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**АДАПТАЦИЯ СВАДЕБНОГО ЖЕНСКОГО КОСТЮМА ДИНАСТИИ  
СУН В СОВРЕМЕННЫЙ ОБРАЗ  
ADAPTATION OF THE SONG DYNASTY WOMEN'S WEDDING  
COSTUME INTO A MODERN LOOK**

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**Аннотация:** В статье проанализированы коды и рассмотрено переосмысление исторического традиционного свадебного костюма династии Сун через создание современного образа. Представляется адаптация традиционной свадебной одежды в современный вечерний образ.

**Abstract:** The article analyzes the codes and examines the reinterpretation of the historical traditional wedding costume of the Song Dynasty through the creation of a modern image. The adaptation of traditional wedding clothes into a modern evening look is presented.

**Ключевые слова:** традиционный костюм, международная коммуникация, мода, адаптация.  
**Keywords:** traditional costume, international communication, fashion, adaptation.

In recent years, there has been a steady trend to rethink the traditional costume in current clothing collections. There is a growing demand for preserving and

updating local cultural traditions, and the wedding ceremony is a key moment for broadcasting cultural values. Therefore, the topic is relevant, as it answers three key challenges of our time: how to preserve cultural heritage, how to combine historical aesthetics with modern design technologies, and how to meet the growing demand for a meaningful, unique and comfortable image with a deep cultural context.

An innovative reading of cultural heritage-adapting a woman's wedding suit into a modern evening look demonstrates how a historical prototype can become a source of inspiration for current design solutions.

According to some researchers, the symbolic system of traditional Chinese clothing includes not only symbols and patterns, but also cut, spatial solutions and the use of fabrics based on Chinese philosophy and culture. In particular, some prominent designers of our time, such as Uma Wang, Ma Ke and others, promote the use of traditional clothing, paying attention to the cut, the relationship between fabric and body, trying to reveal the inner Chinese spiritual essence.

In recent years, in the context of rapid commercial production in China, the «new Chinese fashion» industry has experienced some problems. Some designers point out that many manufacturers and sellers lack design concepts and aesthetic perception by simply mechanically copying symbols. This view has become very influential. Therefore, the tasks of the work are:

- analyze the Song Dynasty women's wedding costume.
- create an adaptation of a traditional outfit into a modern evening look.

Studying the historical features of traditional folk costume, it is established that the Chinese Song Dynasty (960-1279) is distinguished by elegance, conciseness, grace of lines, a complex system of layers and decor symbolism – this is a unique aesthetic layer that is not so often used in adaptation in modern fashion.

As a result of the analysis of literary sources, the key features of the cut of traditional Chinese wedding clothes are identified:

- high collar.
- oblique clasp (on the right).
- narrow waist, expanding bottom;
- long sleeves and side slits.
- red color + gold embroidery;
- symbolic patterns (phoenix, peacock, peony).
- silk as the main material.

These elements are not just decorative – they carry a deep philosophy related to marriage, luck, fertility and harmony in Chinese culture.

The Song Dynasty wedding costume was characterized by restraint, refinement, elegance of silhouette, quality of fabric and symbolism through embroidery, rather than through bulky jewelry (fig. 1).

Below is a detailed description of the elements of the Song Dynasty wedding suit cut, based on archaeological finds.

Main silhouette: "Quanshan" (裙衫) – "skirt + tunic". The costume consisted of two parts: shan (衫) – a long, loose tunic with a straight cut, without a waist, and qun (裙) – a multi-layered skirt gathered at the waist, with deep pleats and a long hem that touches the ground.



**Fig. 1. Song Dynasty wedding costume**

Straight lines of cut, minimalism, lack of tightness, emphasized nobility, not physicality. The sleeves are wide, long to the knees or below, with small lapels—a symbol of sophistication. The clasp is right-handed, like all traditional Chinese outfits – юж – yuzhen symbol of life and order. Belt a thin silk belt with long ends tied in a low knot at the hip—not to emphasize the waist, but as an element of ritual.

The new color of the Song Dynasty women's wedding costume was green (青), spring, symbolizing growth, renewal, harmony with nature. Used the red (红) tunic, a symbol of happiness, summer, good luck, life, energy, protection from evil spirits.

Fabrics are silk-sateen (dongxian-东), chiffon (xian – 纱), fabric with the finest embroidery (jinxian-锦绣). Motifs of ornaments: cranes – longevity; peonies – wealth and beauty; lotuses – purity and spirituality; paired birds (cranes, swallows) – harmony of a married couple.

The technique of execution is the finest embroidery with silk threads (xianju – 绣局) – often in the form of translucent patterns that are visible only in light. Embroidery only on the hems, sleeves, and collar – not on the entire suit, to maintain restraint.

And the traditional headdress "Fengui" (凤冠) – "crown of the phoenix" was used. We also used:

- long hairpins (zhenfen – 簪) made of gold, silver, pearls.
- pearl threads running down to the cheeks – " zhenlian " (珍珠帘, "pearl curtain").
- phoenixes were depicted as thin gold inserts on stilettos, and not as a massive crown.

The hairstyle was sometimes lush, with woven ribbons and flowers of jasmine or sakura.

As shoes, they wore thin silk shoes – "jian" (鞋), with a high toe, decorated with embroidery, red or gold, with small beads or pearls on the toe. The socks were white silk, as a symbol of cleanliness.

Additional elements were a thin silk cape (xianshan – 纱衫), thrown over the shoulders and head during the ritual, a small scarlet mirror bracelet that drove away evil spirits, pendants with the hieroglyph "双" (double, pair) — a symbol of marital union.

In March 2026, Vitebsk hosted the VII open competition of national cultures, creativity and beauty "Grazia International". For him, Ye Guiheng generated models of the collection of adaptations of traditional costume models using the Masterpiece neural networks (fig. 2). Then, the adaptation image was adapted for a modern costume (fig. 3).

The possibility of reinterpretation in modern fashion was analyzed. It was clarified in the framework of a sociological survey that it is necessary to add more minimalistic options, reduce the cost of embroidery by replacing it with a print, make the symbols more recognizable, but modern, and remove excessive pathos. The dragon symbol and the "Fu" hieroglyph are most recognizable and desirable.



**Fig. 2. Generated collection of models of modern evening fashion in the Masterpiece neural network**



**Fig. 3. Adaptation of elements of the Song Dynasty wedding suit cut to a modern evening look**

The analysis of the Song Dynasty women's wedding costume revealed its key design, coloristic and symbolic codes. The adaptation of the historical prototype into a modern evening look is in demand, and traditions can be successfully reinterpreted in the current fashion design. The image developed by the author demonstrates a concrete example of the synthesis of tradition and innovation in the design of a digital era costume.

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