



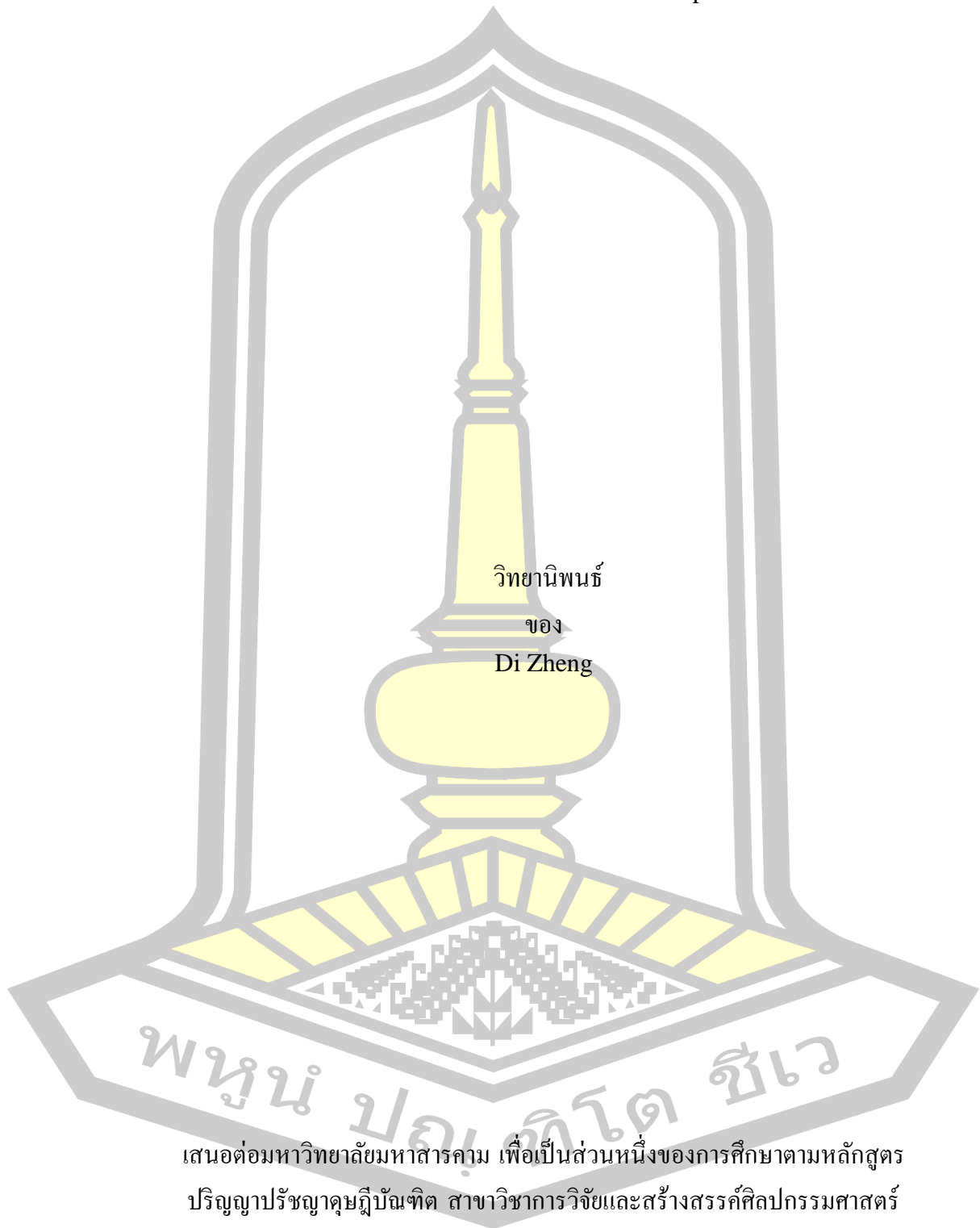
Qingyang sachet of Gansu: Local Handicraft Symbols and Emotional Expression in
The Context of Sustainable Development

Di Zheng

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
February 2025

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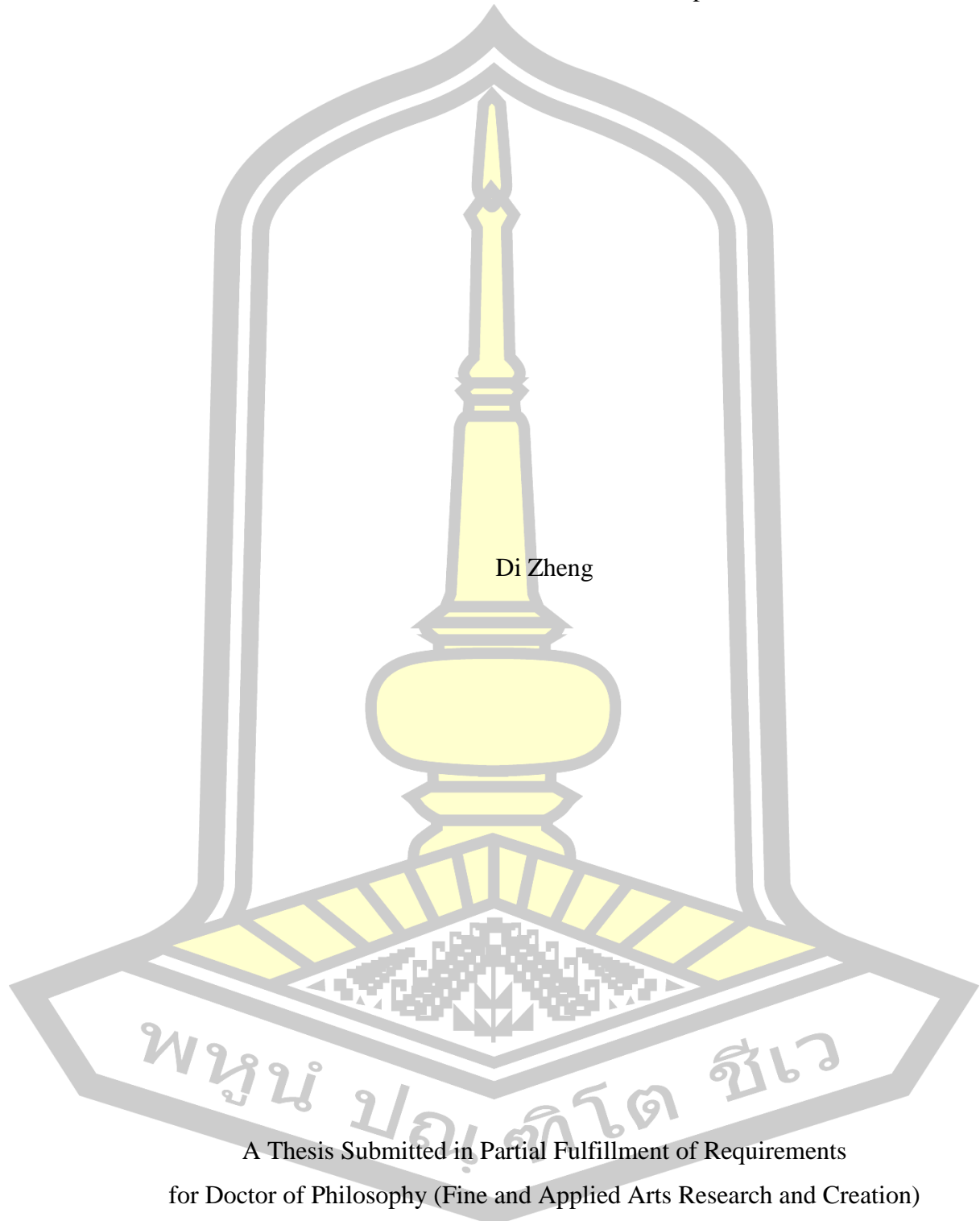


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A Thesis Submitted in Partial Fulfillment of Requirements
for Doctor of Philosophy (Fine and Applied Arts Research and Creation)

February 2025

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The examining committee has unanimously approved this Thesis, submitted by Mr. Di Zheng , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

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ABSTRACT

The sustainable development of China's intangible cultural heritage is increasingly receiving significant attention and deep concern from governments at all levels. With its distinctive local folk customs and the unique charm of traditional handicrafts, Qingyang sachet in Gansu Province has not only injected strong impetus into the local economic and social development but also greatly enhanced the emotional cohesion and cultural identity of the people. This study focuses on the local handicraft symbols and emotional expressions of Qingyang sachets against the backdrop of sustainable development, with particular attention paid to the symbolic meanings carried by Qingyang sachets during the period from the successful holding of the first Qingyang Sachet Folk Culture Festival to its recognition as a national-level intangible cultural heritage project, as well as the correlation between these symbols and the emotional expressions in the inheritance of sachet culture within the local community. This study comprehensively employs qualitative research methods, literature analysis, in-depth interviews, and questionnaire surveys to collect and systematically analyze a large amount of data. The research results indicate that Qingyang sachets are not only objects and medium, but also emotional repositories for the "makers and users" at the spiritual level, carrying profound historical and cultural values as well as emotional values. As emotional bridges and cultural ties connecting the past and the future for members of the local community, Qingyang sachets provide valuable cultural resources for the sustainable development of communities and society. Through the emotional expressions conveyed by sachets (makers, users, objects, medium), this study offers a new perspective for deeply understanding the historical, cultural, and emotional connotations of Qingyang sachets, laying a solid theoretical foundation for future conservation and inheritance efforts and injecting new vitality and hope into the sustainable development of China's intangible cultural heritage.

Firstly, the author traces the historical origins and development trajectory of Qingyang sachets, systematically reviewing their rich cultural connotations, functional evolutions, and sustainable development paths in modern society. The research reveals that Qingyang sachets not only inherit the ancient wisdom of Chinese traditional aromatherapy but also become indispensable decorative highlights in

festivals and celebrations. Moreover, they serve as unique artistic medium for expressing profound emotions such as love, family bonds, and friendship, demonstrating their extensive and far-reaching social functions.

Secondly, the author conducts an in-depth analysis of the traditional handicraft symbols of Qingyang sachets using Peirce's theory of icon, index, and symbol in semiotics. Through this analysis, the author recognizes that Qingyang sachets, with their exquisite craftsmanship, rich color combinations, unique designs, and intricate patterns, not only showcase a high level of handicraft skills but also deeply embody the spiritual essence and aesthetic pursuits of Chinese culture.

Thirdly, starting from Susanne K. Langer's semiotic theory of emotional analysis, the author conducts a comprehensive and in-depth exploration of the emotional expressions in Qingyang sachets. By analyzing the two dimensions of the people involved in sachets (makers and users) and the physical aspects of sachets (objects and medium), the author reveals a series of manifestations and inheritance processes of the emotional factors in sachets, demonstrating the significant importance and value of the emotions carried by Qingyang sachets for local community culture and historical identity.

Lastly, based on the traditional handicraft symbols and emotional expressions of Qingyang sachets, the author delves into the emotional value embedded in sachets as carriers of history, culture, and practice. At the same time, the author also focuses on the systematic construction of emotional expressions and frankly analyzes the limitations of this research. The author acknowledges that there are still deficiencies in this study regarding the depth of theory, comprehensiveness of logical argumentation, and uniformity of discourse. Additionally, the analysis of Qingyang sachets as a traditional handicraft in this study exhibits a certain degree of fragmentation, which needs to be further integrated and deepened in future research.

Keyword : Qingyang Sachets, Sustainable Development, Handicraft Symbols; Emotional Expression

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Looking back on my doctoral journey, the memory of my first arrival in Thailand is still vivid in my mind. This academic pursuit not only marked a transformation in my identity, as I once again stepped into the campus as a student, but also enriched me immensely during my doctoral studies. I not only gained a wealth of knowledge but also had the fortune of meeting my outstanding supervisor.

Here, I would like to extend my deepest thanks to my advisor, Dr. Yihan Ke. Under his meticulous guidance, I was able to acquire new knowledge, learn research methods, and successfully complete this research. His passion for academic research, rigorous scholarly attitude, and tolerance and understanding for students will serve as guiding beacons in my future research and teaching career.

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Additionally, I would like to express my special gratitude to my parents, wife, and daughter. Throughout my academic and research endeavors, they have been my strongest support. They have given me unwavering encouragement and material support, accompanying me through every difficulty and challenge, providing me with

boundless strength and courage.

Lastly, I would like to convey my heartfelt thanks to everyone who has helped and cared for me during my doctoral studies. I am grateful for the fate that has brought us together, and I wish for the best for our futures!

Di Zheng

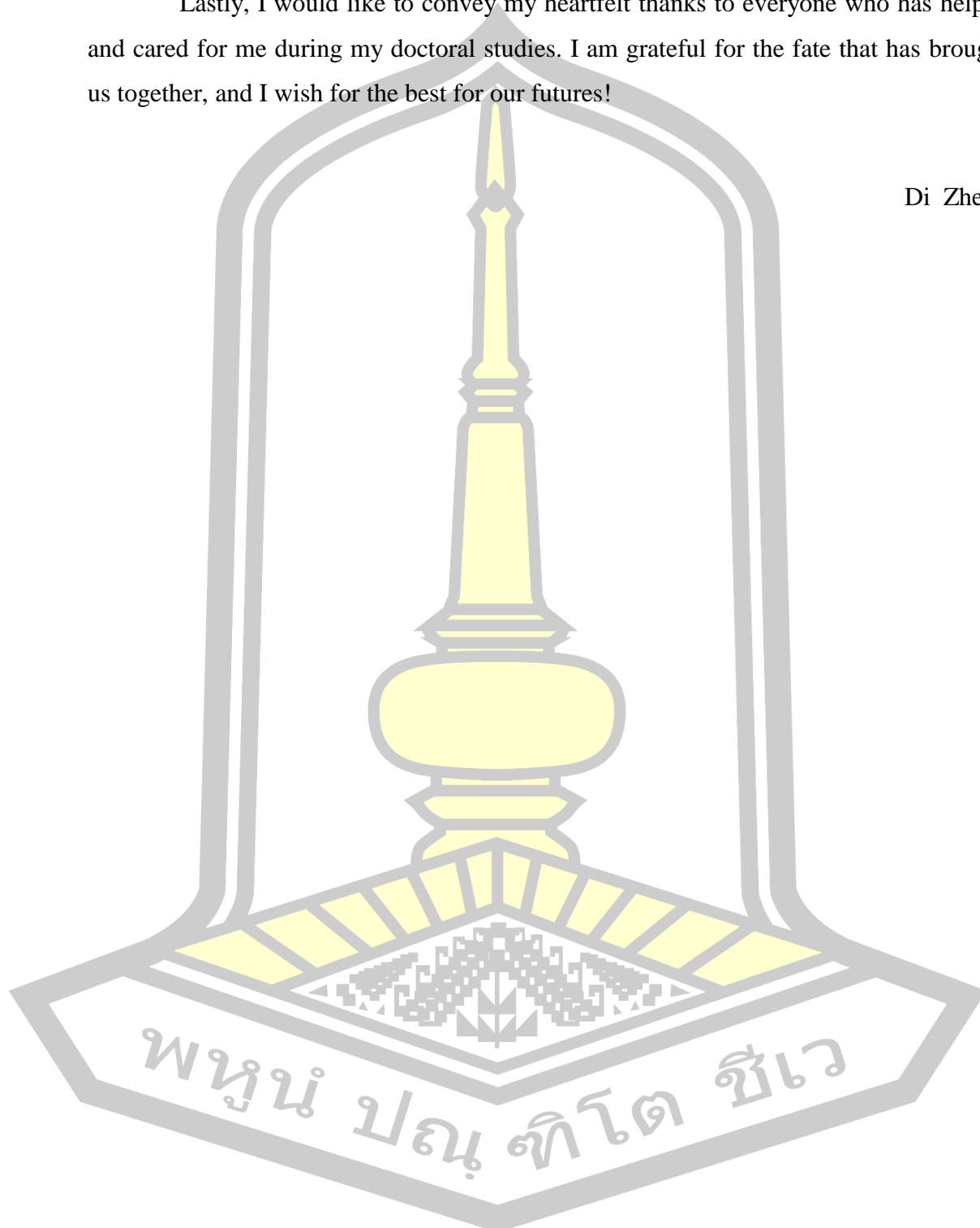


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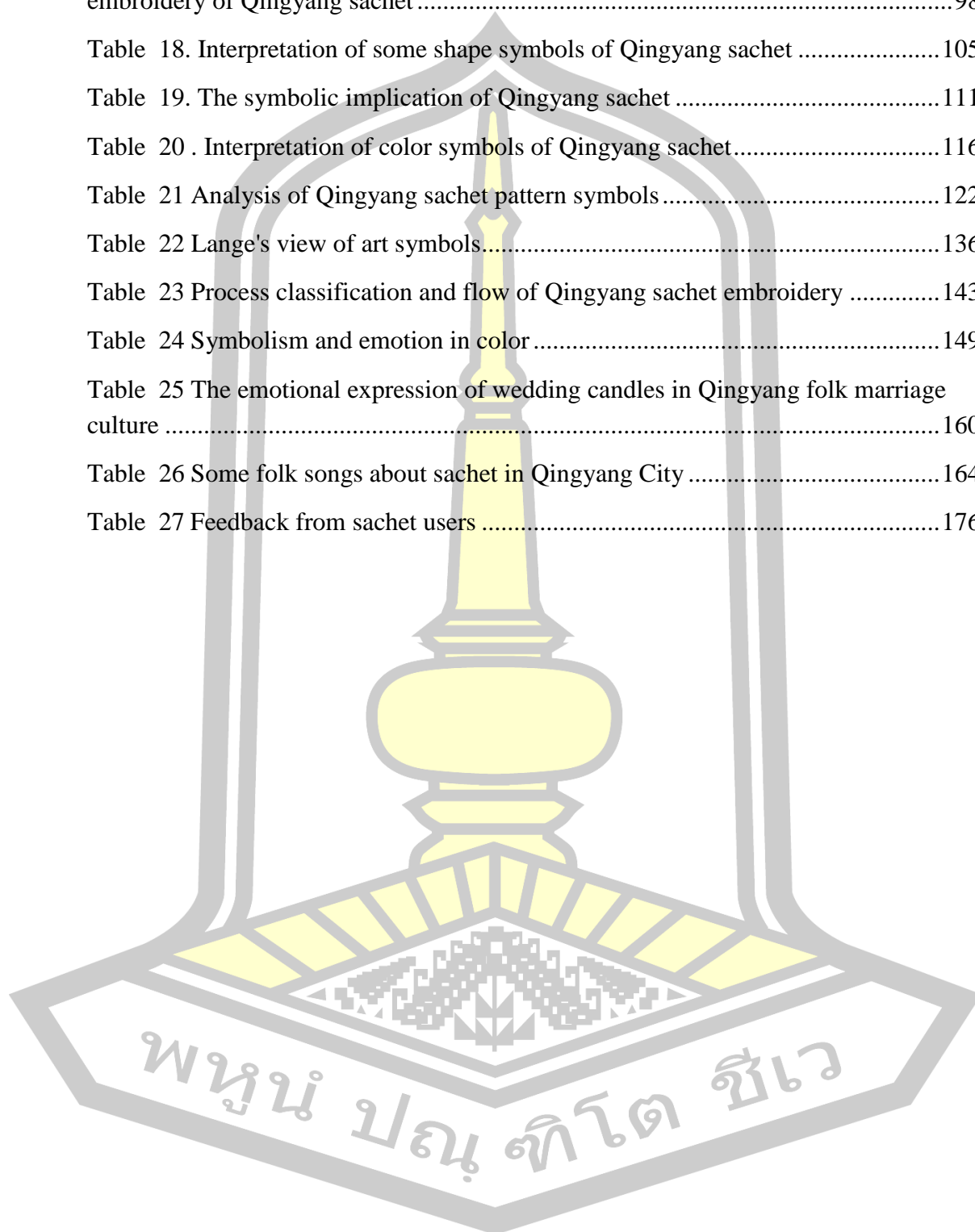
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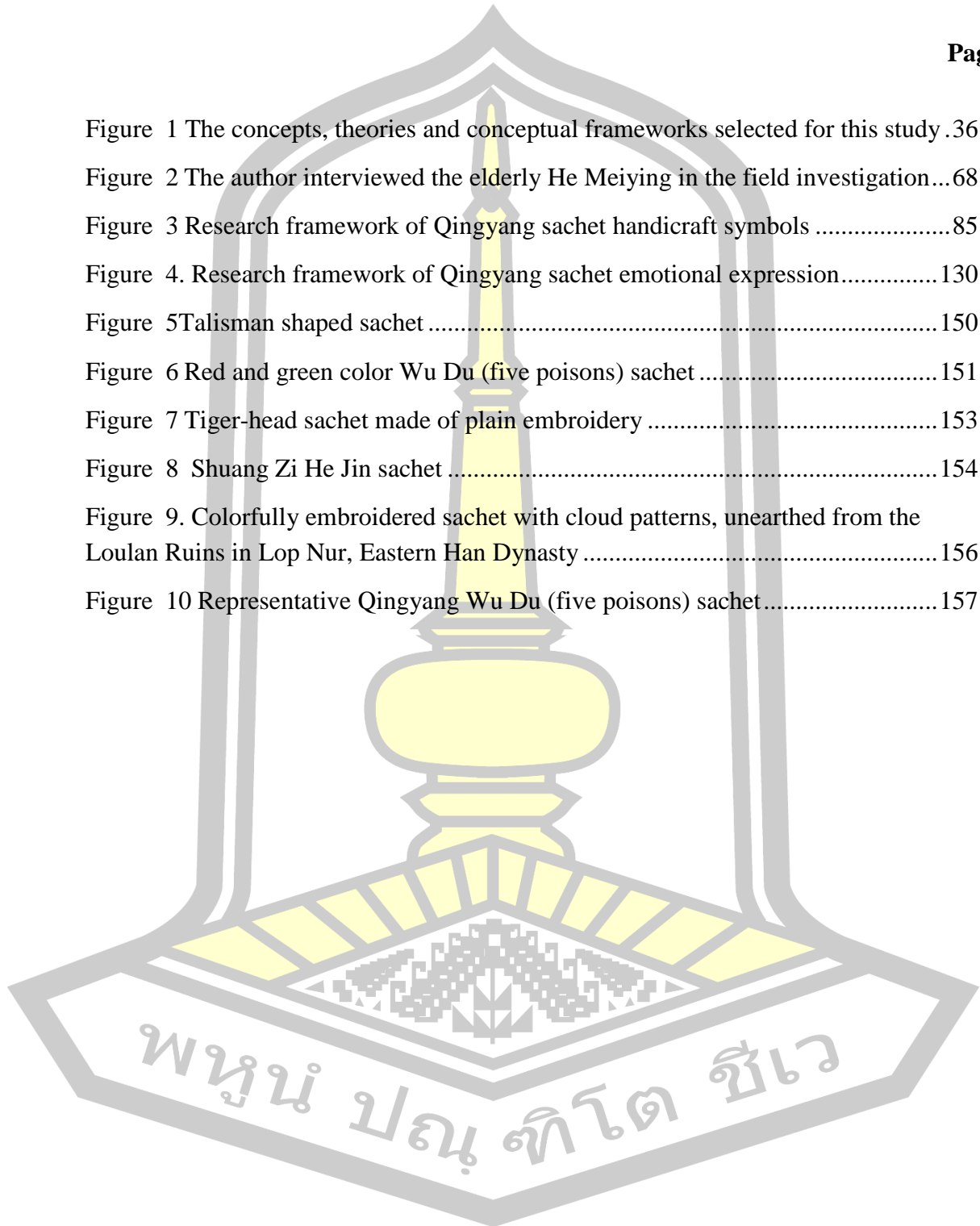
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Chapter I

Research Proposal

1. Background of Research

Qingyang sachet, also known as Chuchu¹, is a local traditional handicraft in Qingyang, Gansu Province. Its shapes are diverse and varied, which is not only the inheritance of original and traditional handicraft skills by Qingyang women from generation to generation, but also the reproduction of personal skills and wisdom. As an ancient folk item during the Dragon Boat Festival in Qingyang area, it entrusts the local working people with their good wishes to dispel evil, avoid disasters and pray for blessings.

On May 20, 2006, Qingyang sachet embroidery was approved by the State Council of the People's Republic of China to be included in the first batch of national intangible cultural heritage lists, with heritage number VII-26 (China Intangible Cultural Heritage Network, 2006). The concept of intangible cultural heritage was first proposed by the United Nations Educational, Scientific and Cultural Organization (UNESCO). This concept was first formally introduced in the Convention for the Protection of Intangible Cultural Heritage adopted in 2003. This convention aims to protect and promote the intangible cultural heritage of various countries, such as oral traditions and performing arts, social practices, traditional craftsmanship, etc. The protection of intangible cultural heritage is to maintain cultural diversity, promote human understanding and inherit cultural traditions.

On February 18, 2004, the General Office of the State Council forwarded a notice from the Ministry of Culture, the Ministry of Construction, the Cultural Heritage Administration and other departments on the "Opinions on Strengthening the Protection and Management of World Cultural Heritage in my country" (State Council of the People's Republic of China, 2004). In March, 2005, the General Office of the State Council issued the "Opinions on Strengthening the Protection of Intangible Cultural Heritage in my country" (Official Gazette of the State Council of the People's Republic of China, 2005). In December of the same year, the State Council issued the "Notice on Strengthening the Protection of Cultural Heritage" (Official Gazette of the State Council of the People's Republic of China, 2005). On August 12, 2021, the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council issued the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage" (Official Gazette of the State Council of the People's Republic of China, 2021).

On March 27, 2015, the 15th meeting of the Standing Committee of the 12th Provincial People's Congress passed the "Gansu Province² Intangible Cultural

¹ "Chu" originally refers to a sewing method of the original bone needle, which was later borrowed as a bag made of cloth, with a loose or tight mouth.

² Gansu Province: One of China's provincial-level administrative units, is located in northwest China on the upper reaches of the Yellow River, with Lanzhou City as its capital. With a history spanning more than 8,000 years, Gansu is one of the important birthplaces of the Chinese nation and Chinese civilization, as well as one of the birthplaces of traditional Chinese medicine. According to legend, the ancestors of the Chinese nation, Fuxi, Nuwa and Huangdi, were born in Gansu. Zhou people rose in Qingyang, Qin people based on Tianshui, Longnan.

Heritage Regulations", (Gansu Daily. 2015) On March 27, 2015, the 15th meeting of the Standing Committee of the 12th Gansu Provincial People's Congress passed the 31st meeting of the 31st meeting of the 13th Gansu Provincial People's Congress Standing Committee on June 2, 2022. "Regulations on Intangible Cultural Heritage" (Gansu Daily, 2022) began to pay attention to the legislative work on the protection of intangible cultural heritage. Intangible cultural heritage protection activities have begun to move towards the "Academic Movement" of intangible cultural heritage research.

Intangible cultural heritage is a people-oriented living cultural heritage. Qingyang sachet emphasizes the inheritance of original and traditional handicraft skills by women in Qingyang area from generation to generation, and the reproduction of personal skills and wisdom. Qingyang sachets carry the skills, experience, and spirit accumulated in social life. They are characterized by dynamic changes, highlighting non-material attributes, and placing more emphasis on cultural qualities that do not rely on material forms. Intangible cultural heritage is an integral part of the excellent traditional culture of the Chinese nation. Qingyang sachets are among the first batch of intangible cultural heritage selected into the list of national-level intangible cultural heritage expansion projects. Inheriting and protecting the Qingyang sachet craft has a good demonstration and leading role in revitalizing my country's traditional crafts. However, as the local government has introduced folk culture³'s resource advantages have been transformed into industrial advantages, becoming an important growth point in Qingyang City⁴'s economic development. Especially in the context of accelerating industrialization, more and more mechanical production is replacing traditional hand-made products, and machine-made sachets have squeezed the space of traditional hand-made sachets. The number of craftsmen (housewives) participating in the production of traditional handmade sachets is decreasing, and the housewives who master the sachet embroidery skills are facing disappearance. The development of traditional Qingyang sachets is becoming increasingly difficult. Considering the inheritance and development sustainability of the intangible cultural heritage research on sachets, many scholars have begun to pay attention to the research on "Intangible Cultural Heritage" and "Sustainable Development".

The term "Sustainable Development" was first proposed in 1987 by the United Nations Brundtland Commission. The committee is headed by Gro Harlem

Qingyang City is one of the 14 prefecture-level cities and prefectures under its jurisdiction (Source: <https://baike.baidu.com/>).

³ Folk culture is formed in the long-term development of human society. It is the sum of folk customs and habits such as clothing, food, housing, transportation, etiquette, beliefs, sacrifices, and entertainment that are directly related to people's lives. It is a social convention and popular, the inherited folk cultural model is a kind of cultural accumulation.

⁴ Qingyang City: Known as Qingzhou in ancient times and "Longdong" in traditional Chinese culture, it is a prefecture-level city under the jurisdiction of Gansu Province. It is located at the intersection of eastern Gansu and the three provinces of Shaanxi, Gansu and Ningxia. Qi Bo, an ancestor of Qingyang and the originator of traditional Chinese medicine, discussed medicine with the Yellow Emperor here, and created the masterpiece of Chinese medicine "The Yellow Emperor's Inner Canon", which was included in the Memory of the World List by UNESCO. Folk culture such as Qingyang sachets, Long embroidery, folk paper-cutting, and Taoqing shadow puppets is unique. It has a total area of 27,000 square kilometers and governs 1 district and 7 counties: Xifeng District, Qingcheng County, Huachi County, Ning County, Zhenyuan County, Heshui County, Zhengning County and Huan County (Source: <https://baike.baidu.com/>).

Brundtland, former Prime Minister of Norway. The concept of "Dustainable Development" was formally proposed for the first time in the report "Our Common Future", also known as the Brantland Report. This report emphasizes the balance between economic development, social justice and environmental protection, and proposes the concept of sustainable development, that is, meeting current needs without compromising the ability of future generations to meet their needs.

The concept of sustainable development was first introduced in China in the late 1980s and early 1990s. This concept was first widely disseminated and applied in China after the United Nations Conference on Environment and Development (1992 Rio Earth Summit). China actively participated in this international conference and accepted the concept of sustainable development. On December 26, 1989, the 11th meeting of the Standing Committee of the 7th National People's Congress passed the Environmental Protection Law of the People's Republic of China (Bulletin of the Supreme People's Court of the People's Republic of China, 1990) and other regulations, which officially introduced the principles of sustainable development. Afterwards, many researchers studied intangible cultural heritage, handicrafts, and folk culture from the perspective of sustainable development, and proposed strategies to promote sustainable cultural development. The concept of sustainable development has been widely recognized and promoted at the national level in China, becoming a guiding ideology for economic and social development.

Based on this, Qingyang Municipal Government should vigorously develop sachet, embroidery, Paper Cuttings, Daoqing and other folk culture and creative industries as local characteristic cultural industries, as national entrepreneurship to enhance the popularity and influence of Qingyang, to achieve sustainable development, create a road of cultural industry development with Qingyang characteristics, and constantly enhance the soft power and competitiveness of Qingyang's development. The concept of sustainable development provides new ideas for solving the problem of inheritance of Qingyang sachets. Since 2002, Qingyang City has held 18 consecutive sessions of "China·Qingyang Sachet Folk Culture Festival⁵". Since 2002, there have been 190 registered sachet related companies with an annual output of more than 10 million sachet. Since 2002, a total of 45 people have been awarded the title of "Representative Inherits of the Intangible cultural Heritage Project of Qingyang Sachet Embroidery⁶" at the national level, the provincial level of Gansu Province and the municipal level of Qingyang City. Among them, there is 1 national inheritor, (Ministry of Culture of the People's Republic of China, 2007) 7 inheritors of Gansu Province (Qingyang Culture, Radio, Film and Tourism Bureau, 2023) and 38 inheritors of Qingyang City. (The fifth batch of non-genetic inheritors of Qingyang City, sachet embroidery, Qingyang Culture, Radio, Film and Tourism Bureau, 2022) The above phenomenon hides the following prominent problems.

⁵ China Qingyang Sachet Folk Culture Festival sponsored by Qingyang Municipal Party Committee and Municipal government, from the first China Qingyang Sachet Folk Culture Festival in 2002 to now (2023) has been successfully held 18 sessions.

⁶ Representative Heir System of Intangible Cultural Heritage" (referred to as "Representative Heir System") is an important part of my country's intangible cultural heritage (referred to as "Intangible Cultural Heritage"). "Heritage") is an important part of the protection and inheritance work. In 2021, the General Office of the CPC Central Committee and the General Office of the State Council issued the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage", which clearly pointed out that "improving the representative inheritor system".

First, the sachet lacks cultural value. With the guidance and support of the government, sachet production companies have been established one after another to produce sachets in large quantities on assembly lines. The economic benefits of sachets have been achieved, but the handicraft symbols and cultural connotations of traditional sachets are difficult to replace by machines. Second, the community emotions carried by traditional sachets are marginalized. Traditional sachets are handmade by housewives. The embroidery of the sachets is endowed with emotion, and the wearing of the sachets conveys emotions. However, the machine-made sachets squeeze the spiritual space of people in the local community who use traditional handmade sachets. Third, the influence of intangible genetic inheritors is limited. The number of intangible cultural inheritors is relatively small, the age is relatively older, and the structure is unbalanced. Most of them are the actual persons in charge of the company. They play a very small role in the inheritance of sachet culture in rural areas.

"Intangible Cultural Heritage" has inevitably been materialized to varying degrees in the wave of "Sustainable Development" of the brand "China·Qingyang Sachet Folk Culture Festival" led by the local government. With the changing times, large quantities of machine-made sachets appear on the market every year around the Dragon Boat Festival, which is impacting the traditional sachets hand-embroidered by housewives in the local community. How to avoid the excessive commercialization of intangible cultural heritage and break through the barriers and limitations of material forms. To maintain the intangible characteristics of sachets as "Intangible Cultural Heritage" and achieve truly sustainable development is a necessary attitude to respect the cultural connotation of sachets passed down from generation to generation by people in the local community.

In order to solve the above problems, governments at all levels have introduced countermeasures, and scholars have also carried out theoretical research and practical exploration. First, the Qingyang Municipal Government successfully held the 18th "China·Qingyang Sachet Folk Culture Festival" through large-scale folk cultural festivals using sachets as a medium, which enhanced the popularity of Qingyang sachets. Since the first "China·Qingyang Sachet Folk Culture Festival" in 2002, the Qingyang Sachet industry has continued to develop under the leadership of the government, and has won the title of "National Cultural Industry Demonstration Base", and in 2014 it obtained the National Geographical Indication Product Protection. The Gansu Provincial Government promoted the "Intangible Cultural Heritage" + "Poverty Alleviation" mechanism in 2018 and incorporated the protection and inheritance of intangible cultural heritage into the poverty alleviation and rural revitalization strategy, providing new support for the development of Qingyang sachets. In addition, governments at all levels have recommended and rated a group of "Representative Inheritors of the Intangible Cultural Heritage project Qingyang Sachet Embroidery", including representative inheritors at the national, provincial and municipal levels. This powerful measure helps ensure the handicraft inheritance of traditional sachets. Under the guidance of the Qingyang Municipal Government, sachet embroidery has gradually formed a team of intangible cultural inheritors from the national to local levels.

Second, many scholars and researchers pay attention to the actual development of Qingyang sachets and discuss the development status, existing

problems and future prospects of Qingyang sachets. They unanimously emphasized the importance of the sustainable development of the sachet cultural industry and put forward suggestions for strengthening inheritance and developing innovative strategies. The current development problems of the Qingyang sachet industry include: excessive commercialization, loss of artistic taste due to mechanical reproduction, insufficient living inheritance, and weak competitiveness, etc.; The solution ideas cover the coordinated development of industries, clarifying industry positioning, implementing strategic measures, and promoting multi-faceted development. Overall, the researchers believe that vigorously developing the sachet cultural industry is an effective way to inherit and develop Qingyang sachet culture, and has important guiding significance for the protection and activation of intangible cultural heritage such as sachet embroidery.

In short, from a government perspective, it is necessary to maintain the sustainable development of the local economy and protect the local intangible cultural heritage. As a result, various guiding opinions, policies, and the establishment of inheritors of intangible cultural heritage projects have been issued. From the perspective of scholars and researchers, some problems were discovered and some reasonable suggestions were given. However, in the face of 2.5 million Qingyang people, we have to consider practical issues such as the disappearance of the cultural connotation of the sachet handicraft symbol in the local community, the marginalization of the emotional expression carried by the sachet, and the weak influence of the inheritors of the sachet embroidery. In the historical and cultural development of Qingyang sachets, the unique cultural connotations of local "Handicraft Symbols" and "Emotional Expressions" formed are difficult to replace with large quantities of machine-made sachets and limited inheritors.

Therefore, around the intangible cultural heritage of "Qingyang Sachet", the intangible characteristics of "Intangible Cultural Heritage" are maintained in the local community. Use the theoretical concepts of "Handicraft Symbols" and "Emotional Expression" to conduct in-depth research on this topic. The theoretical concepts used are also the innovation of this study.

This topic attempts to interpret the deep cultural connotation of Handicrafts Symbols in Qingyang sachet through semiotics. Therefore, I choose "Handicrafts Symbols" as one of the concepts for this study. In this way, the various symbols, patterns and colors used in Qingyang sachet are revealed, which will help to understand the cultural memory and symbolic meaning behind Qingyang sachet, and provide a deeper understanding of the cultural inheritance of local rural sachet. In the context of studying Qingyang sachets, the concept of "Handicraft Symbols" is more appropriate and specific. It emphasizes the locality of handicraft symbols, is closely related to Qingyang sachets, and can more accurately point to the cultural background and regional characteristics of the research object. Therefore, "Handicraft Symbols" are more suitable for the study of Qingyang sachets, and can more accurately capture and describe the symbol system in this cultural background. Qingyang sachets have beautiful shapes, including gourd-shaped, bell-shaped, heart-shaped, peach-shaped, bag-shaped, wallet-shaped, square, etc. There are many plant patterns embroidered on the sachets. The plants include lotus, peony, pumpkin, gourd, pomegranate, plum blossom and peach. The animals include zodiac signs, scorpions, centipedes, lizards, spiders, crabs, fish, lions, frogs, bats, deer, peacocks, butterflies, turtles, etc. All these

reveal the secret of the Chinese nation's long-standing original philosophy - the worship of life and reproduction. (Cao & Zhang, 2007)

Qingyang sachets are produced in various forms and with complex techniques. In the long history of inheritance, the shape of the sachet has gradually become simpler and simpler, condensing it into a symbol of a beautiful vision that has a consensus among the local people, and emphasizing the local recognition of the shape characteristics of the sachet. For example, the sachets that represent courtship include Long xi Feng and Yuanyang xi Lian; the sachet style of wedding candles include Yu Chuan Lian and Feng Chuan Hua; the sachet style of wedding candles include Guanyin Song Zi and Lian Sheng Guizi. The cultural symbols of these Qingyang sachets are "vivid media for emotional expression" and "an important carrier of cultural memory". They are unique cultural symbols gradually formed in the development of local history. The differentiation and richness of the visual expression style of these sachet symbols constitute one of the bright local intangible cultures of Qingyang.

An individual's emotional expression is usually influenced by his or her self-identity and cultural identity. Cultural identity can shape the individual's self-identity, and the individual's self-identity will affect his emotional expression. Therefore, I choose "Emotional Expression" as the second concept of this study. As a traditional handicrafts, the emotional expression of Qingyang sachets is not only limited to the emotional experience of individuals, but also covers the emotions, cultural memories and values of the entire community. Adopting the theory of emotional expression is more conducive to exploring the broad cultural identity and resonance behind the sachet.

From the perspective of emotional expression, Qingyang sachets, as a unique cultural medium, carry rich emotional expressions between producers and users, presenting deep interpersonal emotions and cultural sustenance. First, the emotional expression of the creator. The decorative form of the sachet is not only an expression of handicraftsmanship, but also an intuitive reflection of the creator's inner emotions. Through the design and embroidery of the sachet, the maker conveys his best wishes, emotional sustenance, and unique understanding of life to the user. This is a kind of spiritual production that integrates individual emotions into artistic creation. Secondly, the user's emotional experience. The users of sachets mainly include children, young men and women of all ages. By wearing sachets, they pass on the Qingyang local wisdom of totem worship, seeking good luck and avoiding evil, praying for longevity and peace, and the reproduction of descendants. This is not only recognition of traditional culture, but also yearning for a better life, love and happiness, forming an emotional connection. Thirdly, the functional expression of the sachet. The sachet is not just a decoration, the Chinese medicinal materials and spices used inside it have actual medicinal effects in curing diseases and preventing mosquitoes. This functionality is not only a concern for health, but also reflects the producer's emotional expression of the user's health and happiness, which is a real concern. Finally, the emotional conveyance of the bond. Chinese people's emotional expressions are usually restrained and reserved, and sachets serve as a media link and become a carrier of the elders' best wishes to the younger ones. The sachet symbolizes good wishes such as the reproduction of descendants, wedding blessings, and

academic success. By giving the sachet a specific cultural meaning, it achieves the communication of emotions.

Therefore, as a carrier of emotional expression, Qingyang sachet connects the emotional bond between the maker and the user, inherits the rich emotions in Qingyang's local wisdom, and becomes a cultural symbol with profound emotional sustenance. In the process of emotional expression, sachets carry the best wishes between family members and friends, making up for the communication space that cannot be expressed in words. They have a broad mass base and embody the life wisdom of Qingyang locals. Emotional expression is an important aspect in Qingyang sachet research. From the perspective of emotional expression, the making of sachets incorporates the emotional and creative expression of housewives, while the gifting of sachets conveys the best wishes and emotional sustenance from elders to younger generations or between couples or friends. By studying the concept of emotional expression, we can deeply explore the emotional elements behind Qingyang sachets and understand the emotional investment and communication of the makers.

In summary, the Qingyang sachet is a folk culture in the Qingyang region, serving as a means for local people to freely express their emotions and embody a unique spiritual demeanor. As an intangible cultural heritage, the crafting of Qingyang sachets originates from grassroots, showcasing authenticity and simplicity in artistic creations. However, amidst cultural and economic developments, the Qingyang sachet faces structural imbalances and a trend toward commodification. Researching the cultural preservation and development of Qingyang sachets within the local community, particularly focusing on handcrafted symbols and emotional expressions, holds significant relevance for the sustainable inheritance and protection of intangible cultural heritage in the context of sustainable development. Therefore, "Sustainable Development" is the context of my research.

2. Purpose of Research

- 2.1 To study the history and culture of Qingyang sachet in the context of sustainable development;
- 2.2 To research and analyze the local handicraft symbols of Qingyang sachet;
- 2.3 To research and analyze the emotional expression of Qingyang sachet.

3. Research question

- 3.1 What is the history and culture of Qingyang sachet in the context of sustainable development?
- 3.2 What is the special symbolic meaning of the local handicraft symbol of Qingyang sachet?
- 3.3 What role does Qingyang sachet's emotional expression play in the local community?

