

VOL 6
SPRING/SUMMER
2023

Design Behaviors

INTERNATIONAL DESIGN RESEARCH JOURNAL

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Analysis of Chiang Embroidery Patterns Elements Based on Cultural Semiotics

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ABSTRACT

The Chiang, one of the fifty-six existing ethnic groups in China, has a unique culture that distinguishes it from other ethnic groups and is extremely rich. As one of the visual expressions of national culture, Chiang embroidery replaces the function of writing to a certain extent and is an artistic collection of unique Chiang culture. The symbols and words it constitutes are beneficial for studying the connotations of Chiang culture hidden in it. The embroidery patterns contain thousands of years of Chiang cultural customs, including totem beliefs, with apparent structural features and rich connotations, and possess excellent visual artistic effects.

After the Wenchuan earthquake in 2008, Chiang suffered significant losses. At the same time, along with the development of modern civilization, the inheritance of Chiang's traditional culture is facing a crisis. Therefore, it is necessary to protect Chiang embroidery and other traditional cultures of ethnic minorities. This study aims to use the artistic theme of Chiang embroidery of the Chiang ethnic group to conduct an in-depth analysis using historical and cultural methods and cultural semiotics as tools to semiotically classify the patterns in Chiang embroidery, decode and understand the patterns and the conceptual and semantic metaphors represented by the patterns, and explain the mutual mapping of the visual subjects of Chiang culture and Chiang embroidery patterns.

The conclusion shows that the common elements in the Chiang embroidery patterns include the dynamic and complex nature of the Chiang cultural space, showing the figurative to abstract tendencies and purely conceptual reflections of the patterns. On the one hand, these patterns, expressive and functional, are influenced by the nomadic living environment and the cultural heritage of the Chiang people. On the other hand, these patterns actively shape the unique Chiang cultural circle in the process of being created and used and complete the Chiang cultural system with the symbolic texts formed by the patterns. However, this unique cultural system is not isolated and separate but is a product of the development of the inner self of the Chiang culture and the external cultural exchange. Another significance of this study is to analyze it from the theoretical perspective of cultural semiotics, which provides a reference for the future creation of patterns rich in Chiang semantics. It also provides a new view for studying the unique cultures of other ethnic minorities in China.

KEYWORDS

Chinese ethnic culture, Embroidery patterns, Triple sign system, Cultural Semiotics

1. INTRODUCTION

The Chiang ethnic, one of the fifty-six ethnic groups in China, call themselves “Er Ma.” Initially, it was a general term for nomadic tribes in the ancient West, originating from the ancient Chiang tribe, which once lived a nomadic life and was known for sheep herding. During their long history, the Chiang tribes have undergone several migrations and fusions. The modern Chiang people mainly live in the Aba (Ngawa) Tibetan and Chiang Autonomous Prefecture of Sichuan Province and the Beichuan and Pingwu counties under Miayang City jurisdiction, preserving a relatively complete traditional Chiang culture. As an essential aspect of the embodiment of traditional Chiang culture, Chiang embroidery was inscribed on China’s national intangible cultural heritage list in 2008. Taken together, the Chiang embroidery technique, as one of the two peaks of Sichuan folk embroidery (the other being the Yi ethnic in southern Sichuan), is not only highly skilled in embroidery but also the visual art of the final embroidery expresses the Chiang ethnic culture and the daily life of the Chiang people, which is essential for the study of the Chiang cultural concept. This study understands the ethnic symbol-culture concept in Chiang

embroidery patterns through cultural semiotics, explores the mutual mapping of Chiang cultural space and Chiang embroidery patterns, correctly understands the semantics of various pattern elements in embroidery and searches for the structural relationships hidden in the semantics, making it possible to create other art forms and carriers rich in the cultural symbols of this ethnic group in the future.



