

The Re-enchantment of Traditional Culture from the Perspective of Ternary Semiotics—Taking the Opening Ceremony of the Hangzhou Asian Games as an Example

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Abstract: The opening ceremony of the Asian Games is an important part of the Asian Games, a stage for a country to show its cultural charm and creative strength, and a window to convey friendship and peace to the world. From the perspective of Peirce's ternary semiotics, this paper will analyze the traditional cultural symbols and meanings in the opening ceremony of the Asian Games in Hangzhou, and discuss how to realize the re-enchantment of traditional culture, aiming to provide some inspiration and reference for the innovation and dissemination of traditional culture.

Keywords: Semiotics; Traditional Culture; Re-enchantment; Hangzhou Asian Games; Opening Ceremony

1. Introduction

As the carrier and expression of traditional Chinese culture, traditional cultural symbols are not only a link to show the charm and confidence of traditional Chinese culture, but also an important bridge to promote cultural exchange and influence on the outside world. At present, most of the studies on the opening ceremony of the Hangzhou Asian Games at home and abroad have focused on the exploration and interpretation of the communication strategy, cultural identity, and technological innovation of the opening ceremony, such as Yan Meng (2023) explores why the shaping and dissemination of the opening ceremony of the Hangzhou Asian Games "went out of the circle" from the perspective of international communication, from telling a good Chinese story, innovating communication methods and emphasizing technological empowerment;[1] Fang Yuan and Guan Ling (2023) analyze how the Opening Ceremony of the Asian Games integrates tradition and modernity from the perspectives of the construction of Chinese symbols, the resonance of cultural intentions and the innovation of digital science and technology, so as to achieve the purpose of building the cultural identity of the international community.[2] There are also some studies on traditional cultural elements in previous major sports events from the perspective of semiotics, such as Liu Yuanyuan and Chen Yuan (2016) take semiotics as a theoretical guide and textual analysis as the main method to elaborate the Olympic culture and Olympic spirit pointed by the text of the Olympic Games slogans;[3] Mu Hongju (2021) analyzed the cultural significance embedded in the Olympic Games emblem and the process of constructing its meaning through a semiotic analysis of the Olympic Games emblem.[4] However, on the whole, the current semiotic exploration of the opening ceremony of the Hangzhou Asian Games is not rich enough, and relatively few of them have analyzed the traditional cultural symbols in the opening ceremony by using the theory of communication semiotics. Based on Peirce's triadic semiotic theory, this paper will systematically analyze and interpret the traditional cultural symbols in the opening ceremony of the Asian Games from the perspectives of the representamen, the object, the interpretant, and excavate the profound connotations therein, so as to let the readers understand how the opening ceremony realizes the re-enchantment of the traditional culture with the help of symbols.

2. Analysis of traditional cultural symbols of the opening ceremony

"A sign is a perception thought to carry meaning, meaning is the potential for one sign to be interpreted by another, and interpretation is the realization of meaning." [5] In the ternary semiotic

model constructed by Peirce, a sign contains three elements, namely, the representamen, the object and the interpretant, where the representamen refers to the form of the sign or the sign carrier, the object refers to the thing indicated by the sign, and the interpretant refers to all the things conveyed by the sign, which can be broadly interpreted as the meaning or the thought that the sign produces in the mind of the interpreter.[6] The Opening Ceremony of the Asian Games, as the first impression of the Asian Games and the display of super-high level, utilizes a variety of symbol systems, such as words, images, sounds, props, lights, etc., and integrates a series of traditional cultural symbol elements to build an extremely expressive and infectious symbol scene, which gives the audience an acoustically immersive experience. The traditional cultural symbolic elements shown in the opening ceremony can be summarized into three aspects, i.e. scene symbols, prop symbols and imagery symbols:

2.1 Scene symbols: crossing the boundaries of time and space and emphasizing regional characteristics

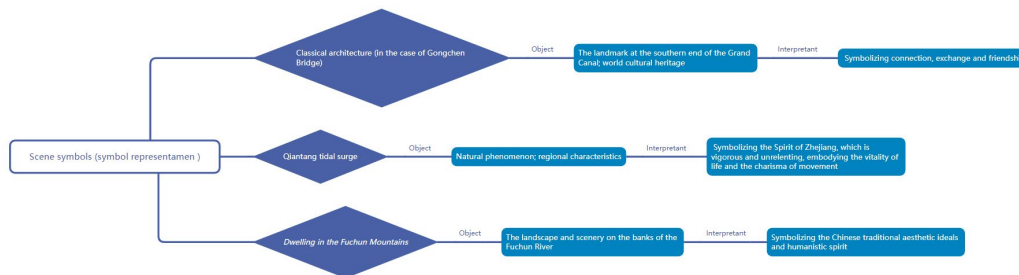
Scene symbol is an important visual element that can show the background of the times, regional style, history and culture and other characteristics. The opening ceremony of the Asian Games utilizes high-tech means to combine traditional symbols with modern symbols, crossing the limitations of time and space, not only showing the natural scenery and humanistic landscape of Hangzhou City but also reflecting its unique cultural temperament and spiritual core. An important part of the scene symbols in the opening ceremony includes classical architectural symbols and landscape symbols:

Classical architectural symbols are physical manifestations of human heritage and key symbols that reflect national characteristics. Many classical architectural symbols are utilized in the opening ceremony. Take Gongchen Bridge as an example, one end of the bridge is connected to ancient Lin'an, and the other end is connected to modern Hangzhou, with history and modernity looking at each other across the bridge, forming a visual effect of the convergence of the ancient and the modern. From the perspective of Pierce's ternary semiotics, Gongchen Bridge can be regarded as a symbol itself, which refers to the iconic building and world cultural heritage at the southern end of the Grand Canal, symbolizing connection, exchange and friendship, and matching the spirit of peace and unity of the Asian Games.

Mountains and water are important symbols in the opening ceremony of the Hangzhou Asian Games. As the core symbol of the opening ceremony, "tide" is used throughout the opening ceremony. Qiantang River is the mother river of Hangzhou, and the tide of Qiantang was recorded more than 2,000 years ago in the Han Dynasty, so "tide" represents the regional characteristics of Zhejiang Province to a certain extent. Considering the Qiantang tidal wave as a representamen, it refers to a natural phenomenon and regional characteristics, symbolizes the vigorous and forward-looking spirit of Zhejiang, and embodies the vitality of life and the charm of movement. In addition, taking Dwelling in the Fuchun Mountains in the opening ceremony as an example, the director used digital technology to present it as a flowing landscape painting, showing the vastness and magnificence of the landscape in Jiangnan. Putting the Dwelling in the Fuchun Mountains viewed as a symbol in itself, it refers to the landscape scenery on the banks of the Fuchun River in the city of Hangzhou, symbolizing traditional Chinese aesthetic ideals and humanistic spirit.

Dissecting scene symbols from Peirce's ternary symbol theory yields the relationships shown in Table 1:

Table 1: Symbol correspondences in scene symbols.



The symbols of the scenes presented in the Opening Ceremony of the Asian Games are not only rich in deep historical and cultural heritage but also incorporate expressions that cross the boundaries of time and space. Whether it is Gongchen Bridge, Qiantang Tidal Surge, or Dwelling in the Fuchun Mountains, all of them are characterized by distinctive regional features, reflecting the long history and

self-improvement of Chinese culture.

2.2 Prop symbols: reviving traditional artifacts and highlighting natural elements

Prop symbols can play a role in conveying the concepts, values and emotions of the communicator. In the opening ceremony of the Asian Games, many expressive and communicative prop symbols were selected to activate the vitality of traditional cultural relics, combine the natural elements contained therein with human society, and further demonstrate the unique charm of oriental aesthetics and ecological civilization. The prop symbols in the opening ceremony of the Asian Games can be roughly divided into three categories:

