

UDC7.012:687.01:008.4

DOI <https://doi.org/10.24919/2308-4863/96-3-23>**Nataliia CHUPRINA,***orcid.org/0000-0002-5209-3400**Doctor of Art Studies, Professor,**Head of the Department of Art and Costume Design**Kyiv National University of Technologies and Design**(Kyiv, Ukraine) chouprina@ukr.net***Ang LIU,***orcid.org/0009-0009-9908-6564**Postgraduate Student at the Department of Art and Fashion Design**Kyiv National University of Technologies and Design**(Kyiv, Ukraine)2017230002@xyafu.edu.cn*

SYMBOL TRANSLATION RESEARCH ON TOURISM SOUVENIRS OF TRADITIONAL VILLAGES IN THE YELLOW RIVER BASIN

By constructing a semiotic theoretical framework for the design of tourism souvenirs of traditional villages in the Yellow River Basin, this paper provides doctrinal support for the innovative development of cultural industries with regional characteristics, and further verifies the real-world application value of the symbolic translation method in the living inheritance of traditional culture. Tourism souvenirs are the core carriers of regional cultural memory and identity, however, the current tourism souvenirs of traditional villages in the Yellow River Basin generally suffer from the problems of superficial references to cultural symbols, insufficient transmission of the kernel, and weak emotional connection of tourists. Based on Pierce's semiotic theory, this paper adopts literature research method, field survey method, case study method and morphological analysis method, aiming at constructing a theoretical method and practical strategy of symbol translation applicable to this field. The study firstly divides the cultural symbols of traditional villages in the Yellow River Basin into three systems: farming settlements (iconic signs), clan rituals and customs (indexical signs), and folk beliefs (symbolic signs). Secondly, it establishes a dynamic "object–representamen–interpretant" model to reveal the meaning transmission mechanism among cultural symbols, tourism souvenirs, and user cognition. Finally, targeted translation strategies are proposed: iconic signs focus on form extraction, simplification and reconstruction; indexical signs emphasize context embedding and interactive enhancement; symbolic signs prioritize semantic grafting and meaning extension. The results show that this method can promote tourism souvenirs from superficial symbol copying to in-depth cultural narration, providing theoretical support for the living inheritance and sustainable communication of traditional village culture in the Yellow River Basin, while enhancing the cultural identity and market competitiveness of souvenirs.

Key words: *symbol translation, Yellow River Basin, traditional villages, tourist souvenirs, pierce semiotics, cultural symbols.*

Наталія ЧУПРИНА,*orcid.org/0000-0002-5209-3400**доктор мистецтвознавства, професор,**завідувач кафедри художнього та костюмного дизайну**Київського національного університету технологій та дизайну**(Київ, Україна) chouprina@ukr.net***Анг ЛІУ,***orcid.org/0009-0009-9908-6564**аспірант кафедри мистецтва та дизайну одягу**Київського національного університету технологій та дизайну**(Київ, Україна) 2017230002@xyafu.edu.cn*

ДОСЛІДЖЕННЯ ПЕРЕКЛАДУ СИМВОЛІВ НА ТУРИСТИЧНИХ СУВЕНІРАХ ТРАДИЦІЙНИХ СІЛ У БАСЕЙНІ ЖОВТОЇ РІЧКИ

Створюючи семіотичну теоретичну основу для дизайну туристичних сувенірів традиційних сіл у басейні річки Хуанхе, ця стаття надає доктринальну підтримку інноваційному розвитку культурних галузей з регіональними особливостями та додатково підтверджує практичну цінність методу символічного перекладу в процесі