Figure 1. Dance program “evergreen” (left) & Chiang ethnic costumes with embroidery patterns(right)

2. RESEARCH STATUS AND REVIEW

The history and culture of the Chiang people have been recorded in ancient Chinese history books. At the beginning of the 20th century, the first modern book on the exploration of the customs and religion of the Chiang appeared, “the history, customs, and religion of Chiang” by the English priest Thomas Torrance. After the founding of the People’s Republic of China, society developed relatively smoothly, and the number of studies on the ethnic cultures of minority groups such as the Chiang increased. However, especially after the Wenchuan earthquake in 2008, the Chiang ethnic was hit hard; their settlements were destroyed, their population was reduced, and along with the modern socio-economic development, the Chiang ethnic, which has left farming and nomadic herding, had a crisis in inheriting traditional culture. It also inspired the Chinese state and folk to preserve and study the Chiang ethnic culture. For example, Ma Xikui has studied Chiang embroidery’s cultural and ecological attributes from a new perspective in historiography and human ecology. For the sake of ethnic development and other practical needs, Chiang embroidery patterns and Chiang embroidery itself are more often studied in a modernized way, for instance, from the perspective of industrialization and development,

to explore its possibilities in the field of cultural creation. The ultimate goal of this study is still to explore and eventually create other art forms and carriers rich in the cultural symbols of this ethnic group. However, in contrast to most of the literature that does not study from the perspective of cultural semiotics, this study favors the use of cultural semiotics to explore the semantic meaning of Chiang embroidery patterns.



Figure 2. Compatibility of Chiang architectural decoration and embroidery pattern design

3. RESEARCH THEORY AND METHODOLOGY

Based on the purpose and content of the study, the research perspective of this study is qualitative. The theory used is mainly semiotics and the cultural semiotics approach proposed by Lotman et al. under the broad framework of semiotics. Based on this theory, the patterns of Chiang embroidery after decomposition are regarded as essential symbolic texts, and the patterns composed of these symbolic texts contain the Chiang ethnic social and cultural information, forming the Chiang cultural circle and emphasizing the cultural semiotic meaning contained within them. From the historical point of view, before the use of the current Chiang script, the Chiang language did not have a corresponding script, and the cultural transmission relied on oral narratives and other non-written forms as carriers. At the same time, the ancient Chinese literature on “Chiang” mainly focused on the general description of the history and living environment of the Chiang people. Therefore, using “dynasty” or “time” as a clear dividing line to study Chiang embroidery patterns is difficult. However, it is possible to corroborate with other records and specific things that existed in the culture. For example, the exotic coin pattern is typical in the development of Chiang embroidery. Therefore, in this study, it is crucial to summarize the cultural themes of the motifs as the pillars of the basic structure and

the universal symbolization. Also, because Chiang embroidery motifs possess homogeneity as part of the Chiang ethnic culture, the images that support the theoretical analysis of this study come from various documents, direct observation, recordings, photography, and internet collection.

4. THEORETICAL ANALYSIS AND RESEARCH

4.1 CHIANG EMBROIDERY PATTERNS IN THE PERSPECTIVE OF CULTURAL SEMIOTICS

The method used in this study is cultural semiotics, which was proposed by Lotman et al. Guo Hong's concise summary of cultural semiotics is that cultural semiotics combines communication and cognition and combines the social nature of communication with the individual mental activity of understanding, and regards cultural communication as a social communication and cognitive training (Guo, 2006). One of the characteristics of cultural transmission is the pursuit of multiple sources of "language." In contrast, texts and paintings based on natural language express the most common system composed of two languages, constituting the mechanism of culture. Subjectively, Chiang embroidery, as a visual symbolic carrier of Chiang culture, is a meaningful artistic act of the Chiang people, extraction and refinement of various elements in the national cultural space; objectively, the final patterns of these elements have a corresponding carrier in the objective world.