4. Definition of Terms

4.1 Xiangbao/Xiangnang/Xianghebao/Hebao/Xiangdai

Sachet is also called rongxiu, Xiangdai, Xiangnang, Xiangying, and Peiwei. Today, it is called Hebao, Shuahuozi, Chuchu, etc. It is a folk embroidery handicraft created by ancient Chinese working women. The sachet is a product of ancient Chinese farming culture marked by men farming and women weaving. It is the remnant and rebirth of traditional Chinese culture that has lasted for thousands of years. The sachet was first called Rongxiu. In Qu Yuan's "Li Sao", there is a saying that "Hujiangli and Pizhixi are admired by Ren Qiulan." The spices at that time were Pizhi and Qiulan. In the Ming Dynasty, there was still the name "Rongxiu". Traditional Chinese sachets are mostly made of silk and contain spices such as realgar, smoked grass, and mugwort leaves. It is said that sachets can ward off evil spirits, so they are often hung during the Dragon Boat Festival. In 2008, it was selected into the first batch of national intangible cultural heritage expansion projects (China Intangible Cultural Heritage Network).

4.2 Intangible Cultural Heritage

The term "Intangible Cultural Heritage" in the Law of the People's Republic of China on the Protection of Intangible Cultural Heritage refers to various traditional cultural expressions passed down through generations by various ethnic groups, considered as part of their cultural heritage. This includes: 1) Traditional oral literature and the language serving as its carrier; 2) Traditional fine arts, calligraphy, music, dance, drama, folk opera, and acrobatics; 3) Traditional skills, medicine, and calendrical systems; 4) Traditional customs, festivals, and folk traditions; 5) Traditional sports and recreational activities; 6) Other forms of intangible cultural heritage. Objects and places that are part of intangible cultural heritage and are considered cultural relics are subject to the relevant provisions of the Law of the People's Republic of China on the Protection of Cultural Relics. ("Intangible Cultural Heritage Law of the People's Republic of China" Order No. 42 of the President of the People's Republic of China.) According to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, intangible cultural heritage is defined as various social practices, representations, expressions, knowledge, skills, and associated tools, objects, artifacts, and cultural spaces that communities, groups, and, in some cases, individuals recognize as part of their cultural heritage. This heritage is transmitted from generation to generation, continually recreated within communities and groups as they adapt to their surrounding environment and interact with nature and history. It provides a sense of identity and continuity, enhancing respect for cultural diversity and human creativity. The Convention considers the need for mutual respect among communities, groups, and individuals and the safeguarding of intangible cultural heritage that meets the requirements of existing international human rights instruments and contributes to sustainable development. This includes oral traditions and expressions, performing arts, social practices, rituals, festive events, and knowledge and practices concerning nature and the universe, as well as traditional craftsmanship (Source: Convention for the Safeguarding of the Intangible Cultural Heritage).

4.3 Sustainable Development

Sustainable development is one of the basic requirements of the scientific outlook on development. Theories and strategies for the coordinated development of nature, science and technology, economy and society. It first appeared in the International Union for Conservation of Nature's "World Natural Resources

Conservation Outline" in 1980: "It is necessary to study the basic relationships between nature, society, ecology, economy and the process of utilizing natural resources to ensure global sustainable development. "In 1981, Lester R. Brown of the United States published "Building a Sustainable Society", proposing to achieve sustainable development by controlling population growth, protecting the resource base and developing renewable energy. In 1987, the World Commission on Environment and Development published the report "Our Common Future", which defined sustainable development as: "Development that meets the needs of the present without compromising the ability of future generations to meet their own needs." It systematically expounded the idea of sustainable development. In June 1992, the United Nations Conference on Environment and Development held in Rio de Janeiro adopted the Rio Declaration on Environment and Development, Agenda 21 and other documents with sustainable development as the core. Subsequently, the Chinese government compiled the "White Paper on China's Population, Resources, Environment and Development in the 21st Century", which for the first time incorporated the sustainable development strategy into the long-term plan for my country's economic and social development. The 15th National Congress of the Communist Party of China in 1997 identified the sustainable development strategy as a strategy that "must be implemented in our country's modernization drive". In 2002, the 16th National Congress of the Communist Party of China made "continuous enhancement of sustainable development capabilities" one of the goals of building a moderately prosperous society in an all-round way (Source: <https://baike.baidu.com/>).

4.4 Qingyang Sachet

Qingyang sachet is a local traditional handicraft and specialty of Qingyang City, Gansu Province. It is a national geographical indication product of China. According to the pattern of Paper Cuttings, various patterns are embroidered on the silk fabric with colored threads, and then sewed into different shapes. The inner core is filled with silk cotton and spices, making a small, exquisite and beautiful embroidery. This type of embroidery is commonly referred to as "Shuahuozi" or "Chuchu" in the folk culture of Qingyang. As an ancient folk item during the Dragon Boat Festival in the Qingyang area, it embodies the beautiful wishes of the local working people to dispel evil, avoid disasters, and pray for blessings. Qingyang sachets are embroidered treasures with a long history, crafted with unique artistic concepts, exquisite embroidery techniques, fresh and elegant natural spices, and colorful silk threads. The diverse Qingyang sachets have rich shapes, exquisite patterns, simple and elegant, and rich fragrance, expressing people's totem worship, seeking good fortune and avoiding evil, praying for blessings, longevity and peace, offspring reproduction, love and happiness, and their longing and longing for a better life (Source: <https://baike.baidu.com/>).

4.5 Qingyang Sachet Embroidery

Qingyang sachet is a pure handicraft product compatible with three-dimensional shape and flat embroidery, with simple and plain configuration. According to the production techniques, there are four major types: "Chuchu" type, thread reel type, three-dimensional embroidery type, and flat embroidery type. "Chuchu" is also known as hidden needle embroidery. Its characteristic is to hide the needle and thread. It is best to shape the object with both form and spirit without seeing the needle and thread. The process includes creativity, material selection,

tailoring, shape and other links. The thread dish sachet is a "Zongzi" made of various colored lines in a pentagonal diamond shape. Its skills include folding shells, matching color lines, forming wire coils, and achieving results (that is, connecting finished wire coils and hanging colored tassels). The sachet made in this way can be worn with you, hung on the doorstep, or given as a gift to others, symbolizing peace and tranquility. The content of three-dimensional embroidered sachets is diverse and diverse, with nearly 400 styles including single-sided hanging and hanging accessories, double-sided hanging and hanging accessories, three-dimensional hanging accessories, and ornaments. The production process includes composition, embroidery, color dyeing, stitching, and finishing. There are process steps such as appearance, pattern making, back expansion, upper appearance, embroidery, shape, finishing, and dressing. The product emphasizes similarity in appearance rather than form. The graphic embroidery sachets are honest and dignified in style, and their thickness exudes timelessness. Its production methods include broken thread embroidery, combined thread embroidery, split embroidery and straight stitches, braided stitches, needle stitches, mixed stitches, stitch stitching, stitch stitching, gold plate, touch gold, gold ring and other methods. Qingyang sachet embroidery is a traditional craft, and the current national inheritor is He Meiyong. At present, Qingyang sachet embroidery is facing a situation where handmade products are replaced by modern copies. The embroidery craft has gradually been lost. Most of the very few workers with knowledge of folk culture have retired. There is a serious shortage of research talents and lack of successors. They are in urgent need of rescue and protection (First Batch National Intangible Cultural Heritage Representative Project, Project No.: 325, Project No.: VII-26. 2006).

4.6 Qian Sui Xiangbao

A national first-class cultural relic, unearthed in 2001 from the sixth floor of the No. 2 Tower of Shuangta Temple. Shuangta Temple was built in the Dading period of Jin Zhenglong (1161-1189). It was originally called "Shitayuan" and was renamed "Xingjiaoyuan" in the third year of Da'an (1212). The original pagoda is located on the mountainside at the intersection of Shuangtagou and Zhangcha River in Zhangcha Village, Linzhen Township, Huachi County. Tower No. 1 was stolen twice on March 24 and May 4, 2000. The public security organs made every effort to investigate and recovered the Tower No. 1 that had been trafficked to Taiwan on August 4 of the same year. In 2001, the Huachi County People's Government moved the twin towers to the Shuangta Forest Park in Huachi County. During the archaeological excavation of the Twin Towers site, more than 140 cultural relics including Xixia documents, Tubo scriptures, and sachets were found in the sixth floor of Tower No. 2. Because the sachet is nearly a thousand years old, it is named "Thousand-year-old sachet". The sachet embroidered with deformed lotus, plum blossom and twig-flower patterns, its color is as bright as new. The sachet belt is pierced with agate, which is bright, moist and exquisite. "Thousand-year-old sachet" was collected in Huachi County Museum in 2001 and was exhibited in an independent display cabinet in the second exhibition hall (Buddhist Art Exhibition Hall) in 2013.

4.7 Dragon Boat Festival (Wawa's Day)

Dragon Boat Festival, Spring Festival, Qingming Festival and Mid-Autumn Festival are also known as the four traditional festivals in China. Dragon Boat Festival

culture has a wide influence in the world, and some countries and regions in the world also have activities to celebrate the Dragon Boat Festival. In May 2006, the State Council included it in the first batch of national intangible cultural heritage lists; since 2008, it has been listed as a national statutory holiday. In September 2009, UNESCO officially approved its inclusion in the Representative List of Human Intangible Cultural Heritage, making the Dragon Boat Festival the first Chinese festival to be selected as a world intangible cultural heritage. The Dragon Boat Festival is also called the Wawa's Day in Qingyang (First Batch List of Representative Projects of National Intangible Cultural Heritage, Project No.: 451, Project No.: X-3.2006).

4.8 Wearing Sachets

Children wearing sachets during the Dragon Boat Festival is one of the traditional customs of the Festival. Qingyang sachets are generally divided into five types: head-mounted type, shoulder-lying type, chest-hanging type, backpack type and pedal type. Head hats are mainly worn on children's heads. Colorful cloth and colored threads are often used to make tiger, cat, rabbit and various animal head-shaped hats. They are worn during the Dragon Boat Festival to ward off evil and protect themselves. The shoulder-lying type usually uses tigers and lions as patterns, embroidered into tigers and lions with big heads and small bodies, claws and no legs, and sewn on children's shoulders to ward off evil. Chest-hanging type Chest-hanging type has many styles and complex contents. Usually, two strands of colored thread are used to connect the sachets together and hang them on the buttons on the chest, ranging from one or two to eight or nine at most. Most of the sachets are auspicious animals and plants, expressing women's wishes for good fortune, peace and a good harvest. The pedals are mostly shaped like the heads of birds and animals, such as tiger-head shoes, cat-head shoes, butterfly shoes, etc. The left and right shoes of this kind of sachet are symmetrical. In ancient times, the left was yang and the right was yin. It embodies the principle of yin and yang balance in ancient philosophy. It means to avoid evil and protect the body, to come in pairs, and to soar with hoofs together. Local housewives will wear five types or some types of sachets on their children on the day of the Dragon Boat Festival: head-mounted, shoulder-lying, chest-hanging, backpack and pedal-type. The sachet not only has the meaning of warding off evil spirits and dispelling plague, but also can be used as decoration on the lapel. The sachet contains cinnabar, realgar and aromatic Chinese herbs, which have the functions of refreshing fragrance, repelling insects, avoiding plague and preventing diseases. The sachets are made of five-color silk strings tied into ropes, made into various shapes, and formed into a bunch, all kinds of, exquisite and eye-catching.

5. Scope of Research

5.1 Area

The basis for selecting the research scope of this Qingyang Sachet text is that on April 8, 2014, the former General Administration of Quality Supervision, Inspection and Quarantine approved the implementation of geographical indication product protection for "Qingyang Sachet". The scope of production is Qingyang City, Gansu Province, which has 8 administrative regions including Xifeng District,

Qingcheng County, Huachi County, Ning County, Zhenyuan County, Heshui County, Zhengning County and Huan County.

This study initially selected Xifeng District and Zhenyuan County as the research fields.

5.2 Time

1200 was chosen as the earliest recorded time point for studying traditional Qingyang sachets, as the "Thousand-year-old sachet" from the Jin Dynasty (1161-1189) is the earliest physical sachet discovered in Qingyang.

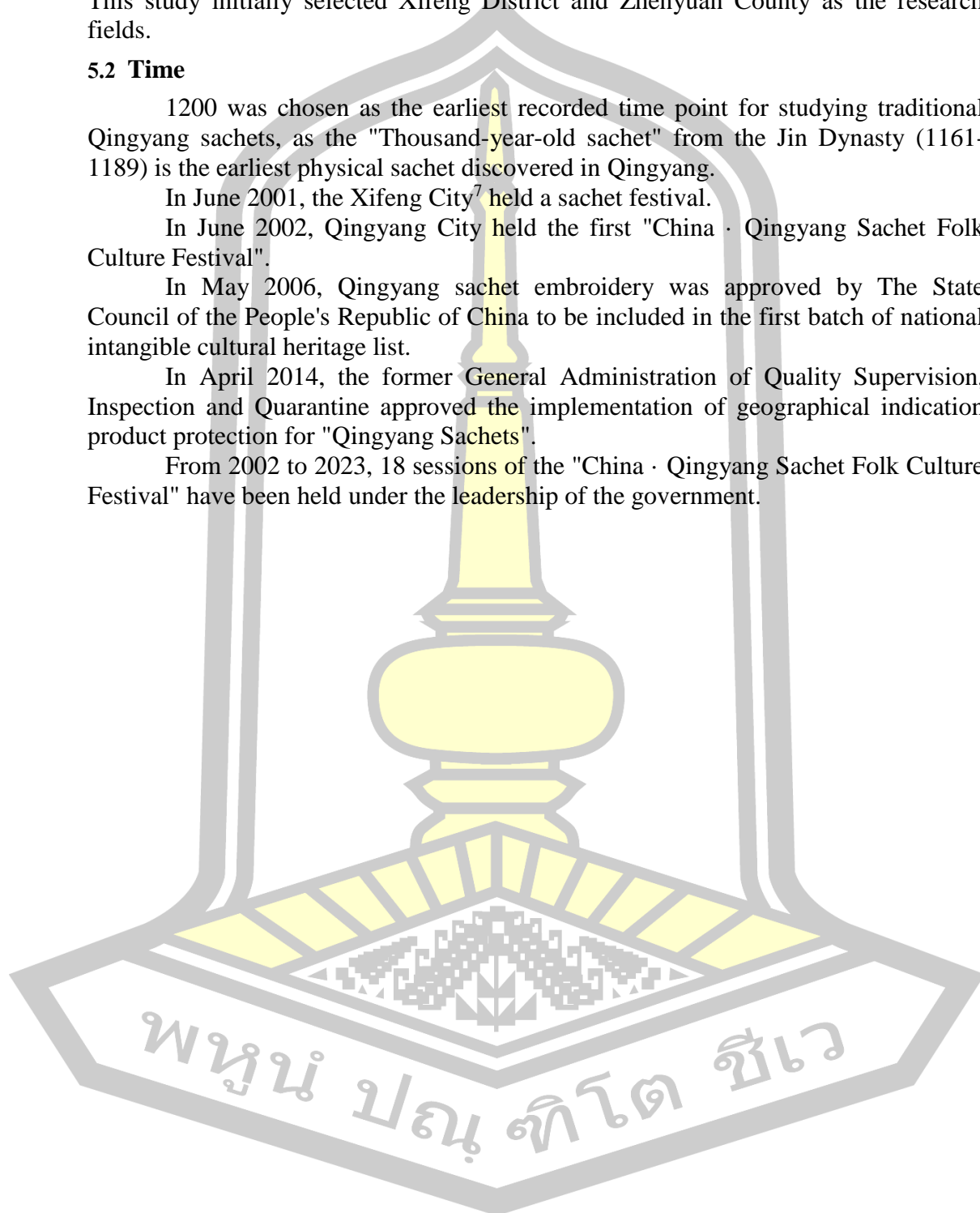
In June 2001, the Xifeng City⁷ held a sachet festival.

In June 2002, Qingyang City held the first "China · Qingyang Sachet Folk Culture Festival".

In May 2006, Qingyang sachet embroidery was approved by The State Council of the People's Republic of China to be included in the first batch of national intangible cultural heritage list.

In April 2014, the former General Administration of Quality Supervision, Inspection and Quarantine approved the implementation of geographical indication product protection for "Qingyang Sachets".

From 2002 to 2023, 18 sessions of the "China · Qingyang Sachet Folk Culture Festival" have been held under the leadership of the government.



⁷ Xifeng City, which was abolished in June 2002, became the newly established Xifeng District under the jurisdiction of Qingyang City.

Table 1 The time of research on Qingyang sachets and the time when the earliest sachets were

Sachet history development period		Sachet recovery period			Sachet prosperity period	
1200	2001	2002	2006	2014	Present

Source: Made By Di Zheng, 2023.

Therefore, based on the above historical time points, the time nodes of this research timeline are set. The time range of this study is chosen from 2001 to present. It studies the history, culture and sustainable development of Qingyang sachet, analyzes the local handicraft symbols and emotional expression of Qingyang sachet in the context of sustainable development, and hopes to have some inspiration for other traditional handicrafts.

5.3 Another

1) The scope of text selection for this study is mainly focused on traditional handmade sachets in Qingyang, and does not involve modern machine-made sachets.

2) The context of this study is "Sustainable Development", because this concept is universally recognized in the international community and is the common goal of human development, including economic, ecological and social aspects. Because the core of social sustainable development is people, this study focuses on the perspective of "Social Sustainable Development" to study its impact on Qingyang sachet.

6. Research Methodology

6.1 Population and Sample

The population is Xifeng District of Qingyang City and Zhenyuan County, two areas and I will study Qingyang sachet production related to all people. This paper will study the inheritors of intangible cultural heritage projects, sachet embroiderers, sachet users, sachet researchers, and other population conditions of communities with certain relationship to sachet in Qingyang local community. The sample can be mainly divided into key information providers and common information providers, specifically divided into:

1) Key information providers: mainly the actual embroiders of Qingyang sachet, including non-genetic heirs, the person in charge of the intangible cultural heritage processing company, and the housewife embroidering the sachet;

2) General information providers: mainly researchers and protectors of Qingyang sachet, staff of municipal and county-level cultural centers, museums and

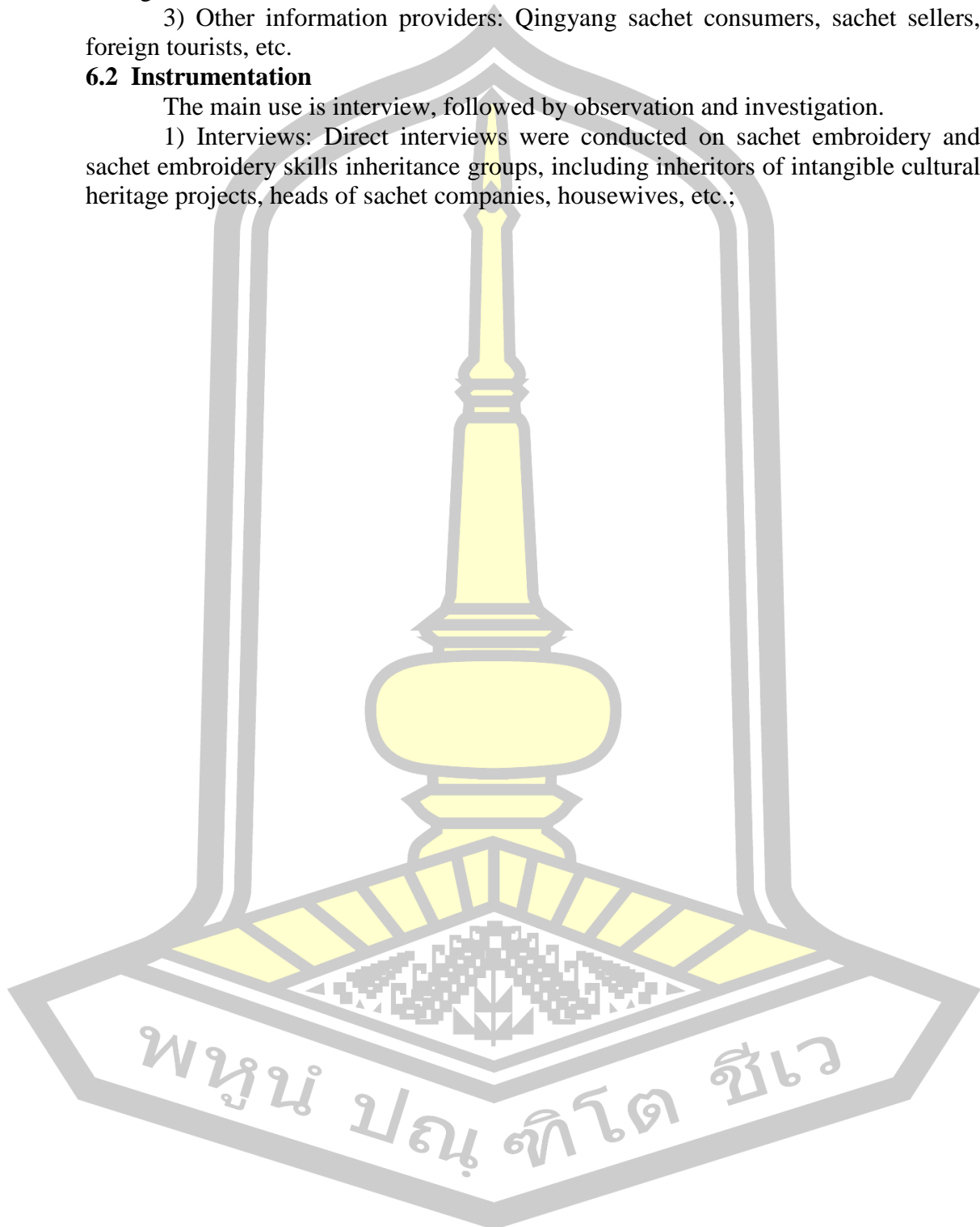
other government departments, researchers of Qingyang sachet culture, village elders, teenagers and children;

3) Other information providers: Qingyang sachet consumers, sachet sellers, foreign tourists, etc.

6.2 Instrumentation

The main use is interview, followed by observation and investigation.

1) Interviews: Direct interviews were conducted on sachet embroidery and sachet embroidery skills inheritance groups, including inheritors of intangible cultural heritage projects, heads of sachet companies, housewives, etc.;



2) Observation: Observe the production process of sachet makers, and record the process of sachet embroidery from material selection, color matching, cutting, embroidery stitch, embroidery pattern and sewing, selection of filling spices, stitching and other technical techniques;

3) Survey, aiming at the researchers group of sachet culture, the actual users group of sachet culture and foreign tourists, the survey focuses on the history and culture of Qingyang sachet, the inherited handicraft symbols, the transmitted emotional expression and other intuitive feelings. The pattern, shape and use of the sachet were analyzed and summarized by investigation method, and the questionnaire was designed.

These people are influenced by what concept, why will the sachet embroidery process continue to inherit, what kind of emotions the sachet transmits, what kind of sachet culture they are affected by.

6.3 Data Collection

The main information collection will use literature collection and field collection.

The first is the collection of literature, mainly works, newspapers, papers, etc. The collected literature is divided according to the text, concept, and policy categories issued by the government.

The second is field work, which will be the bulk of the information collected in this study.

1) The makers of the sachet, including inheritors of the intangible cultural heritage, persons in charge of the enterprises making the sachet, housewives making the sachet, etc.;

2) Sachet users, local children, young people and minority elderly groups, foreign tourists, etc.;

3) Researchers of sachet culture, researchers of cultural centers and museums, policy makers of the government, scholars of universities, etc.

This information is useful in addition to using interviews to directly ask them about the cultural history, inheritance, evolution, and meaning of Qingyang sachets. It also includes observation methods, observing how housewives express their emotions through handicrafts when embroidering sachets, and what rituals they use to express emotions when dressing up children to wear sachets.

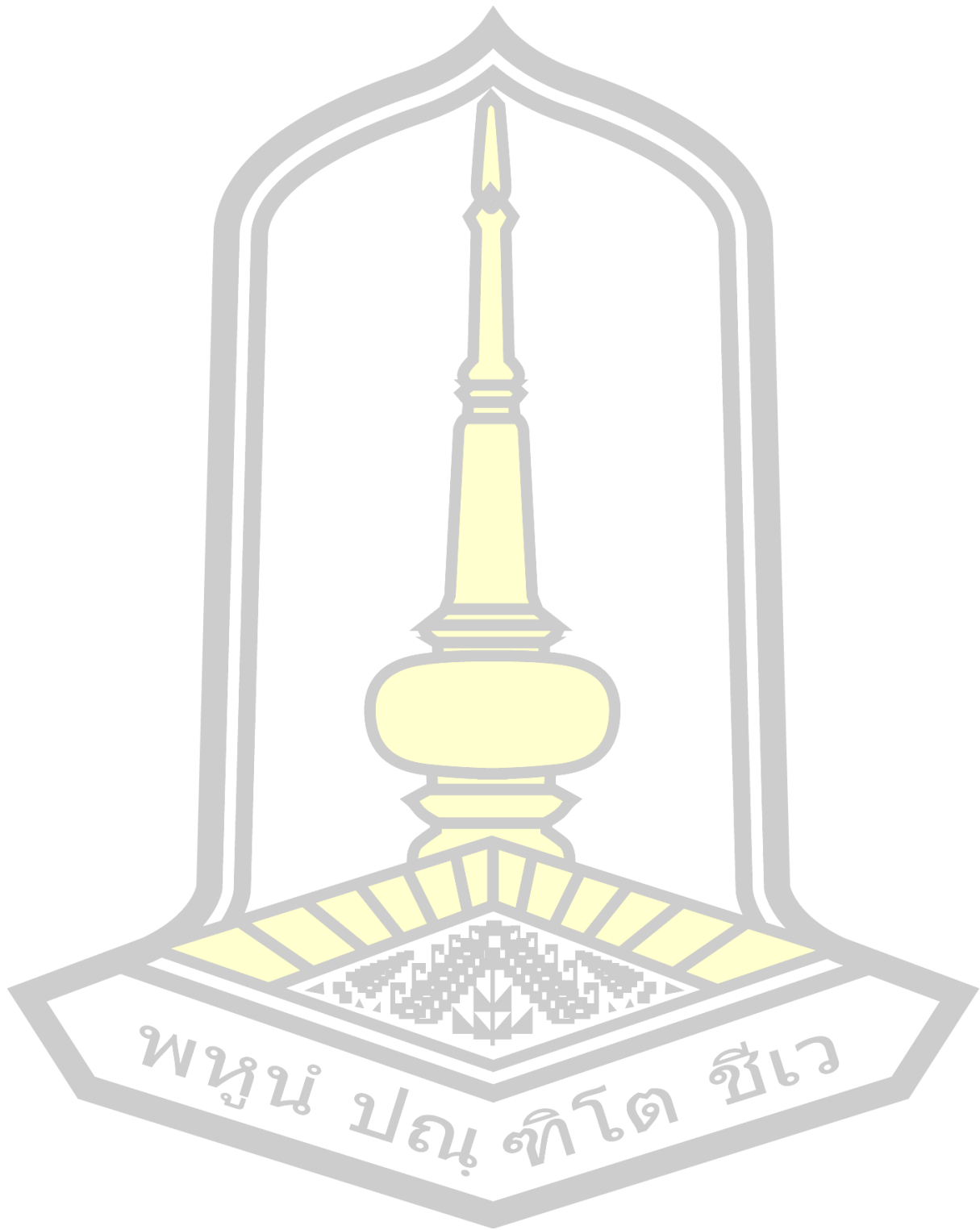
6.4 Data Analysis

This study chose qualitative research. Study the local "Handicrafts Symbols" and "Emotional Expression" inheritance of Qingyang sachets to achieve "Sustainable Development" of Qingyang sachet culture. Primary data were obtained through observation and in-depth interviews. Other data were obtained through publications, reports, literature research and Internet news from school libraries, China National Knowledge Infrastructure, the Internet, etc. The information analysis in this article will be guided by the concepts of Handicrafts Symbols and Emotional Expression, and descriptive analysis methods will be used to analyze and present the data.

6.5 Research presentation

Firstly, the full text of doctoral thesis will show the completed research results, including the structure of the full text of the paper chapter.

Secondly, the paper will be published in the journal indexed in Scopus.



7. Literature Review

Through literature collection and analysis, the existing literature on the topic of "Qinyang Sachet" can be summarized as follows: There are over 160 documents, including more than 120 academic papers, over 10 books, and more than 30 news articles. Notable works include Xiaofazhan's "On the Art of Qinyang Sachet Development," Daichunsen's "Aesthetic Features of Qinyang Sachet Culture Color," and Li Yuanlin's "Between Form and Meaning: A Discussion on Qinyang Sachet Culture." Additionally, literature focusing on the concepts "Handcrafted Symbols" and "Emotional Expression" related to Qinyang Sachet comprises over 40 pieces, including 39 academic papers and 1 news article. Works include Liang Yan's "Research on the Cultural Symbolic Meaning of Qinyang Sachet," Zhao Baojin, Li Rui, Zhang Shengjie's "Construction of Cultural Significance of Sachets: A Semiotic Analysis of Qinyang Sachet Culture," and Zhao Tao, Huang Jichun's "The Role of Emotional Factors in the Artistic Inheritance of Qinyang Sachet." Furthermore, literature using the context of "Sustainable Development" in relation to Qinyang Sachet totals 53 pieces, including 43 academic papers, 3 conference papers, and 7 news articles. Examples include an article from the People's Political Consultative Daily titled "Enhancing the Protection Level of Intangible Cultural Heritage and Promoting Sustainable Development of Excellent Traditional Chinese Culture" and works like He Yongmei's "Trends in Design of Intangible Cultural Heritage under the Concept of Sustainable Development" and Bamoqubumodi's "Discussing the Systematic Protection of Intangible Cultural Heritage to Promote Sustainable Development: A Case Study of 'Traditional Chinese Tea Making Techniques and Related Customs' Applying for UNESCO Heritage."

Existing literature primarily focuses on the artistic aspects of sachets, brand building, and industrial development, neglecting the research on the semiotics (handcrafted symbols) and emotional expression inheritance of Qinyang Sachet. Particularly noteworthy is the decline in the younger generation's ability to embroider sachets amidst rapid economic development. With the passing of older generations and a decrease in artisans, the unique "Female Handicraft" associated with Qinyang Sachet making on the loess plateau is also fading away, leading to the extinction of cultural and social memories embedded in Qinyang Sachet. The seemingly prosperous Qinyang Sachet culture in the market-driven context, dominated by government-led sachet companies, significantly squeezes the space for handmade sachets. Handicrafts are marginalized, and although mechanized sachets may be aesthetically pleasing, they cannot replace the emotional expression and spiritual sustenance carried by traditional handmade sachets for the people of Qinyang.

1) Text - Literature on Qinyang sachets:

Regarding the research on Qinyang sachets, a search was conducted on China National Knowledge Infrastructure (CNKI) using the term "Qinyang sachets". The results showed that there were a total of 169 relevant articles, including 97 academic journals, 25 academic theses, 1 conference, 29 newspapers, and 1 achievement. From the year of publication, the earliest literature is "How to Expand the Qinyang sachets Embroidery Industry" in 2002, and the most recent is "The Promising Development of Qinyang sachets Industry" in 2023. Among them, there were 23 articles published in

2006, which is the highest. The overall research trend is that from 2016 to present, the average annual research results have been around 10 articles. In addition, 6 works related to "Qingyang Sachets" were searched by the General Administration of Press and Publication of China; There are three works on Qingyang Folk Art.

Books and literature:

An atlas of Qingyang traditional embroidery patterns. The research content of this type of pattern collection is mainly based on pictures recording the development of Qingyang sachets. Representatives of this type of literature include: "Qingyang Traditional Embroidery Patterns" is a very rare "Living Cultural Relic" for studying Qingyang's traditional folk culture. The book uses the precious information that the author has selected and described from tens of thousands of embroidery pieces in the region over the past 20 years. It comprehensively reflects the characteristics and style of Qingyang embroidery (Liu, 2002). The book "Traditional Patterns of Qingyang Sachet Embroidery" uses a large number of illustrations of white line drawings to systematically sort out the general status of the development of Qingyang's traditional embroidery patterns. It is proposed to condense the design from traditional patterns, which provides elements of ideas for the innovative design practice of this subject (Qingyang Xifeng District Cultural Center and Folk Art Research Institute, 2015). "Illustrated Dictionary of Chinese Qingyang Sachet Folk Cultural Products" introduces the types of folk cultural products such as Qingyang sachets, Long embroidery, paper-cutting, and shadow puppets. It collects a large number of precious Qingyang sachet embroidery products, providing a relatively comprehensive picture and information review for this topic (Yu, 2009).

Books and monographs on Qingyang sachets. Most of these documents are about the historical origins of Chinese Qingyang sachets, embroidery art, and manual techniques. The book "Qingyang Sachet" starts from the local historical accumulation and analyzes the origin, root system and historical inheritance genes of the sachet. Putting forward the viewpoint that "Qingyang is the hometown of Dayu" and "the birthplace of Chinese embroidery craftsmanship", the author has a clear understanding of the development process of sachets (Yu, 2006). The book "Embroidery of Qingyang Sachets", based on the census results, proposes the intrinsic connection between Qingyang sachets and other folk art works such as pottery, folk tales and songs. From this perspective, the pattern connotation of the representative Qingyang sachet is analyzed and interpreted (Qingyang Municipal Culture and Publishing Bureau, & Cultural Center, 2012). The book "Mother's Needle and Thread: Embroidery and Sachets" introduces the history, culture, and embroidery techniques of sachets from a folk perspective. Embroidery has been a specialty of Chinese women since ancient times, and women account for half of the population. They embroider the soul of Chinese national art with every stitch, so even today in modern times, it is still praised as the "mother art" (Wang & Zhang, 2009). The book "Oral History of Qingyang Sachet Inheritors" is based on the scientific research method of interviews and restores the revitalization process of sachets through interviews. From the article, we can see the Qingyang sachets in the eyes of local people, as well as the Qingyang people's worldview and aesthetics behind the sachets. The research on this topic provides a theoretical reference for inheritance and innovation with novel perspectives (Miao, 2018).

Newspapers and periodicals:

In terms of news and newspaper articles, Gansu Daily's June 7, 2002 "Opening of the First 'Qingyang Sachet Folk Culture Festival'" reported that the first "China·Qingyang Sachet Folk Culture Festival" grandly opened today at Xifeng Sports Plaza. On May 26, 2006, Guangming Daily reported on the unique and charming sachet culture of Qingyang City under the title "Qingyang Sachets Make Thousands of Families Rich". Sachets have evolved into a cultural industry with unique advantages and occupy an increasingly important position in the local new rural construction. On December 20, 2010, Longdong Daily put forward specific ideas and suggestions for the development of Qingyang sachet folk culture and creative industry in its "Opinions on Accelerating the Development of Qingyang Sachet Folk Culture and Creative Industry". On June 8, 2021, China Culture Daily reported on the Dragon Boat Festival that Liu Lanfang adhered to the path of traditional handicrafts, created the Qingyang sachet brand, and promoted the employment of people around her. On March 23, 2023, China Culture Daily reported that the intangible cultural heritage workshop has "forged the soul" for rural revitalization. Gansu Qingyang Sachets Embroidery has been selected as one of the 66 "typical cases of intangible cultural heritage workshops" in China, jointly selected by the Ministry of Culture and Tourism, the Ministry of Human Resources and Social Security, and the National Rural Revitalization Bureau. High attention has been paid to "Folk Culture" "Creative Industry" and "Rural Revitalization". At the national policy level, we will focus on highlighting "Culture", "Intangible Cultural Heritage", and "Excellent Traditional Chinese Culture", creating a cultural industry rich in rural characteristics, cultivating and constructing a talent team for beautiful rural areas, and highlighting ecological value to promote green development. To become an endogenous driving force and help villagers increase their income and become prosperous. There is no specific guidance provided for more rural left behind housewives in Qingyang to engage in sachet embroidery and inherit sachet culture.

Academic papers:

"Research on Intangible Cultural Heritage Protection and Development Strategies - Taking Qingyang Sachets in Gansu as an Example" studies the value of Qingyang sachets from the perspective of "Intangible Cultural Heritage" protection and development and industrial development. The historical value, cultural value, artistic value, medical value and social value of Qingyang sachet are expounded, and the development status and organizational form of Qingyang sachet industry are introduced. From the perspective of cultural heritage protection and development, opinions are put forward at four levels: talent strategy, brand strategy, management strategy, and R & D strategy, and the development ideas are expanded (Li, 2017). "Research on the Development of Qingyang Sachet Industry - Taking Xifeng District as an Example" investigates the production status, consumption environment and sales methods of Qingyang sachets from the perspective of "Intangible Cultural Heritage" cultural heritage protection and development and industrial development. With data as support, the problems existing in the development of Qingyang sachet industry are analyzed. From the perspective of industrial development, suggestions are put forward to do a good job in online marketing, improve quality awareness, give full play to government functions, cultivate technical talents, and establish brand awareness (Li, Xu, Wang, & Zhang, 2019). "Research on the Branding of Intangible Cultural Heritage Qingyang Sachet" is based on the field investigation and research

analysis of the Qingyang Sachet cultural industry, and elaborates on the branding of the intangible cultural heritage Qingyang Sachet. The article believes that the development of Qingyang's sachet industry should improve product quality and grasp the relationship between packaging culture and the style of the times from three aspects: image, color, and meaning, so as to better inherit and carry forward Qingyang's local characteristic cultural connotation (Guo, 2018). "The Color Concept of Qingyang Sachets" studies the main colors of Qingyang sachets and introduces the application of colors in different parts of Qingyang sachets. It combines colors with the patterns of Qingyang sachets, and re-examines the artistic value and meaning of the colors used in Qingyang sachets from the perspective of modern art aesthetics. The colors are bold and bold, and the colors are bright and bright. Most of them are based on the traditional five colors of red, yellow, green, black and white. When combined with other auxiliary colors, contrasting colors and complementary colors are mostly used to form a unique color system with strong contrast, sharp contrast, unified and harmonious colors (Li, 2019).

Master's and PhD thesis documents:

"Research on the Cultural Symbolic Significance of Qingyang Sachets" is carried out in the form of in-depth interviews from a cultural perspective, and examines the geographical and humanistic environment and historical and cultural origins of Qingyang Sachets. It analyzes the totem worship of "tiger", "snake" and "frog" and the reproductive worship of "fish", "pomegranate" and "gourd" in Qingyang sachet. He also interpreted the social and cultural functions of Qingyang sachet, believing that it is a "vivid medium for emotional expression", "an important carrier of cultural memory", "the basis and basis of cultural innovation", and "the cultural driving force for building a harmonious society" (Liang, 2017). "Research on the Development and Communication of Qingyang Folk Culture" takes Qingyang sachets, paper-cutting and embroidery as research objects from the perspective of communication studies. Based on the dialogue data with local farmers and folk craftsmen, and on the basis of sorting out and summarizing the geographical features and humanistic environment of Qingyang area, the folk symbols displayed in the typical folk culture were summarized and analyzed. It only reveals the original cultural relics, ancient philosophical thoughts and folk cultural psychology behind the folk symbols. There is no in-depth analysis from an anthropological perspective on how the commercialization process of Qingyang sachets affects the social memory of the local people and how the culture and traditions carried by the cultural symbols of the sachets are passed on (Zhou, 2018). In the article "Application Research on the Redesign of Qingyang Sachet Puppet Based on Color Psychology", starting from the perspective of color psychology and combining the characteristics of infants and young children's growth stages, a feasible plan is proposed for the redesign of Qingyang Sachet Puppet products. . In order to adapt to the new development trend, we will better improve Qingyang folk puppet toys and make sachet puppets a daily toy for children. Rather than just being regarded as a collection of folk art forms, Qingyang sachets need to be innovatively designed based on the existing ones (Sang, 2020). The article "Research on Cultural and Creative Product Design Based on Emotional Design - Taking Qingyang Sachet as an Example" mainly analyzes the perspective of emotional design of cultural and creative products in Qingyang Sachet. The emotional design elements of cultural and creative products are discussed from

three aspects: instinctive level, behavioral level and reflection level. By analyzing the artistic elements of Qingyang sachets, the cultural, regional, practical and contemporary principles of Qingyang sachet cultural and creative product design are put forward (Huang, 2018).

Foreign literature:

There are 15,000 search results using "Sachet" as the keyword on Google Scholar, and only a few documents are close to the research text. "Buying less, more often: an evaluation of sachet marketing strategy in an emerging market" by Singh Ramendra, Ang Rodolfo P., and Sy-Changco Joseph A., challenges the assumption that sachet marketing requires an economic underclass prevalence. The article presents a new theoretical framework based on extensive analysis of successful sachet marketing in India, highlighting factors like retail distribution, socio-cultural aspects, perceived value, and technology as critical success factors (Singh, R., Ang, R. P., & Sy-Changco, J. A. 2009). "Managerial insights into sachet marketing strategies and popularity in the Philippines" by Joseph A. Sy-Changco, Chanthika Pornpitakpan, Ramendra Singh, and Celia M. Bonilla explores how companies leverage sachet marketing to enable product trials, enhance market accessibility, and affordability. They rely on corner stores' extensive network for distribution, requiring brand popularity and pricing alignment with local coinage systems for success (Sy-Changco, J. A., Pornpitakpan, C., Singh, R., & Bonilla, C. M. 2011). "The phenomenon of sachet marketing: Lessons to be learned from the Philippines" by Rodolfo P. Ang and Joseph A. Sy-Changco successfully applies the Theory of Planned Behavior (TPB) in the Chinese context to predict potential students' enrollment intention in offshore programs. The study acknowledges limitations related to regional disparities and recommends future research on country-of-origin effects and a more comprehensive exploration of the decision-making process in student enrollment (Ang, R. P., & Sy-Changco, J. A. 2007).

In addition, I also saw on the Internet that in medieval Europe, this kind of small bag also appeared called "plague-bag". And in various Indian cuisines, a small bag called a "potli bag" is used to contain whole spices so that they can be easily separated from the food after cooking. This small bag "potli bag" is also used as fashion accessory in India itself. What needs special attention is that there is a big difference between these objects and the text "Qingyang Sachet" studied in this study.

In summary, based on the existing literature, it can be concluded that the research on Qingyang sachets in journal articles began in 2002 at the "First Qingyang Folk Culture Festival". Up to now, there are many research topics on the cultural inheritance and development of Qingyang sachets, but there are few research documents involving the handicraft symbols, emotional expressions and other anthropological perspectives of Qingyang sachets.

2) Documents researching concept one "Handcraft Symbols":

Summary of CNKI documents:

By searching with the keyword "Handicraft Symbol" on China National Knowledge Infrastructure, the results show zero. Searching with "Handcraft Symbols" as the title shows 6 items, including 4 academic journals, 1 dissertation, and 1 other items. A search on the topic of "Handicraft Symbols" showed 368 items, including 86 academic journals and 266 dissertations. Judging from the year of publication, the earliest document is "Research on the Analysis and Interpretation of Tourism

Resource Symbols in Cultural Heritage Sites-A Perspective Based on Tourism Photos" in 2011. The most recent one is "Two Morriss and Northeastern Large Calico-A Study on the Relationship between Northeastern Large Calico Patterns, the Arts and Crafts Movement and Semiotics" in 2023. Among them, there are 62 documents published in 2022, which is the most. The overall research trend is that from 2020 to 2023, the average annual research results will be more than 40. A search using "Semiotics" as the title showed that there were 7,577 related entries in total, including 5,242 academic journals, 1,236 dissertations, 163 conferences, 17 newspapers, etc. Judging from the year of publication, the earliest document is "The Origin and Development of Semiotics" in 1981, and the latest is "Digital Innovation and Inheritance of Wang Chuan's Intangible Cultural Heritage from the Perspective of Semiotics" in 2024. Among them, there are 547 documents published in 2021, which is the most. The overall research trend is that in 2021 and 2022, the average annual research results will be more than 500.

