

UDC 67

**BASED ON SAUSSUREAN SEMIOTICS OF WU-YUE CULTURE A STUDY
OF SYMBOLIZATION OF IMAGES**¹Jiang Xinyu, Doctor, Associate Professor, Department of Machinery,

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Abstract. To interpret symbolically the images of Wu-Yue culture by using Saussurean semiotics theory, and to open up the space for innovation of Wu-Yue culture. Analyze the relationship between the signifiant and signifie of symbols, deconstruct the Wu-Yue cultural images into structural, morphological and spatial elements, conduct horizontal and vertical comparison and aggregation analysis of the Wu-Yue cultural symbol system, and explore the way of symbolic research of Wu-Yue cultural images. A new way of using Wu-Yue cultural image symbols is proposed, which provides a theoretical basis for the cross-border application of Wu-Yue cultural elements and is of great significance to the inheritance and innovation of Wu-Yue culture. Wu-Yue culture is a complex and diverse cultural system, and the symbolic interpretation and extraction of image elements form a research method system of Wu-Yue culture image symbols, which provides new ideas for the study of image symbolization of regional culture.

I. Introduction

Semiotics was introduced by the Swiss linguist Saussure, who argued that the properties of linguistic signs are arbitrary because the relationship between the components of a sign, including the signifiant and the signifie, is arbitrary. Roland Barthes points out that there are sign systems that exist not as signifying entities, but as socially derived objects of use for signifying purposes. The Wu-Yue culture is a special semiotic system that expresses abstract signifiers (Signifie) through figurative images (Signifiant). By using Saussure's semiotic theory to deconstruct and aggregate the images of Wu-Yue culture, we can provide an in-depth understanding of the language of cultural symbols and propose a semiotic approach to the study of Wu-Yue cultural images, which will provide a theoretical basis for the cross-border application of Wu-Yue cultural elements and help guide the sustainable development of Wu-Yue culture.

II .Related works.**2.1 The relationship between signifiant and signifie**

The sign consists of the "signifiant" and "signifie" aspects, which are connected

by human mental associations, so Saussure's semiotic theory is also considered as a "dualism" [1]. The signifiant belongs to the physical manifestation layer of the sign, and the signifie is the cultural implication of the sign, and there is a one-to-one mapping relationship between them, which is arbitrary and socially contractual due to the changing social environment with the change of history.

2.1.1 Arbitrariness

The relationship between signifiant and signifie is arbitrary due to the differences and variability of mental associations. "A hundred miles are different, a thousand miles are different" [2]. In the cultural system, the complexity of human needs and behaviors creates the diversity of regional cultures and their symbolic systems. The mapping relationship between signifiant and signifie, which is based on mental association, has an arbitrary property, which indicates that the kind of visual symbols used to express cultural connotations is arbitrary and is agreed by people's will, without specific rational rules.

2.1.2 Social Contractuality

The principle of arbitrariness is the first principle of Saussurean semiotics, and this arbitrariness should be socially consensual and socially contractual [3]. The linear principle of the signifiant is regarded as the basic rule of Saussurean linguistics and is the basis of the symbolic structure of language, linearity means order, which unfolds in time [4], such as words connected to words into sentences and sentences connected into paragraphs, the simplest linear logic in language. And in socio-cultural communication, people's figurative thinking is often expressed through image symbolization, and a huge network of images is formed by the combination of various cultural elements, which constitutes a symbolic system with social meaning. As in Figure 1:

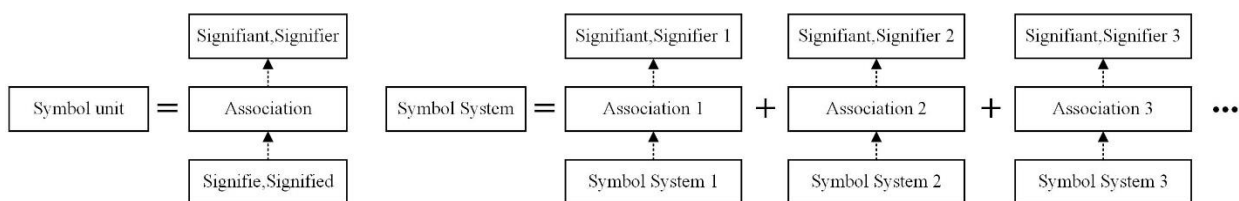


Figure 1 The diagram of Symbol unit and symbol system

2.2 Symbolic interpretation of cultural systems

To study the system, it is necessary to deconstruct the components of the system, extract the elements with cultural attributes, and explore the differences in people's perception of culture through horizontal comparison. As for the overall sign system, since each sign unit has its own signifie concept, it is necessary to explore the sign system in aggregate and further interpret the cultural language to extract the commonality and value destination of social ideology. At the same time, Saussure's semiotic theory believes that "there is no change in individual words, only in systems", and any change in a cultural system will lead to a change in the whole cultural system [5], therefore, a specific regional cultural system should be analyzed in the context of

the specific era.

III. The symbolic research approach of Wu-Yue cultural images

3.1 Deconstruction of images of Wu-Yue culture

Image is the reflection of visual category based on perceptual experience, and it is the information carrier of cultural communication, which is intuitive and expresses the real without passing logic ^[6], and culture is the ideographic ensemble of social symbols ^[7]. Images are composed of compositional elements such as dots and lines, morphological elements such as color and texture, and spatial elements such as position and distance, and the arbitrary combination of individual image units constitutes the Wu-Yue cultural symbol system.

3.1.1 Constituent elements

The Wu-Yue culture originated from water culture, which is characterized by its airy and delicate nature, and this characteristic is also reflected in the structural arrangement of Wu-Yue images. The organic combination of points, lines and surfaces forms the basic structure of Wu Yue images. For example, the sloping roof slope, the curved contour line of the corridor eaves, the dotted rain and the white wall in the background constitute the typical images of Wu Yue culture, reflecting the delicacy and harmony of Wu Yue culture in the details of image composition.

3.1.2 Morphological elements

The images are the external expression of social ideology. The beautiful forms and various patterns of the Haipai costumes are typical representatives of the images of the Wu-Yue culture. The elements such as magpies, cranes, phoenixes and butterflies are often used as embellishments or the main body of the dress, representing the desire of people in Wu and Yue for a better life and praying for a long and healthy life. For example, "magpie" is similar to "joyful", which represents the approach of happy events, while "crane" has the meaning of longevity and longevity ^[8].

In addition to the use of elements, the cutting style of Haipai clothing also reflects the humanistic characteristics of Wu-Yue revering nature and pursuing innovation and rigor, such as horse-faced dresses named after natural flora and fauna, ruffled sleeves, etc. Figure 2 shows the style of horse-faced dresses from the late Qing Dynasty, which originated from the National Silk Museum of China. The cutting style and pattern elements of Haipai culture have formed a unique aesthetic style, such as the elegant and natural cheongsam^[9] and the gentle and fashionable shirtdress.



Figure 2 Red silk colorful embroidery flower butterfly crane horse face dress

3.1.3 Spatial elements

Spatial elements are an important component of the Wu-Yue cultural system and contain the unique humanistic characteristics of the Wu-Yue region. For example, the element selection and spatial arrangement of Suzhou gardens are very close to the character revered by the ancient Chinese literati in Jiangnan; Huizhou ancient villages prefer to adopt animals, plants and common objects for layout design ^[10], such as the Jixi Longchuan village in Figure 3, which uses a boat-shaped layout with two pointed ends and a large middle, Figure 3 from Longchuan scenic area. In addition, Wuyuan Gutan Township Jujing Village has built a horseshoe-shaped layout by virtue of the near-circular terrain surrounded by mountains and water outside the village, Huizhou Hong Village uses a bull-shaped village design, and Huizhou Xu Village retains the feng shui layout of "two dragons playing pearl and inverted water gourd".