збереження традиційної культури. Туристичні сувеніри є основними носіями регіональної культурної пам'яті та ідентичності. Проте сучасні туристичні сувеніри традиційних сільських сіл у басейні Жовтої річки (Хуанхе) зазвичай мають такі проблеми: поверхнєве використання культурних символів, недостатня передача їхньої ядрової сутності та слабкий емоційний зв'язок з туристами. На основі семіотичної теорії Чарльза Пірса в даній роботі застосовуються методи літературного огляду, полевого дослідження, кейс-аналізу та морфологічного аналізу. Мета дослідження полягає у розробці теоретичного підходу та практичної стратегії символічного переносу, що адаптовані саме для даної галузі. Спочатку культурні символи традиційних сільських сіл у басейні Жовтої річки поділяються на три системи: сільськогосподарські поселення (іконічні знаки), кланові ритуали та звичай (індексальні знаки) та народні вірування (символічні знаки). Далі встановлюється динамічна модель «об'єкт – репрезентант – інтерпретант», яка розкриває механізм передачі значення між культурними символами, туристичними сувенірами та когніцією користувачів. Нарешті пропонуються цільові стратегії символічного переносу: для іконічних знаків акцентується на екстрагуванні, спрощенні та реконструкції форм; для індексальних знаків – на вбудову контексту та посиленні інтерактивності; для символічних знаків – на семантичному переносу та розширенні семантичних границь. Результати дослідження показують, що запропонований підхід дозволяє перевести туристичні сувеніри з категорії поверхнєвого копіювання символів у сферу глибокого культурного нарративу. Він забезпечує теоретичну підтримку для життєвої спадщини та сталого трансмісування культури традиційних сільських сіл у басейні Жовтої річки, одночасно посилюючи культурну ідентичність та ринкову конкурентоспроможність сувенірів.

Ключові слова: символічний перенос, басейн Жовтої річки (Хуанхе), традиційні сільські села, туристичні сувеніри, семіотика Пірса, культурні символи.

Problem Statement. The Yellow River culture is one of the four ancient civilizations in the world, and the traditional villages in its basin have formed unique regional cultural symbols. Tourism souvenirs, as "portable cultural symbols", are not only a carrier for tourists to retain their travel memories, but also an important medium for the external dissemination of regional culture. However, rural tourism souvenirs often stay on the surface, referring to cultural symbols, failing to deeply convey the cultural kernel, resulting in a lack of authenticity and insufficient emotional connection with tourists. The study categorizes cultural symbols, develops methods for integrating these elements into design, explores the symbolic connections between cultural symbols and design objects, and proposes theoretical approaches and practical strategies for translating symbols in souvenirs from traditional villages along the Yellow River.

Research Analysis. The demand for mementos has increased due to the growth in rural tourism (Ryu et al., 2020:12). Incorporating culturally significant symbols into souvenir design allows designers to strengthen visitors' emotional bond with a destination, improving their entire travel experience. By placing these symbols in contemporary settings, a dialog between the past and the present is encouraged, leading to a greater comprehension and appreciation among various audiences.

Tourism souvenir design plays a key role in shaping tourists' perceptions of local identities and cultural memories (Jules-Rosette, 1986:41-59), not only as the embodiment of "symbolic symbols" and "media", but also plays an important role in cultural It is not only the embodiment of "symbolic sign" and "medium", but also plays an important role in culture and influencing society at many levels.

Symbol is a kind of abstract concept, which can be felt and conveyed by people through experience and association. The classification system of iconic signs, indexical signs, and statute signs proposed by Peirce (1931/1988), provides a classic framework for the typological extraction and meaning transfer of cultural symbols, and subsequent scholars have constructed a double extraction standard based on this, synthesizing the two dimensions of symbolic signs characteristics and cultural contexts (Zingale, 2016:6).

In terms of translation practice, the minimalist reconstruction of traditional craft symbols by the Japanese design community and the cultural semantic embedding of German functionalism have both verified the feasibility of integrating traditional genes with modernity (Li, 2023:25). In addition, the "cultural intermediary" theory proposed by scholars points out that the essential value of tourism souvenirs lies in their function of translating and conveying regional meanings, which provides theoretical support for the goal orientation of symbol translation (Chen & Rahman, 2018:162).

Existing studies mostly focus on the translation of single cultural symbols, lacking systematic research on the symbol translation of complex cultural carriers such as traditional villages, and there is a lack of special methodology targeting the characteristics of settlement culture. Based on Peirce's semiotic theory, this study constructs a symbol classification system and translation model suitable for traditional villages in the Yellow River Basin, which has important theoretical supplementary and practical guiding value.

Research Purpose. This study explores the design methods of tourism souvenirs for traditional villages in the Yellow River Basin from the perspective of symbol translation, as well as their transformation

process from system to product and then to user cognition through modern technologies.