Documents on semiotic interpretation of Qingyang sachet culture:

The article "Semiotic Interpretation of Qingyang Sachet" provides a detailed interpretation of the symbols of Qingyang Sachet from the perspective of cultural semiotics. It was discovered that in addition to fertility worship and the Five Elements philosophy, Qingyang sachets also carry early totem worship in China. From the dragon totem representing the royal family, to the tiger totem representing ordinary people, and the frog totem represented by the legend of Nuwa, they are all preserved in Qingyang sachets (Wang, 2016). In "Cultural Semiotic Interpretation of Qingyang Sachet", starting from the perspective of cultural semiotics, Qingyang Sachet as a folk symbol is explored and explained. It contains the profound cultural spirit of the Han nation and inherits the simple original philosophy of our ancestors in ancient times. It records the time-honored totem worship and traces the eternal primitive social and cultural theme - the reproduction of life. With its refreshing fragrance and incomparable beauty, it tells the story of the struggle of our ancestors in the land of Qingyang and the cultural history passed down as a result. The article "Construction of the Cultural Meaning of Sachets - Semiotic Analysis of Qingyang Sachet Culture" starts from the perspective of semiotics, traces the historical origins of Qingyang sachets, and analyzes the symbolic meaning of sachets in folk culture. As a folk cultural symbol, Qingyang sachet contains the profound spirit of Han national culture and inherits the simple original philosophy of our ancestors in ancient times. It records the long history of totem worship and traces the eternal cultural theme - reproduction (Zhao, Li, & Zhang, 2010).

Documents on semiotic interpretation of folk art and folk customs:

"Interpretation of Folk Custom Decorative Patterns from the Perspective of Symbols - The Desire for Life Reproduction" analyzes the formal expression and meaning expression of the desire for life reproduction in folk decorative patterns from the perspective of semiotics. The existence of life is the solid foundation for the development of human society. The pursuit and expression of life are attached to it in more forms and meanings, thus forming a type of emotional symbols with rich cultural connotations. These symbols record and carry the spiritual tendencies of the ethnic group and are an important communication medium for expressing the "world view" of the ethnic group (Liu, 2011). The article "Regional Cultural Characteristics of Visual Symbols of Shaanxi Folk Art" points out that Shaanxi folk art is a folk art

form with certain aesthetic value created by local working people. Over the course of history, local folk art has accumulated rich materials and artistic experience, forming visual symbols with local characteristics and strong visual effects. This art visual symbol can show the living conditions of local people and the rules of artistic creation. Its refined form, aesthetic connotation of describing the spirit through form, and the aesthetic concept of expressing ambition through objects have been fully demonstrated in the inheritance (Wang, 2019). The conclusion of "Design Aesthetic Reflection of Miao Batik Patterns from the Perspective of Semiotics" is that Miao batik contains rich national culture and national emotions and is a unique emotional expression method of the Miao people. This uniqueness stems from factors such as the natural environment, social environment, skills, production and lifestyle during its production and development. Accurately understanding and mastering the spiritual activities and sensory experiences of the Miao people is an important foundation for innovating the multi-dimensional space of Miao cultural communication and promoting the inheritance and development of Miao culture (Wang & Huang, 2021).



Historical documents on the development of semiotic theory:

In the article "The Origin and Development of Semiotics", the most perfect definition of symbols is probably St. Augustine's very concise definition: "Aliquid stat pro aliquo", which means replacing something with something. Semiotics can only be tenable if something replaces something. Only in this case will semiotics invade all disciplines, including the humanities, social sciences, behavioral sciences, and natural sciences (Wang, 1981). "A Preliminary Study on Modern Western Semiotic Theory" Modern Western semiotic research has two major sources. One is philosophy, from Plato and Aristotle in ancient times, to Locke and Leibniz in modern times, to Peirce and Morris, who are known as representatives of semiotics. Another source is modern European linguistics, the pioneer of which is Saussure. As an independent discipline, semiotics has widely absorbed research results from philosophy, logic, linguistics, psychology, culture, systems theory, information theory, cybernetics and other disciplines during its emergence and development. Up to now, theoretical semiotics has generally formed four major schools: the semiotic theory of epistemology-logic, the semiotic theory of linguistics, the semiotic theory of behaviorism, and the semiotic theory of informatics (Lin, 2000). "Reinterpretation of Li Zehou's Practical Aesthetics from the Perspective of Art Semiotics" There is a close connection between Li Zehou's practical aesthetics, Ernst Cassirer's cultural semiotics and Susan Lange's artistic semiotics. This connection is not only reflected in the direct connection between texts, but also implicitly reflected in the transformation of Li Zehou's practical aesthetic thoughts. Li Zehou emphasized the indispensable role of human symbolic activities when discussing the formation of cultural psychological structure, and emphasized the role of emotion when discussing issues of emotion and form in art. Treat art as a symbolic system that constructs and confirms the ontology of human emotions and psychology. These semiotic thoughts contained in Li Zehou's practical aesthetics happen to be similar to the neo-Kantian semiotic thoughts of Ernst Cassirer and Susan Lange (Lei, 2022).

Google Scholar Literature Summary:

There are 1,560 search results on Google Scholar using the keywords "Handicraft Symbols" + "Semiotics", and only a few documents are close to the selected research concept. "Semiotics for Beginners" by Daniel Chandler offered an accessible introduction to semiotics, exploring the study of signs and symbols in communication, covering key concepts and theorists in the field (Chandler, D. 1994). "Semiotics: The Basics" by Daniel Chandler provided a comprehensive introduction to the fundamental concepts of semiotics, exploring the study of signs and symbols in communication and meaning-making processes (Chandler, D. 2022). "A Theory of Semiotics" by Umberto Eco proposed a comprehensive exploration of semiotics, delving into the nature of signs, codes, communication, and the complexity of meaning in various cultural contexts. The handbook explored semiotics and iconography in visual analysis, offering insights into the interpretation of signs, symbols, and visual elements in diverse contexts (Eco, U. 1979). "A Theory of Craft: Function and Aesthetic Expression" by Howard Risatti delved into the intricate relationship between function and aesthetic expression in craft, offering insights into the theoretical foundations of this artistic practice (Risatti, H. 2009). In "The Distinction between Art and Craft," Markowitz explored the boundaries between art

and craft, examined the criteria that distinguish these categories, and examined the definitions of "art and craft" and the elitist values they imply, emphasizing the ambiguity and possible discrimination between them. The authors noted that classifying a work as an artefact may result in it not being considered art of any kind, highlighting the impact of social status on this distinction (Markowitz, S.J. 1994). Harozila Ramli, Tajul Shuhaizam Said, and Mohd Zaihidee Arshad in "Symbolism of 'Keleput' Art and Intellectual Value of Penan Heritage Craft in Sarawak", explored the symbolism of 'Keleput' art and the intellectual value of Penan heritage craft in Sarawak through qualitative field studies, revealing a rich educational value system deeply intertwined with Penan customs, beliefs, practices, and artistic expressions (Said, T. S., Malim, T., & Arshad, M. Z. 2019). Mohd Zaihidee Arshad, Izani Mat Il M. Hum and Abd. Halim Ibrahim explored this in "Sarawak Bamboo Craft: Symbolism and Phenomenon". This interdisciplinary study examined the relationship between human beings and their environment, utilizing psychological, sociological, anthropological, and historical approaches to analyze the bamboo craft of Iban, Melanau, and Bidayuh societies in Sarawak longhouses, uncovering constitutive, moral, expressive, and cognitive symbols that reflect the multi-ethnic mind and character in the socio-culture of these communities (Arshad, M. Z., Il, I. M., & Ibrahim, A. H. 2014). The article "Cultural Symbolism and Handicrafts of Traditional Artisans of India: Case Studies from Padmashali Weavers and Jaapi Artisans" took Indian craftsmanship as an example and analyzes the symbolic meaning and attributes of handicrafts through two case studies of the Padmashali weaving community and Jaapi craftsmen. Weaving and Jaapi crafts were emphasized as symbols of the socio-cultural identity of the community rather than as mere livelihood tools (Das, M. K. 2021).

Based on this, this topic will try to interpret the deep cultural connotation of the local handicraft symbols in Qingyang sachets. Through semiotics, it will be possible to deeply interpret the various symbols, patterns and colors used in the sachets and reveal the deep cultural connotations of these handicraft symbols. This helps to understand the cultural wisdom and symbolic meaning behind Qingyang sachets, and provides a deeper understanding of the local rural inheritance of sachets.

3) Literature researching concept two "Emotional Expression":

Summary of CNKI documents:

A search using "Emotional Expression" as the title on China National Knowledge Infrastructure showed that there were 5,695 related entries in total, including 3,276 academic journals, 882 dissertations, 69 conferences, and 35 newspapers. Judging from the year of publication, the earliest document is "Comma - an Assistant for Expressing Thoughts and Emotions" in 1952, and the latest is "Myths, Masks, Expression of Life Emotions in Narratives - Taking Qinghai Local Nuo Dance as an Example" in 2023. Among them, there are 516 documents published in 2021, which is the most. The overall research trend is that from 2019 to 2019, the average annual research results are more than 500.

Research literature on the emotional factors of sachets:

"The Role of Emotional Factors in the Art Inheritance of Qingyang Sachets" starts with the analysis of family affection, love, and friendship reflected in Qingyang Sachets, and summarizes the role of emotional factors in the artistic inheritance of Qingyang Sachets. Qingyang sachets not only contain the blessings of the older

generation to the younger generation, but also reflect the respect of the younger generation to the older generation. Qingyang people are simple and reserved, and do not express more emotions through words. Instead, they use sachets to artistically convey their family affection, love, and friendship (Zhao & Huang, 2015). "On the Aesthetic Emotions of Folk Embroidered Purse Bags" concludes that as a folk art object, embroidered purse bags not only present aesthetic art, but also convey rich ethical cognition in a compact form. Highlighting the inherent simple aesthetics of the Chinese nation, it has become an expressive art form created by women. It exudes warm emotions, creates an auspicious and harmonious atmosphere, and profoundly affects people's understanding of nature and life (Gong, 2007). The article "On the Emotional Expression of Folk Embroidery Purse Subjects" expounds on the meanings people give to purses with different themes and patterns, and explains their expressions of praying for wealth and good fortune, the pursuit of life, the worship of reproduction, and the longing for happiness and well-being. Folk purses have a long history in our country, with various forms and wide uses, showing the colorful national culture and folk customs. Purse is a carrier that conveys the rich inner emotions of folk art. It is also an artistic medium that expresses practicality and conveys simple folk emotions (Chen, 2011).

Research literature on emotional expression in clothing culture:

"The Emotional Expression of Clothing Patterns" believes that in today's society, clothing patterns not only have the function of embellishment, emphasis, eye-catching, and correction in clothing. It can also more intuitively express the thoughts and emotions of the designer and the wearer, which is also the most meaningful function of clothing patterns (Jiang, 2008). In the article "Research on the Emotional Expression of Jingchu Regional Costume Culture in Display Design", the characteristics of Jingchu regional costume culture, the principles of emotional expression in display design, and the ways to integrate the two are analyzed and discussed. Jingchu regional costumes, with their unique patterns, gorgeous color expressions and unique shapes, constitute the unique culture of Jingchu regional costumes. While display design emphasizes form, it should also pay more attention to emotional expression. Combining Jingchu regional clothing culture with the emotional expression of display design is not only a combination of two art forms. It also injects the irreplaceable emotion of other elements into the display design, making the display design more humanistic and charming (Zhou, 2019). The article "Analysis of the Folklore Connotation in the Embroidery Patterns of Modern Qilu Folk Costumes" systematically summarizes the main themes, expression techniques and folk connotations of modern Qilu folk costume patterns through in-depth research and analysis of typical patterns. It embodies unique regional characteristics in terms of composition, organization, color and design techniques. Its folk connotation embodies the rich folk emotions of Qilu women and expresses Qilu people's worship of nature and life as well as their spiritual sustenance for religious beliefs (Qi, Fan, & Cui, 2011).

Folk art and folk emotions research literature:

"A Study on the Characteristics and Emotional Expression of Paper-cutting Art in Northern Shaanxi" briefly describes that the unique geographical environment and historical and cultural environment of northern Shaanxi have created the extremely regional paper-cutting art of northern Shaanxi. The unique charm of artistic

characteristics, the emotion permeated by the subject matter, and the simplicity and beauty of the shape embodies the true emotion of art. Paper-cutting in northern Shaanxi is people's sustenance for simple life and an inheritance of folk culture. It is precisely because northern Shaanxi paper-cutting has strong regional characteristics and a strong mass base, as well as its unique artistic characteristics and life interest, that paper-cutting art has become a unique flower in northern Shaanxi (Ma, 2016). In "Research on Folk Emotions of Ceramic Decoration in the Song Dynasty", the ceramic decoration of the Song Dynasty is taken as the research object, and the folk emotions in it are analyzed from two aspects: plant decoration and infant play decoration. Ceramic folk decoration not only exists as a kind of decoration, but is also closely connected with the social culture of the time. In-depth research on folk decoration can unearth its cultural significance and feel the emotional expression of the designer (Zhang, 2016). "Research on Emotional Expression in Traditional Handicraft Documentaries" is based on the extensive collection and reading of relevant literature, combined with the creative practice of the graduation work "Carving", and closely focuses on the key word of the study of emotional expression in traditional handicraft documentaries. It discusses the theoretical concepts of emotional expression, characteristics of traditional handicrafts, construction elements and emotional types of emotional expression in documentaries. Core issues such as attaching importance to and emphasizing emotional expression and how to express emotions are discussed in detail with practical cases (Zheng , 2022).

Research documents on emotional expression in artistic creation:

"How Art Expresses Emotions" believes that aesthetics or art philosophy is actually a discussion of human philosophy. Many propositions will be restored to morality, emotion, and human nature. Visual communication fits painting more closely, but the most important function of visual communication is communication. How design expresses emotions is exactly the same as how art expresses emotions. "The change in emotion is exactly what I have been tracing as a change in philosophical expression, which concerns what aspects of life are considered significant." Emotion is not only a philosophical appeal, but design in the branch of art is also exploring an eternal way to express emotions (Zhao, 2018). The article "On Emotional Expression in Artistic Creation" believes that the artist's emotional activities play a huge role in the process of artistic creation. However, the artist's emotions must be accurately and fully expressed in the work in order for the viewer to feel this "power". There are many ways to express emotions, but they are all directly related to the creation of artistic images, the use of "empathy" means, and the use of rational thinking to create, strengthen and deepen emotional expressions (Zhao , 2016).

Literature on the history of emotion:

"Emotional Expression: The Main Research Aspects of the History of Emotions" points out the emotional vocabulary used in historical research, the so-called emotional descriptions (de-scriptors) such as joy, pain, sadness, anger, jealousy, etc. In fact, it contains two meanings. One refers to the emotional experience (experience of emotions) that people feel deep in their hearts. The other refers to the emotions that people express in various ways such as language, expressions, gestures, and eyes, that is, emotional expression. (emotional expression, expression of emotions). Everyone expresses the same emotional experience such as joy, anger, sorrow, and joy in different ways. The purpose of research on the history of emotions is to interpret the historical meaning behind emotions. Emotion is the basic method of social communication. Studying the content and methods of emotional expression can help historians deeply understand the power relations, social structure and cultural characteristics of certain societies, and form a richer and deeper understanding of the era under study (Sun, 2017). "Theoretical Research on the History of Emotions by William Reddy" In his historical theoretical research, Reddy always adheres to the principle of unity of theory and practice, and constantly reflects on and improves his theory of emotional history during the practical research process. Reddy is good at using historical comparative methods and interdisciplinary research methods, and pays attention to the "ordinary little people" group and non-Western cultural groups in the research process. Reddy's theory of the history of emotions is an important part of the study of the history of emotions. It answers basic questions such as whether emotions are historical, what kind of historical materials should be used in research on the history of emotions, and whether emotions are physiological reactions or products of social construction. It successfully proved the importance of "emotional" factors in historical research, and to a certain extent reversed the research situation of neglecting emotional and other perceptual factors in traditional historical research. It provides research ideas and methods for studying emotional phenomena in history and the social factors behind them (Deng, 2023).

Literature on art and emotional expression:

"From Croce to Susan Lange-A New Understanding of the Theory of Emotional Expression" This article roughly draws the following conclusions through the analysis and comparison of the theories of emotional expression of Croce and Susan Lange. Art is emotionally expressive, expressing both personal and human emotions, rather than being cathartic. If we add Susan Lange's symbolic theory, we can say that art is the symbolic creation of human emotions. This is the revelation brought to us by Susan Lange and Croce, and it is also a new understanding of emotional expression (Yu, 2003). "Art is the creation of symbolic forms of human emotions - a brief analysis of Susan Lange's new definition of art" mainly focuses on Susan Lange's new definition of art, and briefly discusses the connotations involved in her definition of art. Based on the philosophy of human cultural semiotics and critical reference to previous theories, Susan Lange put forward a new and more reasonable proposition that "art is the creation of symbolic forms of human emotions". This is the foundation and essence of Susan Lange's entire art theory. Among them, artistic symbols express human emotions; the expression form of artistic symbols is also a form of life. Susan Lange believes that the emotions expressed in art are not the

expression of the artist's personal emotions, but a universal human emotion and an emotional concept (Zou, 2012).

Summary of Google Scholar literature:

A search result using the keywords "Emotional Expression" + "Psychology" + "Culture" on Google Scholar showed 14,000 results, and only a few documents were close to the selected research concept. "Emotional Expression: Advances in Basic Emotion Theory" by Dacher Keltner, Disa Sauter, Jessica Tracy and Alan Cowen. This article reviewed recent advancements in the study of emotional expression, highlighting the recognition of over 20 emotions through multimodal and dynamic patterns, exploring nuanced processes in emotion recognition, and examining contextual influences, with implications for understanding emotion-related physiology and mammalian precursors of human emotion (Keltner, D., Sauter, D., Tracy, J., & Cowen, A. 2019). "Emotional Expression" by G. Collier explored the complexities of emotional expression, covering various facets such as the cultural and individual aspects of emotional communication, facial expressions, and the role of emotions in social interactions (Collier, G. & Collier, G. J. 2014). In "Culture and Emotional Expression," David Matsumoto delved into the cultural influences on emotional expression, examining how societal norms, values, and communication styles shape the way individuals express and perceive emotions across different cultures (Matsumoto, D. 2013). "Nonverbal Communication Today: current research" edited by Mary Ritchie Key, provides a comprehensive exploration of contemporary perspectives on nonverbal communication, covering topics such as facial expressions, gestures, body language, and their cultural variations in various contexts (Key, M. R. (Ed.). 1982). "The social effects of emotions" by Gerben A. van Kleef and Stéphane Côté. The article reviews emerging literature on the social impact of emotional expression, highlighting its influence on observers' emotions, cognition, and behavior. Consistent evidence suggests that emotional expression affects observers across various domains, including intimate relationships, group decisions, customer service, negotiations, and leadership. The paper explores how emotional responses and reasoning processes moderate the impact of emotional expression on observers' behavior, with the relative efficacy of these moderating factors depending on observers' information processing and perceived appropriateness of emotional expression. The social impact of emotions appears similar across different modes of expression (facial, vocal, bodily, textual, symbolic). Finally, the article identifies gaps in the current understanding of this topic and calls for interdisciplinary collaboration and methodological diversity (Van Kleef, G. A. & Côté, S. 2022).

Liu Xie said: "Human beings are endowed with seven emotions. They respond to things and feel their will. Is it natural?" Natural things are colorful and full of emotions. Emotions vary from person to person and arise from things. Handicrafts (sachets) are carriers of emotional sustenance that originate from the creator (housewife)'s feelings about objective things. The focus of this research topic is the connection between handicraft symbols and emotions, exploring how sachets as handicraft symbols stimulate the memories of local community members, and how these symbols are related to emotional expressions, further enhancing the cultural depth of the textual study of Qingyang sachets .

4) Research literature on "Sustainable Development" in context:

Summary of academic literature on CNKI:

By searching the CNKI with the keywords "Sustainable Development" + "Intangible Cultural Heritage", the results showed that there were 3,724 related entries in the literature. Among them, there are 1673 academic journals, 1552 dissertations, 125 conferences, 53 newspapers, etc. Judging from the year of publication, the earliest document is "A Brief Discussion on the Interrelationship between the Protection and Utilization of Intangible Cultural Heritage" in 2008. The most recent is the 2023 "Promoting Sustainable Development through Systematic Protection of Intangible Cultural Heritage - Consultation on the Practice of Applying for World Heritage of "Traditional Chinese Tea-making Techniques and Related Customs". Among them, there are 704 documents published in 2023, which is the most. The overall research trend is that in the past three years, the average annual results have been more than 500.

Guidance documents for sustainable development:

"Sustainable Development and Systematic Protection of Intangible Cultural Heritage - Discussion Starting from the United Nations World Bee Day" This article emphasizes the integration of the protection of intangible cultural heritage and the management of the global bee crisis through the United Nations World Bee Day. A collaborative path to realize bee protection, cultural inheritance and sustainable development (Zhang, 2023). "Chinese Wisdom Contributing to Sustainable Development of Humanity" has successfully been included in the "World Heritage List" through the "Pu'er Jingmai Mountain Ancient Tea Forest Cultural Landscape". China has demonstrated a unique tea culture protection and management system. Integrate traditional beliefs and modern governance to achieve the sustainable development of tea culture, biodiversity and natural resources (Shi & Yang, 2023). The "Sustainable Development and Sustainable Development Strategy" points out that the only feasible development path for our country is to combine short-term and long-term development and consider the sustainable development idea from a strategic perspective. Achieve sustained, rapid and healthy economic growth rather than at the expense of the environment (Wang, 1994).

Sustainable development related press:

From July 17 to 18, 2023, the National Conference on Ecological and Environmental Protection was held in Beijing. Harmonious coexistence between man and nature is an important feature of Chinese modernization. China's remarkable achievements in ecological civilization construction have provided useful experience for other countries. Countries around the world are full of expectations for strengthening cooperation with China in environmental protection and sustainable development (People's Daily, 2023). On March 17, 2023, our reporter Qingmu said in "Actively boosting confidence in social sustainable development" that the United Nations released the "World Social Report 2023" and "World Employment and Social Outlook: Trends in 2023", emphasizing that countries need to actively take various measures to revive confidence in social development in the context of economic downturn. In a world undergoing fundamental change, with slower global employment growth and an ageing population being key trends, we need both a recognition of the need for action and a new approach to translate consensus into action now (Social Science Journal, 2023). On November 26, 2022, this newspaper conducted an interview with Guan Qiang on issues related to the development of China's World cultural heritage, entitled "Protecting, inheriting and Utilizing cultural

Heritage to Promote the continuous development of human Civilization and Sustainable Social Development". Guan Qiang believes that the importance of protecting cultural and natural heritage for the sustainable development of human society has become an international consensus. Heritage protection theories and methods with universal values as the core have been widely applied in countries around the world, playing an irreplaceable role in sustaining global cultural and natural diversity, enhancing exchanges and mutual learning among different regions and ethnic groups, and promoting the building of a harmonious world and a community with a shared future for mankind (China Cultural Relics News, 2022).

Sustainable development of clothing culture:

"A Brief Discussion on the Sustainable Development of Traditional Clothing Culture" points out that in the face of challenges such as Western design and the impact of industrialization, the key to the sustainable development of my country's traditional clothing culture lies in the clever integration of contemporary life, inheritance and protection, and innovative development of traditional crafts. In order to promote its spiritual connotation to be widely disseminated and recognized in society (Zhong, 2022). "Sustainable Development of Zhuang Patchwork Culture in "Na Baichuan"" takes Guangxi Zhuang patchwork as the research object, and the article explores sustainable design ideas that conform to modern aesthetics. Promote the Zhuang patchwork skills to shine with charm in the inheritance and achieve sustainable development (Zeng, 2023). "Research on the Protection and Sustainable Development of Manchu Embroidery Intangible Cultural Heritage" This research is dedicated to the protection and inheritance of Manchu Embroidery intangible cultural heritage. Promote its sustainable development through strategies such as establishing protection institutions and cultivating professional talents. And explore the integration path of Manchu embroidery and modern society (Ma, 2023). "Research on the Inheritance, Development and Protection of Buyi Embroidery Culture" This study takes Buyi embroidery as the research object, combines multi-disciplinary perspectives to analyze its cultural generation environment and sort out the cultural connotation. It aims to achieve orderly inheritance and innovative development amid ecological changes and promote the sustainable development of Buyi embroidery culture (Wu, 2023).



Literature on sustainable development related to crafts:

"Design is a culture of practice - thinking based on the sustainable development of a traditional handmade papermaking village" The sustainable development of a traditional handmade papermaking village needs to highlight the local context through design practice, connect the industry and value chain, and guide the construction of stakeholder relationships. Thus, culture can play a key variable role in rural development in the new era (Xie & Lu, 2023). "Research on the Sustainable Design of Xuzhou Sachets from the Perspective of Intangible Cultural Heritage" From the perspective of intangible cultural heritage inheritance, Xuzhou Sachets have been integrated into daily life through modern design methods. To promote its sustainable development, it reflects the efforts to protect and innovate traditional culture (Yue, 2023). "Research on the Sustainable Development of the Handicraft Art of Henan Folk Tiger Head Shoes" calls for the handicraft art of Henan folk tiger head shoes, which is facing disappearance, to urgently combine tradition and modern design in a reasonable way to rejuvenate it. It is not only an appeal for its survival, but also a responsibility for the inheritance of Chinese traditional culture (Liu, 2020). "Sustainable Development of Tibetan and Qiang Local Weaving and Embroidery Handicrafts under Social Transformation" In the process of social transformation, understand the sustainable development of Tibetan and Qiang local weaving and embroidery handicrafts. Emphasizing the innovation and creation of cultural reproduction and revealing its opportunities and challenges in modern society have important contemporary significance and value (Zhong, 2017).

Traditional calligraphy and painting sustainable development literature:

"Research and Sustainable Development of Gansu Legal Historical Resources under the Cultural Background of the 'One Belt and One Road'" points out that under the cultural background of the "One Belt and One Road", we should explore the cognition of Gansu calligraphy historical resources. Propose sustainable development paths and suggestions, give full play to regional uniqueness, and provide rich calligraphy cultural resources for cultural initiatives (Zhang, 2019). "Research on the Sustainable Development of the Redesign of Hakka Traditional Graphics under Cultural Inheritance" studies the redesign of Hakka traditional graphics through the symbolic refinement of Hakka culture to achieve its sustainable development and enrich and diversify expressions to promote the inheritance and protection of Hakka culture (Liu, 2023). "The Crossroads of Cultural Heritage: Strategies for Sustainable Development and Continuation of Thangka Painting Tradition" points out that the Thangka painting tradition faces the crossroads of inheritance and economic challenges. Formulating sustainable development strategies is an important measure to maintain cultural diversity and inherit precious cultural and artistic heritage (Wang, 2023).

Summary of Google Scholar literature:

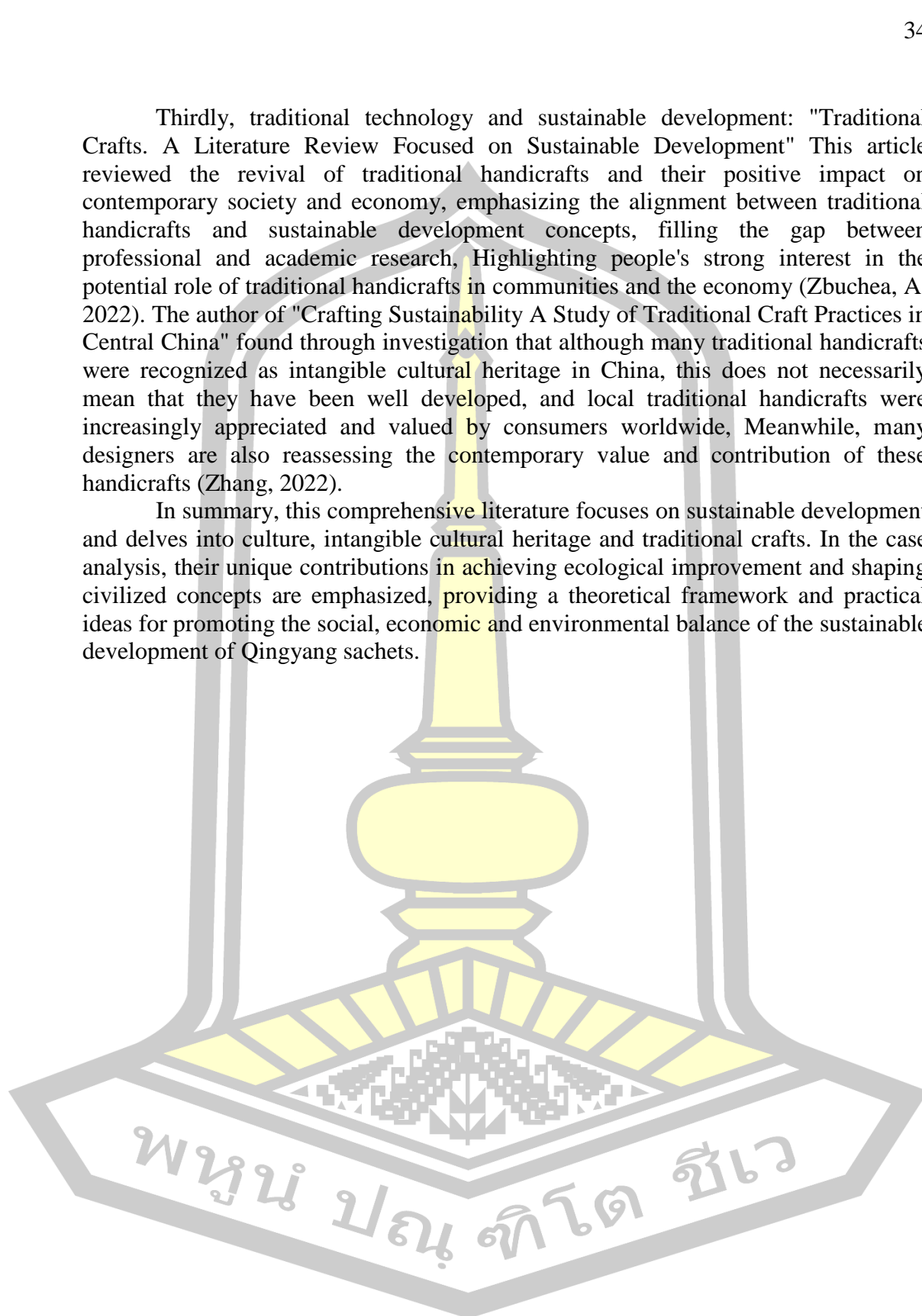
Search results using the keywords "Sustainable Development" + "Intangible Cultural Heritage" on Google Scholar show 13,000 items. Firstly, sustainable development concept and culture: A critical review of the interdisciplinary literature on sustainable development in the article "A new conceptual framework for sustainable development" demonstrated the lack of a comprehensive theoretical framework that fully understands the complexity of sustainable development. The aim

was to synthesize the interdisciplinary literature on sustainable development, identify patterns and similarities through conceptual analysis, and ultimately integrate them into seven unique concepts that together form a theoretical framework for sustainable development (Jabareen, Y. 2008). The article "What role for culture in the age of sustainable development? UNESCO's advocacy in the 2030 Agenda negotiations" emphasized UNESCO's key role in the United Nations sustainable development agenda and explores three roles of culture in sustainable development: As a unique dimension, as a driving force and enabler (Wiktor-Mach, D. 2020). The article "Culture and Sustainable Development: Indigenous Contributions" reconsidered the position of culture in sustainable development, explores the United Nations Sustainable Development Goals regarding culture as a dimension, and focuses on the impact of indigenous contributions and Maori and Indigenous perspectives on understanding sustainable development (Waten, K. & Yap, M. 2015). The author of "Cultural policies and local planning strategies: What is the role of culture in local sustainable development?" proposed a strategic model based on asset action matrix, emphasizing the importance of local cultural planning. Through the emerging model of whole system cultural areas, the key role of culture as a catalyst in local development was explored (Sacco, P. L., Blessi, G. T., & Nuccio, M. 2009).

Secondly, sustainable development and intangible cultural heritage: "The valuation of intangible cultural heritage: Intangible cultural heritage as cultural capital in sustainable development", based on Bourdieu's capital theory, regards intangible cultural heritage as a form of cultural capital, The study revealed the dual functions of ICH in sustainable development: forming identity and serving as a medium for expressing identity, emphasizing the core role of time in its value-added process, and its significant potential for moral and value attitudes towards sustainable development (Meissner, M. 2017) "Development of Intangible Cultural Heritage as a Sustainable Tourism Resource: The Intangible Cultural Heritage Practitioners' Perspectives" This article took South Korea as a case study to explore the relationship between authenticity and sustainable tourism from the perspective of practitioners of intangible cultural heritage (ICH), Emphasizing that achieving positive coexistence required the recognition of local people, empowerment of practitioners, and parallel development of tourism and intangible cultural heritage (Kim, S., Whitford, M., & Arcodia, C. 2021). The evolution of the principles of sustainable development in "Sustainable Development and Intangible Cultural Heritage. In Cultural Heritage, Sustainable Development and Human Rights" had gradually expanded from addressing the relationship between development and environment to the relationship between development and culture, with a focus on ensuring that the inheritors of intangible cultural heritage become the main beneficiaries economically and morally, At the same time, it was emphasized that the lack of international rules may lead to the abuse of intangible cultural heritage (Scovazzi, T. 2024). "From 'Federal Rubbish' to 'National Treatment': The Transformation and Safeguarding of Intangible Cultural Heritage of China A Case Study of Huanxian Daoqing Shadow Theatre". This study took Huanxian Daoqing shadow puppetry as an example to examine the transformation history of China's intangible cultural heritage through the three stages of political and economic transformation, Analyzed how Daoqing can achieve "Traditional Inventions" under the joint action of the Chinese government and community, and provide new ideas and methods for future research (Liu, 2014).

Thirdly, traditional technology and sustainable development: "Traditional Crafts. A Literature Review Focused on Sustainable Development" This article reviewed the revival of traditional handicrafts and their positive impact on contemporary society and economy, emphasizing the alignment between traditional handicrafts and sustainable development concepts, filling the gap between professional and academic research, Highlighting people's strong interest in the potential role of traditional handicrafts in communities and the economy (Zbucea, A. 2022). The author of "Crafting Sustainability A Study of Traditional Craft Practices in Central China" found through investigation that although many traditional handicrafts were recognized as intangible cultural heritage in China, this does not necessarily mean that they have been well developed, and local traditional handicrafts were increasingly appreciated and valued by consumers worldwide, Meanwhile, many designers are also reassessing the contemporary value and contribution of these handicrafts (Zhang, 2022).

In summary, this comprehensive literature focuses on sustainable development and delves into culture, intangible cultural heritage and traditional crafts. In the case analysis, their unique contributions in achieving ecological improvement and shaping civilized concepts are emphasized, providing a theoretical framework and practical ideas for promoting the social, economic and environmental balance of the sustainable development of Qingyang sachets.



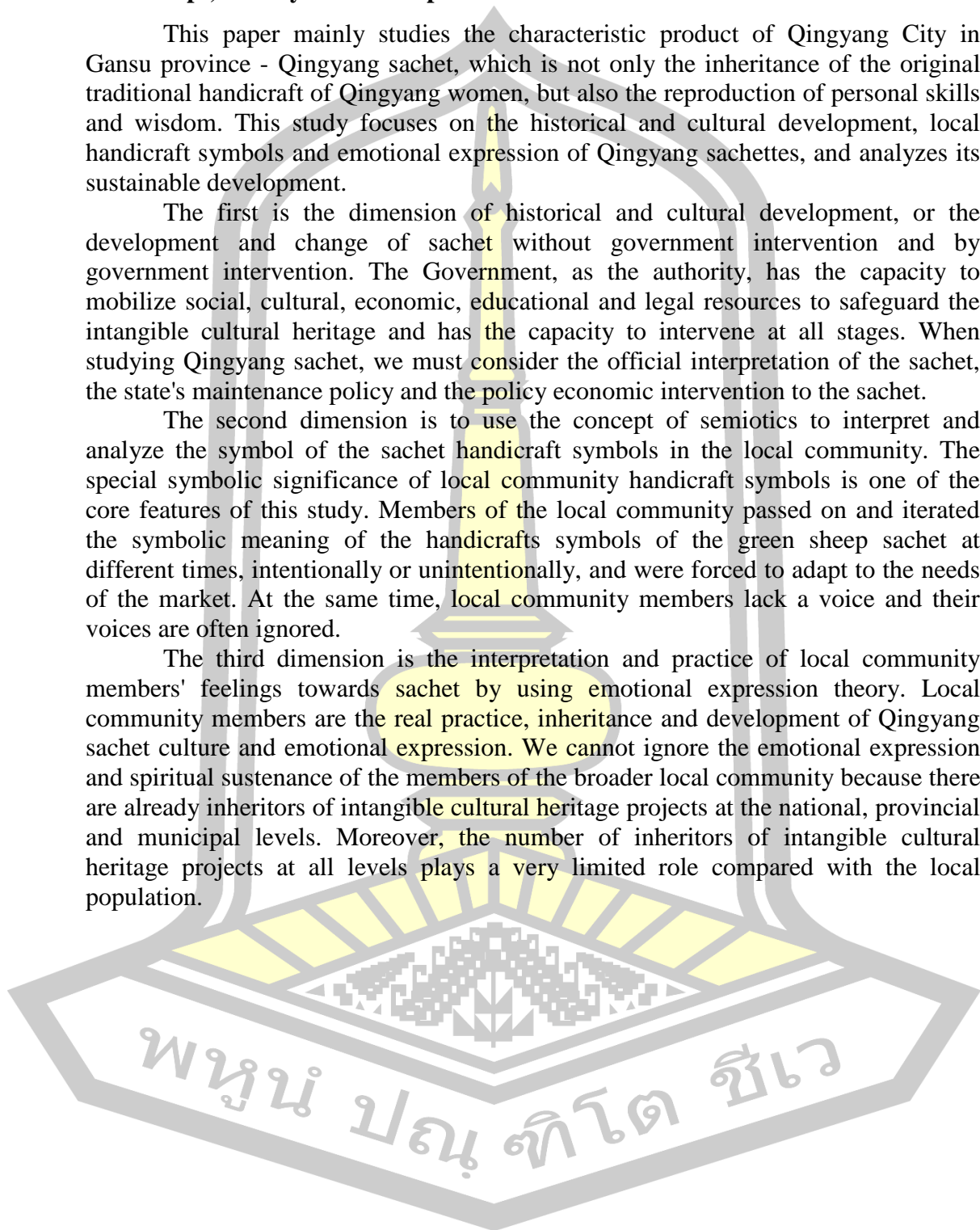
8. Concept, Theory and Conceptual framework

This paper mainly studies the characteristic product of Qingyang City in Gansu province - Qingyang sachet, which is not only the inheritance of the original traditional handicraft of Qingyang women, but also the reproduction of personal skills and wisdom. This study focuses on the historical and cultural development, local handicraft symbols and emotional expression of Qingyang sachettes, and analyzes its sustainable development.

The first is the dimension of historical and cultural development, or the development and change of sachet without government intervention and by government intervention. The Government, as the authority, has the capacity to mobilize social, cultural, economic, educational and legal resources to safeguard the intangible cultural heritage and has the capacity to intervene at all stages. When studying Qingyang sachet, we must consider the official interpretation of the sachet, the state's maintenance policy and the policy economic intervention to the sachet.

The second dimension is to use the concept of semiotics to interpret and analyze the symbol of the sachet handicraft symbols in the local community. The special symbolic significance of local community handicraft symbols is one of the core features of this study. Members of the local community passed on and iterated the symbolic meaning of the handicrafts symbols of the green sheep sachet at different times, intentionally or unintentionally, and were forced to adapt to the needs of the market. At the same time, local community members lack a voice and their voices are often ignored.

The third dimension is the interpretation and practice of local community members' feelings towards sachet by using emotional expression theory. Local community members are the real practice, inheritance and development of Qingyang sachet culture and emotional expression. We cannot ignore the emotional expression and spiritual sustenance of the members of the broader local community because there are already inheritors of intangible cultural heritage projects at the national, provincial and municipal levels. Moreover, the number of inheritors of intangible cultural heritage projects at all levels plays a very limited role compared with the local population.



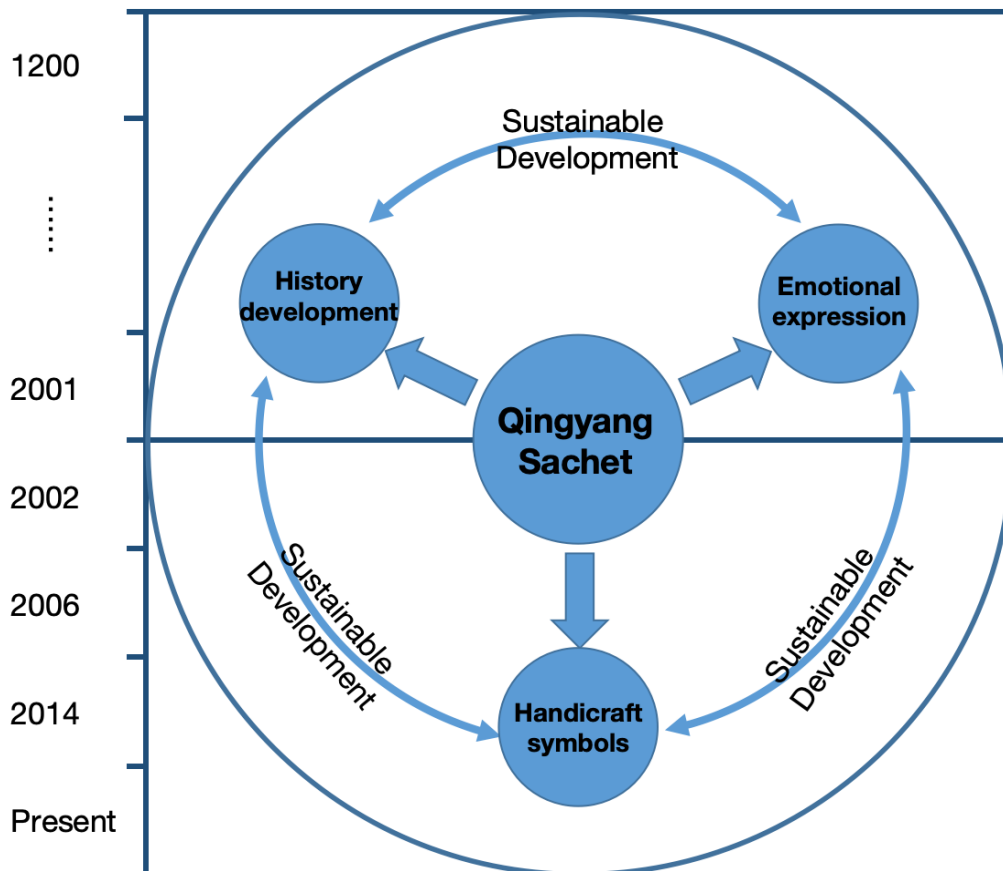


Figure 1 The concepts, theories and conceptual frameworks selected for this study

Source: Created by Di Zheng, 2023.