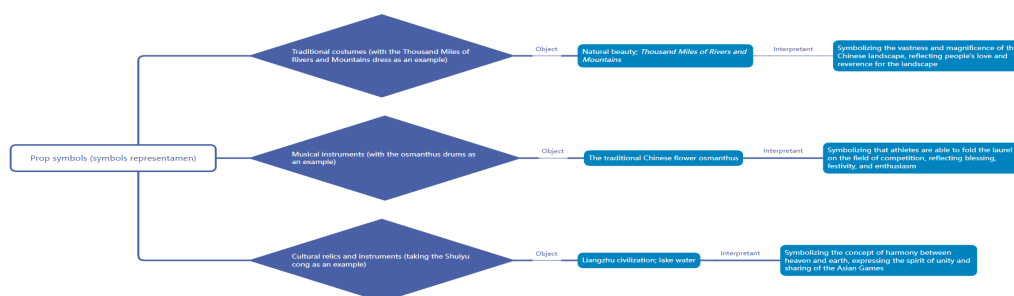
First, all kinds of traditional costumes, the opening ceremony in the choice of costumes, style quite Chinese aesthetic and flavor. Take the Thousands Miles of Rivers and Mountains dress in the performance chapter National Style and Elegant Rhyme as an example, the dress body with gradient halo to form the green and green color, and the hemline of the dress is similar to the waves of the tide and the ups and downs of the mountain peaks, is the Song rhyme of the color aesthetics and the humanistic imagery of the Jiangnan Zhongling Yuxiu concentrated expression. With the dress of rivers and mountains as the representamen, it refers to the natural beauty and the famous painting Thousand Miles of Rivers and Mountains of the Song Dynasty, symbolizing the vastness and magnificence of Chinese landscapes, and reflecting people's love and reverence for landscapes.

Secondly, the musical instruments, such as the osmanthus drums, which are golden yellow in color, are intended to highlight the element of "osmanthus". Osmanthus" is the city flower of Hangzhou and "the first of a hundred flowers" in autumn, and "folding the laurel in the toad palace" is a Chinese allusion, so the element of "osmanthus" not only shows the autumn harvest of Hangzhou and its flavor but also has a connection with the Chinese culture. Considering the osmanthus drum as a symbol itself, it refers to the traditional Chinese flower osmanthus, showing the cultural heritage and elegant taste of Hangzhou, and symbolizing the athletes' ability to win the laurel on the field of play, which is a manifestation of blessing, celebration and enthusiasm.

Thirdly, cultural relics and instruments, taking the Shuiyu cong in the opening performance as an example, the jade cong is a typical ceremonial weapon of Liangzhu culture in the Neolithic era, marking the beginning of the five thousand years of Chinese civilization. Shuiyu cong is based on the jade cong as a prototype, incorporating the water element creativity, corresponding to the general theme of the opening ceremony "the tide rises in Asia", achieving a shocking performance effect, creating a warm welcoming atmosphere. Considering Shuiyu cong as a representamen, it refers to Liangzhu civilization and Qiantang tide, symbolizing the concept of harmony between heaven and earth, and expressing the spirit of unity and sharing of the Asian Games.

Dissecting prop symbols from Peirce's ternary symbol theory yields the relationships shown in Table 2:

Table 2: Symbol correspondences in the prop symbols.



The Asian Games Opening Ceremony put these props and artifacts on live display, which is not only a revival and reproduction of traditional Chinese cultural relics, but also a praise and use of natural elements, highlighting the historical value and artistic charm of Chinese cultural relics and conveying the friendly concept of man and nature living in harmony and common development.

2.3 Imagery symbols: setting the emotional tone and rendering a specific atmosphere

The imagery symbol is a special symbol that can convey and create a specific emotion and atmosphere in the communication process. In this opening ceremony, Jiangnan flavor, literati style and

Southern Song style are important parts of the intentional symbols, which together lay an elegant, romantic and tolerant emotional tone, rendering an artistic atmosphere of ancient style and poetic dream.