Main Content. 1. Classification of Cultural Symbols in Traditional Villages of the Yellow River Basin Based on the Tripartite Symbolic System. Cultural symbols serve as the primary interpretive objects for users acquiring cultural information through tourism souvenirs. Through systematic collection and interpretation of cultural elements, these symbols are extracted and translated into perceptible visual forms. Peirce's tripartite semiotics categorizes rural cultural symbols into three types: indexical signs, symbolic signs, and iconic signs. The iconic signs usually cause tourists' instinctive identification through reproducing the common shape or distinctive sound of the rural object, like decorations that imitate cave house shapes, or products like dialects. These similar appearances or sounds decrease the barriers to cultural perception. Indexical signs are related in a cause-effect relation or location relations with village life. Such as the sound of the cuckoo in the grain rain solar term (the twenty four solar terms), indicates the best time to sow crops, thus exposing the latent agricultural rationale for living in harmony with nature and working with the seasons, and Symbolic signs cues rely on entrenched social norms prevalent among farmers. Their meaning transmission requires audience recognition of the folk customs they represent, such as auspicious floral patterns symbolizing blessings or paper-cut designs signifying peace and prosperity, whose semantics derive from generations of shared folk understanding. Through systematic collection, categorization, and analysis of rural cultural elements, a structured cultural symbol database can be constructed, providing a foundation for subsequent design translation.

2. Ternary association model: object-representamen-interpretant. Based on Peirce's symbolic ternary theory, combined with the characteristics of tourism souvenirs as cultural media and consumer products, a dynamic association model is constructed to reveal the meaning transmission and feedback mechanism between the three.

The object is the cultural entity represented by the symbol, which is the source of meaning and the origin of souvenir design, including concrete objects, abstract concepts and virtual existence, which need to be indirectly represented through representation. This article specifically refers to the traditional village cultural system of the Yellow River Basin, covering cave architecture, noodle flower customs, paper-cutting patterns, clan rituals, water control wisdom, etc. It can be divided into three categories: farming settlements (symbols), clan rituals and customs (indicator symbols), and folk beliefs (regulation symbols).

From object to reproduction, it is the presentation of traditional village culture in the Yellow River Basin through rural tourism souvenirs.

The representamen is the material embodiment of a symbol, representing the direct output of souvenir design practice. As the physical carrier and perceptual form of a symbol, it serves as the direct interface through which users engage with the symbol. This paper specifically refers to the technical form of rural tourism souvenir products, such as physical goods, interactive installations, digital derivatives, and sensory elements (visual, auditory, and tactile interactions). Rural tourist souvenirs serve as representamen that enable people to experience the specific culture of rural villages along the Yellow River. For instance, a refrigerator magnet modeled after traditional village architecture in the Yellow River Basin allows users to intuitively appreciate the stylistic features of these structures through its unique appearance.

An interpretive element is the complete meaning understood in the mind of the recipient through indirect experience. The interpretive part has no physical relation or causality to what it denotes, but rather, meaning is transmitted by social agreement, and convention. For instance, take the "dragon" of traditional Chinese lucky symbols as an example. As a classical symbolic symbol, it stands for supreme power and majesty. But in some cultures outside of China, the "dragon" is a sign of danger and evil. An illustration, perhaps, of the idea that signs have multiple meanings across individuals. The interpretation of symbolic meaning is not fixed but evolves dynamically. The depth and breadth of symbolic interpretation are fundamentally shaped by the interpreter's subjective cognitive framework, endowing symbols with extensibility and multiple interpretive dimensions.

There is a dynamic cyclic relationship between traditional village culture, rural tourism souvenirs and user understanding in the Yellow River Basin, which together constitute the symbolic three-factor cycle of rural tourism souvenirs in the Yellow River Basin.

3.3. Design Strategies for Symbol Translation. Relying on Pierce's ternary relationship theory, this paper studies the strategy of translating the symbols of traditional villages' tourist souvenirs in the Yellow River Basin, and analyzes them in depth from the three aspects of reproduction item, object item and interpretation item. The object focuses on the traditional village elements, covering architectural shapes, folk artifact forms, dress patterns and textures. We analyze their modeling categories, pattern composition, color matching and texture to reveal the visual art rules and provide a basis for the design of souvenir forms. Reproduce the cultural imagery of the

elements, from the historical legends, folk beliefs and other traditional concepts of reverence for nature, integrated into the design of souvenirs can carry a deep culture, triggering the resonance of tourists. The interpretation item places the element in the social and cultural environment, considers the influence of festivals, activities, myths and stories on its formation and development, and clarifies its key role in the translation. Meanwhile, focusing on the development of the times, the souvenir not only inherits the ancient cultural memory, but also reflects the characteristics of the times, realizing the organic integration of tradition and modernity, and enhancing the cultural value and attractiveness of the souvenir.