The conceptual framework is based on three dimensions, and proposes to examine the cultural inheritance of Qingyang sachets in the intangible cultural inheritance from the perspective of sustainable development. This study is intentionally limited to the analysis of changes in the interpretation of craft symbols, social roles, functions, values, dissemination, and maintenance efforts of hand-made Qingyang sachet in the discourse of Chinese authorities and communities of practice. The research time takes 2006 as the node and subdivides into two important stages of development and change, from 2001 to 2006 and from 2006 to the present, the changes of Qingyang sachet, an intangible cultural heritage.

9. Research plan

The plan is divided into three levels: overall goals and plans, phased research plans, and time plans. The overall goal clarifies the overall tasks of study and research for each semester, and the phased learning goal time plan clarifies the monthly goals and points out specific implementation strategies, and develops control strategies and methods to ensure the realization of plans and goals.

Chapter 3: Local handicraft symbol of Qingyang sachet

This chapter analyzes how the local handicraft symbols carried by Qingyang sachet are inherited in the context of sustainable development. This involved analysing and collating official records and conducting interviews with non-genetic heirs, housewives who made the sachets.

Chapter 4: Emotional expression of Qingyang sachet

This chapter explores how Qingyang sachet's emotional expression is carried out in the context of sustainable development, from the sachet makers, users, the sachet itself and the sachet as a medium of communication, how the sachet becomes the carrier of emotional expression, and how these different forces interact.

Chapter 5: Conclusion, Discussion and Suggestion

This chapter is the conclusion, discussion and suggestions for future research on the sustainable development of China's intangible cultural heritage.



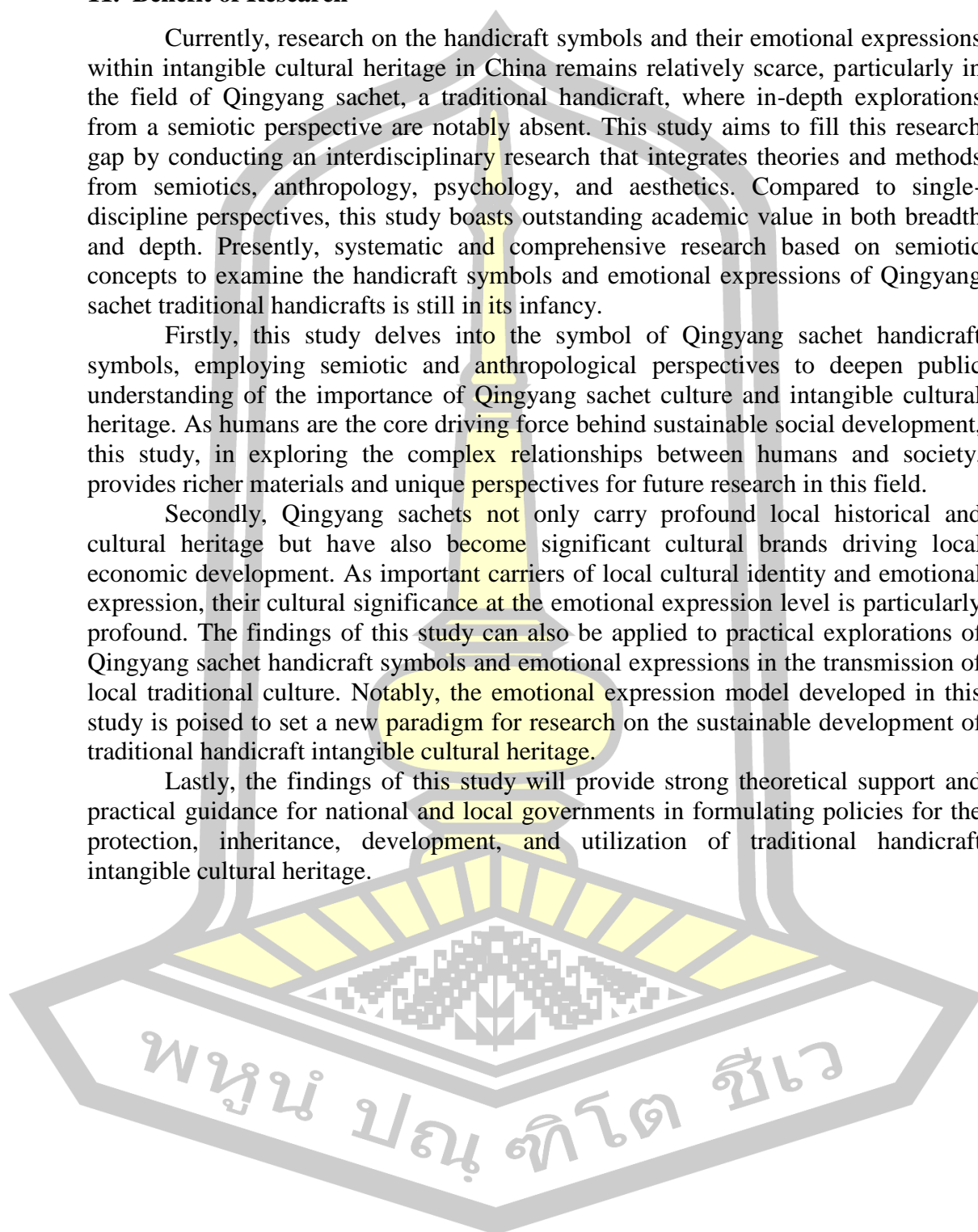
11. Benefit of Research

Currently, research on the handicraft symbols and their emotional expressions within intangible cultural heritage in China remains relatively scarce, particularly in the field of Qingyang sachet, a traditional handicraft, where in-depth explorations from a semiotic perspective are notably absent. This study aims to fill this research gap by conducting an interdisciplinary research that integrates theories and methods from semiotics, anthropology, psychology, and aesthetics. Compared to single-discipline perspectives, this study boasts outstanding academic value in both breadth and depth. Presently, systematic and comprehensive research based on semiotic concepts to examine the handicraft symbols and emotional expressions of Qingyang sachet traditional handicrafts is still in its infancy.

Firstly, this study delves into the symbol of Qingyang sachet handicraft symbols, employing semiotic and anthropological perspectives to deepen public understanding of the importance of Qingyang sachet culture and intangible cultural heritage. As humans are the core driving force behind sustainable social development, this study, in exploring the complex relationships between humans and society, provides richer materials and unique perspectives for future research in this field.

Secondly, Qingyang sachets not only carry profound local historical and cultural heritage but have also become significant cultural brands driving local economic development. As important carriers of local cultural identity and emotional expression, their cultural significance at the emotional expression level is particularly profound. The findings of this study can also be applied to practical explorations of Qingyang sachet handicraft symbols and emotional expressions in the transmission of local traditional culture. Notably, the emotional expression model developed in this study is poised to set a new paradigm for research on the sustainable development of traditional handicraft intangible cultural heritage.

Lastly, the findings of this study will provide strong theoretical support and practical guidance for national and local governments in formulating policies for the protection, inheritance, development, and utilization of traditional handicraft intangible cultural heritage.



Chapter II

History and Culture of Qingyang Sachet in the context of Sustainable Development

This paper delves into the historical origins and development trajectory of Qingyang sachets, systematically sorting out their rich cultural connotations, functional evolutions, and sustainable development paths in modern society. Qingyang sachets not only inherit the ancient wisdom of traditional Chinese medicine's aromatic healing but also serve as indispensable decorative highlights during festive celebrations. Furthermore, they are unique artistic medium for expressing deep emotions such as love, kinship, and friendship, demonstrating their extensive and far-reaching social functions.

Introduction

This chapter will sort out the historical development of Qingyang Sachet from the time line, state the important things recorded or happened in each historical stage of Qingyang Sachet, and understand the social impact of the event by describing the event. According to the historical development context of Qingyang sachet and key time points, it is divided into the following three stages for analysis and presentation.

Introduction and historical development of sachet - Before 2001: In 2001, a sachet was unearthed in the sixth floor of the No. 2 tower of Shuangta Temple in Huanxian County, Qingyang City (originally named "Shi Ta Yuan (Stone Pagoda Yuan)" during 1161-1189 years of Jin Zheng Long Da Ding). Sachet shape clever, exquisite embroidery, sachet wear agate, bright and moist, exquisite. Because the sachet is nearly a thousand years old, it is named "Qian Sui Xiang Bao (Thousand-year-old sachet)" as shown in the Sachet sample 5, which belongs to the national first-class cultural relics. This is the earliest sachet found locally, so 2001 was chosen as the first time point. Focus on sorting out the historical origin and cultural and artistic characteristics of the sachet and Qingyang sachet, so as to better understand the cultural change and bearing of Qingyang sachet.

The cultural connotation of Qingyang Sachet - From 2002 to 2006: In order to better inheritance and development of sachet, the local government of Qingyang carried out large-scale folk culture festivals with sachet as the medium, promoted the popularity of Qingyang sachet through marketing, and promoted the development of Qingyang sachet industry through social activities. The local government successfully held the first "China Qingyang Sachet Folk Culture Festival" in 2002. On May 20, 2006, "Qingyang Sachet Embroidery" was approved by The State Council of the People's Republic of China to be included in the first batch of national intangible cultural heritage list, the heritage number is XVII -26 (China Intangible Cultural Heritage Network, 2006). Therefore, the period from 2002 to 2006 was selected. During this period, with the encouragement and guidance of various governments, a large number of research works related to Qingyang sachet were published to investigate and sort out the cultural connotation of the sachet. The annual trend of

"Qingyang sachet" literature retrieved through CNKI in 2006 is the most research results, which can be proved.

Sustainable development of Qingyang Sachet -- From 2007 to now: The representative inheritor of the first batch of national intangible cultural heritage projects, Qingyang sachet embroidery, He Meiyong, aged 73, now 90 (Ministry of Culture of the People's Republic of China, June 5, 2007). The policies and regulations on intangible cultural heritage issued by the government have played a positive role in promoting the Qingyang sachet industry from the perspective of sustainable development. In 2007, Qingyang sachet embroidery has a national inheritor, the core of the living state inheritance is people, so 2007 is chosen as the time point for the sustainable development of Qingyang sachet. Sorting out and studying the intangible cultural heritage policies, regulations and laws issued by governments at all levels has had a profound impact on the sustainable development of the inheritance of more folk culture and handicrafts such as Qingyang sachet, so as to better understand the importance and sustainable development of intangible cultural heritage.

Part I: Introduction and historical development of sachet (before 2001)

In 2001, a sachet embroidered with deformed lotus flowers, plum blossoms and twin-wrapped flowers was unearthed in a double stone pagoda of Song Dynasty in Huanxian County, Qingyang City. This sachet has a history of more than 800 years, because its color is as bright as new, and the twin towers are known as "Thousand-year-old sachet", which is the earliest sachet found in Qingyang. In June 2001, the former Xifeng City (which was abolished in June 2002 and became a district under the newly established Qingyang City) held a sachet festival. From the "Thousand-year-old sachet" to the "Sachet Festival", we can see that the local sachet culture has a deep history, and the historical development of the local sachet needs to be combed through a large number of literature reviews.

1.1 Sachet Concept and History

Sachet has been used and recorded in historical documents throughout China and among all ethnic groups. This section will sort out the concept of sachet, historical development, classification of sachet documents recorded in historical books and physical sachet unearthed in various places.

1.1.1 Concept of Sachet

Sachet, also known as He Bao, Xiang Nang, Xiang Dai, Xiang He Bao, Jin Nang, Mu Zha, Shua Huo Zi or "Chu Chu", ancient called Xiang Nang, Xiang Dai, Xiang Qiu, Pei Wei, Rong Xiu. *Er Ya · Shi Qi* "The Hui (袂veil) that women tie on their body is called Li (纒), which means Rui (縷)." ⁸ The Hui (袂) of a woman is called "veil", also known as "Xiang Ying (Fragrance)". The colorful ornaments concentrate on representing the style of folk art. *Li Ji · Nei Ze* "Children who have not undergone the capping ceremony (for boys) and the hairpin ceremony (for girls) would all get up to wash their faces and brush their teeth at the first crow of the cock. They would comb their hair, tidy up their buns or topknots, tie strings (or ribbons) on

⁸ A woman's hui (袂veil) is called a lí (纒). 纒 means a ruí (縷) tie.

their collars, and wear sachets. At dawn, they would greet their parents and elders, asking what breakfast they would have. If the elders had already eaten, they would withdraw; if not, they would assist the elders in preparing the meal and ensure everything was in place."⁹ It is described as a piece of clothing for minors with brilliant colors, while the folk art uses red and green collocation to render colors, trying to form a special color sense of beauty, and has the role of decoration and enjoyment. According to the relevant information records of various nationalities in China, the sachet has a fragrance, which comes from the scented Chinese medicinal materials, such as Xiong Huang (realgar), Ai Ye (mugwort leaves), Bing Pian (borneol), Huoxiang, etc., so the folk think that it has the effect of removing odor, sterilizing disease, refreshing mind. At the same time, sachet is mainly used as accessories for clothing and are one of the most distinctive handicrafts in our country.

1.1.2 The History of Sachet

The earliest written record about sachet in our country is found in the 12th *Li Ji · Nei Ze* recorded in *Li Ji* is sachet. Qu Yuan *Li SAO*, there is "I hang Jiang from and Zhi Zhi these herbs ah, and the autumn orchid woven into a sac to wear in the side."¹⁰ Among them, jiangli (江篱 water caltrop), bizhi (辟芷 fragrant orris), and qiulan (秋兰 autumn orchid) are all fragrant herbs. "Ren" (纫) means to link or fasten together. "Pei" (佩) here refers not only to a sachet but also implies the act of wearing it. In the first long narrative poem in Chinese literary history, *Kong Que Dong Nan Fei (The Peacock Flies Southeast)*, there is also a reference to sachets: "A red, double-layered, bell-shaped silk canopy is hung over the bed, with sachets dangling from each of its four corners."¹¹ After Yang Guifei's death during the An Lushan Rebellion in the Tang Dynasty, she was hastily buried on the spot. After the recovery of the Western Capital (Chang'an), Emperor Xuanzong sent people to rebury her remains and found that only her gleaming white bones remained, with only the sachet on her chest still intact as if it were new. When Emperor Taishang (Xuanzong, who had retired as an emperor's father after abdicating) saw the sachet, it reminded him deeply of her, and he couldn't help but shed tears. The famous Tang Dynasty poet Zhang Hu, upon reflecting on this incident, penned the poem *Tai Zhen Xiang Nang Zi (Sachet of Tai Zhen)* (referring to Yang Guifei, also known as Yang Taizhen): "That tiny embroidered pouch adorned with gold-threaded patterns, Once a decoration worn upon the concubine's breast, Filled with the fragrance of bygone days. Who now can untie for the emperor this floral pouch, And unravel the deep feelings and memories contained within? This pouch has become an unforgettable regret in his lifetime,

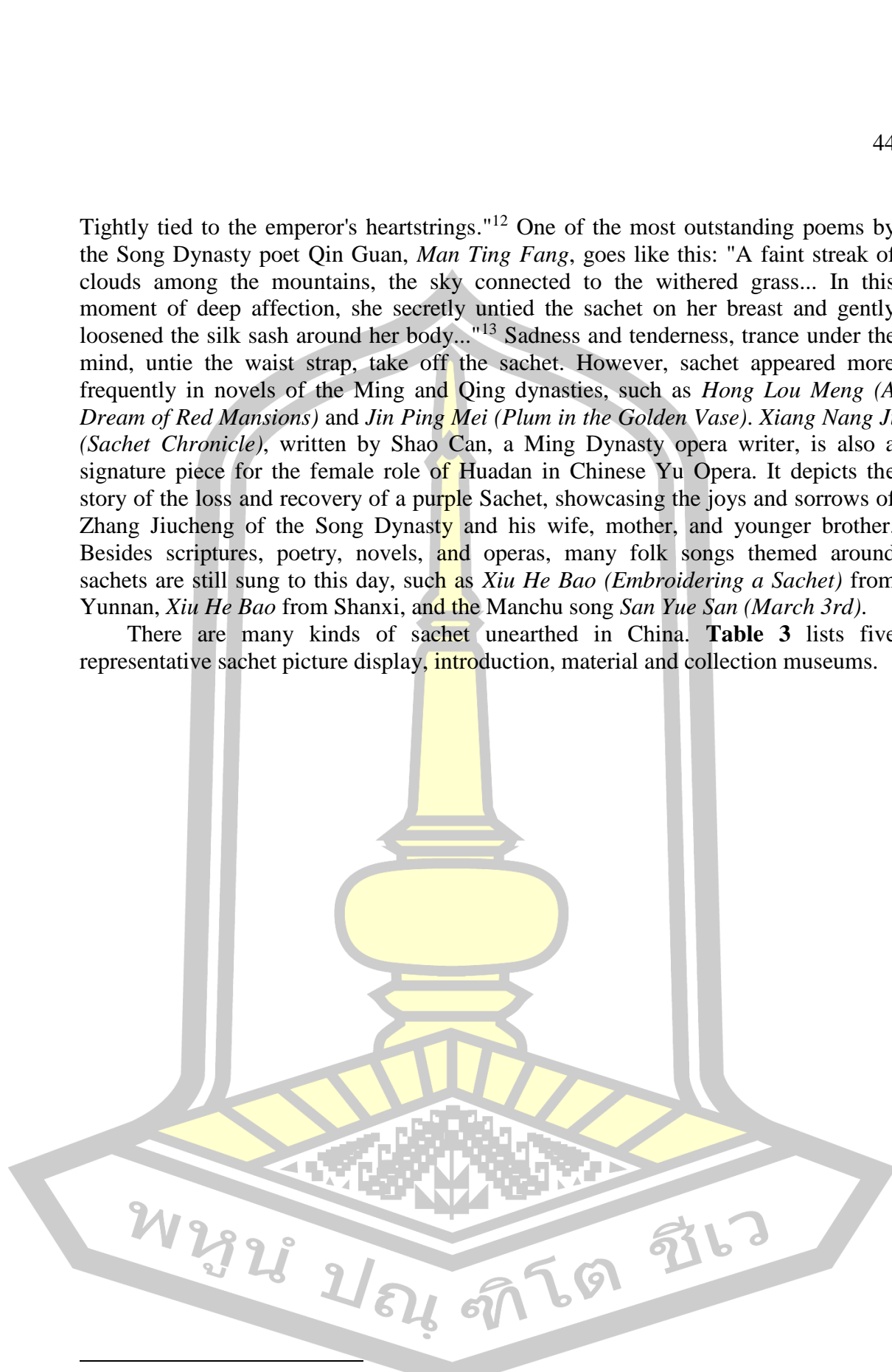
⁹ Boys and Girls who have not yet reached the age of 15 should wash their hands and rinse their mouths, comb their hair, brush their hair, put on their hairpins, and wear their collars and tassels. They should all go to the morning court at dawn and be asked what they had eaten or drunk. If they had eaten, they should leave. If they had not eaten, they should help the elders to check the food.

¹⁰ I surround myself with water caltrop and fragrant orris, And weave autumn orchids into my garment as an adornment.

¹¹ A red silk bell-shaped canopy, with sachets hanging from its four corners.

Tightly tied to the emperor's heartstrings."¹² One of the most outstanding poems by the Song Dynasty poet Qin Guan, *Man Ting Fang*, goes like this: "A faint streak of clouds among the mountains, the sky connected to the withered grass... In this moment of deep affection, she secretly untied the sachet on her breast and gently loosened the silk sash around her body..."¹³ Sadness and tenderness, trance under the mind, untie the waist strap, take off the sachet. However, sachet appeared more frequently in novels of the Ming and Qing dynasties, such as *Hong Lou Meng* (*A Dream of Red Mansions*) and *Jin Ping Mei* (*Plum in the Golden Vase*). *Xiang Nang Ji* (*Sachet Chronicle*), written by Shao Can, a Ming Dynasty opera writer, is also a signature piece for the female role of Huadan in Chinese Yu Opera. It depicts the story of the loss and recovery of a purple Sachet, showcasing the joys and sorrows of Zhang Jiucheng of the Song Dynasty and his wife, mother, and younger brother. Besides scriptures, poetry, novels, and operas, many folk songs themed around sachets are still sung to this day, such as *Xiu He Bao* (*Embroidering a Sachet*) from Yunnan, *Xiu He Bao* from Shanxi, and the Manchu song *San Yue San* (*March 3rd*).



There are many kinds of sachet unearthed in China. **Table 3** lists five representative sachet picture display, introduction, material and collection museums.



¹² A tiny embroidered sachet adorned with gold-thread patterns, once worn by the concubine, Its fragrance, once tied close to her breast, now faded and gone. Who can untie for the emperor this sachet anew, Unbinding the lifelong regrets and sorrow tied to his heart?



¹³ Faint clouds veil the mountains, the sky merges with withered grass... At this moment, the sachet is secretly untied, the silk sash gently loosened...


Table 3. Introduction of several representative sachet

Sachet Name	Sachet Picture	Introduction	Material	Collection organization
Embroidered Sachet with a Pattern of the Menstrual Cycle on a Richly Colored Fabric (Qi Di Xin Qi Xiu Xiang Nang)		Four sachets unearthed from Mawangdui No. 1 Han Tomb, Changsha, Hunan Province, Qi "Xin period embroidery" sachet, Western Han Dynasty, 50 cm long, 13 cm base diameter. Four embroidered silk sachet of the same shape but different sizes, containing grass fragrance, Sichuan pepper, Xinyi and other spices.	Silk	Hunan Provincial museum collection
Double dragon gold Sachet (Shuang Long Jin Xiang Nang)		A Double dragon gold sachet, a Song Dynasty gold ornament, 7.8 cm long and 6.5 cm wide, was unearthed in Xuancheng, Anhui Province. This gold decoration is a Song Dynasty decoration, worn on the waist, has the meaning of warding off evil.	Gold	Anhui Provincial museum collection

Sachet sample 1.

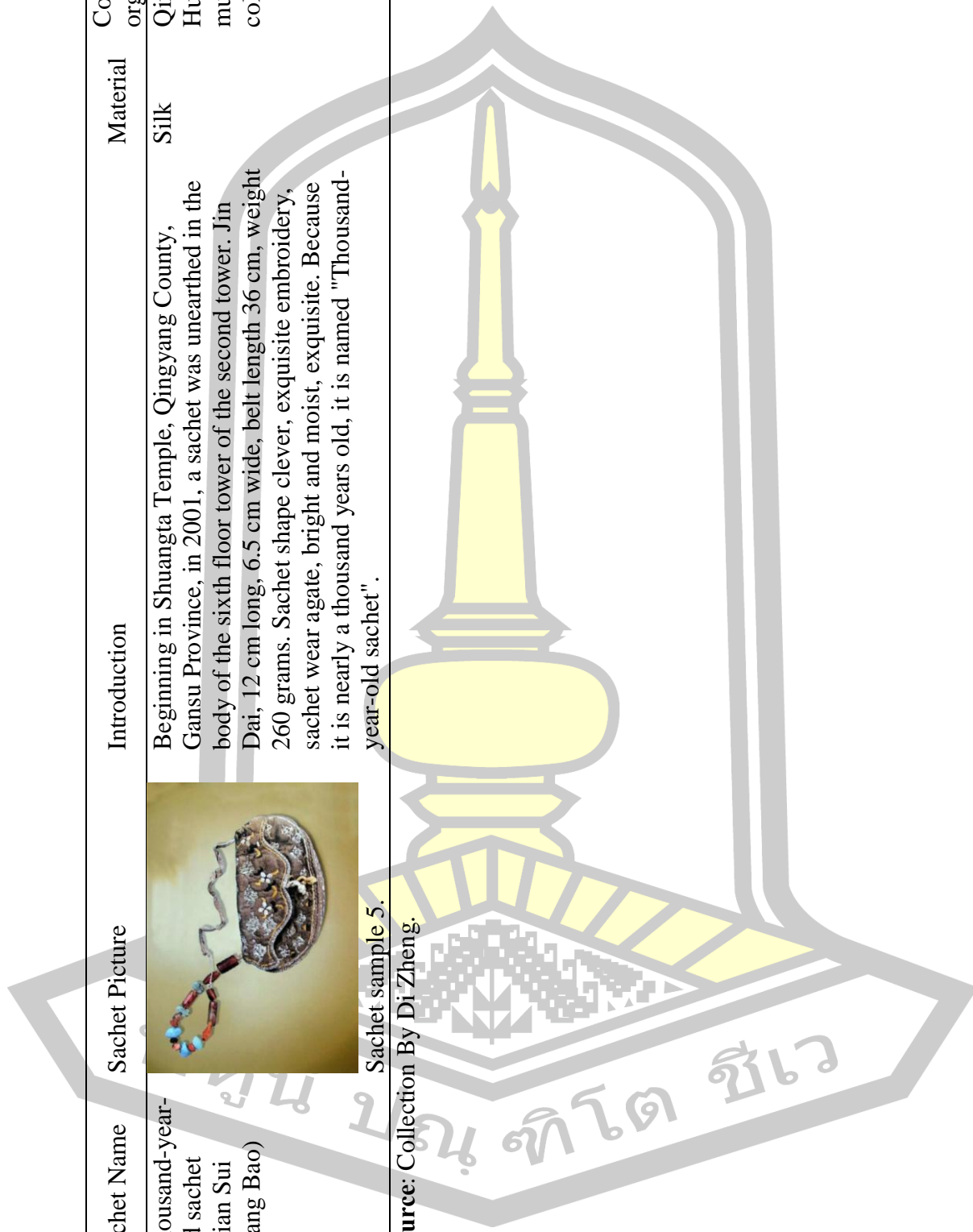
Sachet sample 2.

Sachet Name	Sachet Picture	Introduction	Material	Collection organization
Embroidered Sachet with Round Bead Patterns on a Red Fabric (Hong Di Ci Xiu Yuan Zhu Wen Xiang Nang)		Lanzhou, Gansu Province, red embroidery round bead sachet, Tang Dynasty, high-grade silk fabric, sachet is an ancient man tied in the waist used to store small items in a small bag. Because it is tied to the waist pan [鞞pán] belt, so it is also called pan sachet.	Silk	Gansu Provincial museum collection
Silver Sachet with Grape, Flower, and Bird Designs (Pu Tao Hua Niao Wen Yin Xiang Nang)		Xi 'an, Shaanxi Province, grape flower and bird embossed silver sachet, Tang Dynasty, outer diameter 4.6 cm, incense bowl diameter 2.8 cm, chain length 7.5 cm, the outer wall of the sachet made of silver, was round and spherical, the whole hollow-out, the middle horizontal line as the boundary of the average division to form two hemispheres, between the upper and lower spheres, one side with a hook chain hook side with a live shaft set together. The lower ball is provided with two layers of silver double axes connected concentric rings; In 1970, it was unearthed in Hejia village on the southern outskirts of the city.	Silver	Shaanxi history museum collection

Sachet Name	Sachet Picture	Introduction	Material	Collection organization
Thousand-year-old sachet (Qian Sui Xiang Bao)		<p>Beginning in Shuangta Temple, Qingyang County, Gansu Province, in 2001, a sachet was unearthed in the body of the sixth floor tower of the second tower. Jin Dai, 12 cm long, 6.5 cm wide, belt length 36 cm, weight 260 grams. Sachet shape clever, exquisite embroidery, sachet wear agate, bright and moist, exquisite. Because it is nearly a thousand years old, it is named "Thousand-year-old sachet".</p>	Silk	Qingyang City Huachi County museum collection

Sachet sample 5.

Source: Collection By Di Zheng.



The sachet originated in the Zhou Dynasty and evolved through the Qin, Han, Wei-Jin, Northern and Southern Dynasties, Tang, Song, Yuan, and Ming dynasties before becoming widely popular in the Qing Dynasty. The Manchu tradition of "fadu"¹⁴ evolved into diverse decorative items such as sachet, perfume pouches and purses. During the Qing Dynasty, officials were required to wear sachets, and those given by the emperor symbolized good luck. Sachets were not only popular in the imperial court but also deeply loved by the people, with unique customs of making and wearing them in nearly 20 provinces, municipalities, and autonomous regions. Additionally, sachets are traditional adornments favored by multiple ethnic minorities. The sachets and wearing methods of sachets vary among the tribes of Inner Mongolia, such as the Jalut tribe using them as decorations, while the Ordos and Horqin tribes wearing them as important accessories. The sachets of the Daur people have evolved from practical leather bags into exquisite adornments. Among the Buyei people in Guizhou, *Shua He Bao* (*requesting a sachet*) is one of the main activities during the wedding night celebration for young couples. Bai men in Dali wear sachet (sachet is known locally as Bu Zha) gifted by their loved ones for life, symbolizing eternal unity. The custom of *Diu He Bao* (*throwing sachets*) among the Dai people in Xishuangbanna has developed into a traditional sports event. In general, sachets are not only practical items but also a microcosm of China's multiculturalism, carrying rich ethnic characteristics and cultural connotations, and reflecting the living customs and emotional expression ways of different regions and ethnic groups.

1.1.3 Classification of Sachet

Sachet spread among different ethnic groups in different regions of China, carrying the deep emotions and wisdom of local people. It can be divided according to the name or name of the sachet, there are Xiang Bao、He Bao、Xiang He bao、Xiang Nang、Xiang Dai、Bu Zha and other titles; According to the region of sachet, there are Qingyang sachet, Xuzhou sachet, South of Shanxi sachet, East of Zhejiang sachet, Central Plains sachet, South of the Yangtze River sachet, Northeast sachet and so on; According to ethnic divisions, Han sachet, Manchu sachet, Daur sachet, Mongolian sachet, Miao sachet, Tu sachet, Shui horsetail embroidered sachet and Dong embroidery sachet; According to the historical division, there are Tang Dynasty sachet, Ming and Qing dynasties sachet, modern and contemporary sachet; According to the production material division, there are precious metal sachet, silk sachet, leather sachet and so on; From the functional point of view, it can be divided into pure sachets, wallets, cigarette bags, pouch, fan bags, glasses bags, waist bags and so on. Different sachet have experienced long historical changes and formed unique cultural connotations, which have high research value from the perspective of social anthropology.

1.2 Qingyang Sachet and its Historical Origin

Qingyang sachets are local traditional handicrafts from Qingyang City, Gansu Province, and they represent a dazzling gem in the art of Chinese sachets created by women. Qingyang sachets carry the rich historical and cultural memories of the region, serving as a medium for people to place their hopes and prayers for happiness. They embody the diligence and wisdom of the local people.

¹⁴ Fadū refers to a leather pouch with a drawstring made of leather strips at the opening, which can be filled with food to relieve hunger on long journeys.

1.2.1 Qingyang Sachet

In Qingyang, Gansu Province, on the fifth day of the fifth lunar month every year, children and elderly people have the custom of wearing "sachets," tying colorful threads, and placing mugwort. The sachets are also known locally as "Chu Chu" or "Shua Huo Zi." In a narrow sense, Qingyang sachets refer to solid craft items filled with traditional Chinese medicinal herbs such as Xiong Huang (realgar), Ding Xiang (cloves), Ai Ye (mugwort leaves), Bing Pian (borneol), Huo Xiang (agastache rugosa), Cang Shu (*Atractylodes macrocephala*), and Bai Zhi (*angelica dahurica*), which are aromatic and moisture-removing. These sachets are embroidered with various patterns on the outside. Due to their shape resembling a bag and the fragrance emanating from the filling, they are called sachets. In a broader sense, Qingyang sachets encompass Gansu embroidery products based on Qingyang sachet embroidery techniques. This includes not only solid sachets but also various folk embroidery crafts without fillings, such as embroidered insoles, stomach covers, hats, shawls, and pillowcases.

In terms of composition and structure, Qingyang sachet can be divided into two categories: single type sachet and compound sachet. Single type sachet is a complete structure, independent and single sachet, with deficit type sachet, thread type sachet, embroidery type sachet, etc. Compound sachet refers to a combination of a main type sachet and one or more affiliated sachet, such as zodiac series and decorated pendant series sachet. In terms of use, it can be divided into holiday decoration, gifts to relatives and friends, ceremonial wear and other categories. In terms of whether there is stuffing, it can be divided into two categories: vertical sachet and flat sachet.

Qingyang sachet is first according to the pattern of paper-cut, in silk and other fabrics with colored silk embroidered with a variety of patterns, and then sewn into different shapes, the inner core filled with silk cotton, spices, to make a small and exquisite, exquisite and beautiful embroidery. With the evolution of history, the sachet has been integrated into people's various intentions, gradually becoming an artistic object, a token, and a decorative object. Qingyang sachet embroidery has experienced the Qin, Han, Tang, Song, Jin and other dynasties, found in Qingyang Huachi County Shuangta Temple "Thousand-year-old sachet", are well preserved, can be called treasures, Qingyang is the earliest local discovery of sachet material. In 2002, the Chinese Folklore Society named Qingyang City as the "Hometown of sachet embroidery".

1.2.2 Qingyang Sachet Origin

The origin of Qingyang sachet is a problem that scholars pay more attention to. According to the summary of literature, there are several theories about the origin of Qingyang sachet. The origin of Qingyang sachet is an issue that scholars pay more attention to. According to Yu Zhengdong's discussion in *Qingyang Sachets* (2006) and the summary of other literatures, there are mainly the following theories about the origin of Qingyang sachet.

First is Qi Bo's creation theory. Qi Bo is the most prestigious medical scientist in ancient China, known as the originator of traditional Chinese medicine. According to legend, in order to solve the problem of people suffering from poison insects when carrying out agricultural production, Qi Bo found some herbs to drive away poison insects and packed them into cloth bags to carry them with him, and drove away

poison insects through the fragrance of medicine emitted by the medicine bag. After this practice spread widely, people also called this medicine bag as a sachet.

Second is the invention theory of the ancient working people. According to this argument, the invention of the sachet by Qi Bo is more of a legend, and the sachet was actually invented by the ancient working people in the long-term agricultural production practice. When working in the field, it is inevitable to be threatened by all kinds of poisonous insects, people found that some fragrant herbs into cloth bags to carry, through the incense to drive away mosquitoes is a good way. As a result, more and more people began to wear cloth bags containing herbs, and sachet was gradually produced.

Third is Qu Yuan's theory of invention. This belief holds that the sachets were invented by Qu Yuan. It is recorded in *Li Sao*. Pei Wei is also called Peiwei sachet, Qu Yuan wear sachet is not only the pursuit of beauty, but also hope to use the fragrance of sachet to compare their noble personality. Later, in order to commemorate Qu Yuan, every Dragon Boat Festival will be made to wear sachet for good luck.

Fourth is "Jin Nang Shuo (the theory of brocade pouches)". According to this theory, sachets were used in ancient times to convey secret letters. In Romance of *San Guo Yan Yi (The Three Kingdoms)*, Zhuge Liang uses sachets to wrap secrets.

Fifth is "Zhen Zha Shuo (the needlework theory)". This statement believes that the sachet is the general folk women for the convenience of needlework, the embroidery needle, thread, etc. placed in a cloth bag embroidered with auspicious patterns to wear, so the earliest sachet can also be called "needle".

Sixth is a token of love. Others believe that the sachets were first given by ancient women as a token of love.

It can be seen that there is no unified theory regarding the origin of Qingyang sachets. So which theory is more credible? We can make some inferences based on the habit of Qingyang people wearing sachets. In terms of the timing of wearing sachets, Qingyang locals generally wear them around the Dragon Boat Festival, a period that coincides with the hot and humid season of the year when mosquitoes are rampant and epidemics are prevalent. From the perspective of the production characteristics of sachets, Qingyang people invariably add insect-repellent herbs inside the sachets, thus endowing them with the efficacy of insect repellence and disease prevention. Combining the timing of wearing sachets with their production characteristics, it can be inferred that the most fundamental purpose of Qingyang people wearing sachets is to ward off illnesses and protect their health, rather than for any other reasons (Yuan & Liu, 2014).

Therefore, it can be inferred that the Qingyang sachet was initially invented as a practical tool solely for disease prevention and personal protection. The theories of "Qi Bo's creation" and "invention by ancient working people" are likely closer to the truth. However, it is impossible to verify whether Qi Bo or ordinary laborers invented the sachets. Among the other theories, such as "Qu Yuan's invention," "the theory of brocade pouches," "the needlework theory," and "the love token theory," some do not actually reflect the situation of Qingyang sachets. Additionally, these theories represent iterations and extensions of the basic functions of sachets after they were already invented. People endowed sachets with more cultural connotations beyond

their basic medical functions. However, these theories cannot be regarded as the origin of Qingyang sachets.

In summary, the folk culture of sachets, which once spread across various regions of China, has gradually disappeared in the tide of history. The strong folk flavor emitted by sachets is fading away, and today only a limited number of local sachets remain to allow people to feel the infinite charm of traditional culture. Among them are Qingyang sachets, which represent a well-preserved example of folk cultural development. Other places, such as Xuzhou sachets in Jiangsu, Yaozhou sachets in Shaanxi, Bozhou colorful sachets in Anhui, Shangqiu sachets in Henan, and southern Shanxi sachets, are also highly renowned. Sachets are a carrier of China's national cultural heritage and a treasure of human intangible cultural heritage. Qingyang sachets are even more so the spiritual home that Qingyang people have inherited and guarded for generations. Qingyang people have inherited the mission entrusted to them by national history and culture with unparalleled craftsmanship, and with their diligent hands, they have embroidered their wishes and sincere feelings, making their contributions to the development of the original culture of the Chinese nation.

Part II: Cultural Connotation and Research Value of Qingyang Sachet (2002-2006)

From June 6th to 16th, 2002, the local government of Qingyang successfully held the inaugural "China Qingyang Sachet Folk Culture Festival". In order to better inherit and develop Qingyang sachets, the Qingyang Municipal Government organized large-scale folk cultural festivals using sachets as a medium, marketing to enhance the popularity of Qingyang sachets, and relying on social activities to promote the development of the Qingyang sachet industry. On May 20th, 2006, "Qingyang Sachet Embroidery" was approved by the State Council of the People's Republic of China and included in the first batch of national intangible cultural heritage lists, with the heritage number VII-26 (China Intangible Cultural Heritage Network, 2006). To this end, the Qingyang Municipal Government has focused on the rescue, preservation, development, and innovation of traditional folk culture. By 2006, it had successfully hosted five consecutive China Qingyang Sachet Folk Culture Festivals, vigorously exploring the folk culture industry represented by sachets. Simultaneously, human resources were organized to investigate and compile books and research literature on Qingyang sachets, such as *Traditional Designs of Qingyang Sachet Embroidery* (Liu, 2002), *Qingyang in the Fragrance of Sachets* (Wang, 2003), *A Hundred Freehand Brushworks of Qingyang Sachets* (Cao, 2005), and *Qingyang Sachets* (Yu, 2006). These publications discuss and sort out the cultural connotations and artistic characteristics of Qingyang sachets. Through the sachet festival, the Qingyang local government has inherited and developed the sachet culture.

2.1 Geographical Environment of Qingyang

The unique geographical location of Qingyang has bred the local unique folk culture and art. Qingyang sachet is born in such an environment, evolution, inheritance, exudes the unique artistic atmosphere of the local, is after thousands of years of artisan craftsmanships inherited from generation to generation and formed the epitome of wisdom. This not only reflects Qingyang's profound cultural heritage,

but also demonstrates the wisdom and determination of local people to combine traditional culture with modern development.

2.1.1 Geographical Position

Qingyang is located in the intersection of Shaanxi, Gansu and Ningxia provinces, far from the center of the provincial capital, the geographical location is remote, the economic development is relatively slow. It is this relatively closed environment that makes Qingyang people stick to their traditional characteristics for a long time. In the context of today's rapid economic development, Qingyang people are not marginalized, but make full use of this unique advantage. They dig deep into the cultural connotation of this simple and elegant traditional craft, focusing on cultural industry and promoting economic development. Although many places also have the historical origin of sachet production or sachet culture, the reason why Qingyang sachet can be passed down from generation to generation and continue to develop is attributed to the Qingyang people's appreciation of historical and cultural traditional crafts and their adherence to traditional folk customs.

2.1.2 Geographical Environment

Qingyang is located in the Loess Plateau, known as "the first loess Yuan in the world" as the center of the Dongzhi Yuan, is one of the cradles of Chinese farming civilization. Here not only witnessed the history of Zhou ancestors Bu Zhu (不窋zhú) "teaching the people and farming", but also nurtured the cornerstone of traditional Chinese medicine. Qi Bo, the originator of traditional Chinese medicine, and Xuan Yuan Huang Di (The Yellow Emperor of Xuanyuan) jointly created the *Huang Di Nei Jing* (Zhao & Tian, 2016), which has been included in the UNESCO Memory of the World Register. There is a record of the sachet in this masterpiece, revealing its multiple uses in medicine, exorcism, and decoration. Qingyang sachet, as a typical product of Loess Plateau culture, is deeply rooted in this unique geographical environment. It not only carries the essence of farming culture, but also reflects people's tracing of primitive culture and interpretation of ancient philosophy. In shape and color, Qingyang sachet perfectly integrates the characteristics of loess culture and becomes a symbol of simple thought. It not only contains the aroma of herbs, but also conveys the strong local feeling, which is the vivid presentation of the Loess Plateau culture in modern society.

2.1.3 Geographical Culture

Qingyang is located in Longdong Loess Plateau of Yellow River basin, which is the intersection area of nomadic culture belt and farming culture belt of Central Plains. Qingyang sachet culture is an important part of the folk culture in Northwest China. It is rooted in the folk art of the Yellow River basin and the Loess Plateau. Qingyang sachets not only retain the traces of the original ecological culture, but also integrate the ancient philosophy of Yin and Yang balance, becoming an important carrier to study the historical customs and national characteristics of the region. It is precisely because of the absorption of local characteristics of the human landscape and customs, Qingyang sachet can become an excellent representative of traditional folk culture. It not only has the research value of sociology, history, culturology and ethnology, but also vividly embodies the cultural characteristics of Qingyang area. Each exquisite and fresh piece of sachet art is a masterpiece of ingenuity. They not only show the exquisite production process and long cultural accumulation, but also

highlight the older generation's attention to the inheritance of traditional culture and the extraordinary manual craftsmanships of the inheritors.

2.2 Cultural Connotation of Qingyang Sachet

Every Qingyang sachet, is like a miniature cultural treasure house, their craft, shape, color, pattern, deeply embodies the wisdom and effort of Qingyang people. These sachets, are the vivid embodiment of the Qingyang people's warm pursuit for a better life and their unique aesthetic taste, they carry rich cultural connotation and profound historical heritage, let people appreciate, can feel the simplicity and enthusiasm from the Loess Plateau.

