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Analysis of the Pattern Characteristics of PanYao Costumes from the Perspective of Semiotics

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***Abstract**: Yao costume patterns have a strong visual impact. The decorative patterns in the costumes are expressed by cross stitch embroidery and other techniques. The contents of the decorative patterns mainly come from nature, the Yao people's observation of life and the worship of totem, reflecting the specific aesthetic orientation and unique individual value of PanYao. The pattern of PanYao clothing is decorative, symbolic and cultural. Based on the research background of semiotics and design, this paper analyzes the pattern features of Guangxi PanYao clothing, deeply excavates the pattern structure, pattern theme and composition pattern of PanYao clothing, combs the pattern symbol composition of PanYao, and analyzes the pattern characteristics of PanYao clothing.*

***Keywords**:* Semiotics; PanYao clothing; Ethnic patterns

Introduction

Saussure's first definition of Semiotics : semiotics is the theory of studying symbols. But, what is a sign, has been prompting scholars to continue to study. In fact, symbols are more difficult to define than semiotics. Zhao Yiheng (2012) once believed that symbols were perceived as carrying meaning. Meaning can only be expressed by symbols. The purpose of symbols is to express meaning. Compared with Peirce's theory of Semiotics in 1908, it seems that the scope of semiotics is smaller than that of semiotics. From the perspective of language, Saussure proposed that the symbol contains the "signifier" and "signified" parts, that is, the object image of the expression level, the "form" of the symbol and the connotative meaning of the signified thing the "meaning" of the symbol. The signifier and signifier of a sign is composed of two parts: the physical structure and the spiritual meaning. Only the combination of the two can form a complete symbol.

Interpretation of PanYao Costume Patterns from the Perspective of Semiotics

Applied Theory of Semiotics

From the perspective of semiotics, this paper explores and analyzes the connotation of PanYao clothing patterns. Peirce believes that "Semiotics" is a theory that studies the essential characteristics and basic types of various possible symbolic processes. There is a ternary relationship between symbols and their objects and explanatory items. However, how to distinguish and judge the direct objects and dynamic objects is

a problem that puzzles us. The basic elements (pattern, color, structure, material, craft, etc.) of the figure noumenon expression of PanYao costumes, the functional significance of the comprehensive display and the connotation, cultural information and historical allusions presented in a specific context. What are the objects represented by symbols (direct objects), and which are actually effective but not directly reproduced (dynamic objects) need to be explored and explored. Yao's clothing structure, hair style, headdress and headdress, clothing patterns, traditional skills and so on represent the characteristics of the Yao nationality, which has a certain significance, which is also a kind of national symbol. This paper mainly analyzes the Semiotics in the national costumes from the meaning of the patterns of PanYao costumes.

Interpretation of Clothing Patterns of PanYao from the Perspective of Semiotics

PanYao, the main branch of the Yao nationality, including most of the Yao population. According to the Chinese historical records, as early as the book of the History of the Eastern Han Dynasty, there was a record of Yao people's " they like clothes in five colors ", and later historical records also recorded the Yao people's words of " with hair tied, barefoot, and colorful clothes ". It can be seen that the Yao people love beauty very much and have formed a unique understanding of beauty, which is shown in their national costumes.

Yao people do not have their own characters. Before using Chinese characters, they usually record important events by means of graphic symbols or carved on wood and bamboo. From this, the pattern symbols of Yao women's embroidery are "memorial symbols" inherited from ancient times. Through the arrangement and combination of pictures and texts, it is not only the characteristic pattern of Yao nationality, but also the origin and life course of Yao nationality. Most of the clothing patterns of PanYao come from nature, such as life tree patterns, wave patterns, sun patterns, etc. The People's reverence for nature is also reflected in their clothing patterns. Pierce once said: "all ideas are expressed by means of symbols." The people of PanYao will show their reverence for nature and their longing for a better life in the future by means of embroidery and batik. According to the classification of symbols, it can be divided into similarity symbol, indicator and conventionality symbol. We will explore the pattern of PanYao clothing from these points.