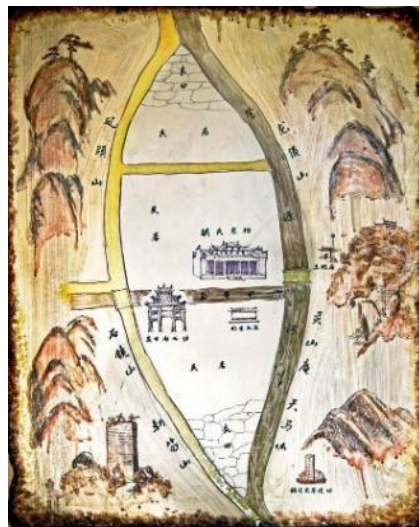


Figure 3 Village layout of Jixi Longchuan Village

3.2 Interpretation of the aggregation of the symbolic system of Wu-Yue culture

Roland Barthes extracted the Saussurean linguistic model into a horizontal combination relationship and a vertical aggregation relationship, with the vertical aggregation aiming to study the implicit meaning of symbols ^[11]. The interpretation of

symbolic units aims to dissect the cultural meanings of symbols, while the analysis of aggregation of cultural symbol systems better reflects the social ideology and people's conceptions of life in the context of the times.

3.2.1 Vertical aggregation of similar symbol systems

Longitudinal comparison and cluster analysis in the same sign system can present the complex cultural vein at a single sign level. Saussure pointed out that language cannot exist in isolation from social facts, so when exploring the concept of signifié, it needs to be based on a certain social consciousness and historical background. The development and evolution of women's clothing styles in the Republican period, for example, the trend of the women's liberation movement and the practical needs of work contributed to the development and evolution of women's clothing styles, which were innovative and improved on the basis of women's traditional clothing and began to consciously show the natural beauty of women ^[12], such as women's pants, short skirts, pinafore, cheongsam, etc. The development and evolution of women's clothing styles reflect the improvement of women's self-awareness in the Wu-Yue area in the Republic of China, and express the demand of women to break through the traditional confinement and pursue freedom.

3.2.2. Horizontal aggregation of different symbol systems

Through the horizontal comparison and cluster analysis of different symbol systems, it reflects the fluctuation and integration of cultural systems in the background of specific times. For example, the Hai school architecture is influenced by western culture and the style is gradually westernized, but the traditional cultural symbols are still retained in the details. For example, the door pillars in Shikumen residential buildings are decorated in Chinese style with the shape of birds, and the traditional Chinese auspicious patterns in the plaques in the lane, etc. The birth of the Zhongshan suit and cheongsam during the Republican period was the result of the intermingling of Chinese and Western cultures, a phenomenon that highlights the characteristics of the Wu-Yue culture of being inclusive and seeking innovation in cultural fusion.

IV .New ways of using image symbols of Wu-Yue culture

4.1 Film and television of image symbols

In Saussurean semiotics, linguistic symbols consist of values, and once the signifié and the signifiant are agreed upon collectively, their values are fixed ^[13]. Once a symbol is recognized by the society, the concept of signifié conveyed by it has a higher acceptance, such as the cheongsam culture in Wu-Yue culture, which is widely used in film and television works and becomes the representative symbol of women in the Republic of China. The cheongsam costumes of women in the movie "The Thirteen Hairpin" are boldly innovated on the basis of traditional cheongsam by removing the collar style of cheongsam and boldly adopting the pattern of flowers, which expresses the character quality of women's strength, fearlessness and honesty. The innovative design overturned the existing impression of cheongsam and gave it a cultural connotation of resistance to feudal rituals and women's self-identity. Culture is usually communicated through visual images that people can easily perceive as the external carrier and carry the unique inner meaning of culture.

4.2 Semanticization of image symbols

Since ancient times, Jiangsu and Zhejiang regions have been adhering to the Confucian concept of "benevolence is the core" and "harmony is precious", emphasizing the aesthetic characteristics of harmony and unity, and having the beauty of implicit context ^[14]. The unique geographical features of Wu-Yue culture have created the cultural characteristics of green, dynamic and delicate emotions ^[15]. While linguistic symbols are a two-sided psychological entity, the symbol system is a collection of social psychology, and in the field of art, literature is often used to depict social ideology. Therefore, cultural symbols are found in many literary works, and the imagery of pictorial symbols is borrowed to express the unique cultural connotations in the context of the Wu-Yue region. "The oil paper umbrella is the most representative symbol of Jiangnan culture, and Dai Wangshu's poems combine the oil paper umbrella with the women of Jiangnan, showing the gentle character of the women of Jiangnan, which also implies the gentle, delicate, simple and exquisite cultural qualities of the region.