2.2.1 Totem Worship and Exorcism Evil

As one of the most primitive forms of belief in ghosts and gods, totem worship originated in the period of clan commune. Unlike previous pantheism, totemism selectively regarded specific plants and animals as symbols and protectors of clans, becoming important symbols of ethnic identity. In the long history of China, a variety of animals, such as the black bird, snake, deer, bear, tiger and sheep, have been worshipped as totems. Although human society has developed for thousands of years, the concept of totems as protective gods to ward off evil is still deeply rooted in myths, legends, spirit worship, and folk beliefs. The animal images of "tiger", "snake" and "frog" appearing in Qingyang sacrose art, although on the surface reflect the folk belief of suppressing evil with tiger and fighting poison with poison, are actually the contemporary reflection of ancient totem worship culture (Song, 2014).

2.2.2 Reproductive Worship and the Propagation of Life

Ancient human beings from the nature worship of the pangod, to the specific totem worship, and then to the ancestor worship and reproductive worship, reflects the progress of society and the development of human understanding. Primitive beliefs gradually return from nature to human beings themselves, and people put the primitive beliefs of praying for the protection of ancestors and racial reproduction on the praise and worship of the reproductive ability of natural creatures. In the folk custom and folk art of Qingyang, this ancient reproduction worship combined with the cultural psychology of "Duo Zi Duo Fu (having more children and more happiness)" in the traditional agricultural society, there appeared a rich and colorful content. Especially in the folk art of Qingyang sachet, the theme of reproduction worship has been vividly and profoundly reflected. Such as Laoshu Chi Putao (mice eat grapes), Tuzi Chi Baicai (rabbit eat cabbage), Kongque Xi Mudan (peacock play peony), Xique Deng Zhi (magpie on the branch), Maoer Wo Lian (a cat lying on a water lily), Yuanyang Xi Shui (mandarin ducks play in the water), Hudie Nao Jingua (butterflies make golden melon), Yu Zuan Lian (fish drill lotus), Lianti Niao (conjoined bird), Lianti Yu (conjoined fish), Hu Tou Yu (tiger head The themes of fish), Lian Sheng Guizi (lotus birth), Qilin Song Zi (Qilin Delivering a Child), Hulu (gourd), Wawa Xi Hulu (doll play gourd) are direct symbols of reproduction and reproduction (Dai, 2007).

2.2.3 The Concept of Yin-Yang and in Harmony with Heaven and Man

The concept of Yin and Yang constitutes the origin of Chinese philosophical thought, proposing that everything possesses two interconnected and opposite aspects of Yin and Yang, which emerge from the primal qi of unity (Tai Chi, Chaos) to form the dual aspects of Yin and Yang. "From the two, the three arise; from the three, all things in the universe are born." For the sun and the moon, the sun is Yang and the moon is Yin; for heaven and earth, heaven is Yang and earth is Yin; for numbers, odd is Yang and even is Yin; for people, men are Yang and women are Yin... Heaven, earth, sun, moon, plants, animals, solar terms, phenological phenomena, the life and death of all things can all be viewed from the perspectives of Yin and Yang. The Eight Trigrams of Yin and Yang are a highly complex and abstract symbol system derived from the ancient people's comprehensive observation and dialectical thinking on the rise and fall of the universe and human society, fully explained in the *Yi Jing* (Book of Changes). The philosophical ideas of Yin-Yang balance and the harmony between heaven and humanity revealed by the Yin-Yang Eight Trigrams have profoundly influenced Chinese social life. These Yin-Yang concepts are prominently reflected in Qingyang sachets. Sachets with Eight Trigrams shapes and patterns, Yin-Yang combined shapes such as connected fish and birds, and shapes of golden gourds, fish, frogs, and pomegranates, all embody the folk cultural psychology of regulating Yin-Yang balance, seeking good fortune and avoiding evil, expelling evil spirits and ghosts, as well as the folk cultural psychology of Yin-Yang harmony and the proliferation of offspring (Qi, 2013).

2.3 The Research Value of Qingyang Sachet

Qingyang is one of the birthplaces of the Chinese nation, known as the "source of farming", "hometown of Qi and Huang" and other laudatory titles. Qingyang folk culture is unique, embroidery, paper-cutting, shadow play, Taoist sentiments and folk songs can be called the "five wonders" of Qingyang. The sachet has a fragrance, which comes from the scented Chinese medicinal materials inside, such as Xiong Huang (realgar), Ai Ye (mugwort), Bing Pian (borneol), Huo Xiang (hopoxiang), Cang Shu (atractylodes), etc., so in the folk view, it has the effect of removing odor, sterilizing disease and refreshing the mind. The Ba Gua sachet, Wu Du¹⁵ sachet and Ai Hu sachet seen locally in Qingyang can be regarded as the confirmation and extension of this traditional theme of the origin of Qingyang sachet in the form of evil warding. Qingyang sachet carries rich folk culture, unique. Qingyang sachet and sachet embroidery are included in world-class and national intangible heritage projects.

2.3.1 Historical Research Value

Qingyang sachet has a long history, absorbing cultural information from different historical periods in its continuous development and inheritance, and its forms, materials and patterns have certain historical research value. The silk, satin, yarn and other materials used in Qingyang sachet reflect the local textile technology

¹⁵ The basic shape of the "five poisons" sachet is to embroider gecko, scorpion, centipede, spider and other four poisons on the back of the toad or frog, because the toad has a strong toxicity, so the most exorcist in folklore is the toad carrying the other four poisons. It is expected that wearing the "five poisons" on the body can drive away other poisons and achieve the purpose of fighting poison with poison, so that the wearer is healthy and disease-free, and each "poison" has its own specific meaning.

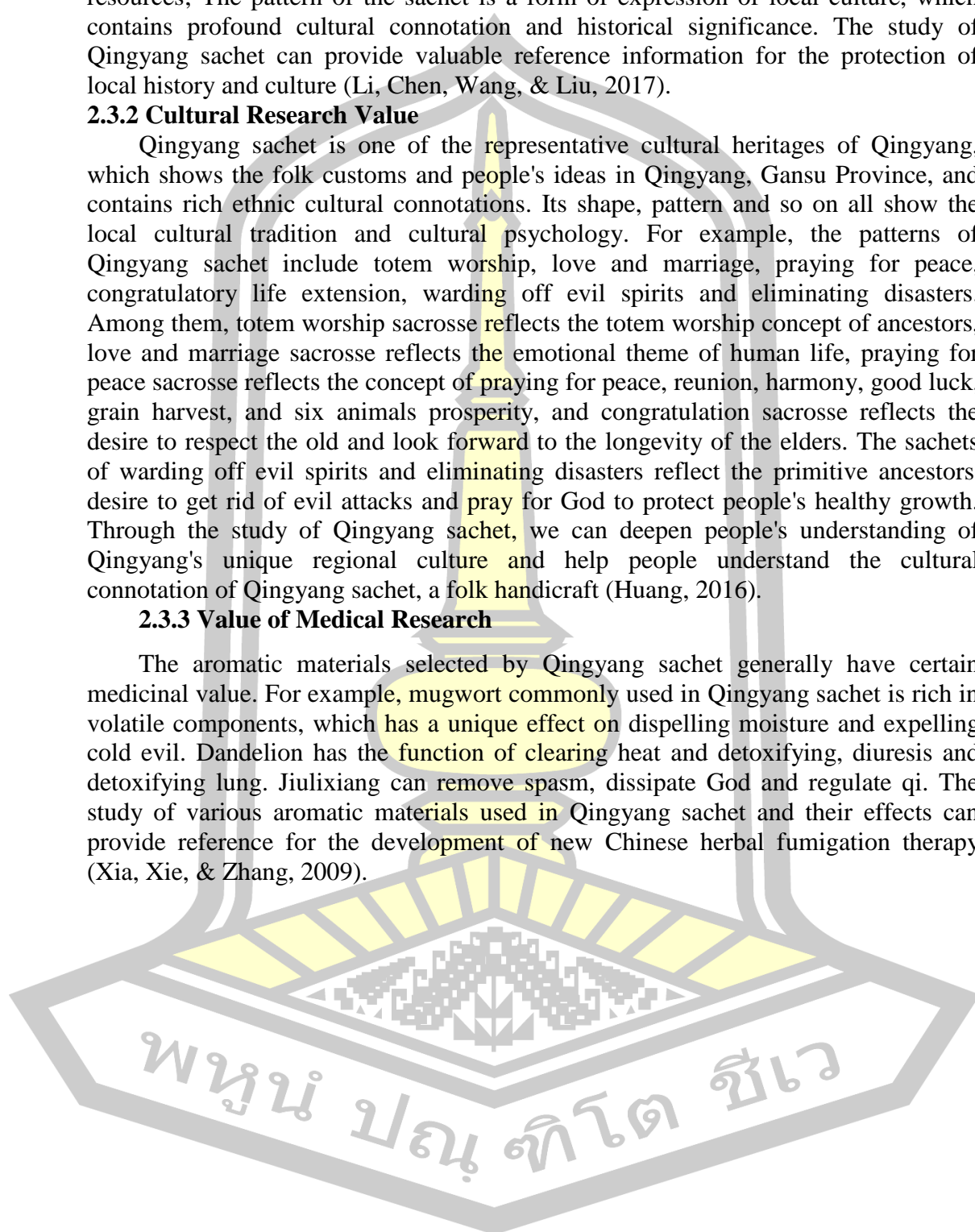
level; The selection of aromatic materials reflects the distribution of local plant resources; The pattern of the sachet is a form of expression of local culture, which contains profound cultural connotation and historical significance. The study of Qingyang sachet can provide valuable reference information for the protection of local history and culture (Li, Chen, Wang, & Liu, 2017).

2.3.2 Cultural Research Value

Qingyang sachet is one of the representative cultural heritages of Qingyang, which shows the folk customs and people's ideas in Qingyang, Gansu Province, and contains rich ethnic cultural connotations. Its shape, pattern and so on all show the local cultural tradition and cultural psychology. For example, the patterns of Qingyang sachet include totem worship, love and marriage, praying for peace, congratulatory life extension, warding off evil spirits and eliminating disasters. Among them, totem worship sacrosse reflects the totem worship concept of ancestors, love and marriage sacrosse reflects the emotional theme of human life, praying for peace sacrosse reflects the concept of praying for peace, reunion, harmony, good luck, grain harvest, and six animals prosperity, and congratulation sacrosse reflects the desire to respect the old and look forward to the longevity of the elders. The sachets of warding off evil spirits and eliminating disasters reflect the primitive ancestors' desire to get rid of evil attacks and pray for God to protect people's healthy growth. Through the study of Qingyang sachet, we can deepen people's understanding of Qingyang's unique regional culture and help people understand the cultural connotation of Qingyang sachet, a folk handicraft (Huang, 2016).

2.3.3 Value of Medical Research

The aromatic materials selected by Qingyang sachet generally have certain medicinal value. For example, mugwort commonly used in Qingyang sachet is rich in volatile components, which has a unique effect on dispelling moisture and expelling cold evil. Dandelion has the function of clearing heat and detoxifying, diuresis and detoxifying lung. Jiulixiang can remove spasm, dissipate God and regulate qi. The study of various aromatic materials used in Qingyang sachet and their effects can provide reference for the development of new Chinese herbal fumigation therapy (Xia, Xie, & Zhang, 2009).



2.3.4 Practical Value of Life

Qingyang sachet has high practical value in life. The herbal material in Qingyang sachet has a good mosquito repellent function and can effectively prevent mosquito bites in summer. At the same time, the fragrant plant materials in Qingyang sachet can effectively improve air quality, fragrance and deodorization, and help create a comfortable living environment. In addition, Qingyang sachet is also a good gift for friends and relatives (Li, 2021).

2.3.5 Social Development Value

Since responding to the national protection and inheritance of intangible cultural heritage, the development of Gansu Qingyang sachet industry has made certain achievements. Through the successful holding of the 19th "China Qingyang Sachet Folk Culture Festival", the "Qingyang Sachet Embroidery intangible cultural Heritage Workshop" has been recognized by the state, which has greatly improved the popularity of Qingyang sachet. Make more people have a strong interest in Qingyang, a beautiful and magical land with a long history of humanity and profound cultural deposits. These achievements are also a test of the sustainable social development and the preservation and inheritance of sachet culture in Qingyang area (Gao & Sun, 2009).

To sum up, Qingyang sachets is not only a tool for Qingyang people's spiritual sustenance and emotional expression, more profoundly shows their indomitable, optimistic and positive attitude towards life. Every needle and every line, contains the primitive state of mind of ancient ancestors, and the infinite yearning and pursuit of human childhood. From these original art, we can appreciate the vast and profound history and culture, broad and profound, they convey the extraordinary spiritual world of the embroiderers, is also the vivid embodiment of the vigorous and indomitable national spirit of the Chinese nation for thousands of years. With superb skills, the people of Qingyang have inherited the mission entrusted to them by the national history and culture, and embroidered their wishes and sincere feelings with industrious hands, making indelible contributions to the development of the original culture of the Chinese nation. Therefore, Qingyang sachet is not only a well-preserved carrier in our national culture, but also a treasure of human intangible cultural heritage, and a spiritual home for generations of Qingyang people to inherit and watch.

Part III : Sustainable Development of traditional handicrafts of Qingyang Sachet (2007-present)

On June 5, 2007, the 73-year-old He Meiyong was awarded the "Qingyang Sachet Embroidery" national intangible cultural heritage representative inheritor (Ministry of Culture of the People's Republic of China, June 5, 2007). Representative inheritors embody living inheritance, and the core of the protection and inheritance of this intangible cultural heritage of Qingyang sachet embroidery is people, and it is passed on in the process of production and life of the local people. The policies and regulations on intangible cultural heritage issued by the government, the recognized intangible cultural heritage list, and the non-genetic inheritors have played a positive

role in promoting the inheritance and development of Qingyang sachet from the perspective of sustainable development. China is an ancient civilization with a long history, not only has Qingyang sachet embroidery, but also more and more rich intangible cultural heritage. The Party and the state have always attached great importance to the protection of cultural heritage and the promotion of fine traditional culture, and have done a lot of work and made remarkable achievements in this regard. This section mainly interprets from the perspective of various laws, regulations, regulations and work plans issued at the national, provincial and Municipal levels to promote non-genetic inheritance, and sorts out the beneficial role played in the inheritance, protection and sustainable development of the traditional handicraft of "Qingyang sachet embroidery".

3.1 National, Provincial and Municipal Policies and Regulations on Intangible Cultural Heritage (ICH) Protection

From the national to the local level, policies and regulations on the protection of intangible cultural heritage, have provided a strong institutional guarantee for the protection of China's intangible cultural heritage. These policies and regulations not only clarify the responsibility and obligation of intangible cultural heritage protection, but also provide clearer guidance and support for the inheritance, development and protection of intangible cultural heritage at the legal level. demonstrates the great importance attached by the Chinese government to the protection of intangible cultural heritage and its firm determination.

3.1.1 Provide Macro Guidance and Support for ICH Protection at the National Level

With the increasing trend of globalization and the rapid changes of economy and society, the survival, protection and development of China's intangible cultural heritage are facing severe challenges. The laws and regulations on the protection of intangible cultural heritage promulgated at the national level have implemented the spirit of the protection of important cultural heritage and outstanding folk art by the Party and the state, and fulfilled China's obligation to join the UNESCO Convention for the Protection of Intangible Cultural Heritage. *The Intangible Cultural Heritage Law of the People's Republic of China*, adopted by the National People's Congress, will further strengthen the protection of China's intangible cultural heritage. A series of *Measures for the Administration of Special Funds for the Protection of National Intangible Cultural Heritage* issued by the Ministry of Finance in accordance with relevant laws and regulations and financial management regulations will standardize the use of national intangible cultural heritage protection funds and improve the efficiency of fund use. The Ministry of Culture and Tourism, the Ministry of Education, and the Ministry of Human Resources and Social Security jointly issued *The Implementation Plan of the Research and Training Program for Chinese Intangible Cultural Heritage Inheritors*, which will promote the creative transformation and innovative development of excellent traditional Chinese culture, and improve the ability and level of protection and inheritance of intangible cultural heritage. *The 14th Five-Year Plan for the Protection of Intangible Cultural Heritage*, issued by the Ministry of Culture and Tourism, sets development goals for 2025 and 2035.

Guided by the thoughts of Socialism with Chinese Characteristics for a New Era, these laws and regulations adhere to the basic principles of maintaining the correct direction, putting people at the center, ensuring systematic protection, conducting scientific protection according to the law, adhering to tradition while embracing innovation, and implement the work policy of "giving priority to protection, placing rescue first, ensuring rational utilization, and promoting inheritance and development." The main tasks of strengthening the investigation, recording and research of intangible cultural heritage, strengthening project protection, identification and management of inheritors, strengthening regional overall protection, strengthening dissemination and popularization, and serving social and economic development were defined, and key tasks such as the high-quality development of traditional crafts and the construction of cultural ecological protection areas were deployed. From the four aspects of strengthening organizational leadership, improving the system of policies and regulations, strengthening the construction of institutional teams, and strengthening financial security, we will ensure the implementation of various measures, and promote the formation of institutional mechanisms and social environments conducive to the protection and inheritance of intangible cultural heritage.

To implement the guiding spirit of the leaders of the Party and the state on the protection of ICH and to carry out and guide the protection work of ICH in various provinces, regions, and municipalities, a review of the laws and regulations on ICH protection issued at the national level is conducted. **Table 4** lists the laws, regulations, fund management measures, and other initiatives issued at the national level to promote the protection, inheritance, innovation, and sustainable development of intangible cultural heritage.

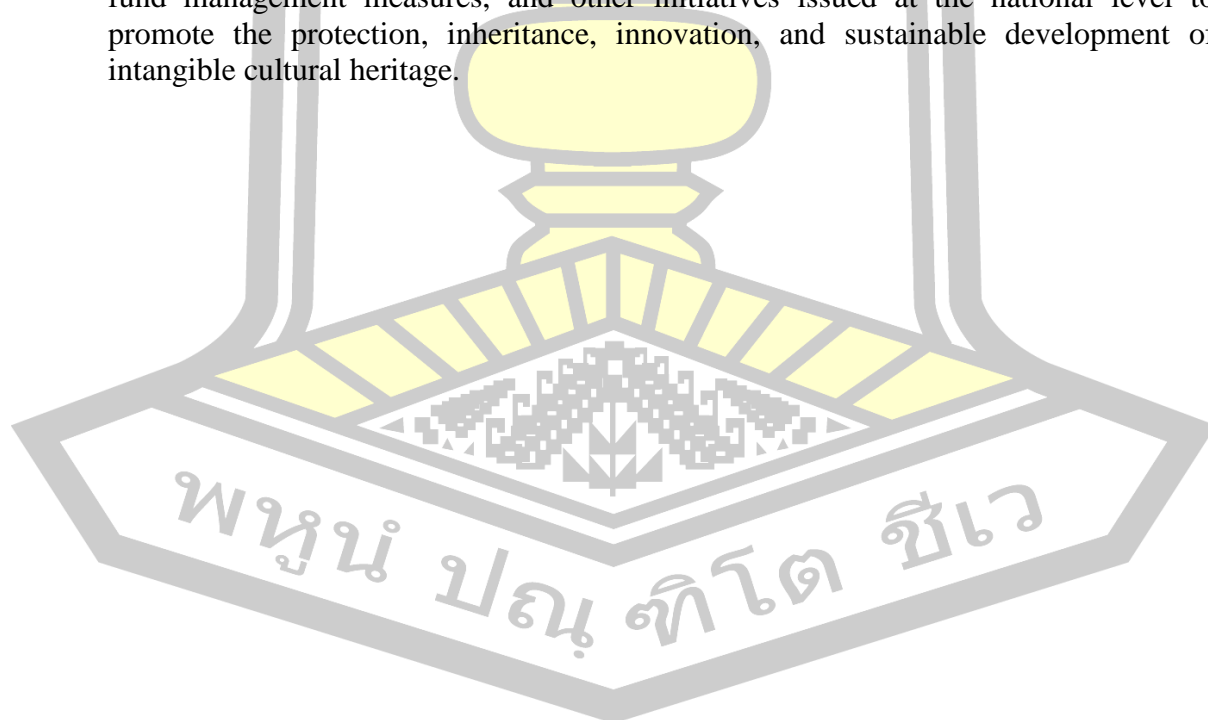


Table 4 Laws and regulations on sustainable development of intangible heritage issued at the national level

No.	Name	Publishing unit	time
1	Opinions of The General Office of the State Council on Strengthening the protection of China's intangible cultural heritage	General Office of the State Council, People's Republic of China	2005.3.26
2	Interim Measures for the Administration of the Special Fund for the Protection of the State Intangible Cultural Heritage	Ministry of Finance and Ministry of Culture of the People's Republic of China	2006.7.13
3	Interim Measures for the Identification and Administration of representative inheritors of national intangible cultural heritage projects	Ministry of Culture and Tourism of the People's Republic of China	2008.5.14
4	Intangible Cultural Heritage Law of the People's Republic of China	19th Session of the Standing Committee of the Eleventh National People's Congress of the People's Republic of China	2011.2.25
5	Measures for the Administration of the National Special Fund for the protection of intangible cultural heritage	Ministry of Finance and Ministry of Culture of the People's Republic of China	2012.5.4
6	Implementation Plan of the Training Program for Chinese Intangible Cultural Heritage Inheritors (2018-2020)	Ministry of Culture and Tourism, Ministry of Education, Ministry of Human Resources and Social Security, People's Republic of China	2018.4.26
7	Supplementary notice to the Measures for the Administration of Special Funds for the Protection of National Intangible Cultural Heritage	Ministry of Finance, Ministry of Culture and Tourism, People's Republic of China	2018.11.12
8	Measures for the identification and administration of representative inheritors of national intangible cultural heritage	Ministry of Culture and Tourism of the People's Republic of China	2019.11.12
9	"14th Five-Year Plan" intangible cultural heritage protection plan	Ministry of Culture and Tourism of the People's Republic of China	2021.5.25
10	Opinions on Further Strengthening the protection of intangible cultural heritage	General Office of the CPC Central Committee and General Office of the State Council of the People's Republic of China	2021.8.12
11	Measures for the administration of State funds for the protection of intangible cultural heritage	Ministry of Finance, Ministry of Culture and Tourism, People's Republic of China	2021.12.30

Source: Collection By Di Zheng, 2023.

These laws and regulations at the national level have played an important role in the sustainable development of intangible cultural heritage. They provide specific guidance and norms for the protection, inheritance, management and utilization of intangible cultural heritage, including the identification and management of representative inheritors, special fund management, and inheritor training programs, so as to promote the sustainable use and effective inheritance of intangible cultural heritage resources.

3.1.2 The Provincial Level of Gansu ICH Protection Specification Details the National Policy

In order to thoroughly implement the thought of socialism with Chinese characteristics, inherit and carry forward excellent traditional Chinese culture, effectively protect and inherit intangible cultural heritage, standardize the protection of provincial intangible cultural heritage in Gansu province and the identification and management of representative inheritors, and encourage and support the representative inheritors of provincial intangible cultural heritage in Gansu province to carry out inheritance activities. In accordance with *The Intangible Cultural Heritage Law of the People's Republic of China* and the Measures for *The Identification and Management of Representative Inheritors of National Intangible Cultural Heritage* and other relevant laws and regulations, and in light of the actual situation of Gansu Province, regulations, work plans and measures for the protection of intangible cultural heritage of Gansu Province shall be formulated. The Standing Committee of the People's Congress of Gansu Province deliberated and adopted the *Regulations of Gansu Province on the Protection of Intangible Cultural Heritage*, and the Department of Culture and Tourism of Gansu Province formulated administrative measures and regulations such as the *Work Plan for the Evaluation of the Inheritance Activities of National Intangible Cultural Heritage Representative Inheritors in Gansu Province* and the *Measures for the Identification and Management of Representative Inheritors of Intangible Cultural Heritage* at Provincial level. It will play an important role in regulating and guaranteeing the protection, inheritance and promotion of intangible cultural heritage in Gansu Province. The above administrative measures and regulations shall apply to the protection and preservation of intangible cultural heritage within the administrative areas of Gansu Province.

At the same time, in order to carry forward the excellent traditional culture of Gansu Province and standardize the declaration, recognition, establishment, construction and management of Gansu provincial intangible cultural heritage workshops, Gansu Provincial Culture and Tourism Department, Gansu Provincial Human Resources and Social Security Department, and Gansu Provincial Rural Revitalization Bureau issued the *Interim Measures for the Identification and Management of Gansu Provincial intangible cultural Heritage Workshops* on June 21, 2022. Combining with the actual situation of the protection of intangible cultural heritage in Gansu Province, the measures were formulated.

In order to implement the spirit of intangible cultural heritage protection of the Party and the state, inherit and carry forward the excellent traditional culture of the Chinese nation, strengthen the protection and preservation of intangible cultural heritage in Gansu Province, and sort out the laws and regulations on the protection of intangible cultural heritage in Gansu Province. **Table 5** lists the administrative

regulations and measures on sustainable development of intangible cultural heritage in Gansu Province.

Table 5 Regulations and measures on the administration of intangible cultural heritage issued by Gansu Province

No.	Name	Publishing unit	time
1	Opinions of the Gansu Provincial Government on Further strengthening the protection of cultural heritage	Gansu Provincial People's Government	2006.6.7
2	Regulations of Gansu Province on intangible cultural Heritage	Standing Committee of Gansu Provincial People's Congress	2015.3.27
3	Work plan for evaluation of inheritance activities of representative inheritors of national intangible cultural heritage in Gansu Province	Gansu Provincial Department of Culture and Tourism	2019.3.15
3	Regulations of Gansu Province on Intangible Cultural Heritage (Revised version)	Standing Committee of Gansu Provincial People's Congress	2022.6.2
4	Gansu provincial Interim Measures for the identification and management of intangible heritage workshops	Gansu Provincial Department of Culture and Tourism Gansu Provincial Department of Human Resources and Social Security Rural Revitalization Bureau of Gansu Province	2022.6.21
5	Measures for the identification and administration of representative inheritors of provincial intangible cultural heritage of Gansu Province	Gansu Provincial Department of Culture and Tourism	2022.10.19

Source: Collection By Di Zheng, 2023.

These regulations and working opinions on intangible cultural heritage management issued by Gansu Province provide specific basis and operational guidelines for the protection of intangible cultural heritage in Gansu Province, and promote the inheritance, protection and sustainable development of intangible cultural heritage resources in the administrative region of Gansu Province. They regulate the specific operations of the identification and management of representative inheritors of intangible cultural heritage and the identification and management of intangible cultural heritage workshops, thus providing more systematic and powerful support for the inheritance and utilization of intangible cultural heritage projects.

3.1.3 The Protection of ICH at the Municipal Level in Qingyang Pays Attention to the Specific Implementation

In order to further protect and inherit the intangible cultural heritage of Qingyang City and encourage the national representative inheritors to better carry out the transmission activities, according to the unified deployment of the Gansu Provincial Cultural Tourism Department, Qingyang Cultural, Radio, Film and Tourism Bureau has set up the intangible Cultural Heritage section. To formulate municipal policies and plans for the protection of intangible cultural heritage and organize their implementation. To organize the city to carry out the protection of intangible cultural heritage. To guide the investigation, recording, confirmation and establishment of a list of the city's intangible cultural heritage. To organize the research, publicity and dissemination of the city's intangible cultural heritage.

Qingyang Cultural, Cultural, Radio, Television and Tourism Bureau has formulated *the work Plan for the evaluation of Inheritance activities of National intangible cultural Heritage Representative Inheritors in Qingyang City, the Work Plan for the evaluation of inheritance activities of Provincial intangible cultural heritage Representative inheritors in Qingyang City, and the work Plan for the evaluation of inheritance activities of Provincial intangible cultural heritage Representative inheritors in Qingyang City, etc.* Organized self-examination and evaluation of the contents of teaching and teaching, publicity and exhibition, project protection, innovation and development of representative inheritors of intangible cultural heritage at national, provincial and municipal levels in the city. The above administrative measures and plans shall apply to the protection and preservation of intangible cultural heritage within the administrative area of Qingyang City.

The relevant measures for the administration of intangible cultural heritage issued by Qingyang Municipal government have not been made public. The measures and plans for the protection of intangible cultural heritage issued by Qingyang Municipal Government listed in **Table 6** are indirectly obtained from the Internet and sorted out.

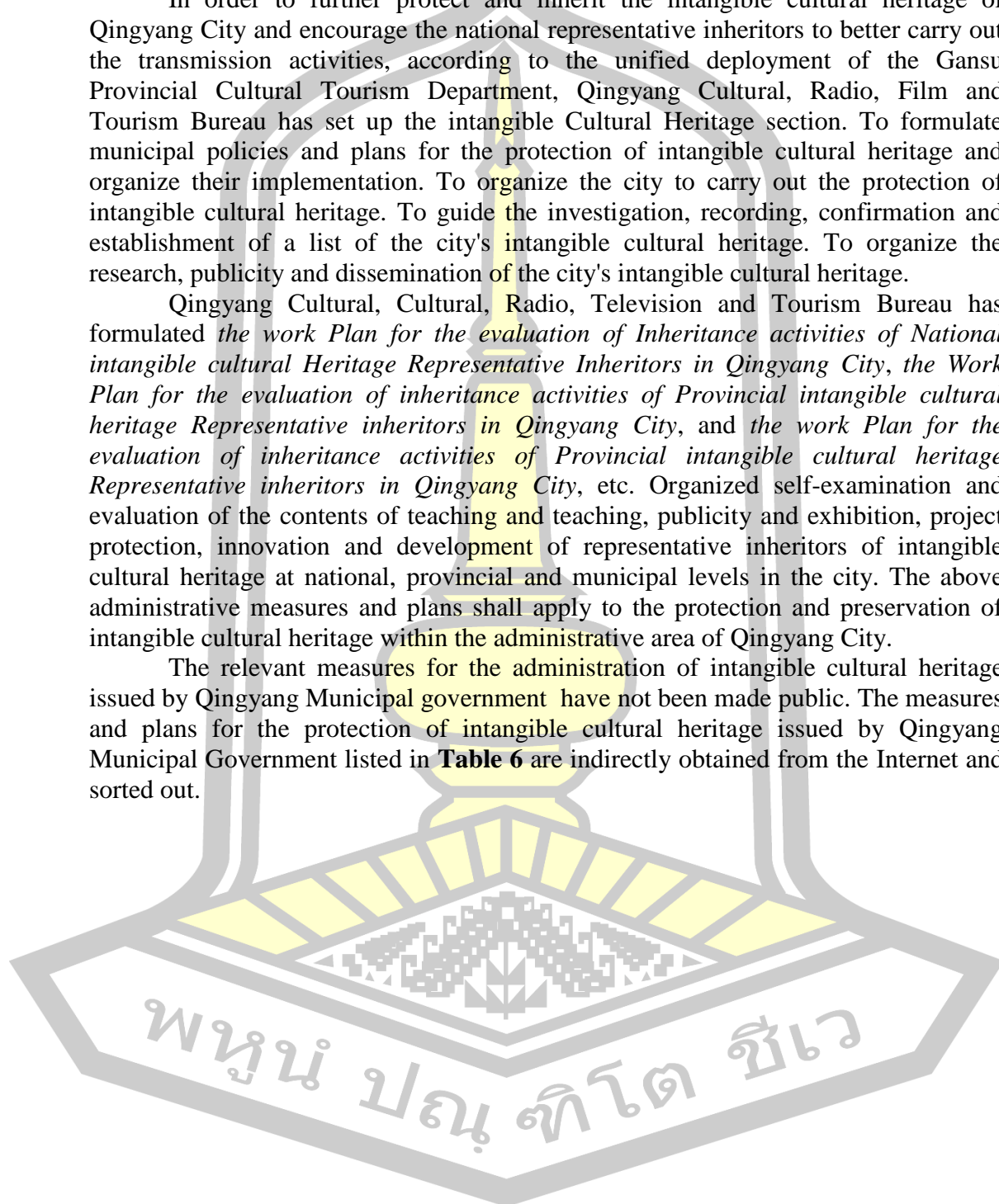


Table 6 Management measures and work plan of intangible cultural heritage issued by Qingyang City

No.	Name	Publishing unit	time
1	Interim Measures for the identification and Management of representative inheritors of intangible cultural heritage projects in Qingyang City	Qingyang City culture, radio, television and tourism Bureau	2018.12.4
2	Work Plan for Evaluating the Inheritance Activities of Provincial Representative Inheritors of Intangible Cultural Heritage in Qingyang City	Qingyang City culture, radio, television and tourism Bureau	2022.12.23
3	Work Plan for Evaluating the Inheritance Activities of National Representative Inheritors of Intangible Cultural Heritage in Qingyang City	Qingyang City culture, radio, television and tourism Bureau	2019.4.4
4	Work Plan for Evaluating the Inheritance Activities of Municipal Representative Inheritors of Intangible Cultural Heritage in Qingyang City	Qingyang City culture, radio, television and tourism Bureau	2022.8.9

Source: Collection By Di Zheng, 2023.

These work plans and management measures issued by Qingyang City provide specific implementation guidelines and management mechanisms for the protection of intangible cultural heritage in the region. By standardizing the identification of representative inheritors and the evaluation of inheritance activities, it is helpful to promote the inheritance and development of intangible cultural heritage projects in Qingyang City. These measures can help ensure the effective protection and inheritance of intangible cultural heritage resources, thus providing an important guarantee for the sustainable development of Qingyang's intangible cultural heritage.

3.2 National, Provincial and Municipal ICH Lists

From the national to the local level, governments at all levels have recognized and implemented the intangible cultural heritage list, and established the national, provincial and municipal intangible cultural heritage list systems. not only helps to systematically protect precious, endangered and of great value intangible cultural heritage projects, also promotes the popularization and deepening of the awareness of intangible cultural heritage protection, and lays a solid foundation for the inheritance, development and utilization of intangible cultural heritage.

3.2.1 National ICH List to Enhance Public Awareness

China is an ancient civilization with a long history and rich and colorful cultural heritage. Intangible cultural heritage is an important part of cultural heritage, a witness of Chinese history and an important carrier of Chinese culture. It contains the unique spiritual values, ways of thinking, imagination and cultural consciousness of the Chinese nation, and embodies the vitality and creativity of the Chinese nation. Protecting and making good use of intangible cultural heritage has important and far-reaching significance for inheriting and carrying forward the fine cultural traditions of the nation, enhancing ethnic unity and safeguarding national unity, enhancing national self-confidence and cohesion, and promoting the construction of socialist spiritual civilization.

(Guofa [2005] No. 42) All regions and departments shall, in accordance with the spirit of the *Notice of The State Council on Strengthening the Protection of Cultural Heritage* and relevant requirements, earnestly implement the work policy of "protection first, rescue first, rational utilization, inheritance and development", and earnestly do a good job in the protection, management and rational utilization of intangible cultural heritage. -- State Council, People's Republic of China, May 20, 2006.

(State Development [2006] No. 18) The State Council on the announcement of the "first batch of National Intangible Cultural heritage List", The State Council approved the first batch of national intangible cultural heritage list determined by the Ministry of Culture, a total of 518 items, including "Qingyang sachet embroidery". **Table 7** lists the information of "Qingyang Sachet Embroidery System" on the national intangible cultural heritage list.

.Table 7 Information of "Qingyang Sachet Embroidery" on the National ICH List

Serial Number	Category	Identification Number	Project Name	Declaration area or unit
325	Folk art	VII-26	Qingyang sachet embroidery	Qingyang City, Gansu Province

Source: The State Council, 2006.

In the notice of The State Council on the announcement of the "Second, third, fourth and fifth batches of National intangible Cultural Heritage List", none of the projects related to the "Qingyang sachet embroidery system" are involved.

3.2.2 Gansu Provincial ICH List Shows Local Characteristics

Gansu Province has a long history, profound cultural deposits and rich and colorful cultural heritage. Governments at all levels and relevant departments shall, in accordance with the spirit of the *Notice of The State Council on Strengthening the Protection of Cultural Heritage* (Guofa [2005] 42) and the *Opinions of the Gansu Provincial Government on Further Strengthening the Protection of Cultural Heritage* (Gan Zhengfa [2006] 48) and relevant requirements, Conscientiously implement the work policy of "protection first, rescue first, rational utilization, inheritance and development", and earnestly do a good job in the protection, management and rational utilization of intangible cultural heritage in our province in accordance with the principle of "government-led, social participation, overall planning, step by step implementation".

Intangible cultural heritage is an important part of cultural heritage, which contains the unique spiritual values, ways of thinking, imagination and cultural consciousness of the Chinese nation, and embodies the vitality and creativity of the Chinese nation. Strengthening the protection of intangible cultural heritage and inheriting national culture is an important cultural basis for connecting national emotions, promoting national unity, and maintaining national unity and social stability. It is of great significance for implementing the scientific outlook on development, building an advanced socialist culture, and realizing the comprehensive, coordinated and sustainable development of our province's economy and society.

The Gansu Provincial government approved the "first batch of Gansu Province intangible Cultural Heritage List" determined by the provincial Department of Culture, with a total of 85 items, including "Qingyang sachet embroidery". **Table 8** lists the information of "Qingyang sachet Embroidery" on the provincial intangible cultural heritage list of Gansu Province.

Table 8 Information of "Qingyang Sachet Embroidery" on the Provincial ICH List of Gansu Province

Serial Number	Category	Identification Number	Project Name	Declaration area or unit
51	Fork art	VII-5	Qingyang sachet embroidery	Qingyang City

Source: Gansu Provincial People's Government, 2006.

The "Second and third batches of Provincial Intangible Cultural Heritage List" published by the People's Government of Gansu Province does not involve Qingyang sachet embroidery related projects.

The People's Government of Gansu Province announced the "fourth batch of Provincial intangible Cultural Heritage List", a total of 140 items, involving the "(Qingyang) Zhengning sachet embroidery project". All localities and departments shall, in accordance with the requirements of *the Law of the People's Republic of China on Intangible Cultural Heritage*, the Opinions of *The General Office of the State Council on Strengthening the Protection of China's Intangible Cultural Heritage* (Guodfa [2005] No. 18) and *the Regulations of Gansu Province on Intangible Cultural Heritage*, earnestly implement the work policy of "protection first, rescue first, rational utilization, inheritance and development". Adhere to the concept of scientific protection, formulate plans in a timely manner, effectively strengthen the inheritance and dissemination of representative projects of intangible cultural heritage, strive to promote the protection of intangible heritage in the province to a new level, and make new contributions to carrying forward the excellent traditional culture of the Chinese nation and building a happy and beautiful new Gansu. **Table 9** lists the information of "(Qingyang) Zhengning Sachet Embroidery" on the provincial intangible Cultural Heritage list of Gansu Province.

Table 9 Information of "(Qingyang) Zhengning Sachet Embroidery" on the Provincial ICH List of Gansu Province

Serial Number	Category	Identification Number	Project Name	Declaration area or unit	Protected monomer
48	Fork art	VII-5	(Qingyang) Zhengning Sachet Embroidery	(Qingyang City) Zhengning County	(Qingyang City) Zhengning County Cultural Center

Source: Gansu Provincial People's Government, 2017.

3.2.3 Qingyang Municipal ICH List Mining Local Resources

Qingyang City has a long history and culture, is the birthplace of Chinese farming culture, cultural accumulation is very profound, intangible cultural heritage is unique, rich and colorful. Qingyang Culture, Culture, Radio, Film and Tourism Bureau, as the responsible protection unit of intangible cultural heritage, in accordance with the unified deployment of higher cultural departments, has conducted a deep investigation and excavation of intangible cultural heritage projects with deep origins and unique styles in our city, and has been declared to be included in the "first batch of Qingyang Intangible Cultural Heritage List", a total of 23 items, including "Qingyang sachet embroidery system". **Table 10** lists the information of "Qingyang sachet Embroidery System" on the intangible cultural heritage list of Qingyang City.

Table 10 Information of "Qingyang Sachet Embroidery" on the List of ICH of Qingyang City

Serial Number	Category	Identification Number	Project Name	Declaration area or unit	Scope
11	Fork art	VII-1	Qingyang sachet embroidery	Qingyang City Cultural Center	Xifeng District, Zhengning County, Qingcheng County, Heshui County, Ning County, Zhenyuan County, Huanxian County, Huachi County

Source: Qingyang Culture, Culture, Radio, Film and Tourism Bureau, 2015.

The "Second, third, fourth, fifth and sixth batches of municipal intangible Cultural Heritage List" announced by Qingyang Culture, Culture, Radio, Television and Tourism Bureau does not involve Qingyang sachet embroidery related projects.

3.3 Representative Inheritors of National, Provincial, and Municipal-level ICH

From the national to the local level, establishing a system of ICH inheritors at the national, provincial, and municipal levels is a crucial measure for protecting and inheriting China's excellent traditional culture. The establishment of this system not only helps to enhance the vitality and influence of China's excellent traditional culture but also promotes its sustainable development. Additionally, the ICH inheritor system holds significant importance in serving national strategies and socio-economic development, providing robust support for achieving cultural prosperity, enhancing national cultural soft power, and promoting comprehensive socio-economic development.

3.3.1 National Representative Inheritors of ICH: Practitioners of Living Inheritance and Craftsmanship Promotion

Representative inheritors of intangible cultural heritage are crucial carriers and transmitters of intangible cultural heritage. They possess extensive knowledge and superb craftsmanship related to intangible cultural heritage and serve as emblematic figures in its living transmission. All regions and departments should, in accordance with the provisions of *the Law of the People's Republic of China on Intangible Cultural Heritage*, encourage and support representative inheritors of intangible cultural heritage in carrying out inheritance and dissemination activities. They should effectively carry out the protection and inheritance of intangible cultural heritage and strive to promote the creative transformation and innovative development of China's excellent traditional culture.

He Meiyang, female, born in 1937, Qingyang, Gansu Province. The first batch of representative inheritors of the national intangible cultural heritage project Qingyang sachet embroidery was approved by The State Council in June 2007. **Figure 2**, the author interviewed the elderly He Meiyang in the field investigation. He Meiyang seven or eight years old with her mother to learn to do embroidery, thirteen or fourteen years old has done a good hand of needlework, the style of the work is unique. Its sachet workmanship is exquisite, the stitch is delicate and changeable, the color is gorgeous, the shape is unique, and the embroidery thread used is drawn by natural cocoon, thread, dyeing, and the process is very particular. In the way of expression, she combines the traditional folk sachet embroidery with the rendering method of Chinese painting to make her works both elegant and popular. **Table 11** lists the information of the national representative inheritors of the national intangible cultural heritage "Qingyang Sachet Embroidery".



Figure 2 The author interviewed the elderly He Meiying in the field investigation
Source: Photograph by Di Zheng, 2024.

Table 11. Information of representative inheritors of the national ICH "Qingyang Sachet Embroidery"

Serial Number	Name	Gender	Date of birth	Nation	Category	Identification Number	Project name	Declaration area or unit
01-0087	He Meiying	Female	1937.12	Han ethnic	Traditional art	VII-26	Qingyang Sachet Embroidery	Qingyang City, Gansu Province

Source: Gansu Provincial Department of Culture and Tourism, 2024.

The "Second, third, fourth and fifth batches of National intangible Cultural Heritage List" announced by the State does not involve Qingyang sachet embroidery related projects.

