

Exploration of the Organizing and Digital Plane Translation Strategies of Silankap's Visual Narrative Language

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Abstract: Silankap is a major pattern form in the traditional brocade art of the Tujia ethnic group, which includes many pattern systems, and each pattern represents the historical memory, belief symbols, and life stories of the Tujia ethnic group. I have organized the patterns of Silankap from a visual narrative perspective and found that there are characteristics of "geometric configuration, color expression, and structural narrative" in Silankap patterns. In response to the current phenomenon of "shallow pattern extraction, lack of cultural semantics, and lack of interaction" in the digital communication of Silankap, a digital flat translation strategy of "three-layer translation+dual track parallel" is proposed, a progressive translation path of "symbol extraction semantic connection narrative reconstruction", and a dual track parallel design track of "static visual presentation+dynamic interactive experience" are proposed. Research has found that the digital inheritance of Silankap cannot simply preserve the patterns with high fidelity and then simply use its patterns, but requires the establishment of a translation system from "form" to "meaning" and then to "environment", so that the weaving stories left by our ancestors can be perceived and integrated into the digital age, and grow again.

Keywords. Visual Narrative, Translation Strategies, Digital Plane, Silankap

1 Introduction: Narrative of Jumping from Loom to Screen

Silankap, also known as "Huapu Gai" in Tujia language, is a "wordless history book" woven by Tujia girls on a weaving machine using the method of cutting warp and weft. This book is not written with pen and ink, but woven with geometric patterns [1]-[4], color contrasts, and structural arrangements. The interweaving of each parallel hides a choice of story, and the repetition of each pattern hides a depiction of memory. After thousands of years of transmission and development, the Tujia weaving women have condensed their historical legends, totemic beliefs, life experiences, and so on into visible and tangible pattern symbols, making Silankap a "living fossil" in the collective memory of the nation. The Tujia brocade craftsmanship was

included in the first batch of national intangible cultural heritage representative projects in 2006, and Silankap is the most representative type of brocade, with significant cultural value and inheritance significance.

But when this "woven history book" wants to cross media boundaries and turn wooden waist machines into digital screens, it will encounter a problem: how can Silankap's narrative language be effectively "translated" in a digital context? At present, there have been some achievements in the digital dissemination of Silankap. The establishment of a digital resource library enables precise preservation of patterns. Online exhibitions and social media dissemination have expanded the audience, and some interactive experience projects have begun to be presented. However, most of them

still remain at the level of "pattern digitization" rather than "narrative digitization". Patterns are extracted as graphic materials, often stripping away the meaning and narrative logic behind them, resulting in digital products having "form but no meaning".

In the process of dissemination, such difficulties have turned into various opposing situations. Firstly, digital technology has broken the local limitations of Silankap's dissemination, and the number of contacts on online platforms is much more than that of traditional offline exhibitions. However, on the other hand, the homogenization and shallowness of the content presented in the dissemination have narrowed people's understanding, and many dissemination are only "pattern expression+craft explanation". Although traditional transmission has a small number of people, it can become a psychological environment for oral transmission through some folk scenes, so it can convey more cultural significance. On the other hand, although digital transmission has expanded its scope, it is easy to lose the overall cultural narrative when information is scattered and displayed.

More importantly, Silankap's pattern system is actually a narrative language that uses what the eyes can see to convey the worldview, values, and life experiences of the Tu family. If only the "pattern form" is taken away without leaving behind the "narrative soul", then digital technology will be difficult to do a good job in the inheritance of Silankap culture, and instead will make its cultural significance vague and elusive. The contradictory phenomenon of 'technical assistance, loss of meaning' is what I want to think about.

This article aims to provide a response to the above dilemma, using "visual narrative language" as a starting point to sort out the current Silankap narrative style, and based on this, consider the strategic path of "digital flat translation". The question we hope to solve is: How does Silankap's pattern system "tell" stories? How are those narrative languages translated on the digital plane to achieve the transformation from "pattern preservation" to "cultural narrative"?