Therefore, the art of Chiang embroidery, as a non-literal form of symbolic dialogue, is studied in terms of connotative value in the same way as artistic activities with biological function and nature. Culture, in turn, from a semiotic point of view, is a complex system of symbols that encompasses all meaningful human behavior. Accordingly, the world has been composed of different levels of signs and symbols interpreted through society, culture, and ideology (Lotman, 1988). On this basis, the Chiang embroidery patterns, after abstraction and geometrization, are connoted and traced, decoding the cultural themes they contain and the aesthetic meanings and values with various purposes, and understanding the process of Chiang embroidery patterns in being created, meaning given and summarizing the aesthetic experience. The content of Chiang ethnic art and its concept and attitude toward beauty are the main factors that form the main body and range of Chiang embroidery art. Therefore, describing the subject matter of Chiang embroidery art and how forms

and concepts are created, followed by an analysis of the symbols and cultural signs associated with the subject matter, helps to study the ethnic art of the Chiang people. In the broad framework of semiotics, symbols have both explicit (direct) and implicit (indirect) nature, and the direct nature can be understood as the figurative things represented by the symbols(see Figure 3).

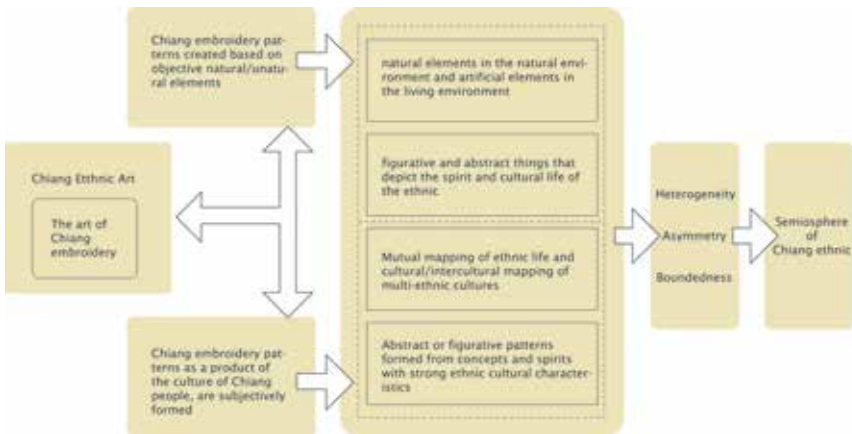


Figure 3. A commonality between the art of creating Chiang embroidery patterns and the field of cultural semiotics

In contrast, the implicit nature can be understood as other separate or multiple meanings given by the subject creating the symbols. These are often expressed in the relationship between the symbols and the subject of symbol creation and can be perceived or associated. This socio-cultural meaning is often defined in the relationship between the symbol and the subject of the symbol creation and can be perceived and associated. For example, the most typical sheep's head pattern in Chiang embroidery has the direct connotation of being the object of Chiang rearing in the nomadic era. At the same time, the implicit meaning is the role in Chiang mythology and legends and the symbolic connotation of life and reproduction represented by the sheep symbol. The classification of the motifs in this study is based on Charles Peirce's trichotomy, and the symbols formed by the Chiang embroidery motifs are likewise studied in this model(see Table 1).

Table 1. Entity and correspondence theory, Excerpted from the theory of Charles S. Peirce and Juri M. Lotman

Charles S. Peirce	Theory	Classification	Definition of Chiang embroidery
	Triple sign system	Icon	Emphasis on the reproduction of objective flora and fauna elements and objects
		Index	Emphasis on substitution and causality of objective plant and animal elements and objects (largely absent)
		Symbol	Emphasis on subjective abstraction instead of object embodiment
Juri M. Lotman	Theory	Characteristic	Embodiment in Chiang Embroidery
	Semiosphere	Heterogeneity	Taking the entire Chiang semiosphere as a reference, Chiang embroidery as a visual language distinguishes itself from Chiang music, dance, and other languages
		Asymmetry	There are differences in the symbolic decoding of Chiang embroidery patterns and the weight of different symbolic texts in Chiang embroidery
		Boundedness	Symbolic distinctions between different countries, nationalities, religions, and cultural practices

