Analysis on Digital Graphic Language of Yugur Costume

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Abstract: The development of social science and technology is constantly progressing and changing, and human language forms are also constantly changing. Various cognitive forms and complex emotional changes make us instinctively more interested in the aesthetics, culture and information covered by graphics. The precious traditional costume culture of ethnic minorities needs to be preserved and spread more systematically and completely by means of digital graphics. In this process, the expression of traditional graphic forms will lead to more generalized and meaningful graphic languages.

1. Introduction

Graphic language is an effective way to convey information to the audience including image, color, space and other constituent elements. It is a combination of rational and perceptual, concrete and abstract subject with a large amount of information content. At the same time, by the designer's connotative re-creation, the externalized expression of graphic language can also extend to deeper levels such as cultural characteristics, value dominance and behavior expression. The rich connotation of Yugur costume patterns and graphic language has shown great cultural value in the process of continuous excavation. However, the integration of digital means and Yugur clothing pattern graphic language can satisfy various communication and reception ways and visual reception forms in a more diversified and efficient way under the background of new media, and make more popular, convenient and polysemy interpretation and transmission of Yugur clothing pattern graphic language.

2. Overview of Yugur Traditional Costume

Yugur is one of the unique ethnic minorities in Gansu Province, with a total population of less than 15,000. Yugur ancestors were Chile who lived in the grasslands of northern China during the pre-Qin period and were called "Uyghur" during the sui and Tang dynasties. The later branch migrated to Hexi corridor and a generation lived in nomadic form and developed into the Yugur people today.

Yugur ethnic costumes are an important part of their ethnic cultural system. From the costumes, we can see their national spirit, cultural development track, embodiment of aesthetic concepts, handicraft decoration skills, and embodiment of wealth value. The Yugur costume art has various forms of expression, representing the typical Yugur culture accumulation and unique regional characteristics. Its bold colors and decorative effects of patterns have left people with strong visual impression and endless aesthetic enjoyment. This includes:

2.1 Color Symbol

The use of color in ethnic costumes is a way to fully express a nation's aesthetic psychology and national character. The application of Yugur ethnic clothing colors has experienced a long history. After selecting and absorbing the color-using techniques of other ethnic groups in the surrounding area, it still reflects the strong cultural characteristics of the northern grassland ethnic groups and shows strong symbolic and visual tension with bright and thick color contrast. The greatest feature of Yugur costumes is their rich and colorful colors. In the overall color setting, primary colors are used more often than intermediate colors and transitional colors, so the hue is bright, the chroma is

pure and thick, the contrast is bright, and the color is strong. At the same time, the mixed application of agate, coral, shellfish, silver and other materials also makes the texture of clothing colors more rich and exquisite, with a strong sense of three-dimensional decoration.

2.2 Meaning of Pattern

Influenced by the surrounding ethnic minorities, Yugur costume designs have a wide range of themes, including natural animal deformation patterns, mythical and legendary mythical animal figures, and regular geometric patterns. At the same time, influenced by Buddhism and Shamanism, Yugur costumes often have patterns such as wheels, screws and umbrellas representing the "Buddhists' Eight Treasures". The scattered combination of plant stems and leaves, which often appears in Yugur costumes, forms the figure of birds, birds and animals' facial features and the combination of deer, which is recorded in the relics of early Shamanism and shows the worship of primitive totem. The Yugur costume design fully reflects the collective emotion and spiritual pursuit of the nation. Because of wandering and suffering, the roots of plants have never appeared in the design although the stems, leaves and flowers of plants are common. The wavy lines symbolizing water flow and the colored stripes symbolizing rainbow at the edge of the collar of the clothing are all taken from the triangular stripes representing the teeth of animals. They think that the natural animals and plants have blood ties with the people, and in fact they are also the implication of praying for the safety of human beings and animals and the stability of life.

2.3. Decorative Form

The decorative style of Yugur ethnic costumes is related to the natural geographical environment, ethnic development history, religious beliefs and other factors. First of all, the arrangement of dress patterns attaches great importance to the principle of formal beauty of balance and symmetry. Whether animal and plant shapes, human shapes and geometric shapes appear separately as the main figure, or patterns appear as embellishment auxiliary figures on sleeves, plackets and shoulders, they all attach great importance to symmetry and balance. Secondly, the colors of Yugur costumes, especially the exaggeration in the use of decorative patterns, are also a major feature of their decorative forms. When displaying the patterns of animals and plants, rivers, mountains and rivers, and people, the Yugur costumes are treated with exaggerated proportions and general emphasis in terms of both image and content. Make its shape look "specious", but vivid and eye-catching, fully showing the free and easy and uninhibited characteristics of Yugur nomads.

Yugur costumes, whether in color, design or decoration, fully reflect the correlation between their decorative style and the natural geographical environment, national development process and religious beliefs of the nation, which has great research value in national history, culture and art. However, with the continuous transformation from the traditional society under the agriculture and animal husbandry civilization to the modern society under the industrial civilization, the multi-media influence of the mainstream culture, and the high cost and long time of Yugur costume production, the protection and inheritance situation of traditional costume is very severe, while the natural advantage of digital graphic language can make up for the short board of traditional costume graphics to a greater extent.

