance of Miao embroidery. Western scholars such as Ruth Smith and Karen Elting have also examined the semiotic and artistic value of Miao embroidery. Ruth Smith's "Miao Embroidery From Southwest China" (2005) and Karen Elting's "Every Thread a Story & Secret Language of Miao Embroidery" (2020) present the semiotic meanings of Miao embroidery in Southwest China.

Study of Semiotics. The founders of modern semiotics are Ferdinand de Saussure and Charles Sanders Peirce, who each proposed foundational semiotic systems in the early 20th century. Swiss linguist Saussure divided signs into two components: the signifier and the signified. The signifier refers to the physical form of the sign, while the signified represents the meaning behind the sign. Peirce classified signs into three types based on their relationship with the object: icons, indices, and symbols. Icons and indices are considered motivated signs due to their inherent connection to the objects they represent. American philosopher Charles W. Morris integrated logical positivism and pragmatism in his semiotic theory, further systematizing the study of signs. In his work "Foundations of the Theory of Signs" (1938), Morris introduced the triadic model of syntactics, semantics, and pragmatics, which remains a widely adopted framework in semiotic studies [3]. At the same time, the concept of "context" has been crucial for the development of semiotics. This idea was

first introduced by American anthropologist B. Malinowski in 1923, who distinguished between "linguistic context" and "non-linguistic context." Zhang Linghao further elaborated that context encompasses the socio-cultural forms in which design symbols exist, suggesting that product symbols should be the combined result of various relational processes involving technology, users, markets, and society 4.

Research on the Integration of Ethnic Cultural Characteristics and Semiotics. In the book "Miao Costumes: Symbols and Significance" (1997), Yang, C conducted a comprehensive analysis of the origins of Miao embroidery and the reasons for its rich branches. He detailed the development, influencing factors, cultural connotations, and symbolic meanings of Miao embroidery patterns 5 Guan, Y. built upon previous studies to provide a more systematic and detailed explanation of the relationship between semiotic theory and the study of ethnic costume patterns 6 Zhang, Y. analyzed the structural organization, artistic principles, and aesthetic value of Miao costume patterns, arguing that these findings hold significant reference value for modern fashion design 6. Li, C. examined the origins and techniques of Xiangxi Miao embroidery patterns, analyzing their morphological characteristics developed throughout their evolution. She delved into the cultural and aesthetic connotations of Xiangxi Miao embroidery and discussed its cultural, artistic, and economic value, its contemporary relevance, and its future development 8. Yang, X used Morris's semiotic trichotomy as a theoretical guide to interpret the cultural connotations and expand the applications of Dong brocade from the perspectives of semantics, syntactics, and pragmatics. He constructed a semiotic interpretation and transformation model for Dong brocade 9. Han, L. analyses the symbolic features of the braided embroidery patterns of the Miao people in Qiandongnan through the Morris Semiotics trichotomy, aiming at exploring the application and transformation paths of ethnic minority

embroidery patterns in modern cultural and creative design [10].

Statement of the problem. Although numerous studies have been dedicated to the documentation and classification of Miao embroidery patterns, few have delved into the intricate connections between these visual patterns and the symbolic language of the Miao people. Existing research often focuses on aesthetic descriptions or anthropological interpretations, lacking systematic and comprehensive semiotic analysis. This study addresses this gap by employing Morris's triadic semiotic framework to investigate the symbolic meanings embedded in Miao embroidery patterns. By analyzing the interactions of semantics, syntactics, and pragmatics, this research aims to uncover the complex cultural narratives woven into these intricate designs. This methodological approach transcends purely aesthetic or descriptive methods, offering a more nuanced understanding of Miao embroidery as a dynamic system of communication and cultural expression. Moreover, this study explores the potential for integrating traditional Miao patterns with contemporary design practices, providing a pathway for cultural preservation and innovative transformation in the digital age.

The results of the research and their discussion. "Art is always closely intertwined with the practical and utilitarian aspects of the society of its time, and it is invariably linked to various material needs (such as living and usage) or spiritual needs (such as religious, ethical, and political content) 9This study applies Morris's semiotic theory to interpret the cultural connotations, symbolic composition, and functional applications of Miao embroidery from the perspectives of semantics, syntactics, and pragmatics. It aims to analyze the semiotic significance and design value of Miao embroidery.