4.2 SPECIFIC ANALYSIS OF CHIANG EMBROIDERY PATTERNS

The Chiang does not have a written national script (the current Chiang text was created in the 1990s), but they do have a national language, Chiang. Therefore, for ethnic, Chiang embroidery is not only one of the Chiang culture

but also a symbol or form of record, replacing part of the “textual function” of writing, and is a concrete manifestation of the thoughts and desires, beliefs, and cultural values of the Chiang people. Furthermore, this embodiment is derived from the Chiang people’s willingness to give the environment of daily life and labor a “happy color,” showing the Chiang people’s tendency to move from figuration to abstraction to simplification in the process of Chiang embroidery pattern design. While emphasizing the principle of the original representativeness of the motifs, this tendency to abstraction is also focused on the aesthetics of the ethnic art of the Chiang people. In creating these motifs, as the creator consciously selects elements from the natural living environment with subjective emotions, these motifs and the original things they represent are given multiple meanings. Generally speaking, such artistic behavior is motivated by reshaping and recreating the natural living environment that the Chiang once had as a nomadic people.

Table 2. Classification of some representative motifs collected according to the content used in Chiang embroidery

<p>Animal Category</p>	
<p>Plant Category</p>	
<p>Geometric element category</p>	

In the study of Chiang embroidery, many researchers have tended to look at the “components” of Chiang embroidery. These costume components contain a large number of basic patterns, and these patterns are observed in different combinations with different semantic meanings. On the one hand, these motifs represent natural tendencies realistically, appearing individually or in variety. On the other hand, they exist in an abstract mode as opposed to a figurative one, a duality related to the embroidery techniques, subjective intentions, and





materials used by the Chiang artists, which means that it contains different themes and various symbols of aesthetic value or meaning for the Chiang culture, whether abstractionism or realism, express the Chiang people's profound values of nature and humanity in exquisite forms. In this study, the semiotic classification will be studied mainly from the following aspects(see Table 2).

4.2.1 ANIMAL CATEGORY

The Chiang people's pattern creation comes from nature worship. The Chiang people believe that "everything has a spirit" and believe that everything in the world is worthy of worship(Jin Yao,2019). Therefore, a considerable variety of Chiang embroidery patterns can be identified.(Chiang) is a shepherd in the West,"Chiang" is composed of the Chinese characters "human" and "sheep". The combination of the two Chinese characters means shepherd. The ancient Chiang people were nomads, and sheep were the main animals they raised. For the Chiang people, the sheep pattern is their most representative pattern. Due to the regional culture, it was famous for the ancient Chiang to sacrifice to the sun gods of the universe. The sheep were given the identity of a messenger of the sun god as a sacrificial offering to the sun gods by the Chiang people, making the sheep a representative of the divinity contained in the hearts of the Chiang people. The ancient Chiang people injected their emotions into the sheep, worshipped them, and associated them with sacredness, gradually giving birth to sheep worship and sheep totems. Sheep motifs were used in Chiang embroidery and frequently appeared in their architecture and other decorative objects. As mentioned earlier, figurative and abstract sheep motifs existed in the process of symbolization, and this conceptualized sheep horn motif is primarily used in Chiang embroidery nowadays. According to this visual change, the sheep horn motif can be alone or combined with other motifs, changing from a figurative sheep to a conceptual sheep, establishing the basis of symbols and abstract symbols that focus on the natural environment, which allows the motifs to express more multiple and rich meanings.

The same sacred attribute as the sheep motif is also found in the legendary creature. Here in Chiang embroidery, the Chinese phoenix, as an imaginal symbol, can be used without relying on the object's reality: its object can be a fictional being.