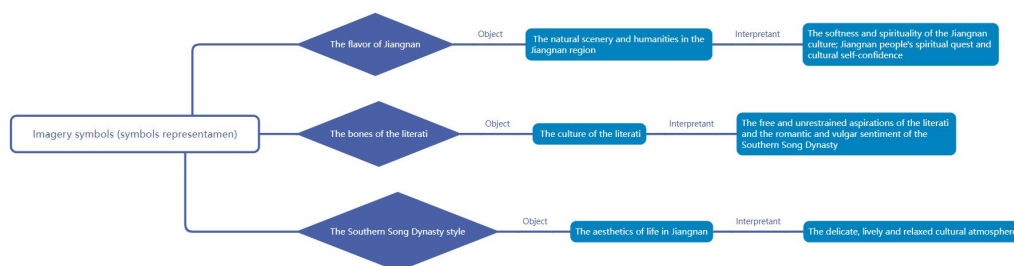
In the opening ceremony, the flavor of Jiangnan, as an important symbol system, takes the smoky rain, the West Lake, the tea ceremony, the doughnut fan and the Yueju Opera as the carriers, referring to the unique natural scenery and humanistic flavor of the Jiangnan region. For example, the smoky rain on the stage creates a glistening Jiangnan painting, symbolizing the softness and spirituality of Jiangnan culture. For example, the tea ceremony and the tea utensils shown during the performance are the symbols of the tea ceremony, reflecting the spiritual pursuit and cultural self-confidence of the people of Jiangnan.

Poetry, painting and zither constitute the core symbolic elements of the opening ceremony to show the literati style. Poetry is the soul of Chinese culture, which shows the emotion and realm of the Song literati; painting is the treasure of Chinese culture, which shows the memory and state of mind of the Song literati; and zither is the symbol of Chinese culture, which shows the taste and interest of the Song literati. Considering the literati style as a symbol itself, it refers to a kind of cultural character, symbolizing the free and unrestrained aspirations and romantic feelings of the ancient literati.

In the opening ceremony, the chapter of National Style and Elegant Rhythm highlights the style of the Southern Song Dynasty, with ten Song-themed boats traveling through the lakes and mountains, accompanied by the scenes of the literati gathering, which include elements of the Song Dynasty life, such as calligraphy, painting, tea ordering, incense burning, seal carving, and game playing. Taking the style of the Southern Song Dynasty as a representamen, it refers to the aesthetics of life in the South of the Yangtze River, where "elegance is common everywhere", reflecting the refined, lively and relaxed cultural atmosphere of the time.

Dissecting prop symbols from Peirce's ternary symbol theory yields the relationships shown in Table 3:

Table 3: Symbolic correspondences in imagery symbols.



The Opening Ceremony of the Asian Games conveys imagery symbols by constructing an audio-visual space full of changes and dynamics, creating a strong cultural atmosphere and reflecting the traditional literati spirit, which is a vivid display and inheritance of Chinese culture.

3. Meaning and interpretation of traditional cultural symbols of the opening ceremony

Peirce categorizes three kinds of interpretants according to the subject of interpretation: the intentional interpretant, the efficacious interpretant, and the common interpretant, "which determine the mind of the sender, the mind of the interpreter, and the mind that results from the fusion of the two, respectively." [7] "The process of symbolic communication, as Peirce calls it, is the ternary communication process in which the intentional interpretant and the efficacious interpretant interact with each other through mutual interaction in the process of communication, and finally merge with each other, thus forming the common interpretant." [8] The opening ceremony of the Asian Games spreads Chinese traditional culture through a series of symbols, which is the process of exploring the common interpretant between the sender and the interpreter with the help of symbols, and it is also the process of achieving the intercommunication of meaning between the country and the people through the symbolic system of interpretant. In the following, the significance of traditional cultural symbols in the Asian Games Opening Ceremony will be interpreted from the perspective of the interpretant:

3.1 *Intentional interpretant: carry forward traditional culture and embody the spirit of the times*

The subject of the intentional interpretant is the communicator, "referring to the communicator's initial understanding of the meaning of the communication symbols." [9] The Opening Ceremony of the Asian Games takes "China's New Era - Hangzhou's New Asian Games" as its positioning, and takes "Chinese characteristics, Asian style, brilliant" as its goal. Through the design and presentation of symbolic elements such as themes, scenes, characters, props and so on, it spreads the excellent traditional Chinese culture and shows the world the unique charm and cultural flavor of Hangzhou. For example, water is the core element throughout the opening ceremony performance. The directing team said that water is the source of life and the cradle of human civilization. The opening ceremony chief writer Leng Jingjing said in an interview: "this year's Hangzhou Asian Games, we hope to express a 'silent' cultural confidence. Especially to show the continuity, innovation and inclusiveness of Chinese civilization." It can be seen that from the point of view of the intentional interpretant, the opening ceremony of the Asian Games is a fusion of traditional culture and the spirit of the times, but also an event to show the Chinese cultural confidence and openness.