Symbolic Relationships in Miao Embroidery Patterns from a Syntactic Perspective. Syntactics aims to interpret the

structural relationships of symbols, primarily encompassing the formal characteristics of language structures and the relationships inherent to the symbols themselves. Interpretation from the syntactic dimension focuses on analyzing the design encoding rules of Miao embroidery patterns through their visual imagery construction methods, pattern composition principles, and color schemes. The methods of constructing visual imagery in patterns can be broadly categorized into two types: one type presents an overall abstract form, while locally it is processed with reference to the visual representations of natural objects. This is not a realistic simulation of nature, but rather a formalization of it. For example, symbols such as "heaven and earth", "mountains and rivers", "rivers", "fields" and "bird wings" are all composed of abstract geometric patterns with quite strict formal rules. These symbols possess a high degree of applicability and can generate numerous patterns through superimposition, intersection, inversion, and continuous variation [12]. The second type features an overall design with clearly identifiable and realistic forms. For instance, in a pomegranate embroidery pattern, each pomegranate fruit might contain scenes of a monkey eating wild fruit, a cat playing with a flower, or a lion resting with a tiger. Additionally, figures such as the bull and dragon are adapted and deformed to fit real-life environmental contexts, and then recombined according to decorative, expressive, or symbolic needs, resulting in creations like a bull's head with a dragon's body (Fig. 1).

As for the combination of patterns, Miao embroidery pattern composition law of three types: unit composition form, symmetrical, central, plot type; combination of composition forms are suitable for patterns covered with the screen, patterns repeated composition of continuous patterns, suitable for combining with continuous and other multiple continuous patterns; common clothing composition logic has continuous patterns and suitable for

patterns segmented composition of splicing type (Fig. 2), multi-segmented patterns repeated composition of continuous type (Fig. 3), splicing and Continuous combination of multiple composite type (Fig. 4).

In terms of color schemes, Miao embroidery art primarily uses a strong contrast between red and black as the base tone, upon which a variety of other colors are layered. An analysis of the "five colors" used in Qiandongnan Leishan Miao embroidery reveals that they commonly employ contrasting and transitional colors such as black and red, red and white, black and blue, and red and yellow. The Miao people often contrast strong colors to achieve a rich and intense effect. They have a particular fondness for red, considering it the most beautiful, sacred, and vibrant color. The following images show four common color schemes used in Miao embroidery patterns: in order, respectively, red as the base color, blue as the main color; black as the base color, red as the main color; black as the base color, blue as the main color; white as the base color, red as the main color, in this paper, the use of corelDRAW software to extract the color network of each kind of color scheme, through the extraction of theme colors and improved association rule mining method, to obtain the color data, to find the color rules of Miao embroidery (Fig. 5).

Semantic Dimension Interpretation of Miao Embroidery Patterns. Semantics aims to explain the relationships between symbols, specifically exploring the relationships between linguistic symbols at a philosophical level, as well as the relationships between symbols themselves.

Saussure divided symbols into two components: the "signifier" and the "signified." For the semantic interpretation of Miao embroidery patterns, analysis is conducted mainly from these two levels. The "signifier" refers to the denotative meaning, which includes the external symbolic forms of Miao embroidery, such as craftsmanship, patterns,

and colors. The "signified" refers to the connotative meaning, involving the symbolic significance, cultural value, ethnic emotions, and beliefs that Miao embroidery patterns convey. Miao women use metaphors, allegories, and metonyms through shapes and images, employing techniques such as comparison, symbolism, juxtaposition, spiritual interpenetration, and heterogeneity. These methods create a unique ethnic art form that perfectly combines imagery with meaning. In other words, Miao embroidery is a commemorative "picture" symbol system, a broad cultural entity, and a systematic state of rules and symbols. It carries the cultural traditions of the Miao people, holding significant cultural and symbolic importance.

