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POMEGRANATE PATTERNS IN TRADITIONAL CHINESE ART: THEORETICAL RESEARCHES OVER THE LAST FIVE YEARS

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The work presents a comprehensive analysis of the recent studies of the symbolism of the pomegranate motif. Key research areas and trends are highlighted, including the motif's presence in religious cave art, architectural design, Chinese folk ceramics, and traditional clothing. The aesthetic value and significant importance of the pomegranate motif in the preservation and development of cultural identity in the context of modern art and design practices is emphasized.

Key words: *pomegranate pattern, Buddhist art, traditional Chinese art, graphic representation, patterns, design.*

INTRODUCTION

The pomegranate, originating from Central Asia and Iran, was introduced to China during the Han Dynasty through the Silk Road. It holds significant symbolic value in Western religious culture, representing life and fertility since ancient Greek times. In Buddhist and Islamic cultures, pomegranate patterns are intertwined with spiritual imagery, conveying desires for wisdom, compassion, and blessings. Similarly, in Christianity, it symbolizes the abundance of life. This sacred symbolism intersects with artistic aesthetics, manifesting in various art forms such as paintings, porcelain, and embroidery.

As a universal motif, the pomegranate transcends religious boundaries, fostering cultural exchanges and influences across regions. Its presence in diverse cultural and artistic contexts reflects sustained interest and attention throughout history. Beyond mere graphic representation, the pomegranate serves as a spiritual link bridging cultures, histories, and religions. Its symbolic significance, encompassing themes of life, prosperity, fertility, and good fortune, enriches cultural inheritance and artistic creation. Thus, the pomegranate motif emerges as a crucial element in art history, embodying profound cultural connotations.

PURPOSE

The purpose of the work is a comprehensive analysis of the recent studies of the symbolism of the pomegranate motif to determine its relevance in modern art and design.



RESULTS AND DISCUSSION

Analyzing the current research status of pomegranate patterns in the past five years, it can be seen that most research focuses on Buddhist art, traditional Chinese art, graphic expression art, textile art and other fields. In foreign countries, there are more studies in the field of Islamic religious art. Searching with the keyword "pomegranate pattern" can be roughly divided into the research areas such as Buddhist Art, Chinese Traditional Art, Graphic Expression Art, Textile Art.

Buddhist Art.

In the article "Research on the Decorative Art of the Tent-shaped Niches in Dunhuang Mogao Grottoes during the Tubo Reign" written by Wang Guangzheng of Lanzhou University, the author proposed that in Buddhist architectural art, Buddhist niches are an important part of the spatial composition. And decorative art express Buddhist content and the aesthetics of architectural space, and became the core of grotto art with the development of Buddhism. The research covers the development, characteristics, historical context, element characteristics of Buddhist niche architectural forms and decorative arts, as well as the design application of these arts to modern architecture and interior decoration. This research provides important insights and inspiration into understanding the evolution of grotto art, the cultural impact of the Tibetan rule, and the development of modern Chinese architecture and decorative arts. Starting from the characteristics of the composition, the use of decorative elements, and the layout and proportion of the composition, some rules of Buddhist niche decoration are summarized. On this basis, starting from animal patterns, plant patterns, celestial patterns, geometric patterns and other pattern decorative elements, the source is proven and the main elements are extracted, and the element pattern combination and style characteristics of the decorative art of Zhuding tent-shaped niches during the Tubo rule are expounded [1].

Chinese Traditional Art.

In traditional Chinese folk culture, most of the research uses pomegranate symbols as decorative applications. For example, Peng Benxing, an author from Jingdezhen Ceramics University, used pomegranate symbols in ceramic decoration in his article "The Use of Pomegranate Symbols in Folk Culture in Ceramic Decoration". Therefore, by studying the pomegranate element in Chinese folk culture, summarizing its artistic symbolic language in folk culture, processing its form based on the meaning of cultural symbols, and exploring ways and forms of applying it to ceramic decoration. Through this design practice, the cultural connotation contained in the pomegranate symbol in folk culture, the expression of the pomegranate theme in ceramic decoration was clarified for creating ceramic decorative works that meet the current diverse aesthetic needs [2].

Li Dong, Rui Chensong, and Zhou Yan from the Pan Tianshou School of Architecture and Art Design of Ningbo University, in the article "Yu Jianning's New Purple Gold Mandarin Duck Ornaments" focusing on the study of pomegranate patterns in museum cultural creation, proposed that museum cultural creation is a link between traditional culture and Design hotspots for modern life.