2 The Inner Logic of Silankap's Visual Narrative Language

2.1 Narrative woven: Craft constraints and visual grammar

The narrative language of Silankap has a close symbiotic relationship with weaving techniques. To master its visual narrative logic, one must first understand this symbiotic relationship. The traditional Silankap adopts a special technique of "crossing the warp and cutting the weft, and picking and weaving on the opposite side", where the warp runs through the entire fabric, and the weft is woven in sections according to the pattern requirements. Different colored weft threads are only inserted back and forth in some areas, forming a "broken weft". This process determines two characteristics of the pattern.

The first point is that all patterns are composed of right angle intersections of warp and weft, and it is impossible to weave a complete curve on a loom. Only a grid of broken lines can approach the arc. Therefore, the patterns of Silankap became very geometric and abstract, with triangles, diamonds, squares, hexagons, and other geometric shapes becoming the basic language of pattern composition. Flowers, birds, insects, fish, figures, and utensils in nature became a geometric visual symbol. This translation is not arbitrary, but follows the laws of the weaving process itself, forming a creative logic of "shaping by art".

Firstly, the color of the pattern [5]-[10] varies along the horizontal latitude lines, but the vertical longitude lines are mostly composed of dark colors such as black or dark blue, while the latitude lines are divided into many sections, each with a unique color. The "bright latitude pressing dark longitude" creates a very clear sense of block and segmentation in the color, with distinct differences between different colors and great contrast, making it impossible to achieve a fine color transition. This technological feature gives Silankap a unique color narrative aesthetic, creating a strong visual impact through the juxtaposition of high saturation color blocks, and controlling the overall color trend of the painting

with a dark baseline.

The causal relationship between "process limitations and visual language" creates the unique visual language of Silankap: straight lines and lines replace arcs, geometric shapes replace natural shapes, repetitive arrangements form rhythms, and strong contrasts form tension. This language is both a limitation and a driving force for creation, creating a language that can be overcome by less and expressed abstractly through the geometrization of limitations. When the pattern design is forced to become simpler, its symbolic meaning will become increasingly strong; When the use of colors is restricted, contrast becomes smarter. Silankap's visual narrative dances a cultural dance in the shackles of craftsmanship.

2.2 Patterns as Narrative Symbols: From Totem Identification to Narrative Vocabulary

The patterns of Silankap are not simple decorative patterns, but narrative symbols with referenceability. Each pattern is a 'visual vocabulary' representing a cultural significance. According to existing data statistics, there are over 400 traditional patterns in Xilan Kapu, which can be roughly divided into six categories: animal patterns, plant patterns, artifact patterns, celestial and geographical patterns, auspicious and symbolic patterns, and geometric hook patterns. Classified by their functions as follows:

Totems and symbols of faith are images of the soul in the spiritual world of the Tujia ethnic group. The White Tiger pattern uses a very exaggerated and deformed tiger head combined with a boat shaped pattern to create a diamond shaped box, which is majestic and solemn but also simple. It refers to the ethnic identity of the "White Tiger Queen", that is, the worship of ancestors of the Tujia ethnic group. The 48 hook pattern starts from the diamond in the middle and extends outward, forming a huge visual tension field. Behind it is the concept of reproductive worship of "frogman unity" and the function of warding off evil Naji. The Tai Tai pattern is associated with the myth of flood creation, which

belongs to the expression of patterns in the origin of life stories of the Tujia ethnic group, including the meaning of disaster avoidance, redemption, and reproduction of life. These are the most culturally significant parts of the entire Silankap pattern system, and the underlying story functions correspond to the spiritual foundation of the ethnic community.