Table 3. Decoding the prominent animal motifs in Chiang embroidery

Image	Semiotics Content	Motif	Classification
	<p>Objective embroidery techniques and subjective aesthetic tendencies abstract the sheep pattern. Taking the Chiang semiosphere as the boundary. Ethnic group consensus led to the classification of sheep motifs as symbol</p>	<p>Sheep's horn motif</p>	<p>Symbol</p>
	<p>The phoenix, a fictional mythological creature, and the Chinese ethnicity is a semiosphere boundary implied to distinguish from the sheep motif in Chiang embroidery. In the specific application, the gender of the phoenix is ignored, and the shape tends to be abstract</p>	<p>Phoenix motif</p>	<p>Icon</p>
	<p>A beautiful, harmonious symbol of natural creatures. It is relatively soft in shape, the Chiang female artist's pursuit of beauty and freedom, as well as harmony and unity with nature</p>	<p>Butterfly motif</p>	<p>Icon</p>
	<p>The strong fertility of moths in nature is a sign of reproduction and inheritance among the Chiang tribes, based on the concept of fertility caused by the ancient nomadic environment</p>	<p>Moth motif</p>	<p>Icon</p>

Although the Chinese phoenix is not a part of the exclusive ethnic culture, its favorable spiritual properties are absorbed and reflected in the Chiang embroidery patterns. However, the Chinese phoenix is considered a symbol of good fortune in Chinese mythology. Like the sheep pattern, the pattern appears mostly in abstract images. However, the pattern designers did not have specific requirements on what kind of birds the pattern should be taken from. In practice, the bird image also changed to abstraction, reflected in the pattern designers' conscious efforts to make the bird image similar to the phoenix, such as the long tail feathers.






In addition to the sheep, which has become a national totem, other animal images from daily life are also incorporated into Chiang embroidery patterns. These animal images are artificially and artistically processed to give them positive connotations. For example, the moth pattern on the waist of a Chiang woman, a moth with strong fertility, symbolizes reproduction and fertility. Similar to the moth pattern is the butterfly pattern. Since the technique of Chiang embroidery is mainly mastered by Chiang women, the butterfly, a beautifully shaped creature, is regarded by Chiang women as a spiritual symbol of freedom and beauty. In Chiang's living environment, which retains relatively more natural attributes, the images of animals are reflected in the spiritual world of Chiang embroidery artists (see Table 3).

4.2.2 PLANT CATEGORY

Compared with animal motifs, the greater variety and number of plant motifs in Chiang embroidery may be related to the more simplified external image of plants, which are more likely to appear consecutively in repeated arrangements after abstracted use, with both decorative function and practicality, reflecting lasting freshness and vigorous development.

Rhododendron, known as Horn flowers by the Chiang people, resembles a ram's horn and has properties similar to a sheep's. In the myths and legends handed down by the Chiang people, the ram's horn and the horn flower are items used by the goddess to stop the reproductive chaos caused by human beings' ignorance of marriage in ancient times, so the azalea flower symbolizes marriage, love, guardianship and other meanings in the pattern. Because they are given similar semantic meanings, azaleas, and ram's horns are often combined and appear in Chiang embroidery patterns simultaneously. The other two plant motifs that occur more frequently are chrysanthemum and begonia. Chrysanthemum symbolizes longevity and high moral character, while begonia symbolizes peace in the hall. The semantics of these two motifs were most likely introduced by foreign cultures and then absorbed into Chiang culture. In various Chiang embroideries, chrysanthemums and begonias are often the central part of a motif. This does not mean, of course, that the connotations of these two flowers are more important than the totemic ram's horn. The reason for their "centrality" should be analyzed in terms of the most basic shapes.

Table 4. Decoding the prominent Plant motifs in Chiang embroidery

Image	Semiotics Content	Motif	Classification
	The Chiang people also call the rhododendron pattern the sheep's horn flower. Based on national mythology, it is a symbol of prosperity and marriage	Rhododendron motif	Symbol
	Begonia pattern is one of the main patterns of embroidery, which is a mapping of the natural environment in the life of the people	Begonia motif	Icon
	With the same connotation as begonia, the Chrysanthemum pattern results from ethnic cultural exchange, based on the consensus of the entire Chinese semiosphere, representing longevity, peace, and other meanings	Chrysanthemum motif	Icon
	The wheat ears pattern, closely related to farming culture, is a typical pattern of the transformation of the Chiang from nomadic herding to agricultural production, representing richness and fertility	Wheat ears motif	Icon
	Pomegranate flower pattern. Symbol of reproduction, fertility. A view of fertility based on the unstable nomadic life	Pomegranate flowers motif	Icon

