

наследия и формированию национальной идентичности в условиях современного общества. Анализ современных модных трендов выявил наличие моделей, которые могут быть успешно заменены или дополнены элементами народного костюма. Кроме того, изучение деятельности современных брендов демонстрирует растущий интерес к народной тематике и успешное включение традиционных мотивов в современные дизайнерские решения.

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UDC 74

## THE ROLE OF SEMIOTICS IN GRAPHIC DESIGN

**Buyevich A. A., Candidate of Philological Sciences, Associate Professor,  
Suvorova D. V., Student**

*Vitebsk State Technological University,  
Vitebsk, Republic of Belarus*

**Abstract.** *The article deals with the intersection of graphic design and semiotics – the study of signs and symbols – demonstrating how semiotic principles enhance design effectiveness. Signs and symbols, whether overt or subconscious, shape perception and cultural meaning, making their understanding crucial for designers. The paper examines how symbols function as associative models rooted in cultural traditions, referencing theorists such as F. de Saussure and Cassirer to highlight the dynamic relationship between form and meaning. Additionally, it analyzes the role of color, shape, and typography in nonverbal communication, illustrating how these elements influence emotion and interpretation.*

**Keywords:** semiotics, design, graphic design, sign, symbol.

According to the American Institute of Graphic Arts (AIGA), graphic design is characterized as "the craftsmanship and practice of arranging and projecting thoughts and encounters with visual and text based content" [1]. In simple words the main goal of graphic design is to be a tool of visual communication and a designer is an intermediary that can transmit messages using such things as images, typography and colors.

In our society communication formed in such way that not all messages contain words. Anything can be considered a message if it causes a reaction within a person even if it happens at a subconscious level. In that case, information comes in the form of so-called signs or symbols. In the field of science, their study is carried out by semiotics.

Semiotics hinges on the concept of signs and symbols. A sign represents something beyond its immediate self, and a symbol is a type of sign that signifies its object by an arbitrary convention. While "signs" most commonly refer to the elements of language and other symbolic communication, it also may denote any means of knowing about or representing an aspect of reality. Accordingly, semiotics has developed as a branch of such traditional disciplines as philosophy and psychology. In the social sciences and humanities, including communication research, semiotics became an influential approach, particularly from the 1960s. The objects of analysis ranged from artworks and mass media to the life forms of premodern societies, but studies were united by a common interest in culture in the broad sense of worldviews that orient social action [2].

Usually, signs and symbols are recognized intuitively and few people actively choose to think about where these symbols come from and how exactly this way of communication works. But in

the profession of a designer, this aspect is extremely important and studying semiotics helps to make a design more thoughtful and effective in conveying a desired message to the public.

The peculiarity of symbols is that they are the most ancient associative models of thinking, fixed by the tradition of a particular culture in different sign systems. Symbolization of meaning is an important relevant feature of design. A symbol is a concrete object that acts as a sign of the abstract. According to F. de Saussure, "a symbol is not completely arbitrary, it is not completely empty, it contains a rudiment of a natural connection between the signifier and the signified" [3, p. 69].

A symbol is "a sensory embodiment of the ideal" (Cassirer), a sign that points to something that is not itself, or replaces something else. The direct meaning in a symbol is equal to the abstract: an abstract idea is encoded in concrete content in order to express the abstract through the concrete, but the concrete is also encoded by the abstract in order to show its ideal, abstract meaning. Thus, the meaning of both the abstract and the concrete is enriched: the sun is a symbol of gold, but gold is also a symbol of the sun [4, p. 99].

According to A. Buyevich, unlike a simple sign, a symbol does not "fit" within the limits of any one of the semiotic systems and assumes their joint use in organizing connections between a sensory-perceived form and its meaning. For example, the symbolism of the cross brings together various sacred and religious meanings: soteriological, eschatological, kerygmatic, and others. Often, the meanings of religious symbols can form complex structures, overlapping each other. In temple architecture, for example, all its elements are endowed with connotative meanings: the steps of the temple begin to symbolize the ascent from the earthly to the heavenly; windows with built-in stained glass not only illuminate, but become symbols of light that is no longer physical, but metaphysical. The gates separating the sacred space of the temple from the secular space, and then the altar barrier or iconostasis, serve not simply as means of dividing the space into zones, but as symbols of the transition from the secular to the sacred, from the earthly to the heavenly [4, p. 100].