The symbols of nature and life are woven into a visual style based on the observation experience of the Tujia people towards their living environment. Yangquehua uses bird heads as diamonds and wings as stepped folds to solve the problem of weaving curves, incorporating mythological and agricultural symbols. Swallow flowers use the common geometric shapes of swallowtail tails as symbols, transforming natural observations into visual units that can be woven. Cotton flowers depict the blooming appearance of cotton, depicting the economic life of cotton cultivation in the Tujia ethnic group, and also embodying people's beautiful wishes for a bountiful harvest. These symbols complete the transition from "life experience - visual abstraction - cultural meaning", and in the narrative language of Silankap, they are the most comprehensive and closely related to daily life.

Narrative scene symbols are the most "storytelling", with scattered dots used to depict folk characters and their movements in the story of a mouse marrying a woman, symmetrical patterns of dragons and phoenixes expressing the main image of auspicious storytelling, and wedding patterns summarizing the wedding scene into a combination of patterns. These patterns are not simply static images presented on canvas, but rely on the combination relationship and arrangement order between patterns to imply the chronological order or logical connection of the narrative. The direction of the mouse team walking and the relationship between the characters before and after in "Mouse Marriage" are all narrated by the limited canvas of the tapestry over time.

These three levels of pattern symbols are the "vocabulary" of Silankap's visual narrative. From the foundation of totem symbol culture, to the filling

of life symbol experience, to the narration of scene symbol stories, the role of pattern symbols progresses layer by layer, from "identification" to "meaning" to "narration". However, with "vocabulary", it is far from enough. Only the arrangement and combination of patterns and the rules of color matching can turn each "vocabulary" into the "grammar" of "sentences" and "chapters".

2.3 Narrative Structure: Logical Organization of Arrangement and Color

The arrangement of Silankap belongs to the most direct layer of Silankap's narrative grammar. The classic structure formed by traditional Silankap on bedding is the "main pattern+stall pattern", with the main narrative area in the middle and auxiliary decorative areas on both sides, with a distinction between primary and secondary. But when it comes to specific arrangements, Silankap has three basic forms.

Repetitive arrangement is the most commonly used method of repetition, where one or a group of patterns are used as the basic part, and repeated horizontally, vertically, or diagonally to produce a continuous effect of two or four squares. This kind of repetition is related to weaving. Continuous patterns can reduce the number of weft changes, accelerate weaving speed, and create a special "narrative rhythm". Each repetition will bring back a certain cultural meaning, and the continuous repetition of patterns makes this meaning very prominent and easier to remember. Repetitive descriptions are given at different spatial positions, such as the vertical straight line arrangement of small braid flower hook patterns, the oblique straight line arrangement of pumpkin patterns, and the horizontal straight line arrangement of small snake patterns.

Symmetrical arrangement is constructed and arranged like a mirror, giving people a sense of stability and solemnity. There are many different forms of symmetry, such as left-right symmetry, up-down symmetry, center symmetry, and repetitive symmetry, in Silankap. The Yangquehua achieves a very precise mirror effect by making the butterfly

pattern symmetrical on both sides, the Xizi pattern symmetrical on both sides to achieve corresponding correspondence between the top and bottom, the 48th hook pattern spreads outward step by step from the center point, forming a visual pulling force towards the center, and the corn pattern can achieve a balanced distribution of each unit pattern within the spatial range after repeated symmetry, showing a sense of organized rhythm. Symmetrical arrangement presents an aesthetic requirement and also poses a challenge to the weaver's technical ability. When completing the picking and weaving work on the reverse side, strong spatial orientation memory ability is necessary to achieve it.

Scatter arrangement provides a relatively free and flexible narrative space. Like cotton patterns, a single pattern is scattered on the surface without clear boundaries or skeletal structure, but it is not without organization. Complex patterns such as wind passing through peonies and dragons and phoenixes presenting auspiciousness are arranged in a scattered pattern, with the main pattern located in the center and the secondary patterns around it. Although seemingly casual, they actually have a narrative logic of primary and secondary.