Graphic Expression Art.

In the article "Research on the Caisson Patterns of the Mogao Grottoes in the Sui Dynasty and the Early Tang Dynasty" which focuses on pattern research, Chen Zhenwang, an author from Lanzhou University, focused on the study of the caisson patterns of the Mogao Grottoes in the Sui Dynasty and the Early Tang Dynasty. Work is based on the political and economic conditions of this period, cultural background. From the perspective of cultural exchanges along the Silk Road, through special research on the shapes, pattern types, form evolution, cultural origins and semantic changes of the Mogao Grottoes in the Sui and early Tang dynasties, the characteristics and development of the caisson patterns at each stage during this period are explored. Variety. This article compares the patterns of the Mogao Grottoes with those of the Central Plains and the vast Western Regions, and explores the connections and differences between the patterns of the Mogao Grottoes and patterns in different regions through comparison of specific cases. The origin, type and development of representative patterns in the Sui and early Tang Dynasties, such as grape pattern, pomegranate pattern, gold and silver pattern, bead pattern, treasure pattern, curly grass pattern, etc., are also the focus of this article. The article contains statistics, induction and classification. This article analyzes the origin of the caisson style in the Sui and Tang Dynasties, and explores the specific manifestations of its evolution, integration, and innovation. Nazelay Mukhtar of the Central Academy of Fine Arts proposed in "Graphic Transformation of Natural Forms - Taking Pomegranate Patterns as an Example" that the vitality of art must come from nature, and every material color, texture and color in nature must be Form is an important component in the field of art and design. The author uses pomegranate patterns as the theme to analyze and study the graphic transformation of natural forms, and sort out the evolution and development of its patterns. Combining regional culture with plant modeling structures, the attributes, cultural and aesthetic connotations of graphics are summarized [3,4].

Textile Art.

In the article "Research on the "Pomegranate Pattern" in Italian Textiles during the Renaissance", it is mentioned that the author Pomegranate from the Central Academy of Fine Arts took the most popular "pomegranate pattern" in European textiles during the Renaissance as the research object and discussed the origins of this pattern[6]. The graphic composition and the origin of different parts, such as the central pattern of Chinese lotus and "pomegranate pattern", the Chinese entangled flower composition and the asymmetrical wave composition of the "pomegranate pattern", and the popular cloud shoulder pattern and "pomegranate pattern" in China and Islamic areas. Pattern" of the relationship between the fan-shaped leaf frame. Through the "pomegranate pattern" on textiles during the Renaissance, the author summarizes the regular cognition, origin and evolution of plant decoration. Secondly, the pattern will continue to approach the natural plant shape based on the basic graphics. The evolution and innovation of decorative patterns require the integration and innovation of foreign decorative patterns. The acceptance and integration of foreign patterns in different regions and cultures is a spontaneous process. It absorbs the parts that are consistent with its



own tradition and the aesthetic needs of the times, and retains the cultural psychology of its own nation. , the formal factors of national style.

CONCLUSIONS

In the past five years, research has mainly focused on key areas, with scholars examining the spread and evolution of pomegranate patterns, noting changes in their form and meaning. They assert that understanding the history of these patterns is crucial within the broader context of art and culture.

Firstly, extensive research has explored their symbolic significance across different cultures, fostering exchange and influence between regions. Secondly, scholars have studied their diverse applications in Buddhist art, traditional Chinese art, graphic expression, and textile art. Notably, graphic arts research delves into composition, evolution, and natural form relationships, while textile studies focus on cultural contexts. These studies provide deep cultural insights and diverse aesthetic perspectives, enriching our understanding of art history and inspiring modern design approaches.

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МОТИВИ ГРАНАТУ В ТРАДИЦІЙНОМУ КИТАЙСЬКОМУ МИСТЕЦТВІ: ТЕОРЕТИЧНІ ДОСЛІДЖЕННЯ ЗА ОСТАННІ П'ЯТЬ РОКІВ

У роботі представлено комплексний аналіз останніх досліджень символіки мотиву граната. Визначено актуальні напрями та тенденції досліджень, зокрема присутність мотиву в релігійному печерному мистецтві, архітектурному дизайні, китайській народній кераміці та традиційному одязі. Підкреслено естетичну цінність та вагоме значення мотиву граната у збереженні та розвитку культурної самобутності у контексті сучасних арт та дизайн-практик.

Ключові слова: *гранатовий візерунок, буддійське мистецтво, традиційне китайське мистецтво, графічне зображення, візерунки, дизайн.*