Some symbols are quite specific and easy to spot on. For example a heart symbol represents love and a thumbs-up is a universal sign of approval across many cultures. These are a kind of symbols everyone is familiar with regardless of whether they know their origin or not. But there are also less noticeable ones that can influence a person without them being aware of that. In everyday life people rarely think about why the advertisements they see use these specific colors or why this particular font was chosen for a business card. Even the placement of objects in the design conveys the hidden message "Look here first."

Semiotics covers almost every area of our lives to varying degrees, but for design and advertisement it's a key aspect to its effectiveness and value. Through careful selection of colors, shapes, fonts, and other elements, designers can create posters that motivate people to take action, branding that leaves a good impression, packaging that attract tons of customers and many other design objects.

The perception of colors is determined by both cultural and biological factors. It's no secret that different colors create different moods and can greatly influence the impression of an object. The ability to correctly apply and combine colors is a matter not only of aesthetics, but also of precision in conveying the message.

Shapes can carry meaning much in the same way that colors can. Many of these subconscious meanings have ancient roots, and are still used in art and marketing today. Simple or complex, smooth or sharp, angular or rounded, all these things affect the overall picture. One popular example of shape perception is "Kiki and Bouba" phenomenon. When people were given two random shapes and asked which one they would call Kiki and which one they would call Bouba, most said the more angular and sharp one was Kiki and the softer and rounder one was Bouba. These words themselves don't mean anything, but this experiment once again proves that our brains are constantly building associations that we can use for nonverbal communication.

Fonts are another powerful communication tool. Sometimes the message itself is less important than the font it was written in. Fonts can refer to different historical periods, countries, and art styles. Even the font size has its own meaning. As an example, we can even cite the modern style of communication on the Internet, where texting in Caps Lock is used to represent strong and intense emotions such as anger, surprise or joy, because subconsciously we associate bigger letters with louder speech.

All these things are just a few examples of symbols that speak to the viewer in their own wordless language, the possession of which makes the designer a true master of their craft. It confirms the idea that graphic design and semiotics are inseparable concepts. Every design is

essentially an object of semiotics and knowledge of its rules gives the author control over the way their work will be perceived. The study of semiotics takes the profession of graphic designer to a new level, where simply making things pleasing to the eye is only a small part of it and visual communication becomes its main goal.

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УДК 81.243

### **СРАВНИТЕЛЬНО-СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ НАЦИОНАЛЬНО-КУЛЬТУРНОЙ СПЕЦИФИКИ РЕПРЕЗЕНТАЦИИ КОНЦЕПТА «ТРУД В БЕЛОРУССКОЙ, РУССКОЙ И АНГЛИЙСКОЙ ЛИНГВОКУЛЬТУРАХ»**

**Ескун А. Д., ст. преп.**

*Витебский государственный технологический университет,  
г. Витебск, Республика Беларусь*

Реферат. Работа посвящена лингвокультурологическому исследованию одного из ключевых концептов – концепту труд и способам его репрезентации на основе лексикографических источников в белорусской, русской и английской лингвокультурах. В работе представлена сводная таблица семантических компонентов концепта труд в белорусском, русском и английском языках. Статья также предлагает сравнительно-сопоставительный анализ фразеологических единиц белорусского, русского и английского языков.

Ключевые слова: концепт, труд, репрезентация концепта, лингвокультура, сравнение, сопоставление.

Изучение концептов, репрезентируемых средствами языка является одной из основных задач современной лингвокультурологии. Труд является одним из базовых концептов, во многом определяющих успешность развития общества. Актуальность исследования и описания концепта труд является несомненной для лингвистов, работающих в рамках лингвокультурного исследования. Цель написания статьи – провести сопоставительный лингвокультурологический анализ лексических и фразеологических единиц со значением труд в белорусской, русской и английской лингвокультурах.

При проведении исследования использовался метод концептуального анализа. Материалом исследования послужили лексикографические источники белорусского, русского и английского языков.

Концепт труд представлен в белорусском языке ключевыми лексемами работа, праца, рабіць, працаваць, в русском языке лексемами труд и работа, трудиться, работать, в английском языке work и labour.

Сравним данные из толковых словарей трех сравниваемых языков. «Толковый словарь белорусского языка» приводит 4 значения лексемы праца, и 6 значений лексемы работа [1]. По сведениям, полученным из «Толкового словаря русского языка» С. И. Ожегова лексема работа в русском языке имеет 7 значений, а лексическая единица труд 5 значений [2, с. 1214]. В английском языке лексема labour насчитывает 5 лексических значений, отличными от русского и белорусского языков являются значения период времени или