In order to carry forward and inherit the excellent traditional Chinese culture, optimize and improve the stepped inheritance talent training mechanism of the national intangible cultural heritage project in Gansu Province, and do a good job in the inheritance of inheritors between generations, According to the Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage and the Notice of the General Office of the Ministry of Culture and Tourism on the recommendation and application of the Sixth Batch of Representative inheritors of National Intangible Cultural Heritage, recommended by the municipal (prefecture) cultural and tourism departments and reviewed by the provincial expert

group, It is proposed to recommend 28 comrades including Zuo Huanrong and Liu Lanfang, who are involved in "Qingyang Sachet Embroidery" to apply for the sixth batch of representative inheritors of national intangible cultural heritage. It is now proposed to recommend the application of the sixth batch of representative inheritors of national intangible cultural heritage for public disclosure (the list is attached), and the publicity time is from September 27 to October 7. If there is any objection, please inform the Gansu Provincial Department of Culture and Tourism in writing during the publicity period.



Table 12. Information of representative inheritors of the national ICH "Qingyang Sachet Embroidery"

Basic project information		Basic information of representative inheritors										
Serial Number	Category	Identification Number	Project name	Declaration area or unit	National list time (Specific to year)	Name	Gender	Nation	Date of birth	Accumulated years of practicing in inheriting the intangible cultural heritage project	Time to be recognized as a representative inheritor of provincial intangible cultural heritage (specific to date)	Mainly carry on inheriting activities in the area
25	Traditional art	VII-26	Qingyang Sachet Embroidery	Qingyang City Cultural Center	2006	Zuo Huanrong	Female	Han ethnic	1961.6	48	2015.11	Qingyang City
26	Traditional art	VII-26	Qingyang Sachet Embroidery	Qingyang City Cultural Center	2006	Liu Lanfang	Female	Han ethnic	1965.5	45	2015.11	Qingyang City

Source: Gansu Province Culture and Tourism, 2022.

In the "sixth batch of representative inheritors List of national intangible cultural heritage" announced by Gansu Province, the recommended list of representative inheritors involved in "Qingyang sachet Embroidery" has two people, Zuo Huanrong and Liu Lanfang, and the final identification result was not found on the network after the announcement.

3.3.2 Representative Inheritors of Gansu provincial ICH: Craftsmanship Teaching and Protectors

According to the relevant provisions of the Regulations of Gansu Province on Intangible Cultural Heritage and the Measures for the Identification and Management of Representative inheritors of Intangible Cultural Heritage Projects of Gansu Province, in order to strengthen the construction of intangible cultural heritage inheritors, protect, inherit and promote the intangible cultural heritage of Gansu Province, In accordance with the requirements of the Notice of the Department of Culture and Tourism of Gansu Province on the application of representative inheritors of the first to the fourth batch of provincial intangible cultural heritage projects, the list of representative inheritors of the provincial intangible cultural heritage has been determined through the procedures of local declaration, expert group review, social publicity, and Party committee research of the Provincial Department of Culture and Tourism. Among them, from the first batch to the fourth batch list, there are 5 representative inheritors of the "Qingyang Sachet Embroidery" project.

From the first to the fourth batch of representative inheritors of provincial intangible cultural heritage in Gansu Province, there are a total of 5 non-genetic inheritors of the "Qingyang Sachet Embroidery" project. **Table 13** lists the information of representative inheritors of Gansu provincial intangible cultural heritage "Qingyang Sachet Embroidery".

Table 13 Information of representative inheritors of Gansu provincial ICH "Qingyang Sachet Embroidery"

Serial Number	Category	Identification Number	Provincial list item	Name	Date of birth	Declaration area or unit
1	Traditional art	VII-5	Qingyang Sachet Embroidery	He Meiying *	1933.12	Xifeng District, Qingyang City
2	Traditional art	VII-5	Qingyang Sachet Embroidery	Zhao Aixia	1931.6	Zhengning County, Qingyang City
3	Traditional art	VII-5	Qingyang Sachet Embroidery	Wu Yuying (Died in 2020)	1947.7	Xifeng District, Qingyang City
4	Traditional art	VII-5	Qingyang Sachet Embroidery	Wang Wanhong	1979.10	Huan County, Qingyang City
5	Traditional art	VII-5	Qingyang Sachet Embroidery	Zuo Huanrong	1963.1	Xifeng District, Qingyang City

Serial Number	Category	Identification Number	Provincial list item	Name	Date of birth	Declaration area or unit
	Art		Sachet Embroidery	Huanrong	0	District, Qingyang City
6	Traditional art	VII-5	Qingyang Sachet Embroidery	Liu Lanfeng	1965.5	Xifeng District, Qingyang City

Source: Gansu Provincial Department of Culture and Tourism, 2024.

* He Meiying is the representative inheritor of the national list project and automatically enters the representative inheritor list of the provincial list.

No. 19 (2023), the Gansu Provincial Department of Culture and Tourism announced the "Fifth batch of representative inheritors of provincial intangible cultural heritage" and determined the list of the fifth batch of representative inheritors of provincial intangible cultural heritage, a total of 141 people, including 2 people involved in the "(Qingyang) Zhengning sachet embroidery". **Table 14** lists the information of the representative inheritors of the fifth batch of Gansu provincial intangible cultural heritage "(Qingyang) Zhengning Sachet Embroidery".

Table 14 Information of representative inheritors of the fifth batch of Gansu Provincial ICH "(Qingyang) Zhengning Sachet Embroidery"

Serial Number	Category	Project name	Name	Date of birth	Declaration area or unit
13	Traditional art	(Qingyang) Zhengning Sachet Embroidery	Yu Xiaopi	1963.6	Zhengning County, Qingyang City
14	Traditional art	(Qingyang) Zhengning Sachet Embroidery	Zhao Congmei	1958.8	Zhengning County, Qingyang City

Source: Gansu Provincial Department of Culture and Tourism, 2023.

Up to now, there are a total of 8 provincial representative inheritors of the national intangible cultural heritage project "Qingyang Sachet Embroidery", of which 1 national representative inheritor is automatically entered the provincial list. One died, and now seven are alive.

3.3.3 Representative Inheritors of Municipal-level ICH in Qingyang: Promoting Community Participation in Inheritance

In order to display the unique regional characteristics of Qingyang sachet culture, improve the breadth and popularity of Qingyang sachet in the folk. According to *the Regulations of Gansu Province on Intangible Cultural Heritage, the Measures for the Identification and Management of Representative inheritors of Provincial*

Intangible Cultural Heritage Projects in Gansu Province, and the Measures for the Identification and Management of representative inheritors of municipal-level ICH projects in Qingyang City and other relevant provisions, in order to strengthen the construction of intangible cultural heritage inheritors, protect, inherit and promote the intangible cultural heritage of Gansu Province. Through the procedures of local declaration, expert review, social publicity and the study of the Party Organization of Qingyang City, Culture, Radio, Film and Tourism Bureau, a total of 38 representative inheritors of the municipal-level intangible cultural heritage "Qingyang Sachet Embroidery" have been identified from the "first batch to the fifth batch of Qingyang City non-genetic bearers".

This initiative aims to promote and publicize Qingyang sachet culture, activate Qingyang sachet market, enrich Qingyang people's spare time life, and further enhance its influence in the vast number of people. **Table 15** lists the information of representative inheritors of Qingyang City level intangible cultural heritage "Qingyang sachet Embroidery".

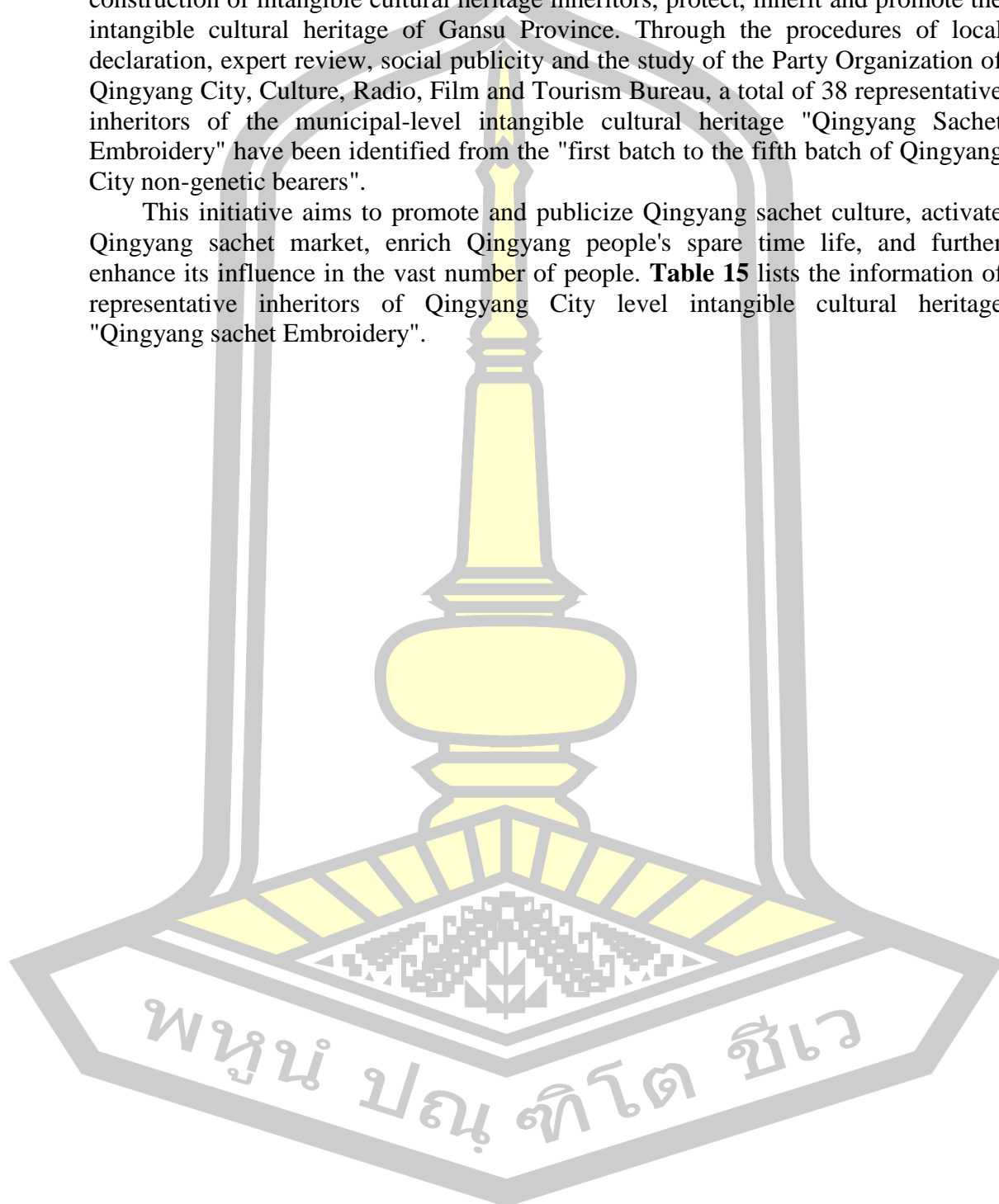


Table 15 Qingyang City level ICH "Qingyang sachet embroidery" representative inheritor information

Serial Number	Category	Qingyang sachet embroidery project heritage name	Date of birth	Declaration area or unit	Title/Position	Notes
1		Zhang Zhixue	1958.6	QingCheng County	Public official	Male
2		Zhao Yuzhen	1966	Heshui County	persons in charge of company	
3		Zhu Xuehong	1971.1	Zhenyuan County	—	Die
4		Zhu Huiqin	1947.12	Zhengning County	persons in charge of company	
5		Li Zhuanmei	1952	Ning County	—	
6		Bai Caixia	1965.11	Ning County	persons in charge of company	
7		Huang Qiaohong	—	Ning County	—	
8	Traditional art	Ji Qing	1965.5	Qingyang City Cultural Center	persons in charge of company	He Meiying's daughter
9		Ma Xiuyun	1964	Xifeng District	—	
10		Zhang Shuirong	1960.4	Huachi County	—	
11		Yang Rui	1966.11	Huan County	—	
12		Zhao Jinshui	1969.11	QingCheng County	—	
13		Cao Ailing	1968.7	QingCheng County	persons in charge of company	
14		Shi Lifeng	1964.7	QingCheng County	persons in charge of company	
15		Gong Ezi	1944.2	Ning County	—	
16		Wang Caimei	1963	Huan County	persons in charge of	

Serial Number	Category	Qingyang sachet embroidery project heritage name	Date of birth	Declaration area or unit	Title/Position	Notes
17		Zhang Yan		Qingyang City Cultural Center	company persons in charge of company	
18		Zhang Zhifeng	1954.10	Qingyang City Cultural Center	persons in charge of company	
19		Ma Cuizhen		Zhenyuan County	persons in charge of company	
20		Li Huirong		Ning County	_____	
21		Zhang Xiuzhen		QingCheng County	_____	
22		He Qingchun	1967.8	QingCheng County	persons in charge of company	
23		Wang Xueqin		Huan County	_____	
24		Bai Shufang	1966.3	Qingyang City Cultural Center	general manager	
25		Zhao Lijun	1970.8	Qingyang City Cultural Center	general manager	
26		Zhao Xiaohua	1973.1	Zhenyuan County	Provincial art embroiderer	
27		Li Xuelian	1967.11	Zhenyuan County	Provincial-level intermediate artist	
28		Wu Xiaoni	1975.1	Zhengning County	_____	
29		Zhang Mingxia	1980.3	Ning County	persons in charge of company	
30		Zhu Yaqi	1976.5	Ning County	persons in charge of	

Serial Number	Category	Qingyang sachet embroidery project heritage name	Date of birth	Declaration area or unit	Title/Position	Notes
31		Li Caiyun	1966.3	QingCheng County	company general manager	
32		Cheng Xue	1984.11	QingCheng County	general manager	
33		Wang Mingxia	1986.6	Xifeng District	embroiderer	
34		Zhang Yuyao	1987.6	Xifeng District	embroiderer	Liu Lanfang's daughter
35		Zong Shuihong	1970.3	Huachi County	persons in charge of company	
36		Yu Xiaoping	1963.6	Zhengning County	general manager	Promotion to provincial inheritor in 2023
37		Zhao Congmei	1958.8	Zhengning County	persons in charge of company	Promotion to provincial inheritor in 2023
38		Mao Lixian	1971.9	Xifeng District	persons in charge of company	

Source: Qingyang Culture, Culture, Radio, Film and Tourism Bureau, 2022.

In summary, these laws and regulations, regulations and work plans issued by various government levels, the recognized intangible cultural heritage list and the representative inheritors list, provide a systematic management and operational framework for the protection, inheritance and utilization of intangible cultural heritage. Their functions include: First, normative protection: Through legislation, the legal status and management mechanism of intangible cultural heritage protection have been established, thus standardizing the protection of intangible cultural heritage resources. Secondly, inheritance and dissemination: through the identification of intangible cultural heritage lists and representative inheritors, targeted protection, inheritance and dissemination of intangible cultural heritage projects to promote the inheritance and development of intangible cultural heritage. Third, financial support: relevant work programs and special fund management methods provide economic support for the protection and inheritance of intangible cultural heritage projects, which helps to carry out relevant work continuously. Finally, social recognition and participation: the recognition of the list and the announcement of representative inheritors have improved the social recognition of intangible cultural heritage, aroused more people's enthusiasm to participate in the protection and inheritance of

intangible cultural heritage, and thus promoted the sustainable development of intangible cultural heritage.

Part IV: The influence of sustainable development of intangible cultural heritage on Qingyang sachet

The policies and regulations on intangible cultural heritage issued by governments at all levels have played a positive role in promoting the Qingyang sachet industry from the perspective of sustainable development. Through the support of the intangible cultural heritage policy, the efforts of inheritors at all levels, the vigorous publicity of the local government, and the continuous innovation and development of various sachet companies, Qingyang sachet industry has been able to maintain its competitiveness in the market and adapt to the needs of modern society. At the same time, the intangible cultural heritage policy has also promoted some Qingyang sachet enterprises to adopt IP cross-border cooperation, joint marketing, personalized customization, live delivery and other methods, so that their own visibility has been significantly improved, at the same time, the iteration and innovation of their respective products have significantly accelerated, and the revenue "ceiling" of the sachet market is gradually increasing.

4.1 Craftsmanship Inheritance - Education and Training for a Sustainable Future

The main challenge facing the world today is to find sustainable ways of living and working that meet the legitimate needs of all peoples in order to protect natural resources and safeguard the needs of future generations. Achieving this will require a fundamental change in attitudes and behaviour, and education and training are key to achieving this change. While there is no fixed road map for sustainable development, we must act now to explore and experiment, working with a wide range of partners, in order to contribute to a sustainable future through education and training.

4.1.1 Trends and new Paradigms in Technical and Vocational Education and Training (TVET)

The UNESCO International Expert Meeting in 2004 highlighted the important role of TVET in sustainable development and proposed a new model based on a "culture of learning". The scope of TVET has expanded from mere vocational skills training to the vital task of promoting sustainable development and citizenship. *The Decent Work Agenda* of the International Labour Organization complements this concept, emphasizing the importance of secure productive Labour and participatory social systems. Several international conferences and forums, such as the Education for All Initiative, *the Dakar Framework for Action* and the Cairo Youth Employment Summit, have reaffirmed the key role of TVET in achieving sustainable human development, highlighting the close relationship between skills development and employment, citizenship and social responsibility. Together, these initiatives call for a new approach to education aimed at preparing young people, especially disadvantaged groups, so that they can contribute to the sustainable development of themselves and their societies (Fien, J. & Wilson, D., 2009).

4.1.2 TVET for sustainable development

Both the 2002 World Summit on Sustainable Development and the joint ILO/UNESCO recommendations stated that TVET should work towards the goal of a more democratic society, helping people to understand the impact of technology on society, And empower people to contribute to sustainable development. TVET needs to strike a balance between economic development, social progress, cultural differences, global and local needs, while respecting ecological values and constraints. However, the specific meaning of sustainable development varies from region to region, country to country and culture to culture. For example, for poor people in developing countries, sustainable development means improving living standards; For people in rich countries, it may mean more modest consumption. Therefore, TVET needs to consider the specific needs and values in different contexts when promoting the sustainable development of traditional handicrafts of Qingyang sachet (Fien, J. & Wilson, D., 2009).

4.1.3 ICH into the Campus Activities

Since 2002, with the support of the government, intangible cultural heritage craftsmanships such as Qingyang sachet embroidery have shifted from family inheritance to professional production. Since 2012, Gansu Province has taken the lead in carrying out the "intangible cultural heritage into schools" campaign in the whole province, incorporating intangible cultural heritage education into the school curriculum system. This initiative not only enriches the cultural life of students, but also provides a new way of inheritance for non-genetic heirs. By carrying out intangible cultural heritage education in primary and secondary schools and colleges and universities, Qingyang City has successfully combined traditional culture with modern education, not only strengthening students' ideological and political education and artistic accomplishment, but also promoting the construction of campus culture, making important contributions to the inheritance and development of excellent traditional Chinese culture. This way of "starting with children" allows students to feel and inherit national culture in their interests, showing the innovative model and long-term impact of intangible cultural heritage education (Qingyang Culture, Culture, Radio, Film and Tourism Bureau, 2024).



4.1.4 Transform Traditional Sachet Embroidery Craftsmanship into Modern Industries

Qingyang Lingyun Clothing Group Xuanyuan Sachet Art Co., LTD., founded by Zhang Zhifeng, adopted the business model of "company + base + folk artists + farmers", which led thousands of women to participate in the "Kang end economy". Invested in the establishment of sachet embroidery production base and process technology training center, provide sachet embroidery technology training guidance, formulate the *Qingyang sachet technical standard* and *Qingyang embroidery technical Standard* industry standards. Qingyang City has established a support mechanism for intangible cultural heritage inheritors, established intangible cultural heritage workshops, and cultivated outstanding leaders of intangible cultural heritage workshops into rural cultural and tourism experts, rural craftsmen, and representative inheritors of intangible cultural heritage. Qingyang Municipal government supports inheritors to set up studios, grants subsidies for start-up and operation funds, encourages them to focus on innovation and lead the transfer of skills, and expand the workforce of sachet, providing sufficient talent support for the development of the sachet industry. These measures have not only realized the industrialization transformation of traditional handicrafts and increased the income of local residents, but also effectively promoted cultural inheritance and rural revitalization, providing a successful example for the protection and development of intangible cultural heritage (Qingyang Culture, Culture, Radio, Film and Tourism Bureau, 2024).

4.2 Cultural Values - Sustainable Local Craftsmanship is Our Core Competence

Since the first "China Qingyang Sachet Folk Culture Festival" was held in 2002, it has been held for 19 consecutive sessions, becoming an important platform for displaying and disseminating traditional sachet culture. The national non-genetic inheritors represented by the old man He Meiyong, with rich imagination and exquisite skills, create unique sachet works, showing the charm and vitality of traditional handicrafts. However, in the past three decades, traditional handicraft such as Qingyang sachet have faced a severe inheritance crisis, and the intergenerational transmission rate of skills has dropped sharply from almost 100% to 10% or even lower. In response to this challenge, enterprises such as Qingyang Hongfeng Die Longxiu Cultural Communication Co., Ltd. actively participate in the protection and inheritance of traditional culture, and strive to protect and develop this valuable cultural heritage through innovative design and training talents. Nevertheless, the future of traditional handicrafts is still at risk of being lost, and more attention and support is urgently needed to ensure that these precious cultural treasures are passed on from generation to generation.

4.2.1 Strong Support and Protection from the Qingyang Government

Since Qingyang sachet embroidery became a national intangible cultural heritage project in 2006, thanks to the strong support and protection policies of the government, Qingyang sachet industry has achieved remarkable development. Through holding the sachet folk culture festival, organizing exhibitions and sales activities, inviting experts and scholars for training and other measures, not only improve the enthusiasm and skill level of the inheritors, but also enhance the public's awareness of the cultural value of sachet. At present, Qingyang sachet has formed a

multi-level inheritance system including national, provincial and municipal levels, the scale of the industry is expanding, more than 100,000 employees, the annual output of more than 10 million pieces, the sales network throughout more than 20 domestic cities, and exported to many overseas countries (Qingyang Municipal People's Government Information Office, 2023).

4.2.2 Promote Cultural Economic Development with Sachet Brand

Qingyang City culture, Radio, Television and tourism Bureau official said, "During the festival, held the cultural and tourism integration of high-quality development forum and cultural tourism projects and folk culture products fair, the site signed 25 projects, signed a total amount of 6.181 billion yuan. Negotiate 20 projects, the project amount of 1.283 billion yuan, to achieve the characteristics, do a bright spot, do a level, do a visibility of the expected effect." During the sachet Festival, the audience reached 638,000 people, and nearly one million people participated in the festival activities, achieving a total sales of 33.8161 million yuan; It attracted 1,194,200 tourists and achieved a comprehensive tourism income of 395 million yuan, which greatly enhanced the popularity and influence of Qingyang (Qingyang Municipal People's Government Information Office, 2023).

4.3 Protection and Revitalization -- Attach Importance to the Construction of ICH Workshops¹⁶ and Build a Team of Handicraft Inheritors

In 2022, the Ministry of Culture and Tourism, the Ministry of Human Resources and Social Security, and the National Rural Revitalization Bureau jointly launched the recommendation work of "Typical Cases of intangible cultural heritage Workshops", aiming to show the achievements of intangible cultural heritage in helping rural revitalization. Gansu Province responded positively, and through strict screening, three intangible cultural heritage workshops including "Qingyang Sachet Embroidery Intangible cultural Heritage Workshop" were successfully selected as the "Typical Case of intangible cultural heritage Workshop" in 2022.

4.3.1 ICH Workshop was Established to Help Rural Revitalization

With the support of the Gansu provincial government, Qingyang City has set up 4 provincial-level sachet embroidery workshops, namely Qingyang Qihuang Culture Communication Co., LTD., Qingyang Shufang Sachet Embroidery Co., LTD., Zhenyuan Lvyeqing Sachet Embroidery Workshop and Qingyang Miaolixiang Culture Communication Co., LTD. Among them, the Qingyang sachet Embroidery intangible cultural Heritage Workshop operated by Qingyang Qihuang Cultural Communication Co., Ltd. has been launched since December 2019, making full use of the company's resources, carrying out skills training, combining cultural creativity, rural tourism and intangible cultural heritage skills, effectively promoting the inheritance and development of Qingyang sachet embroidery project, and making positive contributions to rural revitalization. The success of these intangible heritage

¹⁶ Intangible cultural heritage Workshop is a business entity or production and processing site that aims to carry out the protection and inheritance of intangible cultural heritage by relying on the representative projects of intangible cultural heritage or traditional handicrafts. Through registration or registration in accordance with the law, intangible cultural heritage workshops can promote local employment, help disadvantaged groups and unemployed people learn traditional skills, improve endogenous motivation, promote employment and income, and play an important role in major national strategies such as rural revitalization, promoting the comprehensive integration of intangible cultural heritage protection and inheritance with sustainable economic and social development.

workshops not only shows Gansu's achievements in intangible heritage protection and rural revitalization, but also provides a reference experience for the whole country (Peoples Network, 2023).

4.3.2 The Diverse team of ICH Workshop Promotes the Inheritance of Sachet Culture

The diverse team of educators at the workshop includes non-genetic inheritors, embroiderers, researchers, interns and external teachers. The interest and experience courses of the Workshop will be taken charge of by the full-time teachers of the workshop. They will release the course notice according to the exhibition and activity plan, plan teaching plans, prepare materials, ensure that the courses are suitable for participants and achieve the course objectives. non-genetic inheritors are mainly responsible for the daily operation and course development of intangible cultural heritage technology teaching. all staff can assist in student group experience activities. Sachet researchers will also be invited to participate in activity plan discussion and teaching. The intangible cultural heritage Workshop also invested in the construction of the intangible cultural heritage garden complex, and held seven consecutive cultural tourism activities of "Yiqu Village -- Jushang Convention" to enrich cultural life and promote rural revitalization. The intangible cultural Heritage Workshop provides internship opportunities for college students to participate in teaching activities, learn needlework skills, and inherit the culture of sachet (Gansu Provincial Department of Culture and Tourism, 2022).

4.3.3 Gansu ICH Research and Training Colleges to Strengthen Talent Support

Gansu intangible cultural heritage research and training colleges give full play to the advantages of academic research and teaching resources, and train and improve the comprehensive quality of inheritors. Since the start of the research and training work, the research and training institutions in Gansu have completed a total of 31 periods of research and training, training intangible heritage workshop participants and non-genetic successors at all levels more than 1,400 people, providing talent support for the construction of intangible heritage workshops in Gansu and the development of intangible heritage protection. These measures together build a diversified education team, not only train new forces, but also improve the professional level of existing personnel, provide a strong talent support for the protection and inheritance of intangible cultural heritage, but also enrich the educational content and form of the workshop (Gansu Daily Network, 2024).

To sum up, traditional handicraft is an important part of intangible cultural heritage. It is a cultural activity carried out by all nationalities in the process of recognizing and utilizing nature, and a living cultural heritage that is continuously passed on and developed by human beings. Through the promulgation and implementation of policies and regulations related to the protection of intangible cultural heritage at national, provincial and municipal levels, many traditional handicrafts have been included in the scope of intangible cultural heritage protection work. Cultural departments and their subordinate cultural institutions have carried out various forms of traditional handicrafts inheritance and training, in response to the revitalization plan of Chinese traditional handicrafts. Through policy support, Qingyang Municipal government combines non-genetic inheritance with cultural industry, forming a unique industrial development model, realizing the innovative

development of traditional culture, driving rural revitalization and women's poverty alleviation and prosperity, and demonstrating the economic value and social benefits of intangible cultural heritage in modern society. Qingyang Sachet Embroidery intangible cultural Heritage Workshop promotes the protection and inheritance of intangible cultural heritage through various ways, while actively promoting local economic development and social welfare, carrying out large-scale skills training, and promoting the development of the sachet industry.

Part V: Summary of this chapter

This chapter is to sort out the development history of Qingyang sachet, review the old and learn the new, and form an innovative research on sustainable development. Qingyang sachet has a long history, is the unique cultural heritage of Qingyang area. During the Dragon Boat Festival, people will wear sachets to ward off evil spirits and to pray for good health. reflects the important position of sachets in local folk customs. Qingyang sachet, with its rich regional characteristics, is an outstanding representative of Qingyang folk art, reflecting the highest level of folk art, highlighting folk aesthetic taste, and including people's yearning for a better life.

Qingyang sachets are rich in cultural connotations and symbolize good fortune. They serve as a unique cultural bearer in the Qingyang region, reflecting the local rich agricultural civilization and profound folk traditions. Not only are they an outstanding representative of folk art, but they also embody people's aspirations and blessings for a better life. The research value of Qingyang sachets lies in their status as an important component of intangible cultural heritage, which is significant for exploring folk arts and crafts, understanding regional cultural characteristics, and promoting cultural inheritance and innovation. Through their diverse craftsmanship, shapes, colors, and patterns, Qingyang sachets embody various cultural connotations such as totem worship, prayers for safety and well-being, and love and marriage. Meanwhile, as essential items for important festivals like the Dragon Boat Festival, they carry the folk functions of warding off evil spirits and plagues and praying for health, serving as important physical materials for studying the folk culture and beliefs of the Qingyang region.

Benefiting from the national, provincial, and municipal laws and regulations on intangible cultural heritage protection, Qingyang sachets have achieved sustainable development in the new historical period, with their unique regional cultural connotations and the ingenious ideas of craftsmen. The promulgation and implementation of these laws and regulations have provided protection for Qingyang sachet intangible cultural heritage projects, the identification, recording, and archiving of representative inheritors, emphasizing their authenticity, integrity, and continuity. At the same time, they encourage and support folk artists and other organizations to participate in protection efforts, providing strong support for the promotion, marketing, and exhibition sales of Qingyang sachets. They also provide legal guarantees for promoting national spirit, inheriting Chinese culture, and driving its sustainable development.

The sustainable development of intangible cultural heritage has had multifaceted impacts on Qingyang sachets. It not only aids in the inheritance and development of Qingyang sachets but also promotes their industrialization and

cultural innovation. Through the concerted efforts of the Qingyang local government, enterprises, and various social sectors, the sustainable development of Qingyang sachets has been achieved by strengthening the inheritance of sachet craftsmanship, market expansion, cultural innovation, and other related aspects. In particular, the implementation of initiatives such as the "Intangible Cultural Heritage Inventory," the recognition of "Representative Inheritors of Intangible Cultural Heritage," and the "Typical Cases of Intangible Cultural Heritage Workshops," jointly launched by the Ministry of Culture and Tourism, the Ministry of Human Resources and Social Security, and the National Rural Revitalization Administration, has played a pivotal role in guiding traditional handicraft learning activities conducted by intangible cultural heritage workshops across the country. On this basis, Qingyang sachets have been able to maintain their traditional craftsmanship and cultural connotations while continuously enhancing the craftsmanship teaching abilities of the inheritors, becoming a cultural link connecting the past and present and showcasing the charm of Chinese culture.



Chapter III

Local handicraft symbol of Qingyang sachet

This paper employs Peirce's theory of icon, index, and symbol in semiotics to conduct an in-depth analysis of the traditional handicraft symbols of Qingyang sachets. Qingyang sachets, with their exquisite craftsmanship, rich color combinations, unique designs, and intricate patterns and symbols, not only showcase superb handicraft skills but also deeply embody the spiritual essence and aesthetic pursuits of Chinese culture.

Introduction

This study involves semiotic concepts. As the first batch of national intangible cultural heritage, Qingyang sachets in Gansu Province, with their brilliant colors, bold and peculiar shapes, and fierce and passionate patterns, carry the historical and cultural accumulation of the Chinese nation from the primitive society to today for seven or eight thousand years, and reflect the original philosophy, cultural consciousness, emotional temperament and psychological quality of the Han nation (Cao & Zhang, 2007). Qingyang sachet has beautiful shape, gourd shape, bell shape, heart shape, peach shape, bag shape, purse shape, square and so on. On the sachet are many embroidered animal and plant patterns, plants are lotus, peony, pumpkin, gourd, pomegranate, plum blossom, peach. Animals have 12 zodiac signs, scorpions, centipedes, lizards, spiders, crabs, fish, lions, frogs, bats, deer, peacocks, butterflies, turtles, etc., all of which reveal the long-standing secret of the original philosophy of the Chinese nation - worship of life and reproduction. (Cao et al.) The color concept of Qingyang sachet comes from the traditional Chinese five-color aesthetic view, that is, five monochrome colors - red, yellow, white, black and blue (Xiao, 2006). The color of Qingyang sachet follows this tradition. Most of the background colors of the sachet choose these five colors. People use the five colors to express their inner thoughts and feelings and express the good wishes of their hearts. Qingyang sachet production forms are diverse, the process is complicated, in the long inheritance, sachet shape gradually simple, concise pattern pattern, condensed into a consensus in the local people with a good vision of the symbol, and emphasize the sachet shape characteristics in the local recognition. For example, the style of sachet Long Xi Feng (Dragon play phoenix), Yuanyang Xi Lian (Mandarin duck play lotus), etc., the style of sachet Yu Zuan Lian (Fish Swimming into Lotus), Feng Chuan Hua (Phoenix across flowers), etc., and the style of sachet Guanyin Song Zi and Lian Sheng Guizi. These handicraft symbols of Qingyang sachet embroidery are "vivid medium of emotional expression" and "important carriers of cultural memory", which are unique cultural symbols gradually formed in the development of local history. The difference and richness of the visual expression styles of these sachet symbols, such as shape symbols, color symbols and pattern symbols, constitute one of the bright non-material culture of Qingyang. From the semiotic point of view, the entity of the craft symbol of Qingyang sachet includes modeling elements, color elements, pattern elements and

process materials elements. Craft material is the physical carrier of modeling, modeling is the carrier of color and pattern pattern, and modeling symbol is the main body with higher symbolic value (Xie, 2021). The research framework design of this chapter is shown in **Figure 3**.

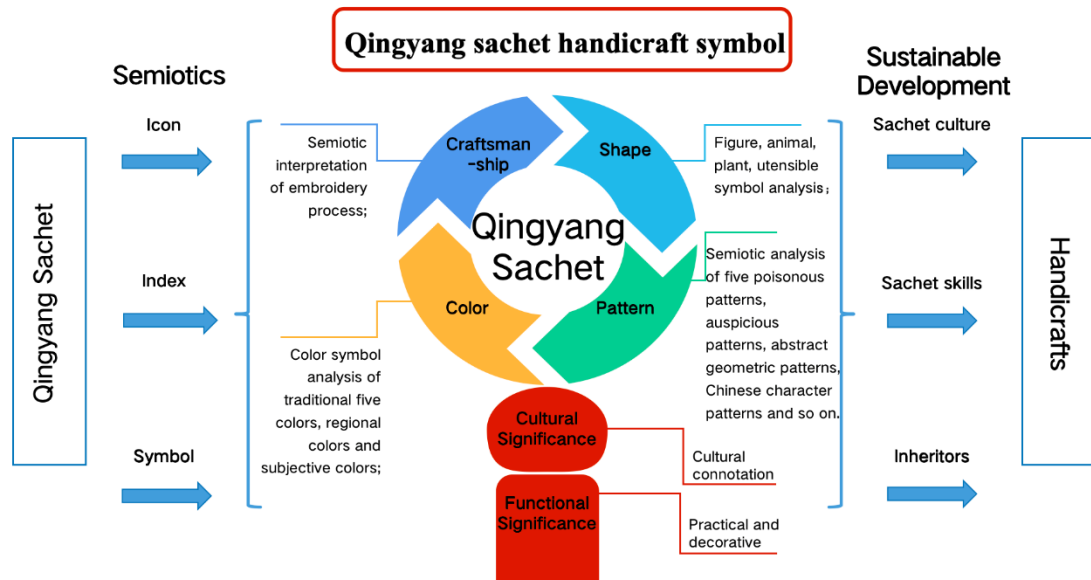


Figure 3 Research framework of Qingyang sachet handicraft symbols

Source: Created By Di Zheng, 2024.

It will focus on the semiotic knowledge of Qingyang sachet handicraft symbols in the context of sustainable development. Qingyang sachet symbols include sachet shape symbols, color symbols and pattern pattern symbols. How to use semiotics to deeply analyze these handicrafts composed of sachet elements.

Qingyang sachet, as a local traditional handicraft, carries the historical and cultural connotation of Qingyang local social development through its unique embroidery process. This chapter will explain in detail the inheritance of Qingyang handicraft symbols under the background of sustainable development from the change of semiotic theory to the evolution of handicraft symbols, and then to the interpretation of image symbols, indication symbols and symbolic symbols of Qingyang sachet shape symbols, color symbols and pattern symbols from the perspective of semiotics.

Part I: Changes of semiotic theory

A symbol is a symbol. It is a carrier that carries the messages sent by both parties in communication. In the second century BC, the Roman scholar Galen wrote a book on Semiotics, known as the "father of Semiotics". The thinker Augustine understood the character as a symbol that can represent a certain thing, which is both the object and the psychological effect language (Barthes, 1987). Modern semiotics was first proposed by the linguist Ferdinand de Saussure, who intended to establish a symbolic system from a linguistic perspective. The logician Charles Sanders Peirce regarded semiotics as a system of theories containing logical principles. Saussure and

Peirce laid the foundation of linguistics and logic for the development of semiotics. In the late 1960s, there was a new wave of semiotic research in both France and Italy.

1.1 Saussure's Theory of Binary Symbols

Ferdinand de Saussure, in his book a *Course in General Linguistics*, proposed the idea of establishing "a science that studies the life of signs." He argued that language is a system of symbols for the expression of ideas, similar to deaf sign language, religious rituals, social courtesies, and military signals, but with a higher importance. Saussure believed that semiotics should reveal the formation and operation of all signs. Although he did not contribute much to the study of non-linguistic signs as a linguist, his concept of the definition of linguistic signs and their symbolic value had a profound influence on later semiotic research and literary theory.

Saussure formally defined semiotics, describing it as the science of the system of signs in the everyday life of human society. He proposed that symbols are composed of "signifier" and "signified". The signifier is the outer form of the symbol, and the signified is the inner meaning of the symbol, and the two combine to form the symbol. This theory laid the foundation of semiotics and opened a new era of semiotics.

Using the research method of social psychology, Saussure put forward the concept of duality sign, holding that signifier and signified must be understood based on psychology, they are interdependent and inseparable. He pointed out that the combination of signifier and signified is not natural, but arbitrary, determined by social habits and cultural conventions. Therefore, symbol is not only a linguistic phenomenon, but also a social phenomenon, reflecting the social psychological and cultural background.

Saussure's theory had revolutionary significance for the development of semiotics. He emphasized the arbitrariness and sociality of signs and revealed the structure and operation of the sign system, which had an important influence on later structuralism and post-structuralism thought. Saussure's semiotic theory not only provided a new perspective for linguistics, but also provided methodological guidance for other disciplines such as anthropology, sociology and literary theory. His theories have made semiotics an important field of interdisciplinary study and have promoted the in-depth study and understanding of various symbolic systems (Tu, 2018).

1.2 Peirce's ternary symbolic theory

Charles Sanders Peirce was the first scholar in modern times to systematically elaborate on the phenomenon of symbols. Based on the relationship between symbols and the objects they refer to, he classified symbols into three categories: icons, indices, and symbols. Icons, such as photographs and sculptures, have a significant resemblance in shape to their referents. Indices refer to an object by having a real connection to it, for instance, "wind" indicating "direction" and "smoke" signifying "fire". Symbols, on the other hand, have a purely conventional relationship with their referents, lacking an intrinsic connection; natural languages and other marking systems fall into this category. Peirce's classification significantly broadened the scope of semiotic studies, encompassing not only the study of linguistic symbols but also non-linguistic symbols.

Peirce's semiotic theory has a profound influence on both theory and practice. He called semiotics "Semiotic" and pointed out that "although we cannot say that the human universe is entirely composed of characters, we should be sure that these human universes are permeated by characters" (Huai, 1988). He advocated the tripartite method of character, and believed that symbols were composed of three parts: representamen, object, and interpretant.

The representamen is the symbolic form used to represent the "other," serving as the medium that carries meaning. The object is the "other" referred to by the symbol, i.e., the referential content of the symbol. The interpretant is the meaning interpretation generated in the process of understanding the symbol. According to Peirce, the characteristics, classification, and combination of symbols all revolve around these three elements. The structure of a symbol is a ternary and dynamic process of transformation and interpretation, meaning that an interpretant can be transformed into a new symbolic form and continue to be transformed and interpreted, in a cyclical manner.

Peirce's semiotic theory emphasizes that a symbol is constituted by three interconnected and interactive elements: the object, the representamen, and the interpretant. The representamen, also known as the symbolic form, corresponds to the "signifier" mentioned by Saussure; the interpretant refers to the meaning expressed on the symbolic form, equivalent to Saussure's "signified". According to Peirce, these three elements are interconnected in the operation of a symbol, forming a dynamic process of interpretation.

In summary, through his trichotomous classification of symbols, Peirce systematically analyzed the multi-layered meanings and operational modes of symbols. His semiotic theory not only encompasses linguistic symbols but also extends to non-linguistic symbols, greatly enriching the research field of semiotics. Peirce's theory of symbols emphasizes the ternary structure and dynamic process of interpretation, providing a solid theoretical foundation and methodological guidance for further research in semiotics (Zhao, 2014).

1.3 Chinese Semiotic Theory

Compared with the western modern semiotics, the study of semiotics in China started late. The Chinese word "Semiotics" first appeared in the article "Outline of Semiotics" published by linguist Zhao Yuanren in *Science* magazine in 1926. According to the data in *Semiotics in China for 60 Years* published by Professor Zhao Yiheng, it can be seen that semiotics developed rapidly in China at the end of the 20th century and became a prominent interdisciplinary science. Its research object involves architecture, painting, customs, literature, music, film and so on in the post-linguistic structure, and "Chinese folk craft" containing rich artistic symbols naturally covers it (Yin, 2018).

Until the late 1980s, the research and discussion of semiotics in domestic academic circles also increased day by day. In January 1988, the Chinese Academy of Social Sciences held the first semiotics seminar attended by some scholars in Beijing and Tianjin. After the meeting, the Chinese Logic Society and the Modern Foreign Philosophy Research Society respectively established the Semiotics Research Society. This conference is a sign of the organized development of semiotic research in Chinese academic circles.

Although the research of Chinese semiotics started late, the research starting point is not low. Symbols exist not only in linguistics, but also in other cultural fields. According to the relationship of the human world, human beings judge the value of the objects in nature and give meaning to the things around them. All fields related to human beings can be studied from the perspective of semiotics (Xie, 2021). This is mainly determined by the following two aspects: First, in the situation of reform and opening up, it is more convenient for us to absorb and digest the relevant achievements of foreign counterparts; The second reason is that there are extremely rich semiotic contents in Chinese cultural traditions, such as Banpo Site and Dawenkou cultural site in Shandong Province, where a large number of physical symbols created by ancestors have been excavated, in addition to painted pottery symbols, oracle bones, various cliff paintings and carving symbols in the outer regions of the Central Plains, and the discussion on symbols in ancient Chinese literature is extensive and profound. Rooted in this cultural background, the study of modern Chinese semiotics has shown extraordinary vitality from the very beginning (Gou, 1994).