The chrysanthemum pattern in Chiang embroidery retains the slender petals of the chrysanthemum flower, and the number of petals is mainly eight. However, there are also chrysanthemums with sixteen or twenty-four or rounded petals. Compared with the chrysanthemum, simplified into a sharp geometric pattern, the begonia pattern is more likely to be laid out directly from a frontal angle, as a three-dimensional object converted into a two-dimensional object. Because Chiang embroidery patterns are mostly centered or axisymmetric, the abstracted chrysanthemum and begonia patterns, formed in a top or frontal view, are better suited as the visual centerpiece of a complex pattern from a structural point of view. This use clearly shows the trend of abstraction in Chiang embroidery patterns and the subjective aesthetic meaning created by the designer, combining pure imagery with other symbols of national life (see Table 4).


4.2.3 GEOMETRIC ELEMENT CATEGORY

The geometric elements mentioned in this section should be distinguished from the abstract plant and animal elements mentioned in the previous section. This distinction is mainly because the process of making the patterns from symbolic objects such as plants and animals was subjectively abstracted by Chiang embroidery artists. In contrast, the geometric elements mentioned below were already abstract geometric elements before they were created or when they were incorporated into Chiang embroidery patterns. According to the available literature and excavation evidence, the rope pattern in Chiang embroidery is inextricably linked to the rope pattern jars excavated during the Neolithic period. The rope pattern is the most common type of decoration on pottery from the Neolithic to the Shang and Zhou periods and is made by tapping a tool wrapped with a rope onto the billet (Jiao Husan, 2013). In the upper reaches of the Minjiang River, in the Chiang settlements of Mao County and Lixian County, and the excavations of cultural sites created by the ancient Chiang people, it should be that pottery came first, followed by motifs as decoration or primitive religious meanings, from which the embroidery patterns and corresponding techniques emerged (Jiao Husan, 2013). Some of the existing Chiang embroidery patterns, such as the Retracing pattern, the locking clasp pattern, the chain clasp pattern, and the water wave pattern, can be regarded as variations of the original rope pattern.

At the same time, many abstract patterns result from the collision and change between Chiang culture and other ethnic cultures. Lotman imaginatively compares the boundaries of the semiosphere to the “filters” of bilingual translation, and these “filters” have the function of transforming the “other’s” text, which can make these “filters” have the function of converting the “other’s” texts, enabling the integration of the “other’s” texts with the texts within the semiosphere (Lotman, 1988). A typical example is the copper coin pattern in Chiang embroidery, which can be traced back to the sword coins in the Spring and Autumn Periods of ancient China. In contrast, round coins with round holes or square holes were invented after the unification of China in the Qin Dynasty. Chiang embroidery has absorbed its symbolic connotation of “wealth and good fortune.” It was on the edge of the Chiang culture after crossing the boundary of the Chiang semiosphere. Other patterns, such as the chevron and YongZhong patterns, were introduced to the Chiang people from Tibetan origin. In Buddhism, they symbolize light and fire and have semantic meanings such as good luck and well-being (Liu Xiangge, 2021).

Most of the geometric elements in Chiang embroidery functioned mainly as decoration. Compared with the flora mentioned above and fauna elements, these geometric elements patterns also exist semantically but are not as rich, reflecting an apparent asymmetry. Most of the time, they are reproduced and reconstructed as auxiliary symbols in Chiang embroidery works. However, the combination and meaning of these motifs represent equally a particular concern of the Chiang people for the content of the images and a purposeful application of decoration commensurate with the specific application of each motif, and the integration of these symbolic codes and symbolic worlds enriches the Chiang semiosphere. Furthermore, based on their emotional attitudes, the Chiang people analogize that everything has a character and personality similar to that of human beings, even mapping the images, origins, and characteristics of animals, plants, and other objects interpretively in regional legends and stories and folk memories, visually expressing their reverence for nature(see Table 5).