Sun pattern: human worship of the sun has a long history. The pattern of the sun is an auspicious symbol to protect human beings. The pattern of the sun is reflected in many places in Yao people's clothing. It is reflected in the form of embroidery or batik in such parts as bandages, cloths, cuffs, etc. The sun pattern is also reflected in other national clothing patterns, which also shows that people express their beautiful vision with the beautiful imagination in nature as the carrier. The sun pattern also has different designs. In the pattern of PanYao clothing, the sun pattern in the center of the head of Jin Xiu Pan Yao headdress in Laibin city, Guangxi province head handkerchief is different from that on Jin Xiu Shan Zi head handkerchief, but the overall shape of the pattern is designed with the help of the divergent shape of the sun.

Tree of life pattern: the pattern of tree of life is more reflected in PanYao embroidery, and trees also symbolize vitality. Trees are the way for people to climb high, so people endow them with the magical function of connecting with the heaven, and also represent the positive and enterprising thought. There is an embroidery pattern of tree of life on the trouser legs of PanYao women in Tianlin Comt, Baise city, Guangxi province.

Dragon snake and centipede patterns: Dragon and snake patterns are reflected in many ethnic patterns in

Vol.1 No.9 2020
https://doi.org/10.37420/j.cer.2020.089

China, and Yao people also have similar patterns. Dragon patterns and centipede patterns are designed continuously according to the real objects, mostly composed of right angles and triangles, arranged in two and four directions in succession, giving people a sense of calm and atmosphere.

Patterns of big birds and roosters: there is a legend about Miluotuo in Yao nationality. Yayou Yaye, the fourth son of Miluotuo, is a big bird, which brings the seeds of flowers and trees from afar, which makes the living environment of Yao people more beautiful; it also helps Miluotuo punish the traitors and find the ideal migration place for eagles; the migratory birds can not only carry seeds to sow, but also report the alternation of seasons. The rooster crows in the morning heralds a new day. The sun rises and the rooster who announces the dawn is also regarded as the mascot for guiding the sun. People use embroidery or batik to decorate the patterns of big birds and roosters in clothes.

Figure pattern: in Jinxiu city, Guangxi province, there will be human shaped embroidery patterns on the clothes of PanYao women. This embroidery pattern originates from the ancient ancestors' idea that everything has spirits. It is said that Miluotuo, the founder queen of the Yao nationality, made people with honey wax. People's traditional thinking is still to express prosperity with a large number of people, so as to strengthen the psychological strength of the tribe or nation in response to foreign aggression. According to Peirce's Semiotics Theory, humanoid symbol conforms to the concept of similarity symbol. Humanoid symbol has the moral meaning that there are many people and prosperous people, including the quality of human beings, and it is an existing individual, so it can be used as a symbol. As the images of human beings, these humanoid symbols play the role of bodyguards or surrogates, helping the clansmen resist disasters. Different branches of Yao nationality have different forms of human embroidery. For example, in Jinxiu city, PanYao is a pattern of many hands holding hands to form a long array; in Liuzhou city, Huayao figure pattern has limbs like a frog; and in Hezhou city, PanYao women's handkerchief is shaped like the word " 天 ". The shape change of human form symbol varies according to people's understanding of beauty and personal aesthetic, but it is also inseparable from the essence of symbol, which has the nature of "manifestation".

The Symbol Analysis of PanYao Costume Pattern

Theme and Modeling of PanYao Costume Symbols

The traditional handicrafts of PanYao are mainly embroidery, printing and dyeing, cross stitch and batik. The hand-made skills inherited from generation to generation are used in clothing with exquisite patterns. Patterns are perceived visual language symbols. The themes are very rich, mostly derived from customs and culture, nature worship and life themes. The patterns in PanYao costumes are divided into the following categories: first, the patterns with the theme of nature: the sun, mountains, trees, flowers, etc.; the second is the patterns with animals as the theme: Dragon and snake patterns, dog patterns, frog patterns, butterfly patterns, bird and rooster patterns; third, patterns with plants as the theme: various patterns, tree patterns, etc. These figures are an important part of the traditional culture and lifestyle of PanYao people. They carry the concepts of national customs, religious culture and myth worship. They are the deeper spiritual connotation of the national history and clothing culture in the process of inheritance and evolution from generation to generation. And through the continuous evolution of the physical objects in nature into patterns, is extremely condensed symbol form.