1.4 Theoretical Concepts of Semiotics

What is a symbol? The generally accepted definition of semiotics in the West is: "Semiotics is the study of signs." In common understanding, it is the discipline that studies the general theory of signs. It examines the essence of signs, their laws of development and change, the various meanings of signs, and the relationships between signs and various human activities. It has an intrinsic connection with epistemology in philosophy. When the principles of semiotics are applied to specific fields, branch semiotics emerge (Barthes, 1987). Semiotics is the study of signs and the activity concerning meaning. Ferdinand de Saussure, the founder of modern semiotics, proposed the concepts of the signifier and the signified; while Peirce emphasized the interpretation of meaning in signs, which laid the foundation for contemporary semiotics; Roland Barthes introduced the concept of signification and studied the relationship between semiotics and clothing (Wang, 2016). Chinese semiotician Zhao Yiheng (2011) believes that "a sign is a perception that carries meaning: meaning can only be expressed through signs, and the purpose of signs is to express meaning. Conversely, there is no meaning that cannot be expressed through signs, nor any sign that does not express meaning." So what is semiotics? Zhao Yiheng (2011) believes that a sign is meaning, and semiotics is the study of meaning. Furthermore, "semiotics that focuses on interpretation" is the form that semiotics should take.

Therefore, a sign is a marker agreed upon by individuals or society to denote a specific object and carry a certain representative meaning. It needs to be widely recognized by society and standardized. Signs are simple in form but diverse in type and widely used, possessing strong artistic charm. Semiotics is an artificially designed system of representation, and a sign is composed of a medium, a referent, and an interpretation. It emphasizes artificiality, as a sign is the external form or material carrier for transmitting information, an essential element indispensable in information expression and dissemination. The folk decorative craft symbols of Qingyang sachet embroidery, such as its techniques, shapes, colors, and patterns, can be classified as signs in terms of their external expressions and extended internal meanings.

Recognized by people and society, they carry certain meanings, denoting specific objects or things, and serving as a medium for information dissemination (Liu, 2011).

Part II: Handicraft Evolution and Symbolism

Handicraft refers to the skill and process of making and adorning objects using hand-operated tools. It involves the creation of both practical and artistic products through manual labor and simple tools. This mode of production generally relies on the craftsman's skill, experience, and creativity, rather than large-scale mechanized production. Since the promulgation of the "Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity" by the UNESCO in 1998, traditional handicraft skills have officially been included in the protection scope of intangible cultural heritage. By 2009, among the 26 intangible cultural heritage projects inscribed on UNESCO's "Representative List of the Intangible Cultural Heritage of Humanity," traditional handicrafts occupied a prominent position, encompassing a total of seven exquisite techniques such as silk weaving, Yunjin weaving, and Xuan paper production craftsmanship. The introduction of the concept of intangible cultural heritage gives a new interpretation of the traditional craft. In the past, the research and protection of traditional crafts mainly focused on the exploration of their artistic value, economic value and scientific and technological value. However, the rise of the intangible cultural heritage protection movement and the concept of intangible cultural heritage protection have given new interpretations to traditional crafts. Considering the value of traditional crafts in the larger context of culture and society, the research content of traditional crafts has rapidly expanded. The research of Chinese traditional craft has entered a more comprehensive and deeper field, and more scholars have joined the team of traditional craft research (He, 2018). UNESCO, *Intangible Cultural Heritage and Traditional Crafts Craftsmanship* (2003), a collection of UNESCO cases for the study and conservation of the global intangible cultural heritage, including traditional handicrafts. The book details the history, cultural background and inheritance methods of various traditional handicrafts, and explores how to protect these cultural heritages through policies and practices.

2.1 Interpretation of Handicraft Symbols

Studying the symbolic meaning of handicrafts from the perspective of "semiotics" involves examining both the "signifier" of the handicraft medium, which refers to the physical aspect of handicrafts, including their historical evolution, production techniques, market operations, etc., and the "signified" of handicrafts, which pertains to the cultural dimension they embody, including their artistic characteristics, cultural connotations, and so forth. The "signification" of handicrafts represents the complete meaning actually conveyed by the "symbols" of handicrafts in use. Namely, the signifier and signified of handicrafts convey the complete meaning in the understanding and communication of specific handicraft symbols. Due to the broad scope and diverse types of "handicrafts," a semiotic interpretation of handicrafts becomes particularly necessary. By sorting through and interpreting relevant texts, we can deeply analyze the living state of handicrafts and ponder the transmission paths of traditional culture carried by them (He, 2018). The concept of craftsmanship in ancient Chinese incorporated the evaluative requirements of delicacy and efficacy relative to the ordinary and general term "gong." Therefore, the term "craftsmanship"

has retained its duality of "Gong" (work) and "Yi" (art) since its inception, meaning that it must satisfy both material and aesthetic aspects to be considered "craftsmanship."

2.1.1 Signifier of Handicrafts

The signifier in Saussure's semiotic theory refers to the material or perceptual form of a symbol, i.e., the expressive part of the symbol. It can manifest in any form such as sound, text, image, gesture, etc. For instance, in the word "sachet," the signifier is the combination or pronunciation of the two Chinese characters "香" and "包" [xiangbao]. In the realm of handicrafts, the "signifier" pertains to the physical aspect of various handicraft items, encompassing their history, cultural background, and transmission methods.

Specifically, the "signifier" of handicrafts covers the following aspects. Raw materials (such as silk, cotton, Chinese herbal medicines and spices, silk threads, etc., used in making sachets, which constitute the material basis of sachet handicrafts), production techniques (such as the methods and skills for making sachet handicrafts, including the chu-chu technique, thread winding, embroidery, etc., each with its specific operational steps and skills, and these processes are important components of the signifier of handicrafts), and technical methods and processes (such as the entire production process of sachet handicrafts, from material preparation and tool usage to finished product creation, which reflect the production techniques and craftsmanship skills of the artisan) (Pye, 1984). This analysis not only aids academic research but also provides a scientific basis for policymakers and practitioners, promoting the protection and transmission of global intangible cultural heritage.

2.1.2 Signified of Handicrafts

The signified in Saussure's semiotic theory refers to the concept or meaning represented by a symbol, i.e., the concept evoked in the mind by the symbol. The signified is the content pointed to by the signifier. In the word "sachet," the signified is our understanding of the concept of a sachet in our minds, including its abstract notions such as image and function. In the realm of handicrafts, the "signified" encompasses the cultural aspect embodied by handicraft items, including their artistic characteristics, cultural connotations, and aesthetic features.

Specifically, the "signified" of handicrafts encompasses the following aspects. Artistic characteristics (The artistic characteristics of handicrafts reflect the creativity and design ability of artisans, and each handicraft is a carrier of artistic expression, showing a unique artistic style and aesthetic value.). Cultural connotation (Handicrafts often carry rich cultural connotations, reflecting the cultural traditions and historical backgrounds of specific regions and nations. For example, Qingyang sachet handicraft is not only a kind of decoration, but also a symbol of Qingyang local folk culture.). Aesthetic features (Handicrafts have unique aesthetic characteristics, and their design and production process contains profound aesthetic concepts and values. The aesthetic characteristics of handicrafts not only lie in their aesthetic appearance, but also in the artisans' attitude to the details in the production process.) (Sennett, 2015). This analysis not only helps us understand the multi-layered meanings of handicrafts but also provides academic support for their preservation and transmission. By comprehending the signified of handicrafts, we can better appreciate and conserve this important cultural heritage.

2.1.3 The Signification of Handicrafts

Derived from Ferdinand de Saussure's dualistic theory of signs, signification refers to the relationship between the signifier and the signified, which is the meaning produced by the symbol as a whole in the process of conveying meaning. It represents the full meaning actually conveyed by the symbol in use. In the case of the symbol "sachet," signification encompasses the entire meaning conveyed by the symbol (signifier + signified) in our understanding and communication, which is the concrete manifestation of the concept "sachet" in language and communication. The "signification" of handicrafts extends beyond the artifacts themselves, encompassing the historical, cultural, and social significance they carry.

The "signification" of handicrafts is the complete meaning they convey as symbols in our understanding and communication. It not only includes the practical and aesthetic values of the handicrafts themselves but also covers their historical inheritance, cultural background, regional characteristics, and the innovative spirit imparted by the craftspeople. This comprehensive meaning makes handicrafts not only a manifestation of technique and art but also a transmission and continuation of culture and spirit. Through this perspective, we can gain a deeper understanding and appreciation of the value and significance of handicrafts, recognizing their crucial role in cultural heritage and social development (Pye, 1984). Through this perspective, we can gain a deeper understanding and appreciation of the value and significance of handicrafts, recognizing their crucial role in cultural heritage and social development.

In summary, the concepts of "signifier," "signified," and "signification" from Ferdinand de Saussure's semiotic theory provide us with a perspective to analyze handicrafts, enabling a comprehensive understanding of the cultural and artistic values of handicraft items. They allow us to grasp the value and significance of handicrafts more fully, both in terms of their material form and perceptual expression. By studying the raw materials, production techniques, and technological methods, we can delve deeper into the cultural connotations and historical backgrounds of handicrafts, thereby providing strong support for their preservation and transmission. The signified of handicrafts not only reflects the skills and craftsmanship of artisans but also carries rich cultural connotations and artistic expressions. The research by Richard Sennett and David Pye offers us a theoretical foundation for in-depth analysis of handicrafts, revealing the importance and unique value of handicrafts in modern society. This theoretical research on handicrafts from a semiotic perspective not only contributes to academic studies but also provides a scientific basis for policymakers and practitioners, promoting the preservation and transmission of global intangible cultural heritage.

2.2 Craftsmanship Heritage

In the *Chinese Dictionary*, craftsmanship encompasses various activities that require skill and expertise, including but not limited to martial arts, crafts, and wushu. Whereas in the *Oxford English Dictionary*, craftsmanship is defined as the technique and skill acquired through practice and experience, encompassing its artistic quality, creativity, and cultural heritage. This is not only a manifestation of proficient operation but also a profound understanding and application of materials, tools, and methods.

From a semiotic perspective, craftsmanship transcends merely the levels of the signifier, the signified, and signification, instead highlighting the role and interaction of individuals in the production process of handicrafts. Craftsmanship is a comprehensive concept that encompasses both skillful performing arts and artisanal crafts. Since this process is difficult to encapsulate using concrete imagistic symbols, indexical symbols, and symbolic signs, the term "craftsmanship" is employed to emphasize the skills, experience, creativity, and emotional investment involved in the transmission of handicrafts.

Specifically, in the production process of handicrafts, craftsmanship refers to the process of transmitting and experiencing the cultural connotations, social knowledge, and manual skills embodied in handicrafts through verbal and behavioral instruction, emotional expression, physical activities, movements, and actions among individuals within a specific context. This perspective of analyzing "craftsmanship" complements the limitation of the Peircean theory of triadic semiosis in categorizing the production process of handicrafts. For instance, the symbolic transmission of Qingyang sachet handicrafts emphasizes the processes of living transmission, embodied practice, and immersive inheritance, where its production and dissemination constitute a dynamic and evolving process that cannot be encapsulated by specific symbols.

2.2.1 Living Transmission of Craftsmanship

"Living Transmission" is a concept within the field of cultural heritage preservation that emphasizes the continuous continuation and development of cultural traditions within their vibrant social environments. This concept not only focuses on the preservation of cultural forms but also emphasizes the practical application and ongoing transmission of cultural practices in everyday life. From the perspective of craftsmen's living transmission, craftsmanship is not only the transfer of techniques and skills but also the transmission of culture, values, and social relations. Through apprenticeships, innovations in practice, the transmission of cultural and social meanings, collective participation, and policy support, craftsmanship is able to continue and develop in modern society. This living transmission ensures the vitality and cultural connotation of craftsmanship, allowing traditional craftsmanship to shine with new brilliance in the new era. For example, in the transmission of Qingyang Sachet Embroidery Craftsmanship, traditional transmission was passed down from mothers to daughters or between mothers-in-law and daughters-in-law, while modern transmission occurs through apprenticeships. The living transmission of Qingyang Sachet Craftsmanship delves into the techniques embodied within the sachets.

2.2.2 Embodied Practice of Craftsmanship

"Embodied practice" is a multidisciplinary concept widely applied in sociology, anthropology, psychology, and performing arts, referring to the process of transmitting and experiencing culture, social norms, knowledge, and identity through bodily activities, movements, and behaviors. Analyzing craftsmanship from the perspective of craftsmen's embodied practice reveals that craftsmanship is not only the transmission of techniques and skills but also the transmission of culture, values, and social meanings. Through bodily memory, multisensory experiences, innovations in practice, and social interactions, craftsmen not only preserve and transmit traditional craftsmanship but also innovate and develop it in modern society. This analytical perspective helps us to more fully understand the multi-layered meanings of

craftsmanship and recognize its crucial role in cultural heritage transmission and social interactions.

2.2.3 Immersive Inheritance of Craftsmanship

"Immersive inheritance" refers to the process of transmitting and learning cultural craftsmanship in the context of intangible cultural heritage, where the inheritor and the apprentice engage in deep, personal participation. The inheritor leads the apprentice through hands-on operation and life experiences, using verbal and behavioral instruction as well as subtle influence, to perceive and comprehend the essence and skills of the cultural heritage, achieving a comprehensive and in-depth inheritance effect. The concept of "immersive inheritance" not only encompasses the transmission and learning of cultural craftsmanship through hands-on operation, life experiences, and personal participation between the inheritor and the apprentice, but also emphasizes the comprehensiveness and depth of this inheritance method. It is a conceptual term that can accurately describe and summarize the process of intangible cultural heritage inheritance.

Therefore, from a semiotic perspective, craftsmanship involves more than just the levels of signifier, signified, and signification; it emphasizes the role and interaction of individuals in the process of handicraft production. Craftsmanship encompasses skills, experience, creativity, and emotional investment, highlighting the process of transmitting handicraft culture and social knowledge through verbal and behavioral instruction, bodily activities, and within specific contexts. Living transmission underscores the continuation and development of craftsmanship within social environments; embodied practice reveals the transmission of craftsmanship through multisensory experiences and social interactions; immersive inheritance emphasizes the comprehensive inheritance of cultural craftsmanship achieved through deep engagement between the inheritor and the apprentice. These perspectives compensate for the shortcomings of Peirce's semiotic theory in encompassing the process of handicraft production (He, 2018).

2.3 The Concept of Handicraft Symbols

Chinese traditional handicrafts encompass a wide variety of forms, each containing a diverse range of visual symbols. In order to categorize and better understand these numerous symbols, we employ the semiotic theories of Ferdinand de Saussure and Charles Sanders Peirce, analyzing them from two different semiotic dimensions to gain a multifaceted understanding of the symbols within "handicrafts." According to Zhao Yiheng's definition in *Semiotics*: a symbol is perceived as carrying meaning, and meaning can only be expressed through symbols. The purpose of symbols is to express meaning. Conversely, there is no meaning that cannot be expressed through symbols, nor are there any symbols that do not express meaning (Zhao, 2012).

The actual carrier of the "Chinese Folk Craft" symbol is not necessarily a "physical object," but more accurately, a "thing." The carrier of the "Chinese Folk Craft" symbol in the context of ECHO (The English version of Taiwan's Han Sheng magazine.) can be an article, a photograph, or an image cutout. These things provide a "perception" that carries meaning for the folk craft symbols. Therefore, by having a clear understanding of the symbols related to "Chinese Folk Craft" in magazines, we are not limited to analyzing non-verbal symbols; instead, the textual content that

enriches the folk craft is also included in the semiotic analysis of "Chinese Folk Craft" communication (Yin, 2018).

The symbolic representation of handicrafts refers to the conveyance of specific meanings and information through symbols, patterns, and decorations in handicraft items. These symbols are not merely visual elements; they are media that carry cultural, historical, social, and spiritual connotations. Traditional handicrafts exhibit a distinct symbolic function, bearing a wealth of cultural information. China's traditional craft culture was created under China's specific historical conditions, environment, needs, and ideas, and it possesses a strong national and regional character, reflecting the world through the unique creative methods and expressions of the Chinese nation. Whether it is silk, ceramics, or lacquerware, which have a global impact, or paper-cutting, printmaking, and clay sculptures favored by rural China, they all embody Chinese craftsmanship and aesthetics, serving as cultural symbols of China. Nowadays, amidst the prevalence of pop culture (essentially Western culture), the popularity of Chinese attire such as cheongsams and Hanfu, as well as various traditional crafts, indicates that traditional craft culture can play a role in spreading Chinese culture. By exploring the value of traditional craft culture, it can stimulate contemporary people's emotional identification and love for their own national culture, making it more vibrant (Jing, 2012).

In summary, handicraft symbols can be understood as visual elements and forms embodied in handicrafts that carry specific cultural and symbolic meanings. These symbols are not merely decorative patterns or designs; they encompass rich cultural information and social significance. That is, handicraft symbols convey cultural, social, historical, and personal meanings through handicrafts. These symbols are manifested through the materials, craftsmanship, pattern design, color use, and other aspects of handicrafts, reflecting the values, beliefs, aesthetics, and identity of a particular culture or group.

Part III: Qingyang sachet handicraft symbol

Qingyang sachet is a collection of art combining shape, color, pattern, decoration and fragrance elements. It is a perfect combination of spirit and material. Its handicraft symbols are mainly manifested in the external tangible symbols such as material, shape, color and pattern, as well as the intangible symbols such as cultural connotation, emotional expression and aesthetic concept contained in the inheritance of skills. The inheritance of these symbols originates from the production process of Qingyang sachet. The completion of a beautiful sachet, from the shape, pattern, embroidery to wiring, cloth color have been carefully conceived, carefully applied art, poured into the emotions and efforts of domestic women. With the changes of The Times, the function of sachet has changed from practical life, status symbol, decoration and other functions to the handmade art for people to appreciate. It is only popular in specific festivals and specific regions, but through these ancient "artworks", you can learn the embroidery technique carried by sachet and think about the regional culture inherited by sachet (Wang, 2015).

3.1 Qingyang Sachet Handicraft Symbols Interpretation


The embroidery techniques of Qingyang sachets exhibit distinct symbolic functions, carrying a wealth of cultural information. As a material carrier of Qingyang's local traditional culture, Qingyang sachets present artistic features that are both practical and decorative. Their historical evolution provides a profound historical origin and cultural foundation for the generation and expression of Qingyang's local folklore symbols. With the collision of modern multiculturalism, the handicraft symbols of Qingyang sachets display characteristics of intertwining tradition with modernity, and cross-regional and cross-cultural integration, forming a rich and diverse array of sachet styles (Xu & Zhang, 2017). For instance, ChuChu-style sachets can be crafted with just a piece of scrap fabric from daily use, a pair of scissors, a needle, some cotton, embroidery thread, and the hands of an ordinary housewife, encapsulating the vast artistic world of rural culture in a great country. It is precisely because of this simplicity that it can be directly mastered by a wide range of housewives and transmitted from generation to generation, becoming the most widespread and popular form of folk art (Feng, 2004).

3.1.1 Morphological Structure of Qingyang Sachets

Qingyang sachets are now primarily made of cotton and silk fabrics. First, a simple, bulky outline is created using silk fabric for the embroidery surface, which is then filled with cotton, spices, and other materials. Afterward, tassels paired with colorful beads or Chinese knots are used as decorations to embellish the entire sachet. Most of the embroidery surfaces feature intricate patterns created through various embroidery techniques. Among them, sachets made from monochrome fabrics facilitate embroidery patterns; if there are small patterns on the fabric, they can be used directly to make sachets, which is called "woven embroidery," eliminating the need for separate pattern embroidery on the sachets. Taking ChuChu-style sachets as an example: they are divided into five parts, namely, the hanging rope, the sachet mouth, the embroidered surface (pouch surface), the filler, and the ornaments. **Table 16** lists the morphological structure and specific descriptions of Qingyang sachets.



Table 16 Morphological structure and description of Qingyang sachet

Qingyang sachet	Component name	Explain	Notes
 <p>Sachet sample 6. Chuchu sachet</p>	Hanging Rope	Use multicolored thread with beads or Chinese knots as lanyards, or just multicolored thread.	There are also sealed sachets that are filled with spices when they are made. Also known as the surface of the sac.
	Sachet Mouth	Open sachet for easy filling of spices.	
	Embroidered Face	Use colorful threads to embroider patterns on the front or text patterns on the back.	
	Filler	Stuffed cotton, silky cotton and Chinese herbal spices.	
	Ornamental	Mostly colored beads and tassels.	

Source: Made By Di Zheng, 2024.

Hanging Rope: Primarily used for wearing or hanging, it features Chinese knots paired with colorful beads or simple multicolored threads.

Sachet Mouth: There are two types of sachet mouths: open and closed. For open sachets, the mouth is foldable, with a concealed stitching method used to thread and tighten colorful silk ropes through it. The mouth is then closed, leaving only a small opening for adding spices. For closed sachets, the mouth is folded evenly using the concealed stitching method and sewn shut with a thread. The hanging rope of the sachet passes through the mouth, supporting the entire weight of the sachet and playing a crucial role in determining its shape and aesthetic appeal when hung.

Embroidered face, also known as the Pouch Front and Back, features designs on the front and text on the back. Combining images and text achieves an artistic effect that is both illustrated and informative. The content of the designs and text is determined based on the intended purpose. For example, sachets gifted to lovers often feature embroidered designs such as Yuanyang (Mandarin ducks), Bingdi Lian (Twin lotus flowers), Xique-Deng Mei (Magpies perched on plum branches), Die Lian Hua (Butterflies loving flowers), Kongque Xi Mudan (Peacocks playing with peony flowers), Liyu Nao Lian (Carp frolicking among lotus flowers), and Yu Yun Lianban (Fish sucking lotus petals). The accompanying text often includes phrases like "Bu Li Bu Qi (inseparable forever)," "Bai Nian Hao He (a hundred years of harmony)," "Qing Tou Yi He (mutually affectionate)," "Yi Shi Yi Jia (suited to both the home and room)," and "Yong Jie Tong Xin (tied together in unity)." Various stitching techniques are employed in the embroidery of the surface, mostly using obvious stitches with curved and straight stitching lines, forming continuous stripes such as wavy lines, interlaced wavy lines, parallel wavy lines, reticulated stripes, and various

geometric patterns. Traditionally embroidered sachets that are worthy of collection are very rare, with many more sachets becoming fast-moving consumer goods during the Dragon Boat Festival.

Filling: The primary fillings used in Qingyang sachets are cotton, silk cotton, and herbal spices. The spices, such as mugwort, mint, angelica dahurica, and atractylodes rhizome, are locally sourced aromatic herbs that are sliced, ground, and prepared.

Ornaments: These refer to the decorative accessories of the sachets. Typically, they utilize Chinese knots, tassels (fringes), and various beads. Tassels are further divided into tail tassels and shoulder tassels. A tassel positioned at the bottom of the sachet is called a tail tassel, while those on either side are shoulder tassels. Often, colorful beads or Chinese knots are threaded through the tassel heads for decoration, enhancing the overall appearance of the sachet. The color coordination between the tassel heads and the sachet is crucial. Depending on the size of the sachet, the tassels will also vary in size. Color combinations differ from person to person but generally follow harmonious hues such as red-yellow, yellow-green, or black-yellow, ensuring an aesthetically pleasing and unified appearance (Li, 2019).

3.1.2 Analysis of Handicraft Symbols in Qingyang Sachets

The embroidery stitching techniques of sachets are primarily reflected on the embroidered surface, which was traditionally hand-embroidered by housewives. According to surveys, there are over a hundred types of embroidery stitching techniques in Qingyang folk embroidery, such as the Na needle, Ning needle, Wan needle, Peng needle, Pan gold, Bao needle. Among these, thirty-four techniques are most commonly used (Qingyang Cultural Center, Qingyang Cultural and Publishing Bureau, 2012). **Table 17** lists the interpretation of several most commonly used embroidery stitch symbols in Qingyang sachet embroidery.

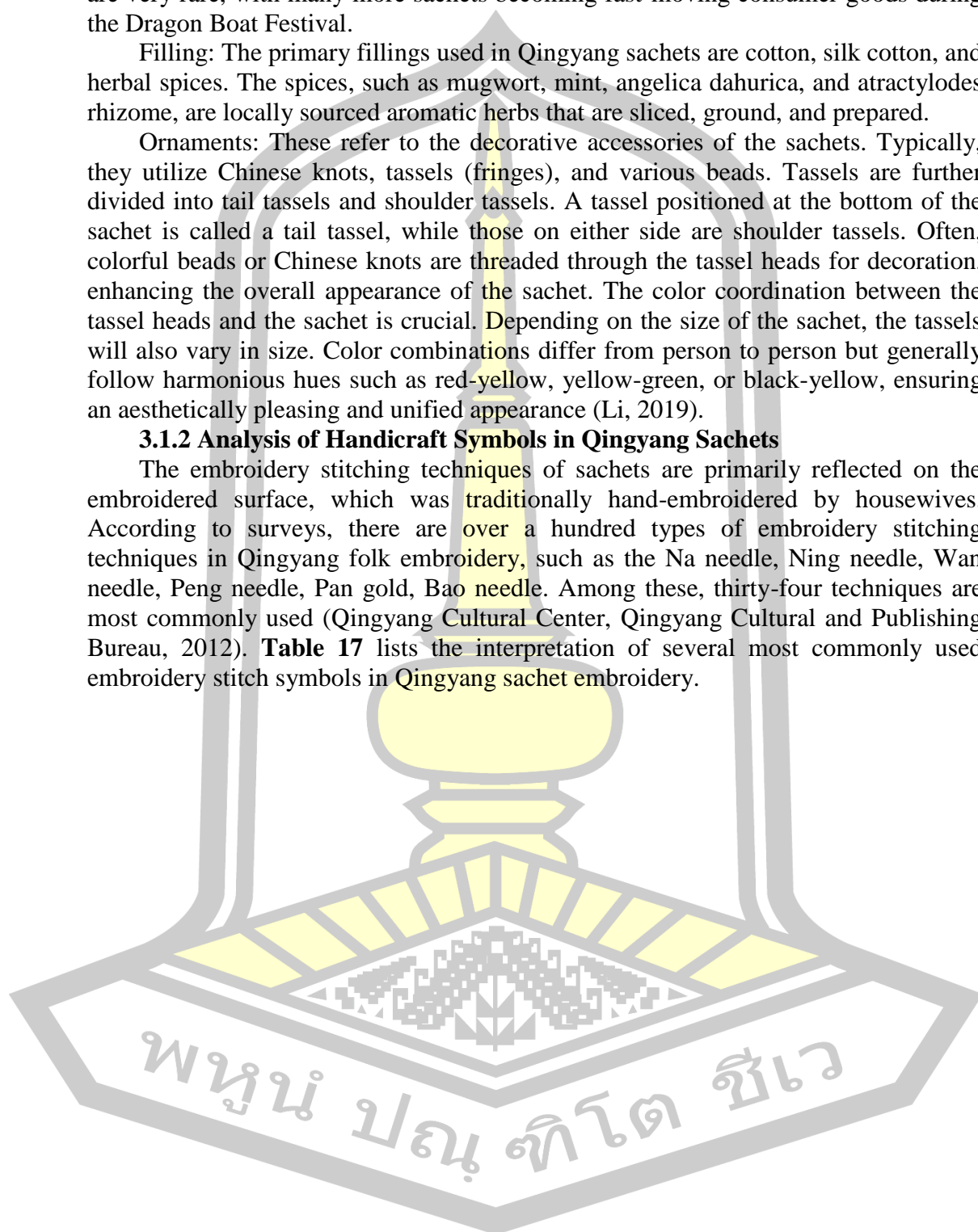


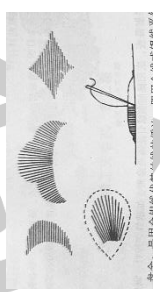
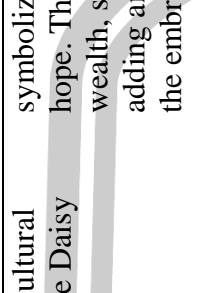



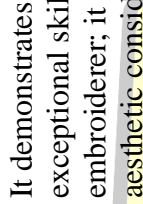
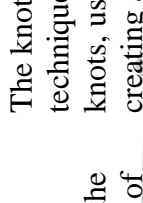



Table 17 Interpretation of the most commonly used embroidery stitch symbols in the embroidery of Qingyang sachet

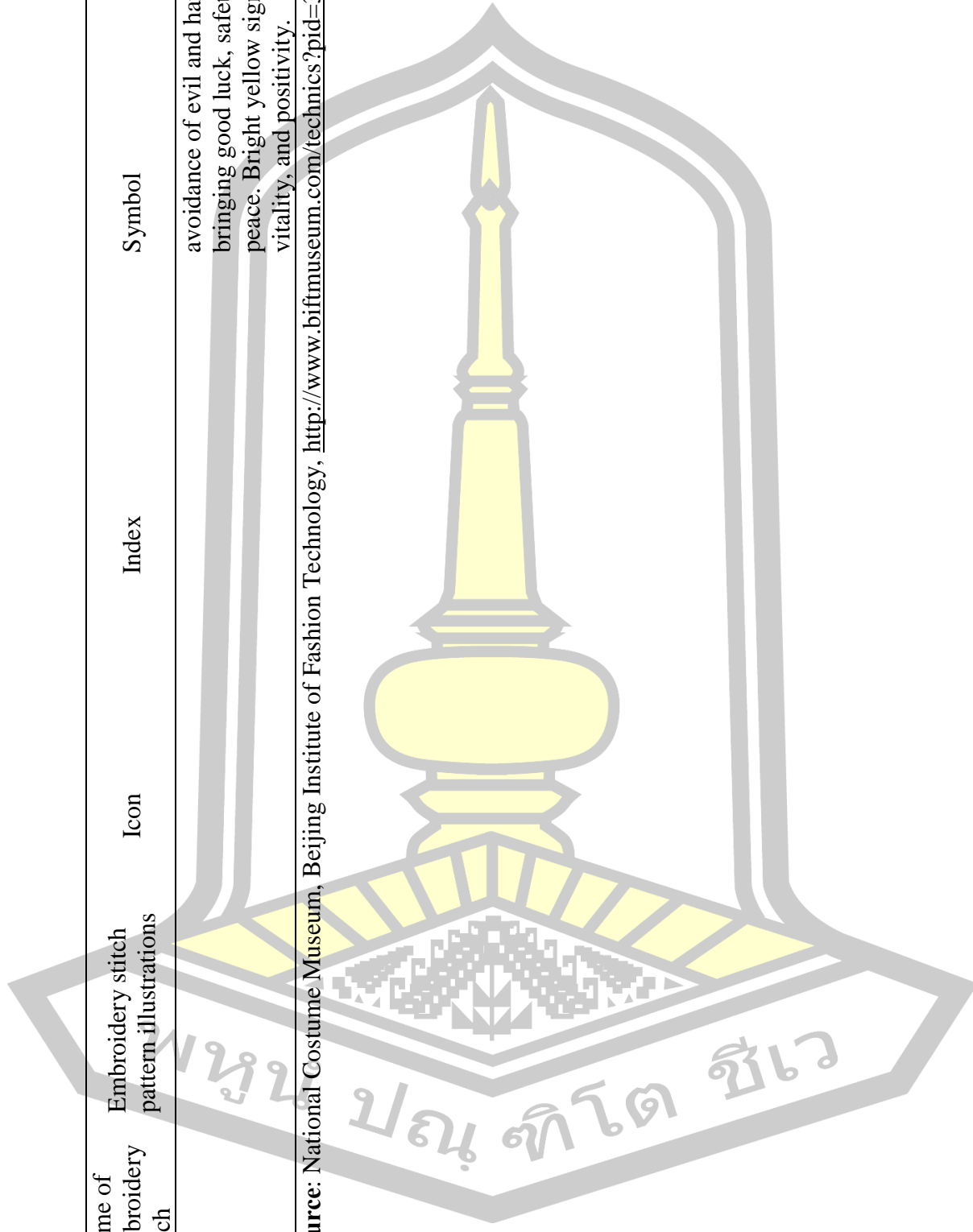
Name of embroidery stitch	Embroidery stitch pattern illustrations	Icon	Index	Symbol
Running stitch (Ping Zhen Xiu)	 <p>Diagram showing the running stitch pattern with a needle and thread. Below it is a photograph of a colorful floral embroidery on a dark fabric, demonstrating the running stitch technique.</p>	The craftsmanship, color, material, texture, pattern design, and smooth touch of the running stitch embroidery all demonstrate the exceptional skill of the embroiderer.	It showcases a vibrant color palette with lighting effects and a three-dimensional sense, capturing both form and texture with precision. The floral motifs carry cultural connotations that enrich its meaning.	The craft of running stitch embroidery symbolizes the mastery and cultural heritage of traditional handicrafts, while the floral patterns represent wealth, prosperity, and abundance. The pink hues signify gentleness, love, or femininity, adding an extra layer of meaning to the embroidery.
Freehand stitch (You Zhen Xiu)	 <p>Diagram showing the freehand stitch pattern with a needle and thread. Below it is a photograph of a complex, colorful embroidery on a dark fabric, featuring intricate patterns and textures.</p>	The craftsmanship, color, material, texture, and raised tactile sensation of the freehand stitch embroidery.	It showcases the exceptional skill of the embroiderer; it features vibrant color with lighting effects and a three-dimensional sense; it captures both form and texture with precision. The cultural connotations embedded in the bat and cloud patterns add depth to its meaning.	The freehand stitch embroidery, also known as the twisted stitch embroidery, is used for decorating leaf veins and borders. The bat and cloud patterns symbolize longevity, wealth, and good fortune. The blue hues signify wisdom and a scholarly demeanor, adding an extra layer of meaning to the embroidery.
Buttonhole stitch (Bao Zhen Xiu)	 <p>Diagram showing the buttonhole stitch pattern with a needle and thread. Below it is a photograph of a buttonhole stitch embroidery on a dark fabric, featuring a daisy-like pattern.</p>	The craftsmanship, color, material, texture, composition, and relief-like three-	Indicates the high skill of the embroiderer; Color light and shadow effect and three-dimensional sense; Shape	The buttonhole stitch embroidery technique exemplifies innovative expressions of embroidery art in spatial dimensions. The daisy pattern

Name of embroidery stitch	Embroidery stitch pattern illustrations	Icon	Index	Symbol
		<p>dimensional tactile sensation of the buttonhole stitch embroidery.</p>	<p>and texture, the cultural connotation of the Daisy pattern.</p>	<p>symbolizes nobility, dignity, and hope. The yellow hues signify wealth, scholarliness, and abundance, adding an extra layer of meaning to the embroidery.</p>
Overcasting stitch (Suo Bian Xiu)	<p>Sample of sachet stitch 3.</p> 	<p>The craftsmanship, color, material, texture, composition, and raised tactile sensation of the overcasting stitch embroidery. There are many kinds of overcasting stitch and only two are listed here.</p>	<p>It demonstrates the exceptional skill of the embroiderer; it reflects the aesthetic considerations of the stitcher; it encapsulates the cultural connotations embedded in geometric patterns.</p>	<p>The overcasting stitch embroidery technique serves as a decorative stitch that protects, stabilizes, and adorns the edges of fabric pieces. Geometric patterns symbolize nature, life, and beauty, while continuous compositions signify completeness, harmony, and cyclical concepts. Contrasting colors symbolize joy, vitality, or specific cultural meanings.</p>
	<p>Sample of sachet stitch 4.</p> 			

Name of embroidery stitch	Embroidery stitch pattern illustrations	Icon	Index	Symbol
Knot stitch (Da Zi Xiu)	 <p>5. Sample of sachet stitch</p> 	<p>The craftsmanship, color, material, texture (dot-like texture), and raised tactile sensation of the knot stitch embroidery.</p>	<p>It demonstrates the exceptional skill of the embroiderer; it reflects the aesthetic considerations of the stitcher; it encapsulates the cultural connotations embedded in floral patterns.</p>	<p>The knot stitch embroidery technique, also known as French knots, uses dots to form patterns, creating a strong texture that is often used to represent the texture of pictographic images and patterns such as flower stamens. Floral patterns symbolize nature, life, and beauty, while pink hues signify joy, vitality, or specific cultural meanings.</p>
Patchwork embroidery (Tie Bu Xiu)	 <p>6. Sample of sachet stitch</p> 	<p>The craftsmanship, color, material, layered texture, additional color accents, and raised tactile sensation of the patchwork embroidery.</p>	<p>It indicates the high skill of the embroiderer; The aesthetic considerations of the embroiderer; The implication of Ai Hu (tiger) shape.</p>	<p>Patchwork embroidery is a stitching technique that integrates embroidery, patching, painting, and stuffing into one. The Ai Hu sachet pattern, harnessing the power of the "tiger," is believed to suppress evil spirits and ward off the five venomous creatures, symbolizing the removal of epidemics and disasters, the</p>

Name of embroidery stitch	Embroidery stitch pattern-illustrations	Icon	Index	Symbol
				avoidance of evil and harm, and bringing good luck, safety, and peace. Bright yellow signifies joy, vitality, and positivity.

Source: National Costume Museum, Beijing Institute of Fashion Technology, <http://www.biftmuseum.com/technics?pid=3&page=1>.



Qingyang sachets, as a unique handicraft, constitute a complex and layered symbolic system. Through the tripartite method of icon, index and symbol in Peirce's semiotic theory, we can analyze the embroidery technique of Qingyang sachet: On the level of image symbol, Qingyang sachet shows exquisite embroidery technique and unique visual beauty. These physical characteristics not only reflect the skill level of the makers but also present the aesthetic orientation with local characteristics. At the level of indices, factors such as the production techniques, usage occasions, and wearing methods of the sachets point to specific socio-cultural backgrounds and customary traditions. These indicative elements provide important clues for us to understand the folk culture of the Qingyang area. At the level of symbols, Qingyang sachets carry rich cultural connotations and values. Their patterns, colors, and decorative elements often contain understandings of nature, life, and the universe, reflecting the worldview and life philosophy of the agricultural culture. Through semiotic analysis, we can gain insight into the rich cultural connotations behind Qingyang sachets, which appear to be simple handicrafts. They are not only carriers of craftsmanship but also important media for cultural identity, personal expression, and social interaction. This multi-layered semiotic significance makes Qingyang sachets an important subject for studying local culture, folk art, and intangible cultural heritage.

3.1.3 Qingyang Sachet Process Symbol Function Analysis

As a folk art, Qingyang sachet perfectly interprets the compatibility and unity of practical function and decorative function. It not only retains the characteristics of the original art, but also maintains a strong vitality in the long-term cultural evolution. Deeply rooted in daily life, Qingyang sachet embroidery process not only meets practical needs, but also reflects aesthetic pursuit, becoming an important link between the past and the present, material and spirit. By analyzing the practical and decorative functions of Qingyang sachet from the perspective of craft symbols, we can better understand the essential characteristics of Qingyang sachet art and its important role in cultural inheritance and social development.

Practical functions of sachet: Qingyang sachet as a practical item, its signifier mainly refers to the production material and specific shape of the sachet; The signified mainly refers to the actual functions of the sachet, such as insect repellent and mosquito prevention, fresh air, refreshing and relaxing pressure, health care and aesthetic taste; Its signification is that the sachet plays a practical role in traditional festivals and special occasions, carrying specific cultural traditions and customs. Wearing sachet during the Dragon Boat Festival to ward off mosquitoes and epidemic prevention has evolved into praying for health and good luck. During the festival, sachet is given to each other as a gift, symbolizing blessings and prayers.

The decorative function of sachet: Qingyang sachet as a kind of decoration, its signifier is the specific shape, color, pattern pattern, material selection, technology and so on; The signified mainly refers to the aesthetic value and cultural symbol displayed by the styling style of the sachet, the pattern on the embroidered surface, the use of different colors represents different meanings, and the concept, meaning, culture and emotion represented by these sachet symbols; Its signification is a sachet as a decorative object, which inherits a deeper cultural connotation and social function, carries a specific cultural tradition, customs and folk beliefs, and is used to express blessings and convey emotions.

In summary, the original practical function and decorative function of the inheritance of Qingyang sachet craft symbols are both. After a long period of development and change, the folk art of sachet can still maintain the dual function of practicality and decoration, which is a strange cultural landscape. The craft symbols of Qingyang sachet show rich shapes, colors, patterns, exquisite embroidery skills and complex skills, reflecting the diversity and creativity of Qingyang local culture. The symbol system of Qingyang sachet is deeply rooted in the soil of farming culture, and its views on nature, universe and life reflect the essence of traditional Chinese culture. At the same time, Qingyang sachet is also constantly in dialogue with modern aesthetics and lifestyles, showing the adaptability and innovation of traditional handicrafts in the contemporary context.

3.2 Qingyang Sachet Shape Symbols Interpretation

Although the material and shape of Qingyang sachet are constantly changed, the traditional shape of Qingyang sachet has been preserved until now. The shape symbol of Qingyang sachet refers to the structure of sachet shape and accessories, structure, color, pattern pattern and filling. Qingyang sachet is not only a visual symbol of appearance, but more importantly, it records the culture and history of the local people. The sachet inherits the history and culture of the local people, and also relies on the sachet as a tangible carrier. "A sign is a perception that is supposed to carry meaning: meaning must be expressed in a sign, and the purpose of a sign is to express meaning" (Zhao, 2013). The traditional shapes of Qingyang sachets mirror the local people's mythology, progeny proliferation, ancestor worship, folk customs, and more. They are not mere imitations of physical forms but visual reflections of the local culture, carrying abundant information and significance as visual symbols. These visual symbols represent the distinctive features of the Qingyang locals and are external manifestations of their spirit. Existing in the form of shapes, the unity of their iconic symbols, indexical symbols, and symbolic symbols constitutes the visual core of Qingyang sachet culture (Wang, 2016). This semiotic research method not only helps us to understand and appreciate Qingyang sachet more deeply, but also provides a new way to explore the protection, inheritance and innovation of intangible cultural heritage. It reveals the multiple values of handicrafts in cultural inheritance, artistic innovation and social functions, and emphasizes the importance of local knowledge and folk wisdom in modern society.

3.2.1 Qingyang Sachet Shape Symbol Introduction




In the process of cultural transmission, sachets have transcended the realm of mere handicrafts and become cultural carriers rich in symbolic meaning. They serve as both the "signified" and the "signifier," embodying humanity's early understanding and worship of nature and life (Zhao et al., 2010). In primitive societies, people regarded animals and plants with special abilities as deities or totems, for example, fish, rats, and frogs with strong reproductive abilities were seen as feminine symbols, while snakes, tigers, and birds that were difficult to conquer were viewed as masculine symbols. This concept of Yin and Yang reflects the philosophical thinking and cultural psychology that "all things contain each other and are interconnected" (Jin, 2004). Among plants, multi-seeded pumpkins, gourds, pomegranates, and others are used as sachet shapes, symbolizing the continuity of offspring. These have multiple interpretations in Chinese culture but essentially still demonstrate the philosophical implication of life and fertility worship (Cao & Zhang, 2007). Certain




composite shapes of animals and plants, such as Yu Zuan Lian (Fish Swimming into Lotus), Die Lian Hua (butterflies loving flowers), and Yuanyang Xi Lian (mandarin ducks playing with lotus) in sachets, symbolize sexual union and the intersection of Yin and Yang, embodying a typical consciousness of fertility worship. These sachet shapes are not merely simple symbols; they convey deeper connotative and symbolic meanings, reflecting the ancestors' understanding of natural laws and their aspiration for harmonious coexistence with nature (Cao et al.) . From a semiotic perspective, the graphic symbols, indexical symbols, and symbolic signs of sachets reflect the aesthetic concepts and creativity of women in the Qingyang area. The cultural connotations carried by the shapes of sachets also generate multiple meanings at both superficial and deep levels.