3.2 *Efficacious interpretant: national identity cohesion and emotional resonance*

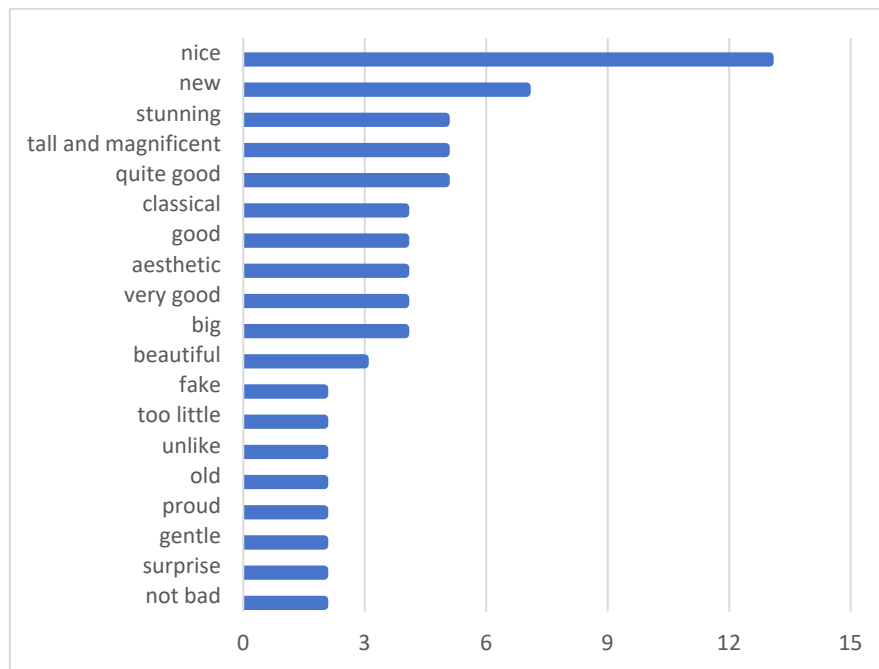
The subject of the efficacious interpretant is the receiver, "which refers to the audience's understanding of the meaning of the communication symbols." [10] The reproduction and use of various traditional cultural symbols in the opening ceremony, such as the tide of the Qiantang River, blue and white porcelain, plum, orchids, bamboo and chrysanthemums, poems and paintings of the Jiangnan River, etc., combined with the presentation of different forms to form a contagious cultural scene, which allowed the audience to appreciate the splendid beauty of traditional Chinese culture both visually and psychologically. The opening ceremony triggered a heated discussion among netizens after it was over. According to the author's statistics, as of December 10, 2023, the topic #Hangzhou Asian Games Opening Ceremony#, initiated by @China Blue News, has reached a reading volume of 110 million. Secondly, taking the Douban comment area as an example, the author analyzed all the comments below the column as Hangzhou 19th Asian Games Opening Ceremony, in which the emotional color and the frequency of words used are shown in Table 4 and Table 5. As can be seen from the charts, the audience's evaluation of the opening ceremony of the Asian Games tends to be more positive, accounting for about 60.1%; word frequency ranking of the top comments are also positive comments, such as "nice", "new", "stunning", "tall and magnificent" and so on. Therefore, from the perspective of interpretant, in the audience's interpretant, the majority of the audience adopted the same way of interpretation of the Asian Games Opening Ceremony and were able to receive the symbolic meanings conveyed by the organizers. These symbols are like the door of time, leading people to travel through thousands of years to re-feel the vigor and charm of the history and culture of that period. Thus, when the audience interprets the meaning expressed by the communicators, they can touch the deepest emotions and produce a strong sense of national identity and national pride.

Table 4: Statistics of emotional coloring in Douban reviews.

Sentimentality	Quantity (bars)	Percentage
Positively	116	60.1%
Unisex	41	21.2%
The negative side	36	18.7%

From this point of view, the opening ceremony of the Asian Games has achieved a better symbolic communication effect and played a certain positive role in uniting national identity, enhancing cultural self-confidence, and stimulating the emotional resonance of the audience.