In terms of color, Silankap's color logic itself has its own semantic system. The color concept of "revering black, valuing red, and avoiding white" influences the visual narrative of Xilan Kapu. There are many colors with black or dark blue as the base color, representing the dark yellow of heaven and earth and the solemnity of ancestors. The visual narrative sets a steady tone; Red carries religious connotations and is commonly used in religious ceremonies and festive occasions. It is the most direct language for expressing emotions. White is associated with funeral customs and the taboo of "chasing white tigers", so it is used very carefully. Even if one wants to express "white", such as "double white plum blossoms", Weaver Girl will use cool colors like light green and light blue instead.

The Tujia ethnic color matching mnemonic: "Black with white, where to get it, red with green, can't choose, blue with yellow, shine." At first glance,

it may seem like a taboo in color matching, but it hides a deeper layer of color matching wisdom. Silankap is not imitating colors, but expressing colors. The bright red, yellow, and blue colors collide with the black background fabric, creating a huge contrast and creating a strong visual impact, with a strong original artistic appeal. This is the manifestation of the passionate and unrestrained emotions of the Tujia people. When weaving, there is a saying that "teach patterns, not colors", which leaves a lot of freedom for the weaver girl to express herself. The same pattern can be transmitted to different people, and how to match it can make a big difference.

Silankap's visual narrative language can be understood as a "trinity": pattern symbols provide "vocabulary" for narrative, and each pattern has its own unique cultural meaning, just like visual words; The arrangement structure brings "grammar" to the narrative, while forms such as repetition, symmetry, and scatter give the patterns a sense of order and rhythm; Color matching adds "rhetoric" to the narrative, high contrast color blocks enhance emotional expression, and traditional dark background bright flowers form a special visual tone. These three parts work together to make Silankap a visual book that can be 'read'.

2.4 Dual temporality of narrative: rhythmic narrative and belief narrative

To understand Silankap's visual narrative, we cannot just stay at the semiotic level of "what does the pattern represent", but should think about a more fundamental question: how can a motionless tapestry "say" things and developments with a sense of time? The narrative style adopted by Silankap does not solidify continuous actions into a static image, which violates the geometric rules inherent in the weaving process and goes beyond the meaning range that traditional weaving can carry. So two different forms of 'temporal narration' emerged.

The first type is "rhythmic narrative", which presents the sense of time passing through the repeated arrangement of patterns. Repetition itself is a way of feeling time, and "sunrise and sunset",

"seasonal changes", and "reproduction of life" can all be metaphorically reflected in the repetition of patterns. The 48 hook pattern spreads out in circles from the center, expanding outward in space while implying the vitality of the ethnic group spreading outwards endlessly; And the ten thousand character flowing patterns are arranged one after another, simply turning the pattern name into a declaration: 'Eternal life'. It's not about telling one thing, but about expressing a certain 'continuous state or process', using abstract rhythms instead of concrete plots to narrate time.

The second one is ritual narrative, which achieves the purpose of narration through the functional connection between patterns and folk scenes. Silankap itself is a "living" thing, and in wedding occasions, it will become a dowry item during the wedding period; In funeral occasions, it will become a burial object during the funeral period; In festive occasions, it also becomes an accessory worn by people during festivals. Each usage scenario is a 'performance context'. When patterns such as dragons and phoenixes, mandarin ducks playing in water, and fish lotus patterns appeared in wedding scenes, they were only 'awakened' when they appeared in wedding ceremonies; The patterns such as sunflowers and swastika patterns that have appeared in funeral scenes will only be activated in solemn ceremonial environments. If there is no corresponding folk context, the narrative meaning contained in these patterns cannot be perceived by people.

These two temporal narrative strategies help us understand that Silankap's visual narrative has both the meaning of "what the patterns say" and the pragmatic context of "how the patterns are pieced together and where they have been used". This has some implications for our digital translation. If digital products only present static images of patterns without reproducing the rhythmic arrangement of patterns and ceremonial usage scenarios, then translation will be incomplete.