In the symbolic imagery of Miao costume patterns, the symbols can be broadly categorized into representations of the sun, moon, and stars; mountains and rivers; deities and humans; totemic animals; and fertility. These categories often overlap or intersect. Each symbolic entity and its referent have a series of mythological stories that explain the origins of their heterogeneous isomorphic relationships. Below, we will discuss the cultural meanings and origins of some common geometric patterns in detail. For instance, the "dragon" in Miao culture is regarded as a protector of the people, ensuring the safety of villages, blessing descendants with prosperity, and bestowing bountiful harvests and thriving livestock. The dragon is a symbol of good fortune and protection in the Miao community (Fig. 6). Therefore, Miao women embroider these symbols onto their clothing to signify their precious and auspicious meanings. The "bird pattern" represents the ancestors of the Miao people, serving as a guide and messenger that leads souls back to their origin. Embroidering birds on garments is believed to earn the recognition of totemic ancestors. Additionally, birds symbolize male genitalia, reflecting a combination of bird totemism, fertility worship, and ancestor worship.



Fig. 1. Miao Embroidery "Bull Head with Dragon Body" Pattern [14]



Fig. 2. Patterns segmented composition of splicing type [14]



Fig. 3. Multi-segmented patterns repeated composition of continuous type [14]



Fig. 4. Splicing and Continuous combination of multiple composite type [14]