Table 5. Decoding the Geometric element motifs in Chiang embroidery

Image	Semiotics Con-tent	Motif	Classification
	<p>The expression is the cognition of hu-mans' abstract tendency and concrete drive in cultural life, religious life, and the natural environment. After translation through the boundaries of the Chiang symbolic circle, foreign culture carries the corresponding connotation in a simple and repeatable geometric coherence</p>	<p>Geometric element motifs</p>	<p>Symbol</p>

5. SUMMARY AND DISCUSSION

This study uses cultural semiotics as a tool, emphasizes the mapping of the semantics and culture of the pattern text, identifies the cultural themes embedded in the pattern, and through the semiotic interpretation of Chiang embroidery patterns, searches for the specific cultural meanings of Chiang embroidery patterns belonging to the Chiang semiosphere, and tries to identify the cultural symbols that can represent the Chiang, whether they come from the internal cultural shaping of the Chiang, or the exchange and integration with external cultures, they are transformed into understandable symbols of the pattern text. Undoubtedly, the Chiang people are the leading creators of Chiang embroidery. However, the pattern, as a cultural symbol, like other textual symbols, rarely develops independently and needs to be constantly improved and supplemented in cultural contact. The study of Chiang embroidery cannot be viewed in isolation, as it is a product of the Chiang ethnic culture, meaning it must have developed dynamically. The embroidery technique of Chiang embroidery itself is influenced by Han embroidery, which has derived from various embroidery methods and is influenced by embroidery techniques and materials in the process of pattern creation, plus the subjective aesthetic tendencies of the embroidery artist. At the same time, the content of the pattern incorporates mythology, ethnic beliefs, natural elements, abstract symbols, and so on.

The diversity, integration, and abstraction that it eventually reveals after a long development process expresses the Chiang people's curiosity and reverence for the objective natural environment, their subjective pursuit of a better life, and their beautiful vision of ethnic reproduction and cultural inheritance. The symbols formed by these motifs construct an environment where reality and the idea of minority life coexist. What distinguishes Chiang embroidery patterns is the semiotic difference between patterns, colors, and their combinations, and the decoding of such combinations can lead to the mutual functional and syntactic connections between the functional paradigm of pattern symbols and the semantic metaphors of patterns. This study focuses on the morphological composition and semantic connotation of Chiang embroidery patterns but does not discuss the other important visual dimension—color, which will be further investigated.

The textual nature expressed in Chiang embroidery patterns, whether in terms of content, semantics, function, or external style and expression techniques, are archetypes that are transferred within the framework of stable patterns, which are derived from perception and continuous contact with natural elements, and are the basis of the relationship between individual lifestyles and the world in ethnic life, and have been transferred over long years as the collective spirit and thought. The deconstruction of Chiang embroidery motifs can further interpret their connotations, enable a proper understanding of the heterogeneity within the Chiang semiosphere, and emphasize the multiple ways in which ethnic culture is transmitted. As a constituent of the Chinese ethnicity, the Chiang possesses its semiosphere and is included in the larger symbolic circle of the Chinese ethnic.

Within the boundaries of their respective territories, various ethnic groups are facing the impact of urbanization and modernization. In the global information, the rich and diverse cultures of different ethnic groups may be diluted. In this context, the protection and inheritance of traditional ethnic cultures have become important issues faced by countries and ethnic groups.

This study aims to protect traditional ethnic culture by decoding the intangible cultural heritage of Chiang embroidery using the theory of cultural semiotics. The correct recording of these ethnic cultures using modern technology plays a significant role in maintaining and inheriting cultural traditions, enhancing cultural identity, promoting cultural exchange and diversity. At the same time, the researchers hope that this study can also contribute to the research and protection of other ethnic cultures around the world in the future.

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