The Structural Layout of the Pattern Symbols of PanYao Costumes

The figure structure of PanYao costumes is different according to the different decoration parts, there are two continuous patterns, four continuous patterns, single patterns, suitable patterns and patterns on the ground. They are mostly used in headdress, headdress, collar, lapel, hem, cuff, breast, waistband, trouser leg, skirt, triangle bag, etc. The results show that: the two side continuous, four side continuous and a small number of individual patterns are mostly used in the front, hem or cuff of the women and men of PanYao, while the suitable patterns and patterns on the ground mostly appear in the Headkerchief, hat weaving ribbon, flower belt and other accessories of PanYao. Yao brocade is embroidered on the front of the women's jacket of PanYao nationality, and the cuffs, aprons, skirts and three sides of the shawl are all arranged in combination with Yao cross stitch patterns. A large number of white spaces are left in the center of the front and back of the garment. The main color of the garment is cyan black. This composition makes the clothing look generous and simple without losing grace. Pan Yao's hat ornaments have various styles and bright patterns. The composition method suitable for patterns and all over the ground patterns is used for decoration. The structural technology and pattern characteristics of Pan Yao hat decoration are analyzed in detail.

Pan Yao women's headdress is beautiful in shape and diverse in structure. It is mainly divided into three categories: a winding wrapped headdress. Most of the Yao embroidery in this headdress is full embroidered pattern, with bright colors, such as red, yellow, white, green, etc. it is wrapped with a six or seven meter embroidered headdress with tree patterns, which is in the shape of a cross and a herringbone at the forehead; In Jinxiu County, Laibin City, Guangxi Province, the head of PanYao women is wrapped with white earth cloth to form a round table shape with big top and small bottom. Yao brocade is wrapped in white cloth and decorated with beads on the ribbon. The headdress is mostly wrapped in bright red, and the patterns on Yao brocade are arranged in geometric shape. Thirdly, the pointed head of PanYao is divided into big and small pointed heads. The small tip is a conical bamboo shoot shell wrapped with red and yellow brocade ribbon layer by layer on the conical headdress, leaving silk ears at both ends, which looks small and delicate. Big pointed head is mainly distributed in Hezhou City, Guangxi Province. The headdress of PanYao women in He county is exaggerated and thick.Its weight is about 20kg, its height is about 50cm, and its brim is about 20cm thick. It is said that wearing such headdress into the grass will not be harmed by snakes and insects, playing a defensive role. The design of the big pointed hat is mainly divided into two parts. The Yao brocade patterns wrapped around the top of the pointed head are mainly wavy, flower shaped and herringbone, and the bottom is red, white and black stripes, plain surface overlay decoration, which is more elegant than the top part of the pointed head decorative pattern.

Conclusion

Yao nationality is a nation with a long history. The colorful patterns, diverse contents and excellent traditional craftsmanship of PanYao costumes reflect their unique aesthetic orientation and personal consciousness. Yao costume culture elements are rich in decorative, symbolic and cultural. In the process of migration, the Yao people set their residence in the mountains. Due to the influence of the living environment, the clothing of PanYao is more simple and practical. However, the ancestors of Yao nationality also like to decorate the blue and black cloth with bright colors and beautiful patterns. Their decorative patterns contain profound historical

Vol.1 No.9 2020
https://doi.org/10.37420/j.cer.2020.089

significance, national culture and national aesthetic interest, and also represent the delicate craftsmanship and national wisdom of the Yao people in the clothing decoration art. Through the research on the pattern, color, structure and connotation of Yao's clothing patterns, and using the content of semiotics to analyze, it is concluded that the artistic expression of Yao's clothing patterns and the inheritance of national culture contain deep-seated significance.

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