

The Representation of Traditional Chinese National Cultural Symbols

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Abstract: When it comes to traditional culture, the importance of aesthetic has penetrated into every corner of our lives, and the traditional cultural symbol has attracted a lot of attention with the development of economic level and market competition intensifies, in the folk art, it reflects the labor people's life custom and habit directly, so its culture has played a decisive role and art is full of all sorts of different cultural symbol. However, Chinese traditional cultural symbol is an image which is full of emotion and life.

1. Generation of traditional national cultural symbols

National culture and art are deep-rooted, the strong local flavor and folk customs reflecting the working people's life experience and customs. Folk artists often combine the beauty of nature with people's hope and express it with the symbol of traditional Chinese culture. For example, flowers, birds, fish, birds, beasts, mountains and trees, as well as rich imagination and good meaning, such as sika deer, used for "lu"(means money or income), magpie, "xi"(means happiness) and so on. In order to meet people's own needs, they make on their own to beautify life and enrich festival activities and life customs. Therefore, its cultural connotation and charm can never get rid of the creator's emotional temperament and customary psychology. Art is full of cultural symbols. From the perspective of semiotics, traditional cultural symbols are used to classify and apply artistic symbols such as characters, colors and shapes in folk activities. These symbols are endowed with many meanings, such as good and evil, beauty and ugliness, blessing and misfortune. It is an image which is full of emotion and life, and it reflects the overall emotion of the working people behind.

2. Classification of traditional ethnic patterns

Our country has a long history and rich culture. Ancestors created material culture and spiritual culture. In so many cultures, cultural symbols have become an important part of Chinese traditional culture with its unique historical background and nationality. What's more, in the treasure house of ancient Chinese culture and art, the traditional patterns are colorful and dazzling. It not only represents the long history of the Chinese nation, social development and progress, but also represents the world's cultural and artistic treasure house of great wealth. These ornate and colorful decorative patterns, created by our ancestors through long years of labor, blend Chinese rituals with Confucianism, Taoism, religion and customs, and undergo a long baptism.

2.1 Traditional religious ornamentation

In Chinese history, the emergence of Buddhism, Taoism, Christianity and other religions has formed a rich religious culture, and everywhere is full of religious temple buildings. In China, the mainstream religious culture is buddhist culture. Therefore, in many folk customs, we can see the decoration of buddhist culture, such as the common eight auspicious patterns (falun, falun, umbrella, white cap, etc.) as the decoration of buddhist art. In modern times, after the evolution of patterns, there is a good decorative effect.

2.2 Component modeling of architecture and decoration culture

Some typical architectural shapes in Chinese architecture and decoration culture are very traditional decorative patterns. In the process of creating cultural environment, key processing is

often carried out in the parts that need to be highlighted, and some traditional decorative components are directly inlaid or decorated with their patterns.

2.3 Traditional totem decoration

In ancient times, due to the limited degree of self-reconstruction of nature, in order to eliminate the fear and awe of nature, it was generally regarded as a place where some animals were gods. "Li yun" refers to the four spirits of Lin, feng, turtle and dragon, all of which are common animals. In ancient folk beliefs, the status of the snake is also quite high. Fuxi and the female snail are two ancient deities, and the two designs are the head of the snake.

2.4 Auspicious patterns and traditional animal and plant patterns

Chinese auspicious culture is unique, ingenious design, vivid and exquisite, winning universal praise and becoming a household name. Such as auspicious animals in the dragon, phoenix, lion, tiger, deer and so on; Auspicious plants in the pine, plum, orchid, bamboo, chrysanthemum, lotus, ganoderma and so on; Door god, zhong long, longevity, lotus fairy, eight immortals, infant games, and female flowers in the auspicious characters; Through metaphors, comparisons, puns, homonyms and symbols, it is not difficult to discover that these auspicious cultures are the manifestations of our ancestors under the guidance of idealism. Pu Zhongmei has been popular in folk decorative art for thousands of years with her unique decorative style and national language, giving people hope for beauty and the desire for auspiciousness and happiness.

3. Representation of traditional national cultural symbols

When we reveal the auspicious significance of the surface attachment of national cultural symbols, we will find more expectations for world peace, seasons and harvest. Cultural symbol has its own characteristics, which is embodied in the following aspects: its appearance starts from the spiritual pursuit of workers, and it is closely related to the spiritual and cultural life of working people.