3 Theoretical Framework and

Methodology of Digital Translation

3.1 Paradigm shift from "pattern digitization" to "narrative digitization"

At present, most of the digitalization of Silankap adopts "pattern digitization", which means using high-definition scanning, vector tracing, 3D modeling and other methods to digitize and store Silankapu's pattern graphics, which can also be easily disseminated. Although this method has its fundamental role, its drawbacks have also begun to emerge. It only focuses on the "form of patterns" and does not pay attention to the "cultural meaning" and "narrative structure". Many digital platforms only have the function of "intangible cultural heritage introduction+image display", and users cannot understand the culture of Silankap.

So my viewpoint is a paradigm shift, from "pattern digitization" to "narrative digitization". The most important concern of 'narrative digitization' is not 'how to capture patterns more clearly and preserve them for a longer period of time', but 'how to make the narrative language of patterns understandable in digital media'. They have three differences:

Different objects - the former regards "patterns" as operational objects, emphasizing how graphics are collected, stored, and reproduced; The latter regards "narrative" as the object of operation, emphasizing the cultural significance hidden behind the patterns, the structural logic followed by the arrangement, the semantic rules contained in the colors, and whether the numbers can be preserved and passed down during translation.

The purpose is different, the former is to "faithfully record", that is, to restore the digitized things as much as possible to the appearance of physical patterns; The latter is "effective communication", which means that through the use of digital products, users can feel the story behind the patterns, rather than just "seeing" the patterns.

The methods are different. The former only rely on "recording" methods such as photography, scanning, and modeling, while the latter requires "constructive" design work, such as information

architecture, interaction design, and visual narrative, on the basis of doing the things mentioned earlier, to turn a lot of pattern information into a narrative system that everyone can recognize.

This paradigm shift is from "digitalization of objects" to "digitalization of language", and Silankap's patterns are not "objects", but "language". What digitalization needs to do is to record the "glyph" of this language, but more importantly, it needs to enable the "grammar" and "rhetoric" of this language to still function in today's communication context. The dilemma we are facing now is that many digital products only retain a "glyph" without retaining a "grammar", so what we see on digital platforms now is just a silent decoration, not a cultural text that can "speak".

3.2 Theoretical Tools for Visual Narrative Analysis

In order to better move from "pattern digitization" to "narrative digitization", we urgently need an analytical tool that can "understand" Silankap's narrative logic. The author draws on semiotic theory and some related concepts in visual narrative to attempt to construct an analytical system applicable to Silankap.

The semiotic trilemma provides fundamental dimensions for analyzing the meaning of patterns. From a semantic perspective, the 48 hook pattern refers to both the shape of the hook pattern and the meaning of reproductive worship; From the perspective of language structure, the repetition logic of continuous patterns, the mirror connection of symmetrical patterns, and the idea of scattering scattered patterns are necessary for "how to combine patterns"; When will the pattern take effect? "From a pragmatic perspective, the same pattern in the dowry store may represent marriage, and in funeral attire, it may be associated with death. These three aspects are indispensable. Without semantic analysis, patterns become graphics; Lack of structural analysis leads to neglect of the technique of pattern assembly; Without pragmatic analysis, the connection between patterns and folk scenes is severed.

The multi-level structure of visual narrative provides us with a rough direction for studying Silankapp's narrative techniques. Every visual narrative has three levels: the referential level - what the narrative "says", the structural level - how the narrative "manipulates", and the pragmatic level - where the narrative "grows meaning". The most special feature of Silankap is that these three layers are firmly tied together by the weaving technique. "What is said" depends on "how it is woven", and "how it is woven" is for "where it is used". It is not about deciding what to say first and then finding a suitable medium, but the medium deeply influences the way the narrative is told. This is very beneficial for the subsequent digital translation. Digital media is not a "transparent container" for woven media, it will reshape the form of narrative. The key is whether this reshaping enhances or weakens the meaning of Silankap.