The Wu-Yue culture has both the heritage of traditional Chinese culture and the vitality of Western culture, and is eclectic. The cross-border use of signifiant can derive new signifie and promote the evolution and regeneration of cultural symbols, and variability is the basis of the principle of continuity, which ensures the vitality of culture.

4.3 Innovative design of image symbols

4.3.1. Innovative design of carriers

Cultural expression requires a certain carrier, and all human spiritual culture is the product of symbolic activities ^[16], and carrying cultural elements on different carriers to create new cultural contexts and expressions can help cultural inheritance and innovation. The traditional furniture Su writers in Wu-Yue culture have high historical and cultural value, and combined with the aesthetic style of modern furniture and user pain points, it can give Su furniture higher market value and competitiveness. Such as purple Xianglong Pu time series to young people as the target user groups, the use of modern design techniques to improve the design of Su furniture, giving Su furniture a new vitality.

The cross-border integration of culture driven by digital media is an important medium of communication for contemporary culture. For example, emerging technologies such as VR (Virtual Reality) and MR (Mixed Reality) can be combined with multi-type electronic devices equipped with visual, auditory and haptic senses to create a unique experience environment that combines virtual and reality for users. In VR museums, users can zoom and rotate virtual exhibits through simple interactive gestures to observe the ornaments and patterns on cultural relics more closely, breaking through the limitations of traditional museums with limited space, large crowds and poor viewing experience; at the same time, VR and other technologies can also make images and symbols "move", bringing ancient life VR technology can also make images and symbols "move", the ancient life of the scene in front of the user's eyes. Combined with voice explanation, the construction of real scenes and the cre-

ation of story atmosphere, users can gain a deeper understanding of the cultural images and symbols and increase their sense of cultural identity. At the same time, virtual games created on the background of cultural themes and integrating cultural image symbols into the construction of scenes have gradually become a popular way to disseminate cultural innovations in recent years.

4.3.2 Innovative design of symbolic elements

The innovative design of image symbols requires the re-extraction of cultural elements and a new interpretation of cultural language, which requires designers to have a keen perception of consumer needs. Cultural symbols are eternal, but human cognition is changing. Based on experience, people's psychological associations will keep changing, so the signification of image symbols will change. If culture is to maintain vitality and move smoothly into the next life cycle, its signification has to change in response to the changing aesthetic consciousness. The typical elements of symbols are identified and extracted, and the symbolic elements are innovatively designed by combining the natural, artistic and social aesthetics of culture through two innovative ways: vertical aggregation of the same symbol system and horizontal aggregation of different symbol systems. By integrating the popular elements in the current clothing design and using exaggeration, deformation and replacement, and displacement, the symbolic elements are innovated by horizontal aggregation of different symbolic systems, which gives the Hai Pai cheongsam a fashionable identity language in the new era context.

V. Conclusion

Saussurean semiotic theory is a methodology used to address the defined objects of linguistics, and its semiotic approach has important applications in the field of cultural studies. Culture as a symbolic system is a direct expression of social ideology in its material representation and connotative meaning. The interpretation of Wu-Yue cultural images should not only clarify the interpretation of its linguistic symbols, but also pay attention to the expression of cultural connotations.

Culture is the common perception of social groups towards things, which includes both the material entities that meet human needs and the values that human beings view the world. The Wu-Yue culture is a complex and diverse cultural system, and it is beneficial to the inheritance and innovation of the Wu-Yue culture to extract and understand the image elements, grasp the cultural connotation carried by the images of the Wu-Yue culture, form a research method system of the image symbols of the Wu-Yue culture, and decipher the evolution process of the social ideology behind the signification, as well as provide new ideas for the image symbolization research of the regional culture. It is also a new way of thinking for the study of symbolization of regional culture.

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