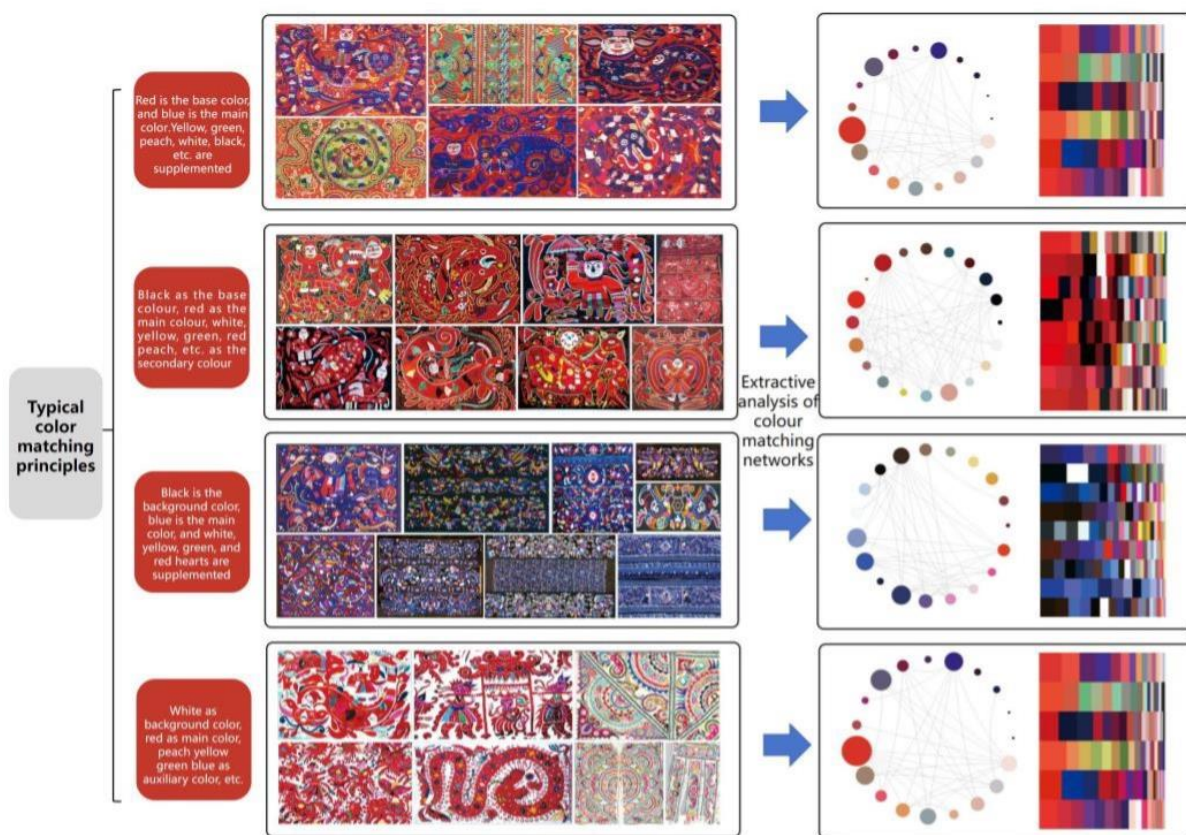


Fig. 5. Analysis of Typical Color Schemes in Miao Embroidery

This demonstrates the Miao people's eternal remembrance and veneration of their ancestors like Jiangyang, Chiyou, Huandou, and the Butterfly Mother. The "bull" is revered for its significant contributions during the migrations of the Miao people, symbolizing life continuation, masculinity, longevity, and protection from evil. It represents a fusion of bull worship and fertility worship. The "maple tree and butterfly" are considered the progenitors of all living things, symbolizing fertility and longevity. The "fish" with its many offspring represents strong fertility, symbolizing female reproductive organs and implying blessings of many children. The symbols of "Pangu" and "Jiangyang" essentially reflect ancestor worship and fertility worship. The "taotie" is a great creation of the Miao ancestors, symbolizing their ancestor Chiyou and combining powerful and rough characteristics. "Flower patterns" symbolize eternal youth. Many geometric patterns in Miao clothing reflect primitive shamanistic beliefs. Patterns such as mountains, fields, sky and land, lakes, cities, the character "horse" and mountain paths are all believed to be related to the ancestors' living, development, and migrations. These patterns serve as a tribute to their ancestral lands and as records of migration routes and processes [5]. The "Xi Xiang Feng" pattern, derived from the Taiji and spiral patterns, emphasizes symmetry, inversion, and the harmonious concept of completeness. It reflects a longing for perfect love and embodies the idea of yin-yang harmony.

The visual symbols of traditional Miao clothing patterns are rooted in their reverence for and dependence on nature. Natural elements are not only integral to their daily lives but have also evolved into totems and spiritual symbols, deeply imprinted in their cultural gene. Miao clothing patterns are a manifestation of this nature worship. In the early days, due to technological and cognitive limitations, many natural phenomena were linked to myths of gods and spirits. These beliefs were expressed

through clothing patterns, which served as a medium to convey faith in deities and to pray for peace and prosperity. Elements such as the sun, moon, stars, mountains, rivers, flowers, and plants were abstracted and artistically rendered, becoming key components of clothing patterns. These patterns carry rich cultural connotations and ethnic emotions 5. As times have changed, the religious beliefs and expressions of the Miao people have gradually simplified, but the value of their clothing patterns as cultural symbols has remained enduring. These patterns not only symbolize the spirit of unity, mutual assistance, and interdependence among the Miao people but also reflect their deep love and reverence for nature and life. Today, designers need to respect traditional culture while drawing inspiration from these patterns. By employing modern design language, they can transform these motifs into visual symbols with contemporary significance. This approach will revitalize Miao traditional culture in modern society, allowing it to flourish on a broader global stage.

Research on the Artistic Design Value of Miao Embroidery in the Modern Context.

Context primarily refers to the socio-cultural background of symbols, involving the interactions among users, the environment, markets, society, and culture 12.

In terms of artistic conception, decorative techniques, artistic taste, and principles of formal beauty, Miao embroidery patterns offer valuable insights for modern art to study and draw inspiration from. The artistic conception of Miao embroidery is uniquely distinctive, with its most notable feature being its transcendence of temporal and spatial limitations, infinitely extending the realm of beauty. In compositions, Miao embroidery often displays an indeterminate directionality and a seemingly free-form expression of the artist's perception of the world, imbued with a sense of movement.

Miao embroidery often features imaginative compositions, blending celestial birds, terrestrial animals, aquatic creatures, and human figures with flora, all intertwined around a central motif to create a vibrant, lively scene

(Fig. 7). From the perspective of classical art's use of perspective, this type of composition may seem whimsical and bizarre. This center-oriented perspective, akin to the styles found in ancient Egyptian murals and children's drawings, is not a simple imitation of reality. Instead, it offers a more intuitive and sincere depiction of human perception of the world. Unlike classical art, which seeks precise representation, Miao embroidery art prioritizes

emotional expression and exploration of the spiritual realm. Using bold colors, exaggerated forms, and rhythmic lines, it constructs an art world that is both real and fantastical. This approach, which transcends figurative representation and integrates subjective emotions, shares similarities with the Cubist movement in Western modern art that seeks to break boundaries and innovate (Fig. 8).