3. Features and Advantages of Digital Graphic Language

According to the foreword description, digital graphic language is a symbolic form that combines digital technology and design aesthetics. After designers artificially process, process and draw through computer means, visual elements such as graphics, images, videos, colors and characters are integrated together. With the advent of information technology, the features and advantages of digital graphic language are highlighted in many aspects:

3.1 The Universality and Polysemy of Digital Graphic Function under the Multicultural Background

With the arrival of 5G era, we have fully appreciated the convenience and tolerance brought by

information technology. Cultures from all over the world poured into China, aesthetic habits and thinking were constantly changing and integrating, and finally became different languages for everyone. Various artistic forms displayed through digital graphics, including animation, movies, dramas and other forms of expression, affect people's experience and cognition of traditional graphics. People can convey their self-image, self-awareness and self-value through digital graphics through personal information platforms and various means of digital media editing. This universality is now being carried out all the time through computers and mobile phones. Digital graphics have become a mature tool for people to express themselves. At the same time, in the imagery of traditional graphics, the expressed intention is often single. However, in the diverse integration of media, symbols and culture, digital graphics integrate more cultural background and emotional factors and convey more diverse semantics.

3.2 The Improvement of Output Quality and Timeliness of Digital Graphics under Commercial Background

With the rapid development of the network and the demand of information saturation, digital graphics have become an excellent medium for marketing communication. Especially with the rapid development of computer and information technology, the quality of software production and output such as graphic images and video animation has reached a very high level of aesthetic appreciation in terms of graphic accuracy and has fully met the level of mass consumption. From traditional graphics to digital graphics, both design and production, output quality and mass production have greatly shortened the cycle and cost. At the same time, the convenience of the Internet allows digital graphic works to receive timely feedback from customers without being affected by time and space, thus gaining more time for the listing of works.

3.3 Digital Graphics Have More Symbolic Public Recognition

Interpretation of traditional information transmission has long been carried out with text as the information carrier. With the frequent and rapid communication, people hope to complete the process of receiving information quickly, accurately, intuitively and comprehensively. Digital graphics have become the best carrier to embody full information, high efficiency and fast speed. The arrival of the "era of reading pictures" makes digital graphics the main body of information in various fields, and also enriches the content of communication. Symbolic graphics have the characteristics of normalization, general aesthetic feeling, high cultural quality and public recognition. However, when it contains the deep connotation of nationality, culture and history, the cross-cultural and cross-regional information exchange highlights its charm and unique symbol.

3.4 Accurate and Diversified Modeling Skills and Color Expression

Traditional graphics have a single drawing and design effect. Digital graphics can better reproduce the modeling method of graphics through a variety of software technologies. The formal beauty principle of graphics can realize the visual diversity of creative works and even the real feeling of interactive experience through flexible movement, deletion, segmentation, deformation or more editing such as filters, modeling, rendering, interaction, etc. of digital software. The color representation of digital graphics can be selected according to different media, such as RGB, CMYK, Lab, HSV/HSB, etc. At the same time, the depth and breadth of digital colors can help designers to realize more freely color matching schemes.

4. Prospect of Combination of Yugur Costume and Digital Graphics

With the development of computer information technology, people have gradually accepted the convenient and powerful information brought to us by digital graphics. However, the traditional clothing culture, especially the creation of Yugu ethnic clothing graphics in remote Gansu, has long been known and accepted by people in traditional ways. As a new product, digital graphics are completely different from traditional graphics in both creative thinking and skills. People will be at a distance from them due to the lack of natural affinity of cultural traditions in the process of

acceptance, and due to the industrial technological characteristics of digital graphics, producers will have limitations in operation and expression. However, the advantages of digital graphics are beyond doubt under the background of modern society, and the protection status and needs of Yugu ethnic costumes in Gansu province are even more obvious. Therefore, digital graphics inevitably need an acceptance process in the process of cultural creation and transformation of ethnic costumes.

In recent years, whether it is the update of digital technology or the diversified research and development of digital graphics software, there have already been numerous cultural and artistic expression styles and creation forms. These rich artistic languages are accepted by people of all classes, ages and cultural backgrounds. At the same time, its forms, which are easy to spread, accurate in expression and rich in vision, are promoting cultural influence more efficiently. The convergence of traditional Yugur ethnic costumes and digital graphics in Gansu is not only an inevitable trend in the social background, but also, more importantly, in the current era of highly developed information, the presentation of digital graphics in the re-creation of traditional Yugur ethnic costumes can not only make the precious costume culture spread better, but also make the digital data preserved permanently.

5. Conclusion

The development of social science and technology is constantly progressing and changing, and human language forms are also constantly changing. Various cognitive forms and miscellaneous emotional changes make us instinctively more interested in the aesthetics, culture and information covered by graphics. The precious traditional costume culture of ethnic minorities needs to be preserved and spread more systematically and completely by means of digital graphics. In this process, the expression of traditional graphic forms will lead to more generalized and meaningful graphic languages.

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