Conclusion. This paper focuses on the symbolic translation of tourism souvenirs in traditional villages along the Yellow River Basin. In line with the semiotics of Peirce, we have defined our own typology to classify these cultural markers as icons if they are related to marks indicating rural settlements (iconic signs), clan ritual signs (indexical signs) and folk belief signs (symbolic signs), which provide abundant materials to

support the later design. A simultaneously constructed dynamic relation model can clearly show that there is a cyclic relationship between traditional village culture, tourism souvenirs, and user perception in the Yellow River Basin to clarify the mechanism of symbolic meaning transmission and feedback. From the perspective of translation strategy, this paper analyzes these issues from a triple perspective: object, representamen, and interpretant. The object category pays attention to conventional village images in terms of form, pattern or other features for designing souvenirs. The Representative category studies the image of the elements' culture, extracting traditional concepts for integrating in design and triggering resonance between tourists. The interpretant type takes account of the socio-cultural environment and contemporary development, which highlights that culture is a key factor for translation. This paper offers a specialized methodology for the systematic translation of symbols from the complex cultural carriers of traditional villages. It increases the competitiveness of souvenirs and strengthens user identification with traditional village culture.

СПИСОК ВИКОРИСТАНИХ ДЖЕРЕЛ

1. Jules-Rosette B. Aesthetics and Market Demand: The Structure of the Tourist Art Market in Three African Settings. *African Studies Review*. 1986. Vol. 29(1). P. 41–59. DOI: <https://doi.org/10.2307/524106>
2. Ryu K., Roy P.A., Kim H., Ryu H.B. The resident participation in endogenous rural tourism projects: A case study of kumbalangi in kerala, india. *Journal of Travel & Tourism Marketing*. 2020. Vol. 37(1). P. 1–14. DOI: <https://doi.org/10.1080/10548408.2019.1687389>.
3. Peirce C.S. *The essential Peirce: selected philosophical writings*. Bloomington: Indiana University Press. 1998. 704 p. URL: <https://ccu.marmot.org/EbscoCCU/ocn799055822> .
4. Zingale S. Design as translation activity: A semiotic overview. *DRS Biennial Conference Series*. 2016. P. 1–10. DOI: <https://doi.org/10.21606/drs.2016.401> .
5. Li F. Souvenir in tourism research: A literature review and future agenda. *Tourism Critiques*. 2023. Vol. 4(1–2). P. 15–27. DOI: <https://doi.org/10.1108/TRC-09-2022-0022>.
6. Chen H., Rahman I. Cultural tourism: An analysis of engagement, cultural contact, memorable tourism experience and destination loyalty. *Tourism Management Perspectives*. 2018. Vol. 26. P. 153–163. DOI: <https://doi.org/10.1016/j.tmp.2017.10.006>.

REFERENCES

1. Jules-Rosette, B. (1986). Aesthetics and Market Demand: The Structure of the Tourist Art Market in Three African Settings. *African Studies Review*, 29(1), 41–59. <https://doi.org/10.2307/524106>
2. Ryu, K., Roy, P. A., Kim, H. (Lina), & Ryu, H. B. (2020). The resident participation in endogenous rural tourism projects: A case study of kumbalangi in kerala, india. *Journal of Travel & Tourism Marketing*, 37(1), 1–14. <https://doi.org/10.1080/10548408.2019.1687389>
3. Peirce, C. S. (1998). *The essential Peirce: selected philosophical writings*. Indiana University Press. <https://ccu.marmot.org/EbscoCCU/ocn799055822>.
4. Zingale, S. (2016). Design as translation activity: A semiotic overview. *DRS Biennial Conference Series*. <https://doi.org/10.21606/drs.2016.401>.
5. Li, F. (Sam). (2023). Souvenir in tourism research: A literature review and future agenda. *Tourism Critiques*, 4(1–2), 15–27. <https://doi.org/10.1108/TRC-09-2022-0022>
6. Chen, H., & Rahman, I. (2018). Cultural tourism: An analysis of engagement, cultural contact, memorable tourism experience and destination loyalty. *Tourism Management Perspectives*, 26, 153–163. <https://doi.org/10.1016/j.tmp.2017.10.006>

Дата першого надходження статті до видання: 02.02.2026
Дата прийняття статті до друку після рецензування: 23.03.2026
Дата публікації (оприлюднення) статті: 22.04.2026

Стаття поширюється на умовах
ліцензії відкритого доступу (CC BY 4.0)