Fig. 6. Hmong embroidery "dragon pattern" [14]



Fig. 7. Qiandongnan Miao Embroidery Strap [14]

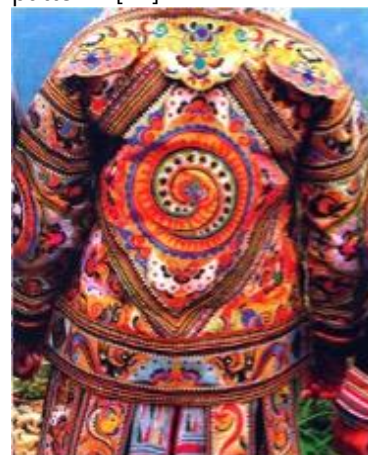


Fig. 8. Guizhou Qiandongnan Miao Hundred-Bird Garment [15]



Fig. 9. Hua Xizi Cosmetic box packaging design [16]

The unique artistic wisdom and extraordinary imagination embedded in Miao embroidery stem from the Miao people's broad-minded attitude towards life. They possess a transcendent understanding of life and death, viewing death as a journey back to the origins of life. This relentless pursuit of the spiritual realm endows Miao embroidery with profound cultural connotations and emotional power. Additionally, the rich variety of patterns and the vibrant rhythm in Miao embroidery showcase its distinctive charm in modern design. Its compositional principles and color schemes remarkably align with the works of modern and postmodern art masters, providing an endless source of inspiration for contemporary fashion design.

Pragmatic Dimension of Symbolic Relationships in Miao Embroidery Patterns.

Pragmatics focuses on the relationship between users and symbols, including the context of symbol application and their expanded functional uses. Analyzing the application and social significance of Miao embroidery patterns in real contexts reveals that their primary carriers are traditional Miao clothing, accessories, and back straps, emphasizing decorative, symbolic, and practical aspects. As products of female culture, mountain culture, and shamanistic culture, Miao embroidery patterns serve as mediators in marriage, social bonds during festivals, and branch family emblems. During festivals, celebrations, weddings, funerals, and sacrificial ceremonies, Miao people don elaborate traditional attire, where the symbolic functions of Miao embroidery are crucial. This indicates that Miao embroidery is closely related to the social and communal life of the Miao people. The booming cultural tourism market has brought unprecedented opportunities for the innovative development of traditional crafts like Miao embroidery. However, integrating traditional culture into modern life to revitalize it in the contemporary context presents a challenge for designers. Simply applying Miao embroidery to fashion clothing and cultural products does not

fully unlock its cultural value and market potential. Designers need to further explore and innovatively transform Miao embroidery from three dimensions: "form", "meaning" and "use". In terms of "form", designers can incorporate modern design concepts, preserving the essence of Miao embroidery while innovating in color, materials, and techniques. This approach can enhance its visual appeal and fashion sense, broadening its application scenarios to better meet contemporary aesthetic needs. Regarding "meaning," it is essential to delve into the cultural connotations and stories behind Miao embroidery patterns. By extracting the core spirit and transforming it into symbols and languages that are easier for modern people to understand and accept, products can be endowed with deeper cultural value and emotional resonance. In terms of "use," designers should consider how to integrate Miao embroidery into a broader range of everyday life scenarios, developing more practical and marketable products. For example, Miao embroidery elements can be incorporated into home goods, tech products, and fashion accessories. Combining these with intangible cultural heritage experiences and creative cultural activities can help more people appreciate and experience the charm of Miao embroidery. For instance, the Chinese brand "Florasis" (Hua Xizi) has extracted Miao embroidery patterns such as butterfly, fish, floral, bird, and heaven-earth motifs for their packaging designs, creatively reimagining them to fit modern aesthetics (Fig. 9).