3.1 Unity of inheritance and variability

Once the folk custom is created, it will be attacked by the people with certain regularity and restriction. Without inheritance, it cannot become folk custom. The long-term stability of Chinese folk traditional culture and the relatively stable development of folk customs laid a foundation for the inheritance of natural colors and continuously developing folk art symbols. At the same time, any folk customs are in a state of constant change, the same folk does not exist. Variability refers to some external characteristics that are different and aim to adapt to the new living environment in the process of inheritance.

In the aesthetic law of traditional mode, it emphasizes the change of unity and pursues the unity of change. Change can be understood as "contrast", which emphasizes the contrast, difference and diversity of graphic visual elements. It can also be understood as a harmony of visual element styles, such as pattern modeling, color, composition, and technical expression. In the traditional pattern, dragon and phoenix patterns are connected end to end. In the form of virtual, light and heavy contrast, and the color is also the pursuit of uniform color, the pursuit of local color differences. Another example is the pattern of contrast, which reflects the form of the beautiful contrast method, and the composition of the continuous extension is the best interpretation of the unified law.

3.2 Symmetry and equilibrium

In the process of passing down folk art from generation to generation, folk art symbols reflect the pursuit of happiness, hopes, dreams and lives. To a great extent The inheritance and preservation of folk literature and art requires the existence of cultural symbols. Therefore, the inheritance, variation, integration and growth of folklore is a complex cultural process involving material, spiritual, social and linguistic aspects. Its explicit and implicit cultural functions unite societies and timely link the past with the future. So it's very important to balance the past and the future.

Symmetry is uniform. It is a combination of the same shape and the same amount. Equilibrium is a balance of the same amount and different forms. It is the internal unity of beauty, two unequal elements achieve a relatively stable balance by choosing the corresponding supporting point. For example, In the traditional model, the dragons, white tigers, rosefinches and basalts depicted on round tiles are balanced. The aim is to find a balance between visual and psychological perception, Yin and Yang, and non-bias, as the embodiment of harmonious beauty. Semicircular ceramic tile USES symmetrical balance. In the design of modern home textile pattern, the balance form of these two forms has been widely used and applied.

3.3 Rhythm and prosody

Pattern rhythm and rhythm constitute the rhythm of pattern rhythm. The ancient and mysterious pottery of the primitive society, the thick and magnificent bronze wares of shang and zhou dynasties, and the elegant lacquer wares of han dynasty achieved high artistic achievements. Its artistic beauty is still breathtaking for modern designers; These reasonable use of rhythm and rhythm of the traditional pattern is the key that our home textile graphic designers should seriously study the successful pattern.

4. Significance of traditional national cultural symbols

In the symbolization process of folk art, when people receive certain information, they will get intuitive things through vision, hearing or other senses. This is the "signifier" of folk art symbol. The meaning or concept of folk art is inferred, understood or connected, which is the "reference" of folk art symbols, namely the connotation and extension of folklore. It is precisely because of the "quotation" of folk art symbols that the task of disseminating folk information is finally completed. The "signifier" and "signified" of folk art symbols have finally completed the task of spreading folk information. The relationship between the signifier and the signified in folk art is the relationship between the form and content of the symbol and the analysis of the meaning of the symbol.

In folk, the aesthetic expression of folk art is closely related to the actual life of art. Works must have a certain link with our practical life, and have the existence and potential of existence. For instance, stick a pair of door god on the door , although it does not have value, but it accords with psychological demand: a pair of embroider shoes should look not only pretty, but comfortable when wearing even on the foot; A blue-and-white porcelain pot can be seen not only on the table, but also inside. In China, the traditional concept is like this: people believe what is true must be good and what is good must be beautiful. However, to be beautiful without being really bad is not to be beautiful. People's true affirmation, good emotion and the pursuit of beauty are interwoven and permeated. People's attitudes towards reality and ideals, history and future, society and individual life and life always be object. For the relative contradiction between good and evil, Chinese always have a clear attitude, praise the former, suppress the latter; In ordinary cultivation, it is also the direction to pursuit of kindness, happiness and beautiful. All human cultural creation can be attributed to the pursuit of truth, kindness and beauty. It can be said that the content of Chinese traditional folk art is an auspicious culture! Folk art symbolizes, socializes and artistically represents people's beautiful dreams and goals, and helps people establish information from psychological level and social life level. Therefore, active creation is the treasure of Chinese traditional culture.

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