The basic contradiction of cross media translation is that Silankap's visual narrative is "woven", its geometric shape is adapted to the warp and weft system of the loom, its arrangement rhythm is in line with the picking and weaving method of brocade, and its color matching corresponds to dyeing techniques and color habits. When it transitions from a woven medium to a digital flat medium, the limitations of the original medium's craftsmanship disappear, but the visual grammar rules formed by the original craftsmanship cannot be abandoned. The most difficult problem to solve in cross media translation is how to "reproduce" Silankap in a new media environment, rather than simply "replicate" it.

4 Strategic Construction of Digital Plane Translation in Silankap

Based on the above analysis, a "three-layer translation+dual track parallel" digital flat translation strategy framework for Silankap is proposed. The "three-layer translation" refers to the translation process of symbol extraction semantic association narrative reconstruction, which ensures that cultural

meaning progresses layer by layer rather than decreasing layer by layer. The "dual track parallel" refers to two parallel design tracks of static visual presentation and dynamic interactive experience, which can meet the basic cultural display needs and deeper immersive experience needs.

4.1 First layer translation: Extraction and organization of pattern symbols

The first layer of translation is the most basic visual work, which is to directly copy the pattern symbols of Silankap, classify them, and finally present them in the form of digital images. The first layer of work is to convert the patterns (traditional bedding, clothing, backpacks, etc.) scattered on physical objects in various places into data and save them, establishing a "design resource library" that can be accessed and used by people.

In practical operation, it is necessary to create a unified classification standard and metadata system. It can be annotated by interweaving the categories of pattern themes (such as animals, plants, artifacts, celestial and geographical phenomena, auspicious meanings, geometric patterns, etc.) and cultural functions (such as totem beliefs, natural observations, life records, folk narratives, etc.). For each pattern, it is necessary to retain its graphic file (both vector and bitmap formats must be retained), pattern name (a comparison table of the original Tujia language name and Chinese translation name), pattern line draft (separating the geometric structure of the pattern and removing colors to display the backbone of the shape), use color names and their values, cultural interpretation (what symbolic meaning and folk associations this pattern contains), and so on.

When translating flat materials, there is a special "methodology" for extracting line drafts. The geometric structure of the Silankap pattern itself is its own narrative language, and a large part of the "readability" of the pattern itself comes from whether its geometric skeleton is clear. After refining the patterns into line drafts, we can visualize the geometric structure of the patterns, and the situation

of each pattern being composed of the most basic geometric shapes can become the background for semantic analysis and narrative recombination later on.

4.2 Second level Translation: The Association and Presentation of Cultural Semantics

The second layer is translated as 'let the pattern speak'. After the "shape" of the first layer of patterns is digitized, the second layer needs to establish a semantic connection network between the patterns and cultural meanings, so that users in digital products can not only "see" the patterns, but also "understand" the meanings conveyed by the patterns.

From the perspective of building semantic association networks, there are three forms. Pattern image "refers to the correspondence between a pattern and the natural or artificial object it wants to express. Knowing the origin of the pattern, the swallow pattern becomes the shape of a swallow's tail, and the sparrow pattern becomes the geometric shape formed by a bird's head and wings. This way, we can know what this pattern represents. Secondly, the connection between "pattern symbol": linking the pattern with the cultural symbol it represents, so that the meaning of the pattern goes beyond the simple visual image. The 48 hook pattern has the meaning of reproductive worship, the Taiwan flower has the meaning of mythological storytelling, and the white tiger pattern has the meaning of ancestral totems. This kind of connection is one of the important factors that enable culture to spread deeply. The third is "pattern context", which refers to linking patterns with their respective folk occasions, such as which pattern always appears on wedding bedding, which one is used for decorating funeral offerings, which one is for decorating clothing, which one is used as architectural decoration, and so on. This way, users can understand what role these patterns play in their daily lives.