Table 5: Statistical chart of word frequencies in the Douban reviews.



3.3 Common interpretant: evoking individual memories and building shared memories

The common interpretant, also known as the communicative interpretant, "refers to the process of meaning sharing between the transmitter and the receiver in order to reach a consensus." [11] In other words, the sender and the interpreter can be welded or fused together by the transmitted symbols and can understand each other, and this welding or fusion is called a "common interpretant" by Pierce. [12] The opening ceremony of the Asian Games, as a grand "media ceremony", enlists individuals by setting up traditional cultural scenes and enquiring them into the collective memory of traditional culture, with the aim of forming and strengthening a specific cultural identity and constructing a cultural community of Chinese people. In the process of communication, it is not difficult to find that recipients and transmitters interact actively, and viewers are not only the recipients of traditional cultural symbols, but also the creators and transmitters of the symbols. For example, in social platforms such as Tik Tok, B Station and Xiaohongshu, video bloggers will transform the "interpretant" into new symbols and pass them to new interpreters based on their personal cognition and emotion by means of secondary creation, thus realizing a continuous surge of meaning in the dissemination of symbols. For example, during the Asian Games, a network creator named "News Sister" on the Tik Tok platform made a total of 62 short video compilations about the Hangzhou Asian Games, with a total broadcast volume of 410 million, by providing on-site commentary and analysis and evaluation. From this point of view, these symbols, which are rich in national cultural characteristics, are the cultural memories shared by both the transmitter and the receiver, thus building a communicable space between the two sides, where the intentional interpretant of the transmitter and the efficacious interpretant of the receiver realize an effective dialogue, and achieve the fusion and exchange of common interpretations.

4. The opening ceremony to realize the traditional culture re-enchantment strategy

4.1 Creative "representamen" presentation: the use of technology to create an immersive space

The representamen is the carrier of symbols, and in the process of symbol dissemination, the selection and presentation of the representamen have a certain degree of influence on the interpretant. The opening ceremony presents traditional cultural symbols with the help of a large number of high-tech means to make them have a stronger visual impact and infectious force, which is conducive to the activation of the audience's "efficacious interpretant", reduces the difficulty of dissemination, and brings the audience an ultra-high-definition, immersive viewing experience. For example, the opening ceremony used naked-eye 3D visual effect special effects to put Gongchen Bridge three-dimensionally in the choreography space of the Lotus Flower, and through the mutual cooperation of actors and props,

it achieved the effect of integration as if it really saw the boat passing through the bridge. For example, the opening ceremony used AR virtual reality and fluid computing technology to bring the world's first spectacle of Qiantang tide on the 3D screen, generating a three-dimensional "wave" to achieve a cross tide, a line of tide, back to the tide of the performance of the effect of the ups and downs of the tide. Another example, through the digital ground screen, a three-dimensional perspective screen with the opening ceremony will be thousands of miles of rivers and mountains, green water and the south of Jiangnan rain and other beautiful sceneries are presented on the stage so that people seem to be in the painting and the scenery blends. In short, the opening ceremony realized the innovation and reshaping of traditional culture through the use of science and technology, which not only highlighted the scientific and technological strength of Hangzhou as a digital city but also showed the charm and vitality of traditional Chinese culture for thousands of years.

4.2 Accurate selection of the "object": selecting representative symbols to show the profound connotation

"A clear and appropriate choice of 'objects' is a prerequisite for symbolic communication output." In the opening ceremony, various types of representative traditional cultural symbols were used as the starting point, ranging from classical to modern, from folk to official, covering all aspects and levels of Chinese culture, and making the big bigger picture out of the small, thus demonstrating the inclusiveness and plurality of Chinese culture, and embodying the profound connotation of traditional culture. Firstly, typical traditional symbols, such as fans, lanterns, plum orchids, bamboo and chrysanthemums, etc., are chosen to refer to the optimistic character of the Chinese people and their desire for a better life, and also to symbolize the welcome and blessings to the Asian athletes, showing the elegance and peacefulness of Chinese culture. Second, a series of regional symbols, such as the lotus, West Lake, Gongchen Bridge, Qiantang River tide, Liangzhu jade bird, etc., which are not only Hangzhou's city symbols but also China's cultural symbols, showing Hangzhou city's history, nature, humanities and other aspects of the image and characteristics of Hangzhou City, implying that Hangzhou and other Asian countries to share cultural heritage and create a better future hope. Thirdly, it is the traditional sports and cultural symbols. In the opening ceremony, many traditional Chinese sports were performed, such as the lion dance, dragon dance, Chinese kung fu, etc., which symbolized the confidence, toughness and bravery of the Chinese people, and conveyed the Chinese people's love for sports and their eagerness to communicate with the Asian people.