In summary, designers need to innovate while preserving tradition, integrating traditional culture with modern life in an organic way. Only through this approach can the productive inheritance and innovative revitalization of Miao embroidery be truly realized, allowing this ancient art form to bloom even more brilliantly in the new era.

Conclusion. This study delves into the semiotic characteristics and cultural connotations of Qiandongnan Miao

embroidery patterns, exploring their applications in modern design. The research reveals that Miao embroidery patterns are rich in cultural information, reflecting the Miao people's unique understanding of nature, society, and themselves. The shapes, colors, and compositions are not arbitrary but carry profound symbolic meanings and cultural messages. Through semiotic analysis, this study uncovers the structural principles, cultural implications, and social functions of Miao embroidery patterns, providing new perspectives for understanding and preserving Miao culture. Moreover, the study explores how Miao embroidery patterns can be applied to modern design. It suggests that designers should respect traditional culture while integrating modern design concepts and market needs to creatively transform and innovatively develop Miao embroidery patterns. This can include applications in

product design, fashion, environmental design, and visual communication. In the future, there is a need for multidimensional and interdisciplinary exploration and application of the cultural value of Miao embroidery patterns. On one hand, interdisciplinary research involving ethnology, design studies, and other fields should be encouraged to build a more comprehensive and systematic research framework for Miao embroidery patterns from cultural interpretation, aesthetic value, and social function perspectives. On the other hand, emphasis should be placed on design practice and market transformation, developing diversified cultural products, creating internationally influential Miao embroidery brands, and utilizing digital technology to construct systems for protection and transmission. This will allow the ancient art of Miao embroidery to gain new vitality and dynamism in contemporary society.

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ДОСЛІДЖЕННЯ ВИШИВКИ МЯО: СЕМІОТИКА ВІЗЕРУНКІВ ТА ХУДОЖНЯ ЦІННІСТЬ

Мета. Метою дослідження є аналіз та інтерпретація семіотичних характеристик візерунків вишивки Цяньдуннан Мяо на основі семіотичної трихотомії Морріса; дослідження методів та шляхів застосування і трансформації етнічних візерунків вишивки в сучасному культурному та креативному дизайні.

Методологія. За допомогою польових досліджень у районі Цяньдуннан Мяо, збору літератури та аналізу дизайнерських практик досліджено репрезентативні семіотичні характеристики візерунків вишивки Цяньдуннан Мяо з точки зору оздоблення та кольору. Використовуючи семіотичну трихотомію Морріса, дослідження інтерпретує семіотичні зв'язки між візерунками вишивки Цяньдуннан Мяо з точки зору синтактики, прагматики та семантики. Воно досліджує інноваційні сценарії застосування традиційних культурних символів у сучасному дизайнерському контексті.

Результати. Візерунки вишивки Цяньдуннан Мяо демонструють виразні художні особливості, регіональні характеристики та естетичні тенденції. Виокремлюючи семіотичні елементи декору та кольору з вимірів синтактики, прагматики та семантики, досліджено трансформації та інноваційні можливості застосування елементів дизайну візерунків вишивки Цяньдуннан Мяо. Це сприяє успадкуванню та розвитку візерунків вишивки Цяньдуннан Мяо та дозволяє сучасним дизайнерським продуктам включати етнічні культурні особливості.

Наукова новизна: Це дослідження застосовує семіотичну трихотомію Морріса до інтерпретації візерунків вишивки Цяньдуннан Мяо, забезпечуючи нову перспективу для культурної конотації та дизайнерської трансформації традиційних візерунків вишивки. Вона досліджує шляхи та моделі застосування для трансформації традиційних культурних символів у сучасному дизайні, шукаючи шляхи інтеграції традиційної культури з сучасним дизайном.

Практична значущість: дослідження пропонує нові ідеї та посилання для інтерпретації та дослідження візерунків вишивки Цяньдуннан Мяо з семіотичної перспективи. Воно містить посилання та ідеї для суміжних галузей дизайну.

Ключові слова: вишивка Мяо, візерунок, дизайн вишивки Мяо, елементи вишивки, кольорова гама, семіотика, художня цінність дизайну.

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