The digital expression of semantic associations requires consideration of information architecture design. Like a digital exhibition in a museum, it adopts a "click expand" progressive information

display - users open a pattern and present the shape analysis (line draft+construction), symbolic interpretation (cultural meaning analysis), and contextual connection (application scenario+folk environment) of the pattern in order of level. It will not cram too much information into the user at once, making it difficult to digest, while allowing people of different levels to explore.

4.3 Third layer translation: Reconstruction and regeneration of narrative logic

The third layer of translation is an upgraded version of the first two, and it is also the most challenging aspect of digital translation for Silankap. The first layer of translation solves the problem of "a pattern", the second layer of translation solves the problem of "the relationship between the pattern and the meaning it represents", and the third layer of translation aims to solve the problem of "how the pattern tells a story together with other patterns", that is, to rebuild Silankap's narrative language.

The focus of this translation methodology is to transform the arrangement logic and color meaning rules of Silankap into the composition rules and visual rhythm of digital graphic design.

4.4 Dual track Integration: Static Presentation and Dynamic Interaction

Three level translation is to solve the problem of "what to translate", which is a progressive process from symbols to semantics and then to narrative; And dual track parallel is the solution to the problem of "how to present", which is the two design tracks on digital products.

Static visual track is a fundamental display method suitable for cultural exhibitions, cultural dissemination, and other scenarios. Including pattern chart style reference pages, presenting the classification system of patterns and detailed data for each individual pattern in a clear hierarchy; Visual narrative infographic, using visual graphics to express the distribution of the main patterns and stop patterns in the Silankap narrative; Graphic design application, transforming Silankap's pattern language

into static design works such as posters, book covers, brand visuals, etc. The advantage of this static track is that it has a large amount of information and low cognitive pressure, allowing people to gain a deeper understanding. However, the disadvantage is that there is no sense of user participation, and it is impossible to experience the feeling of activating the Silankap narrative.

Dynamic interactive tracks are a more advanced form of presentation used in cultural experiences, creative participation, and other scenarios. There are two situations: the first is to use patterns as basic units for disassembly and reorganization. Users can pull these patterns to make them geometric units, and then combine them into new patterns. During the operation, they can experience how Silankap is constructed; The second method is to interact based on different folk scenes, such as weddings, festivals, and daily life. The system will provide corresponding patterns and color combinations according to the selected context, allowing people to feel the different ways of telling the same pattern in different situations; The third approach is to guide people to use the geometric shapes and color matching rules of the Silankap style in their creations, and learn narrative language through such creative activities.

The two tracks are not mutually substitutable, but rather a complementary relationship of "breadth of transmission" and "depth of experience". Static tracks can meet the needs of "getting to know" immediately, giving a rough impression of the Silankap pattern in a short period of time, while dynamic tracks can meet the needs of "in-depth experience", gradually experiencing the narrative logic in the process of hands-on production. The two complement each other, achieving full cultural coverage and the strongest penetration in the process of digital translation.

V. Conclusion

This article analyzes and sorts out the pattern language of Silankap from the perspective of visual

narrative, and finds that Silankap's patterns have a three in one expression of "expressing meaning through geometric configuration, color, and structure". A digital flat translation strategy of "three-layer translation and dual track parallel" is proposed to address the problems of "shallow pattern extraction, cultural semantic gaps, and poor interactive experience" in current digital communication. Let's take a look at the central argument of this article: Silankap's visual narrative is not the "footnotes" attached to patterns, but the "genes" embedded in the construction of patterns. The geometric form of patterns is the language of the weaving machine, the order of pattern arrangement is the rhythm of time, and the contrast of pattern colors is the strength of emotions. Is digital translation about "matching" silent patterns with explanations? No, it's about allowing the narrative structure inherent in the patterns to be heard again in digital media. The true digital inheritance of Silankap is to enable it to speak up in the current communication context - using its geometry, arrangement, and color to tell the story of the Tujia people themselves, as well as the story of traditional crafts being reborn across media.

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