4.3 A clear "interpretant" message: tell the Chinese story, convey the Asian spirit

The opening ceremony of the Asian Games, with the help of traditional cultural symbols, clearly conveys the "intentional interpretant" of the transmitter. Firstly, to display and share the traditional culture to further disseminate the Chinese culture; secondly, to convey the spirit of Asia and express China's desire to communicate and cooperate with Asian countries in a friendly manner. First of all, the opening ceremony of the "Tide of Asia" as the general theme, Qiantang tide as Hangzhou's city symbols, but also the cultural symbols of Asia, conveying the spirit of the times of China and Asia and even the world's mingling and agitation, such as the tide of the era of the surge forward, implying China's eagerness to join hands with the people of Asian countries to share peace and prosperity. Secondly, the core graphic of the Asian Games, "Runze", is inspired by silk. Hangzhou, as a major town on the Maritime Silk Road, has a rich cultural heritage of silk and is also known as the capital of silk, which expresses China's aspirations and contributions to building a community of human destiny. Again, the Gongchen Bridge shown in the opening ceremony is not only a bridge between the past and the present, but also a bridge of friendship connecting Central Asia and the world, which symbolizes connection, communication and integration. In addition to the above, many traditional cultural symbols in the Opening Ceremony, such as the dragon, the phoenix, Taiji, etc., contain profound philosophical thoughts and humanistic sentiments, such as harmony, concord, inclusiveness, collaboration, etc., which are not only fit the purpose and spirit of the Asian Games but also echo the development and challenges of the world today.

5. The Revelation and Reflection on the Re-Enchantment of Traditional Cultural Symbols

5.1 Cultural deep plowing: respecting cultural origins and creating sympathetic logos

Traditional culture is the carrier of national culture, it contains deep historical and cultural

connotations and is the root and soul of national culture. In order to re-give the charm of traditional culture, it is necessary to deeply plow into the culture itself, which can be started from two aspects. On the one hand, it is necessary to "keep the circle", taking traditional culture as the origin, taking the internal logic of Chinese culture as the driving force, regaining the collective memory of traditional culture, integrating it into the preferences and emotions of modern people, and awakening the sense of belonging and national identity of the audience. For example, the mascot combination of the Asian Games, "Jiangnan Memory", includes "Chenchen", "Congcong" and "Lianlian", represent the three major World Heritage sites, namely the Beijing-Hangzhou Grand Canal, the Liangzhu Ancient City and the West Lake. Through the expression of "anthropomorphization" of historical sites, the opening ceremony has created figurative national image symbols, demonstrated the diversity and vitality of traditional Chinese culture, and at the same time awakened people's collective memory of the Chinese nation, which aroused the resonance of the audience; on the other hand, it is necessary to "break through the wall", pay attention to the changes of the times, innovate and develop traditional culture, present the unique charms of traditional culture with modern perspectives and standards, and create works of art that meet the needs of the audience and are easy to be accepted by the audience, so as to break through the circles. From 30,000 Leagues of Changan to National Treasure to the recent explosive Escape from the British Museum, it has been proved that the reappearance, interpretation and endowment of traditional culture through modernized ways such as movies, variety shows and phrases are conducive to giving traditional culture new vitality and vigor, and richer in infectious power and influence.

5.2 Technology Embedding: Applying cutting-edge technology to enrich the presentation form

"If rituals are regarded as the matrix in which cultural life is conceived, technology is the coding system for the transcription of cultural genes, enabling traditional culture to be given new life and meaning in modern rituals." Cutting-edge technology can give Chinese outstanding culture an expression form that meets contemporary aesthetics and vividly conveys the aesthetic meaning of traditional culture. Of course, this form of expression is not simply copying or imitating the forms of traditional culture, but rather, on the basis of respecting the spirit and aesthetics of traditional culture, modern technology and means are used to create a symbol that has the connotation of traditional culture as well as the extensions of modern culture. For example, the opening ceremony performance "Ink into Poetry and Painting", inspired by ink paintings, comprehensively utilized stereoscopic perspective mesh screen, naked-eye 3D visual effects and virtual images and other technologies to combine traditional landscape scrolls with modern digital art, so that classical songs and dances echoed with the virtual images of traditional cultural symbols, giving the audience a novel, shocking and immersive cultural experience. In addition, it is also possible to digitally protect and pass on historical and cultural heritage through the use of digital technology, so that more people can understand and appreciate the excellent traditional Chinese culture across time and space limitations. For example, the Palace Museum uses digital technology to conduct high-definition scanning, three-dimensional modeling and virtual exhibitions of cultural relics, so that netizens can visit the precious collections of the Palace in an all-round way without leaving their homes, thus saving the time and cost of viewing. In addition to the application of digital technology in the presentation of traditional Chinese culture, it should also strengthen the "integration thinking", the comprehensive use of artificial intelligence, big data, cloud computing and other technologies to achieve accurate dissemination, so as to improve user stickiness. Therefore, we should actively promote the integration of cutting-edge technology and Chinese traditional culture, effectively enhance the expressive and infectious power of traditional culture, and show a new style rich in the new meaning of the times.

5.3 Platform Logic: Encourage Creation, Promote "Short Video" to Go Overseas

Under the wave of globalization, communication and exchanges among countries, peoples and cultures around the world are becoming more and more frequent, and intercultural communication activities are increasingly becoming a common phenomenon of communication and exchanges in today's human society. In order to innovate the way of thinking of cross-cultural communication and thus further promote the international communication of traditional Chinese culture, the following three aspects can be considered. First, in terms of the main body of communication, pluralistic subjects should be encouraged to take the initiative to set up issues, give full play to the role of private self-media, and utilize the communication value of online opinion leaders, social media and citizens' self-media. Just as the fire outside the network of Grandpa A Mu, although from the folk, he relied on the exquisite mortise and tenon technology, successfully to the world to show the traditional Chinese

carpentry culture and the spirit of craftsmen of excellence. Secondly, in terms of communication discourse, visual symbols, auditory symbols and other non-verbal symbols that are common in the world can be actively utilized in the process of communication, so as to avoid "cultural discounts" and reduce the cultural losses caused by the encoding and decoding process. For example, in the opening ceremony, dance, music and other art forms are used to evoke aesthetic values and emotional resonance, and obscure and difficult-to-understand cultural contents are transformed into similar contexts, which is conducive to dissolving cultural barriers and building a tolerant and progressive cultural environment. Thirdly, in terms of communication methods, we should attach great importance to the high penetration and dissemination of "short videos", and actively learn from the experience of previous successful "short videos" going to sea, and designate communication strategies for overseas audiences based on the roots of Chinese culture and the world's common cultural sentiments, utilizing data technology to carry out segmented communication, and conveying the voice of China to the people of the world.

6. Conclusion

General Secretary pointed out, "We should be good at uniting and closely integrating the promotion of excellent traditional culture and the development of realistic culture, developing in inheritance and inheriting in development." The opening ceremony of the Hangzhou Asian Games takes traditional cultural symbols as the carrier, which not only shows the long history and splendid culture of the Chinese nation, but also embodies the innovative spirit and open-mindedness of the Chinese nation, and plays an important role in the inheritance and development of culture, which is a successful semiotic practice process. Therefore, in the field of ternary semiotics, we should actively use the "representamen" to awaken the public's attention to and protection of traditional culture, pay full attention to the important role of "interpretant", and achieve "spiritual communication" between the communicator and the audience, so as to comprehensively and deeply promote the creative transformation and innovative development of China's excellent traditional culture in the new era, keep the integrity and innovation, bring forth the new, strengthen cultural self-confidence, and build a cultural power.

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