3.2.2 Analysis of the Symbolic Shapes of Qingyang Sachet




In Li Zehou's book *The History of Beauty*, he pointed out that "Chinese calligraphy originates from the 'pictographic' and 'indicative' nature of Chinese characters", and "pictographic' is like painting, derived from a highly generalized and realistic depiction of the subject" (Li, 2009). The "images" (pictographic) we now see in Qingyang sachets are indeed derived from highly generalized simulations and realistic depictions of their subjects! From the shape of the sachets to their patterns, for instance, animal-shaped sachets often have eyes, noses, ears, tails, and other parts made into small three-dimensional appendages attached to the main body, making the design appear exceptionally concise and lively. Finally, arbitrary embroidered patterns are added to the large blank areas around the sachet, adding much brilliance to it. The images of sachets, as Li Zehou described, exhibit an even more refined beauty of line—more free and diverse in the curved and straight movements and spatial constructions of lines than the abstract geometric patterns of painted pottery. They represent and express various forms, attitudes, emotional expressions, and dynamic strengths, ultimately becoming the art of "line"—the embroidery stitching techniques—in Qingyang sachets. These human beings have a unique understanding of the line through the subjective selection, refining and the image of the most vivid content of the "line" summarized out of the full use of the sewing thread's curvature, length, thickness, density, light, slow, virtual and other changes in the flexible shape of Qingyang sachet embroidery pattern pattern image. The most critical is that behind the specific "image symbol" and "indicator symbol", there is a hidden "symbol", which is the essence of Qingyang sachette performance and its extraordinary creativity. **Table 18** Analysis and interpretation from the perspective of Peirce's semiotic triadic theory, including icon, index, and symbol in the shapes of Qingyang sachets.


Table 18. Interpretation of some shape symbols of Qingyang sachet

Sachet shape symbol	Icon	Index	Symbol
		Shaping main body (square), color, pattern design, decoration, and hidden stitch embroidery technique.	The square-shaped sachet symbolizes honesty, uprightnes, and straightforwardness; the water pattern symbolizes bringing benefits to all creatures, embracing all rivers, and abundant wealth; blue and pink represent tranquility, nature, luck, and festivity; expressing good wishes for the wearer's orderliness, integrity, rationality, and beauty.
Sachet sample 7. Square sachet		Shaping main body (fan-shaped), color, pattern design, ornaments, plain stitch embroidery, and hemming stitch embroidery techniques.	The "fan" in fan-shaped is homophonic with "goodness," symbolizing "kindness" and "benevolence," representing noble qualities such as wisdom, culture, and character. Water patterns and cloud patterns symbolize status and rank. Red symbolizes luck, festivity, and auspiciousness. This expresses the beautiful wishes for the user to possess noble qualities such as kindness, wisdom, humility, and character.
Sachet sample 8. Scalloped sachet		Shaping main body (circular), color, pattern design, decoration, plain stitch embroidery, and hemming stitch embroidery techniques.	Symbolizing harmony, unity, fulfillment, happiness, and completeness; the numerous traditional auspicious patterns collectively symbolize peace, good fortune, harmony, and contentment. Pink, purple, and yellow symbolize beauty, auspiciousness, and wisdom. This expresses the beautiful wishes for the wearer's harmony, unity, fulfillment, happiness, and equality.
Sachet sample 9. Round		The symbolic meaning of the circle in local culture; the implied meaning of colors; the symbolism of traditional auspicious patterns; plain stitch embroidery and hemming stitch embroidery techniques.	

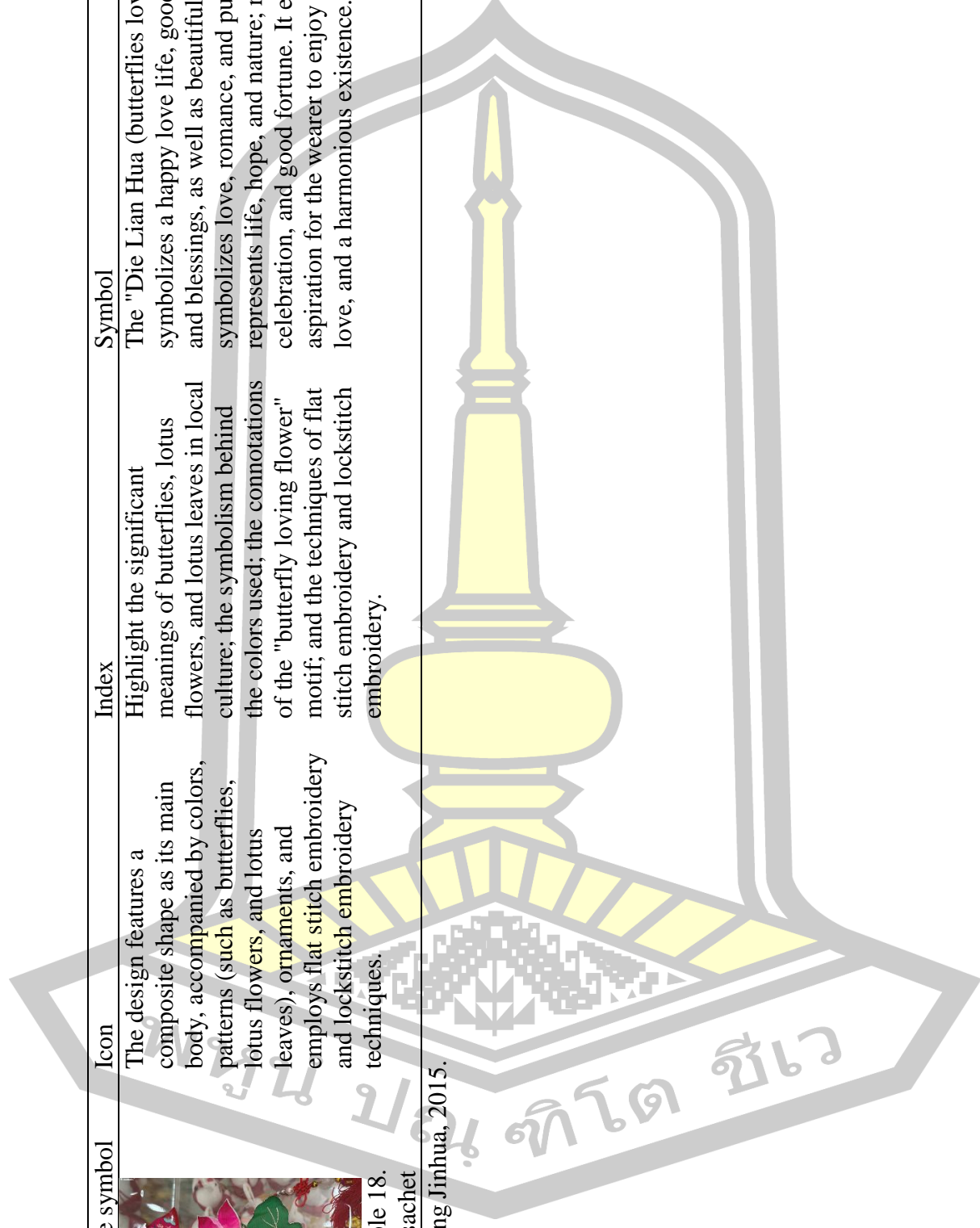
Sachet shape symbol	Icon	Index	Symbol
sachet		<p>Shaping main body (talisman shape), color, pattern design, ornaments, plain stitch embroidery, and hemming stitch embroidery techniques.</p>	<p>A talisman, also known as a protective amulet, symbolizes good fortune, safety, and the warding off of evil and disasters. Dragon and phoenix patterns symbolize good luck, wealth, power, and nobility. Earthy yellow and white symbolize stability, purity, and holiness. This expresses the love and blessings conveyed to the wearer, wishing them protection from illnesses and disasters.</p>
Sachet sample 10. Talisman shaped sachet		<p>The meaning and usage of the peach / heart shape in local culture; the implied meaning of red; the symbolism of cloud patterns; blind stitch embroidery and hemming stitch embroidery techniques.</p>	<p>The peach symbolizes longevity and health, while the heart shape symbolizes love and romance. Due to the similarity between the peach shape and the heart shape, it has been endowed with the symbolic meanings of good fortune and happiness. The peach-shaped sachet symbolizes longevity, love, and good fortune. The cloud pattern design symbolizes promotion, success, good fortune, and happiness. Red symbolizes celebration, passion, good fortune, and luck. This expresses the beautiful wishes for the wearer's health, longevity, love, and good fortune.</p>
Sachet sample 11. Heart / peach shaped sachet		<p>The meaning and usage of gourds in local culture; the implied meaning of red; the symbolism of plum blossom patterns; blind stitch embroidery technique.</p>	<p>The vine of the gourd spreads far and wide, producing abundant seeds, symbolizing many descendants and eternal prosperity. The gourd is homophonic with "fulu" (good fortune and wealth), representing the beautiful implication of both good fortune and prosperity. The plum blossom pattern symbolizes</p>

Sachet shape symbol	Icon	Index	Symbol
Sachet sample 12. Gourd shaped sachet		Shaping main body (pumpkin shape), color, pattern design, ornaments, and blind stitch embroidery technique.	nobility, strength, and good luck. Red symbolizes celebration, good fortune, and enthusiasm. This expresses the beautiful wishes for the prosperity of the wearer's family and the thriving of future generations. The pumpkin, also known as the golden gourd, with its numerous seeds, symbolizes many descendants, long-lasting good fortune, prosperity, and wealth. Orange symbolizes warmth, harvest, brilliance, celebration, and good luck. This expresses the beautiful wishes for the wearer to have many descendants, long-lasting good fortune, a thriving family, and beautiful love.
Sachet sample 13. Pumpkin shaped sachet		The meaning and usage of pumpkins in local culture; the implied meaning of orange; blind stitch embroidery technique.	Zongzi symbolizes rapid success, family harmony, unity, happiness, prosperity, wealth, abundance, and blessings. Green and purple symbolize vitality, peace, elegance, and nobility. This expresses the beautiful wishes for the wearer's family harmony, career success, health, and happiness.
Sachet sample 14. Zongzi shaped sachet		The meaning and usage of zongzi in local culture; the implied meaning of colors; wire-wrapping technique.	

Sachet shape symbol	Icon	Index	Symbol
	Shaping main body (chicken shape), color, pattern design, ornaments, and blind-stitch embroidery technique.	The meaning and usage of chickens in local culture; the implied meaning of red; the symbolism of pattern designs; blind stitch embroidery technique.	The Chinese word for "Ji (Chicken)" is homophonic with the word for "good luck," symbolizing great fortune, auspiciousness, warding off evil, and protecting against poison. The pattern designs on the embroidered surface symbolize mystery, nature, good luck, and happiness. Red symbolizes celebration and enthusiasm. This expresses the beautiful wishes for the wearer to seek great fortune and good luck.
Sachet sample 15. Chicken shaped sachet	The shape of the main body (frog), color, pattern pattern (centipede, snake, scorpion, gecko or spider), accessories, flat-stitch embroidery, sewing process.	Indicate the significance and use of the frog in the local culture; The meaning of green; The meaning of a pattern; Flat stitch embroidery, overlock embroidery technology.	The Wu Du (Five Poisons) frog symbolizes the expulsion of evil and avoidance of disasters, health protection, and the concept of "fighting poison with poison"; it also symbolizes good luck and happiness. The color green represents life, hope, and nature. It expresses the aspiration for the wearer to receive protection, bravery, wealth, diligence, and other virtuous qualities.
	The shape of the main body (doll), color, accessories, hidden needle embroidery, stitch embroidery process.	Highlight the significant meaning of the leg-lifting doll in local culture; the symbolism behind the colors used; and the techniques of hidden stitch embroidery and lockstitch embroidery.	The symbol of the leg-lifting doll carries the connotations of warding off evil spirits and epidemics, receiving imperial favor (symbolized by wearing a yellow robe), having fair skin and beautiful appearance, and serving as a substitute to endure disasters. The colors predominantly used are red and green, where green symbolizes life, hope, and nature, while red symbolizes celebration, joy, and good fortune. It expresses the aspiration for the child's safety, health, future achievements, and a better life.
Sachet sample 16. Frog shaped sachet			
Sachet sample 17. Humanoid sachet			

Sachet shape symbol	Icon	Index	Symbol
 <p>Sachet sample 18. Compound sachet</p>	<p>The design features a composite shape as its main body, accompanied by colors, patterns (such as butterflies, lotus flowers, and lotus leaves), ornaments, and employs flat stitch embroidery and lockstitch embroidery techniques.</p>	<p>Highlight the significant meanings of butterflies, lotus flowers, and lotus leaves in local culture; the symbolism behind the colors used; the connotations of the "butterfly loving flower" motif; and the techniques of flat stitch embroidery and lockstitch embroidery.</p>	<p>The "Die Lian Hua (butterflies loving flowers)" symbolizes a happy love life, good fortune, prosperity and blessings, as well as beautiful expectations. Pink symbolizes love, romance, and purity; green represents life, hope, and nature; red signifies joy, celebration, and good fortune. It expresses the aspiration for the wearer to enjoy a beautiful life, pure love, and a harmonious existence.</p>

Source: Wang Jinhua, 2015.



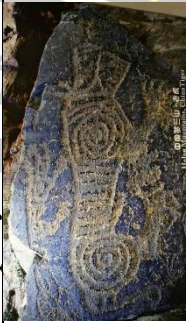



Qingyang sachet, as a unique folk craftwork, demonstrates the application value of semiotic theory in the study of traditional culture. From the perspective of Peirce's trichotomous theory, Qingyang sachet, as a complex semiotic carrier, bears rich cultural connotations and social significance. Its iconic signs are displayed through exquisite shapes, vivid colors, and unique patterns; indexical signs directly point to good wishes and cultural heritage in specific occasions and festivals; and symbolic signs convey multi-layered cultural messages such as health, safety, love, and good fortune. The construction of this semiotic system is constrained and influenced by group cultural psychology, modes of thinking, and specific spatio-temporal environments, forming a unique and enduring visual semiotic system. The semiotic significance of Qingyang sachet is not only reflected in its material form, but more importantly, in the cultural identity and traditional values it represents. It serves as a medium for personal emotional expression and collective cultural heritage, showcasing the vitality and adaptability of traditional crafts in the contemporary context.




3.2.3 Qingyang Sachet Shape Symbol Evolution


During the Dragon Boat Festival, every household in Qingyang would adorn children with sachets featuring shapes such as "Hu (tiger)," "Wa (frog)," or other designs, symbolizing good wishes for health, safety, and prosperity. From a semiotic perspective, the tiger, frog, and other shaping symbols in Qingyang sachets embody profound cultural symbolism and folkloric value. These symbols are not only part of traditional handicrafts but also important carriers of Chinese folk beliefs and cultural identity. **Table 19** Evolution of the Symbolic Meanings in Qingyang Sachet Shaping, with Examples of "Tiger" and "Frog" Shaped Sachets.



Table 19. The symbolic implication of Qingyang sachet

Type	Shape symbol evolution	Icon	Index	Symbol
Tiger symbol	 Rock painting Tiger (Upper Paleolithic)	The image of the rock painting tiger, the dynamics, the pattern (paisley), the lines used to depict, the dynamics and the sense of power of the tiger.	Indicates the carving techniques of rock paintings; Religious sacrifices and hunting activities of primitive tribes; The totems and beliefs of the tribe.	A symbol of strength and courage; Majesty and combat effectiveness; Exorcise evil spirits and avoid evil spirits.
	 Tortoise bone (Shang Dynasty)	The pictograms of the tiger "word" (erect silhouette image of the tiger), the lines (ornamentation). Bronze tiger shape, dynamic, ornamentation (moire, thunder, scale, etc.), tiger fierce and momentum.	To indicate the movement or posture of a tiger; Chinese characters with narrow transverse and long vertical configuration; Intuitive pictographic depiction of tiger characters.	The transformation of the symbol tiger from pictograph to signifier; The change of Chinese people's understanding and emotion towards tigers.
Tiger symbol	 Bronze Tiger (Shang Dynasty)	Portrait of stone tiger shape, line (ornamentation), tiger dynamics and posture.	Indicating the mature chiselling technique of Han Dynasty stone sculptures; As a tomb animal to protect and bless the dead; The act of hunting or guarding; Ward off evil spirits and bless the living.	Symbolizing power and authority; Royal and military power; Worship and awe.
				A symbol of courage, majesty and protection; Exorcise evil, bless peace; Worship, awe, protection, deterrence, power and strength.

Type	Shape symbol evolution	Icon	Index	Symbol
	<p>Portrait of Stone Tiger (Han Dynasty)</p> 	<p>Sachet tiger shape, pattern (swirl, thunder), decoration, color.</p>	<p>Instructing the traditional handicrafts and making process of sachet; Mosquito repellent and epidemic prevention; Traditional festivals and decorations.</p>	<p>Symbolizing courage, strength and protection; To the user brave, safe, health and other good wishes.</p>
	<p>Sachet sample 19.</p> <p>Sachet Tiger (Modern)</p> 	<p>Painted pottery frog pattern graphics, patterns (lines, dots), dynamic, "frog" pattern often mixed with human form, form "human frog pattern".</p>	<p>Indicating the body shape characteristics and reproductive ability of the frog itself; Jumping or swimming movements; The cycle of life and endless growth.</p>	<p>Symbolizing fertility and reproduction; People borrow the frog belly to produce implied; The whole symbolizes nature, vitality, and the endless growth of nature.</p>
Frog symbol	<p>Painted pottery frog pattern (Neolithic Age)</p>  <p>Frog pattern Yue (Shang Dynasty)</p>	<p>The frog design on the frog patterned yue (a type of ancient axe-like weapon) features decorations such as swirling cloud patterns, circular whirlpool patterns, and fine cloud patterns, as well as a dynamic pose.</p>	<p>Indicates the weapon itself, the guard and guard equipment; Human frog worship; Religion or power; Harvest or protection; The awe of nature.</p>	<p>Symbolizing power and divinity; Fertility and reproduction; Fortune, fortune, sacred meaning.</p>

Type	Shape symbol evolution	Icon	Index	Symbol
		Frog pattern tile relief frog image, dynamic.	The decorative and practical functions of frog pattern are indicated. The relationship between frogs and water; The relationship between frog song and weather, precipitation and abundance; Ancient people's ecological protection concept of protecting frogs.	Symbolizes prosperity, happiness and peace; Rain, harvest, wealth; The traditional meaning of reproduction.
	Frog tile (Qin Dynasty)	The word "蛙", a variant of "蛙(frog)", a pictogram of "蛙" (a "圭Gui" on the top, a "虫Chong (worm)" on the bottom like a frog squatting).	Indicates how the frog crouches; A description of the frog as a creature; The word "蛙" first appeared in <i>Houms Mengshu (Houma League Book)</i> in the late Spring and Autumn Period.	It symbolizes the pictographic evolution of the word "蛙"; The combination of image, sound and culture forms a vivid and meaningful Chinese character.
	Mawangdui Jian Silk Frog character (Han Dynasty)	Frog-shaped sachet shape, pattern (gecko, centipede, scorpion, spider), decoration, color.	The decorative function of five poison frog sachet was indicated. Deworm and epidemic prevention; Traditional festivals and decorations.	It symbolizes exorcism and disaster avoidance, health protection, praying for happiness, well-being and prosperity; To the user protection, courage, diligence, wealth good wishes.
	Sachet sample 20. Five Poison Frog Sachet (Modern)			

Source: Collection By Di Zheng, 2024.

With the changes of The Times, the carriers and forms of expression of these symbols have changed, but their core cultural connotations and symbolic meanings are still inherited. Modern interpretations and applications give new meaning to the tiger, frog, or other elements, bringing them more in line with the values and aesthetic standards of contemporary society. This kind of cultural continuity and development is an important content of folk culture research, but also the key to understanding local culture and social change. The tiger, frog or other modeling symbols in Qingyang sachet are not only the continuation of traditional culture, but also the symbolic expression of people's health, peace and good life. The evolution of the shape symbol of Qingyang sachette is a complex and rich cultural phenomenon, and the formation and evolution of each shape symbol contains profound historical and cultural connotation. Through the study of the evolution of the symbolic meanings of tiger and frog, we can see how Qingyang sachets form vivid and meaningful symbols through the combination of image, pattern and culture.

3.3 Qingyang Sachet Color Symbols Interpretation

Qingyang is located in the easternmost part of Gansu Province, the intersection of Shaanxi, Gansu and Ningxia provinces, the Loess Plateau gully region of the middle and lower reaches of the Yellow River, where there is no vegetation all year long, mostly loess, and the color of the environment is very monotonous. The color of pure handmade sachet is very bright and bold, and the color is relatively jumping, which also more directly reflects people's pursuit of color in folk art works, hoping to be colorful. The colors are very rich, completely different from what you see in life, to make up for the monotonous colors in life. In terms of color concept, we respect China's traditional five-color aesthetic system, with green, red, yellow, white and black as the base color, highlighting the complementary colors of the Loess Plateau region and highlighting the use of yellow, green and red, and then combined with the subjective use of color to select other colors as auxiliary colors, with rich colors to express the true emotions of the heart, and trust the good hopes of housewives (Cao & Zhang, 2007). The choice of color symbols in Qingyang sachet reflects the common cognition of human beings to the attribute of color, which has been deeply rooted in the collective consciousness, making the color symbols in a specific context have relatively consistent "signifiers" (Wu, 2012).

3.3.1 Summarization of Color Symbols in Qingyang Sachets

The color usage in Qingyang sachets follows the traditional Chinese aesthetic of the five colors: red, yellow, white, black, and blue, which not only embodies the concept of the five elements but also represents the essence of Chinese civilization (Xiao, 2006). The colors of the sachets also incorporate the regional hues of the Loess Plateau, highlighting the subjective color choices of housewives, making the sachets a medium for people to express their emotions and aspirations. Qingyang sachets are renowned for their bright, vivid, and rich color characteristics, particularly their emphasis on bright red and green, creating a festive and warm atmosphere.

Subjectively, firstly, it adheres to the traditional concept of symbolic and allegorical meanings of colors; secondly, it embodies the aesthetic tendency to pursue auspiciousness and good fortune. This reflects the relationship between the signifier and the signified in color semiotics, as well as the shaping of symbolic meaning by cultural contexts. Objectively, the natural environmental characteristics of the Loess Plateau—vast, monotonous, and silent—stimulate people's longing for vibrant natural

scenes. The vivid colors of the sachets somehow compensate for this psychological need. This phenomenon can be interpreted from the perspectives of environmental psychology and semiotics, revealing the interactive relationship between the physical environment and psychological needs (Dai, 2007).

The interaction of subjective and objective factors in color selection visually satisfies the emotional and aesthetic needs of housewives. From the perspective of semiotics and cultural studies, the use of color in Qingyang sachet is not only an aesthetic expression, but also a carrier of cultural inheritance and psychological projection. It shows how symbols gain meaning in specific cultural contexts, and how artistic creation responds to and shapes the collective aesthetic psychology.

3.3.2 Qingyang Sachet Color Symbol Analysis

Qingyang sachet color visual symbol is simple, whether its cultural meaning, or folk function, reflect its symbol language concise, flat and stylized, giving people a simple and bright sense. The main color of Qingyang sachet can be divided into two kinds according to different patterns. The first is the color of the object depicted; The second is the symbolic color implied by the image of the pattern. The production materials of Qingyang sachet are simple things readily available in life, which adds to the simplicity of color visual symbols. The aesthetic psychology of domestic women is simple and straightforward and sincere. Most of these domestic women are workers, they do not beat around the bush, express their feelings will not hide, but like to be straightforward, simply happy, so in the works of this straightforward personality characteristics revealed (Feng, 2004).

The use of this color can better reflect the folk customs and characteristics of Qingyang sachet. Most of the patterns choose pure colors and primary colors with higher purity and brighter, and rarely use colors of multiple colors or gray series. The selection of complementary colors makes the color of the whole work contrast bright and bright, which can attract the eye of the viewer and highlight the strong national cultural characteristics. In the production of sachet art works, some geometric patterns and abstract artistic images representing various animals and plants also adopt this color method to express various meanings contained in them. Green symbolizes the color of life, fresh and natural, red symbolizes hot, prosperous and auspicious, yellow symbolizes wealth, power and status (Liu, 2017). **Table 20** lists the symbol interpretation of common colors of Qingyang sachet.



Table 20 . Interpretation of color symbols of Qingyang sachet

Color symbol	Icon	Index	Symbol
red	Bright, bright red.	Indicating fire, blood, sun, passion, energy.	It symbolizes vitality, passion, joy and courage.
yellow	Bright, warm yellow.	Indicating land, harvest, light, power.	It symbolizes wealth, authority, wisdom and prosperity.
Traditional five colors	white	Pure, colorless white.	Indicates purity, light, cleanliness, holiness.
	black	Deep, dull black.	Indicates night, death, unknown, deep.
	blue	It's a combination of blue-green colors.	Indicating sky, water, nature, life.
	Yellow earth yellow	Earthy yellow of the Loess Plateau (the color of the local natural environment).	Yellow land, desert, Yellow River, Chinese and so on.
Regional color	Green of life	Green plants, forests, grasslands, waters, etc. (complementary to the natural environment color of the Loess Plateau).	Natural plants, trees, grasslands, water bodies, etc.
	Festive red	Red lanterns, firecrackers, wedding costumes, festival decorations, etc.	Festive occasion, festival celebration, wedding, festival decoration supplies, etc.
	Complementary colors Use colors	Common red and green, yellow and purple, blue and orange.	Indicates the domestic women's intuitive feeling and understanding of color; The dynamic balance and harmony of complementary color matching; Create tension and focus.
Subjective color	High purity, high saturation color	Common bright red, green, yellow and other bright colors.	Indicates the domestic women's intuitive feeling and understanding of color; High purity and high saturation colors are more vivid and eye-
			It symbolizes vitality, passion, joy and courage.
			It symbolizes wealth, authority, wisdom and prosperity.
			Symbolizing purity, immaculate, peace and holiness.
			It symbolizes power, solemnity, mystery and authority.
			Symbolizes growth, hope, peace, nature.
			It symbolizes tenacity, strength, wealth, soil, history.
			A symbol of life, prosperity, hope, health and peace.
			It symbolizes joy, happiness, enthusiasm, strength and good luck.
			It symbolizes the practical cognition and communication of domestic women for color balance and harmony, tension and contrast; A certain symbolism, a yearning for a better life.
			It symbolizes the subjective cognition of domestic women for color emotion transmission; Energy, passion and positivity; Visual impact.

Color symbol	Icon	Index	Symbol
Subjective cognitive use of color	Common pink, yellow, orange and other colors prefer warm and bright colors.	catching, and provoke an emotional response. Indicates the domestic women's intuitive feeling and understanding of color; Personal emotion and mood, aesthetic and pursuit, cultural background and regional environment of subjective cognition.	Convey family women's personal feelings; The artistic conception and information transmission of the works; Domestic women's cognition, cultural inheritance and social interaction.

Source: Wu Xueyan, 2012.

In summary, from a semiotic perspective, the traditional five colors serve as icons, possessing intuitive visual representations; as indexes, they indicate specific natural phenomena or objects; and as symbols, they carry rich cultural and social meanings. This multi-layered semiotic analysis not only aids in understanding the significance of the traditional five colors in culture but also facilitates a better grasp of their specific applications and symbolic meanings in various contexts. Through the analysis of regional color semiotics, we can better understand the deep meaning and symbolic connotation of regional color in the culture of Qingyang Loess Plateau. These colors are not only a visual form of expression, but also a symbol of rich local culture and emotional sustenance. Color is not only a tool for visual expression, but also a carrier of emotion and symbolic meaning. Through the analysis of the subjective use of color semiotics, creators can express their inner emotions, create a specific atmosphere, and convey deeper cultural and symbolic meanings through the subjective use of color.

Throughout the color of Qingyang sachet, it reflects the profound and simple aesthetic character of people in the northwest of the Loess Plateau, Qingyang sachet expression is simple, frank, primitive and elegant, and it has the artistic characteristics of exaggerated and rough Longembroidery. Each piece of sachet has been given life, vitality, ideas, beliefs by the family women, it fully reflects the working people's simple, healthy and upward spiritual outlook, carrying the Chinese civilization broad, heroic, masculine national spirit, condenses the complete Chinese original plastic arts and color art features (Qu, 2015).

3.3.3 Aesthetic Analysis of Color Symbols in Qingyang Sachets

Traditional Five Colors: Qingyang sachets are brightly colored, with almost every sachet embroidered using five-colored threads, aiming to create a special color aesthetic. The five colors refer to red, yellow, white, black, and blue. Initially, these five colors were the basic hues used for embroidery on sachets. On the Dragon Boat Festival, children wear "Zong Zi (rice dumpling)" sachets wrapped with Wu Cai Sheng (five-colored ropes) around their necks, carry colorful "Chu Chu" sachets on their backs, and tie five-colored ropes around their wrists and ankles (in folklore, this represents taking soil from the five directions and is called the "life-prolonging rope"). The concept of the five elements' colors complements the five elements, five

directions, five seasons, and the five organs of the human body, embodying the Chinese concept of a unified universe and the philosophical view of "harmony between man and nature." Chinese people advocate harmony and unity between humans and heaven (Shen Qi), earth (Wu Xing), nature (Yan Se), time (Ji Jie), and space (Fang Wei) (Cao & Zhang, 2007).

The common colors of red, yellow, white, black and blue in the sachet are not only the visual expression of the traditional five elements theory, but also reflect the local people's cognition of nature and yearning for a better life. Each color has its specific symbolic significance, such as red symbolizes luck and happiness, yellow symbolizes harvest and wealth, white symbolizes purity and holiness, cyan symbolizes peace and breadth, and black represents strength and stability. At present, the background color of Qingyang sachet embroidery is mainly red, black and yellow, which can better highlight the theme and highlight the main object. Through fine embroidery and unique pattern design, these colors have formed an artistic expression with local characteristics, showing Qingyang people's simple, frank and primitive aesthetic character. These color symbols reflect Qingyang people's worship of vitality and pursuit of a better life. Through the application of traditional five colors, Qingyang sachets not only retain the essence of traditional culture, but also radiate new vitality in modern society, becoming a cultural link connecting history and modernity, tradition and innovation.

Regional color: the color symbols of Qingyang sachet show the unique regional color aesthetics of the Loess Plateau. The use of color not only reflects the influence of natural environment, but also reflects the deep local culture. The geomorphic characteristics and natural resources of the Loess Plateau determine the choice of raw materials for the color of Qingyang sachet, the yellow of loess, the green of life and the red of joy. These colors are not only a visual form of expression, but also carry a strong regional cultural connotation. Earthy yellow symbolizes the vastness and thickness of the Loess Plateau, as well as wealth and imperial power, and is often used to express respect for authority. Green represents harvest and vitality, but also represents vitality and nature, meaning health and prosperity; Red means vitality and enthusiasm, is also festive and auspicious, is the traditional festival commonly used color, meaning happiness and health.

In Qingyang sachet, the choice and collocation of colors not only have decorative functions, but also convey profound cultural symbolic significance. Domestic women will choose the appropriate color combination according to different sachet shapes and functions, such as tiger sachet mostly uses yellow, black, white and other colors to highlight its powerful characteristics; The frog sachet uses green and red to emphasize its association with nature. In addition, the sachet will also embroider a variety of patterns, such as auspicious patterns, geometric patterns, fish, insects, flowers and birds, etc. These patterns are often also with specific colors, further enhancing the regional color cultural connotation and aesthetic value of the sachet (Qu, 2015).

Subjective color: Qingyang sachet usually has the following rules in the use of color: First, the echo and contrast relationship between colors, each color change has its own characteristics, which is mixed with the subjective understanding of the family woman, its color will not be affected by the environmental color of the object; Secondly, in the case of not being affected by the environmental color, each piece of

sachet has a certain symbolic significance, containing the profound emotional color of the family woman, some happy and lively, some restrained and calm; Thirdly, the use of sachet color fits the aesthetic of ordinary workers in Qingyang area. Housewives match the color of sachet according to their own experience and the main color rules of sachet. Because most of the embroiders are housewives, the sachet embroidered by them is very much in line with the aesthetic requirements of housewives and most people. Finally, in the color selection of the sachet, the color that is inclusive and easy to form an aesthetic feeling is used as the basic color (mainly the color of primary color and high color purity).

In addition, there are many sachet color is directly used simple and clear pure color, red red, green green, such a color concept and the life of the working people integrated into a whole, but also highlight the color characteristics of Qingyang sachet and the image of the pattern reflected things, very clearly shows a certain moral theme. At the same time, it can highlight people's strong subjective ideas, which conveys a simple aesthetic concept and the essence of the public's simple life concept (Liu, 2017).

The color symbols of Qingyang sachet provide us with another perspective to study human culture. Li Zehou (2009) said in the book *"The History of Beauty"* that color symbols were born as early as ancient times along with pottery, jewelry and fabrics. Its development and accumulation show a unique art world, which reflects the classic culture of historical civilization with regional folk culture. As a cultural phenomenon, the use of color in Qingyang sachet is a form of symbol, which displays the results of human civilization through the impact of image language color. It is an intuitive and visible image symbol. It also embodies the simple and kind people living on the Loess Plateau, their folk activities and good heart wishes. This is the embodiment of people's long-term artistic and aesthetic concepts, and the deep-seated color meaning is "wrapped" in this sachet, and the emotion is conveyed through the sachet medium.

3.4 Qingyang Sachet Pattern Symbols Interpretation

The pattern of Qingyang sachet is a special language for local people to record life experience and express aesthetic consciousness, and an important carrier for inheriting history and civilization. These patterns are integrated into the daily life of Qingyang locals with clothing and other daily necessities, and the worship and reverence for ancestors are also integrated into daily life. These patterns are also widely used in the embroidery of various Qingyang sachet by the people of Qingyang. The people of Qingyang love embroidery sachet and think that the sachet is the emotional support and symbol of the good wishes of the younger generation from the elders. Therefore, every family of Qingyang local housewives will embroider a variety of sachet shapes before the Dragon Boat Festival every year to show their blessings for their children. For example, sachet mice nibbling grapes in the mice, grapes are meant to have more children and grandchildren. At the same time, they also reflect the simple and kind people living on the Loess Plateau, their folk activities and good heart wishes. From this point of view, the pattern of Qingyang sachet is a very typical symbol. The semiotic study of the pattern of the sachet helps us to understand the pattern of Qingyang sachet more thoroughly from a perspective, to understand its origin and trend, so that its rich connotation can be more deeply explored, inherited and carried forward (Wu & Ma, 2005).

3.4.1 Qingyang Sachet Pattern Symbol Brief Introduction

According to the classification of the basic types of Qingyang sachet patterns, the patterns of Qingyang sachet patterns can be roughly divided into natural patterns and abstract geometric patterns, and natural patterns can be divided into human patterns, animal patterns and plant patterns. The pattern content of Qingyang sachet mostly comes from the cultural inheritance of Qingyang local housewives from generation to generation, and it is constantly re-created in the process of generation to generation. Qingyang local housewife is through their own imagination to process them into beautiful embroidery patterns presented.

The composition of Qingyang sachet pattern pattern is mainly the combination of points, lines and surfaces. The use of dots is often used to draw the eyes of animals, seeds of plants such as pomegranate patterns, etc., to increase the level of patterns; Line is the main source of order beauty and flow beauty in Qingyang sachet pattern. The use of the surface is composed of dense points and lines, or reflected by the flat surface of the cloth embroidery, to balance the color contrast in the picture, and produce the appropriate proportion of points, lines and surfaces. The pattern must be intentional, meaning will be auspicious, Qingyang sachet pattern pattern theme reflects the Qingyang local yearning for a better life, seeking auspicious is one of the important cultural connotations of Qingyang sachet pattern. Sachet patterns have their corresponding auspicious meanings, such as Long (dragon) and Feng (phoenix) symbolize power status and noble identity, Hulu (gourd) pattern symbolizes the birth of new life, Shiliu (pomegranate) pattern symbolizes many children and happiness, Taozi (peach) pattern symbolizes health and longevity, these patterns are related to Qingyang local respect for reproductive aspirations.

3.4.2 Qingyang Sachet Pattern Symbol Analysis

Qingyang City is located in the Loess Plateau with a large population area. Under the specific social environment and living conditions, working people imitate and worship these objective worlds. According to their own needs, they extract such themes as seasons, religious myths and social etiquette related to life and create sachet art works with deep cultural connotations (Zhong, 2000). Qingyang sachet, as an important representative of traditional Chinese folk craft, carries rich cultural connotation and historical memory. The pattern symbols on the sachet are not only decorative, but also the symbolic expression of folk beliefs, ethics and life ideals. Through the analysis of the pattern symbols of Qingyang sachet, the cultural significance and aesthetic characteristics of its patterns are discussed.

The patterns of Qingyang sachets mainly include animals, plants, characters and geometric figures. These symbols often contain the meaning of praying for good luck, warding off evil, inviting wealth and blessings, and reflect the spiritual pursuit and life aspirations of local people. In addition, the composition, color selection and shape design of the pattern also reflect the uniqueness of the regional culture and the exquisite craftsmanship. By studying these patterns, this paper aims to reveal the cultural symbolic system behind them, and further understand the important value and inheritance significance of Qingyang sachet as an intangible cultural heritage (Su, 2014). **Table 21** lists the analysis of the representative pattern symbols of Qingyang sachet.

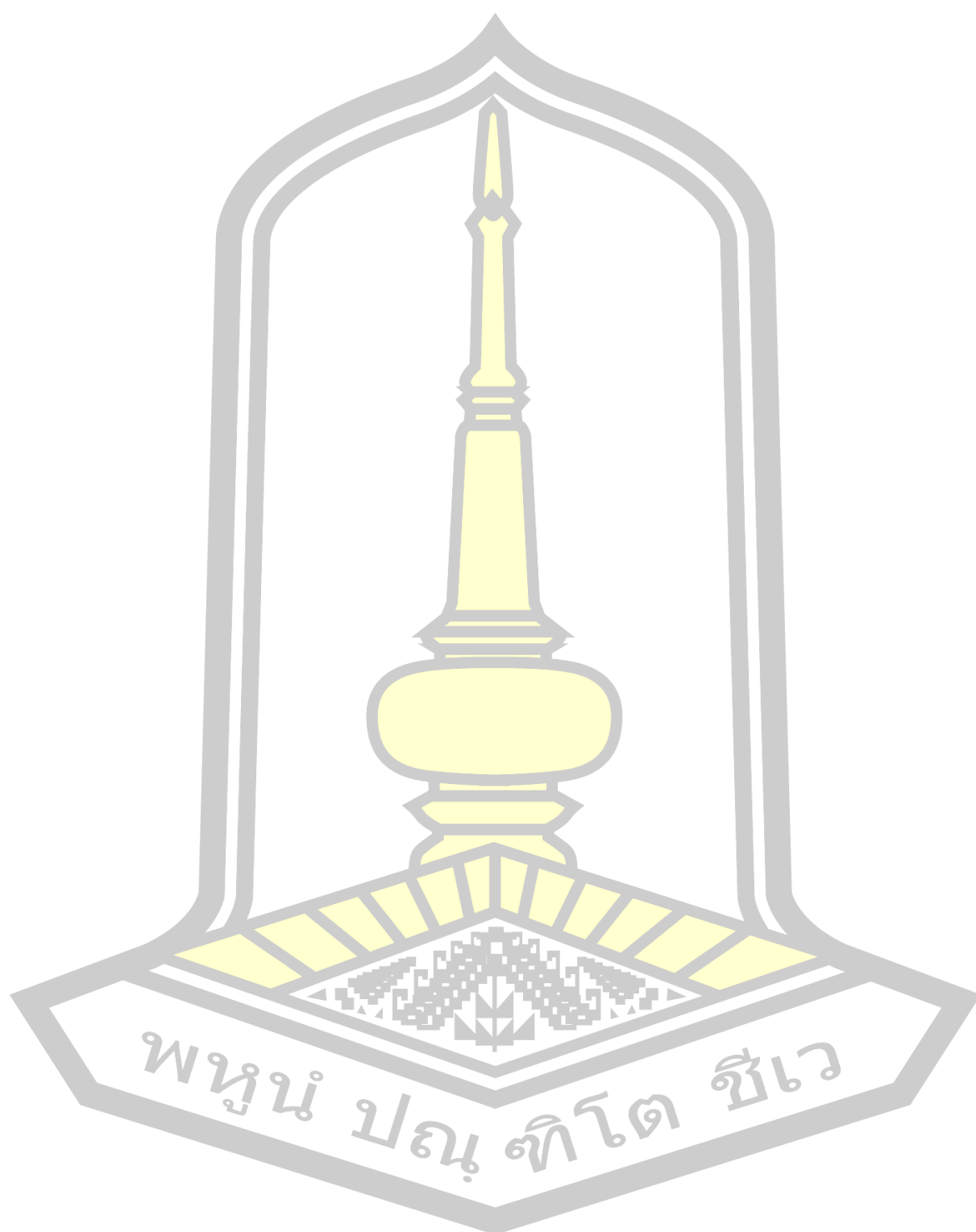









Table 21 Analysis of Qingyang sachet pattern symbols

Pattern symbol	Content	Icon	Index	Symbol
Five poison frog pattern	Frog, Centipede, Snake, Scorpion, Gecko or Spider 	Five poison pattern (centipede, snake, scorpion, gecko, toad or spider), color, flat embroidery, lock embroidery process.	Indicates real biological and potential hazards in nature; The cultural meaning of patterns; The actual function and cultural function of sachet.	Symbolizing the power to ward off evil and avoid disaster; Specific cultural meanings, such as the snake symbolizing wisdom and regeneration;" The folk wisdom of fighting fire with fire; Cultural values and aesthetic ideas; Prayers and wishes for the safety, health and happiness of the user.
	Sachet pattern sample 1. The five poison pattern Character pattern (fairy, child, hero, etc.) 	Figure (figure, canopy, color, sun, deer), color, flat embroidery, needle embroidery technology.	Indicating the corresponding object in reality; The cultural meaning of patterns; Composition of the picture; Color matching; Domestic woman aesthetic feeling	"Zhi Ri Gao Shen (High rise)" symbolizes the traditional culture of seeking "福祿" , that is, want to be an official auspicious figure; Wishes for the user's prosperity, rising and becoming an official.
Auspicious pattern ¹⁷	Sachet pattern sample 2. Figure pattern Animal patterns (gods, birds, beasts, insects, fish, etc.) 	Pattern (butterfly, flower), color, lock embroidery	Indicate actual butterflies, flowers; The cultural meaning	"Die Lian Hua (Butterfly flower)" symbolizes the traditional culture of

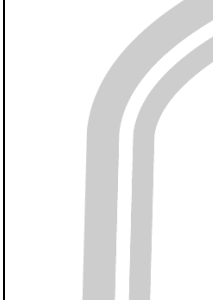
¹⁷ Auspicious pattern symbols are the specific expression of auspicious ideas - in order to express the yearning for happiness and joy, people will process the inherent attributes of things, or add artistic symbolism, such as attaching a certain thing to a myth or legend or taking the homonym of its name, and treating it as a good omen, or drawing beautiful stories and festive signs into images.

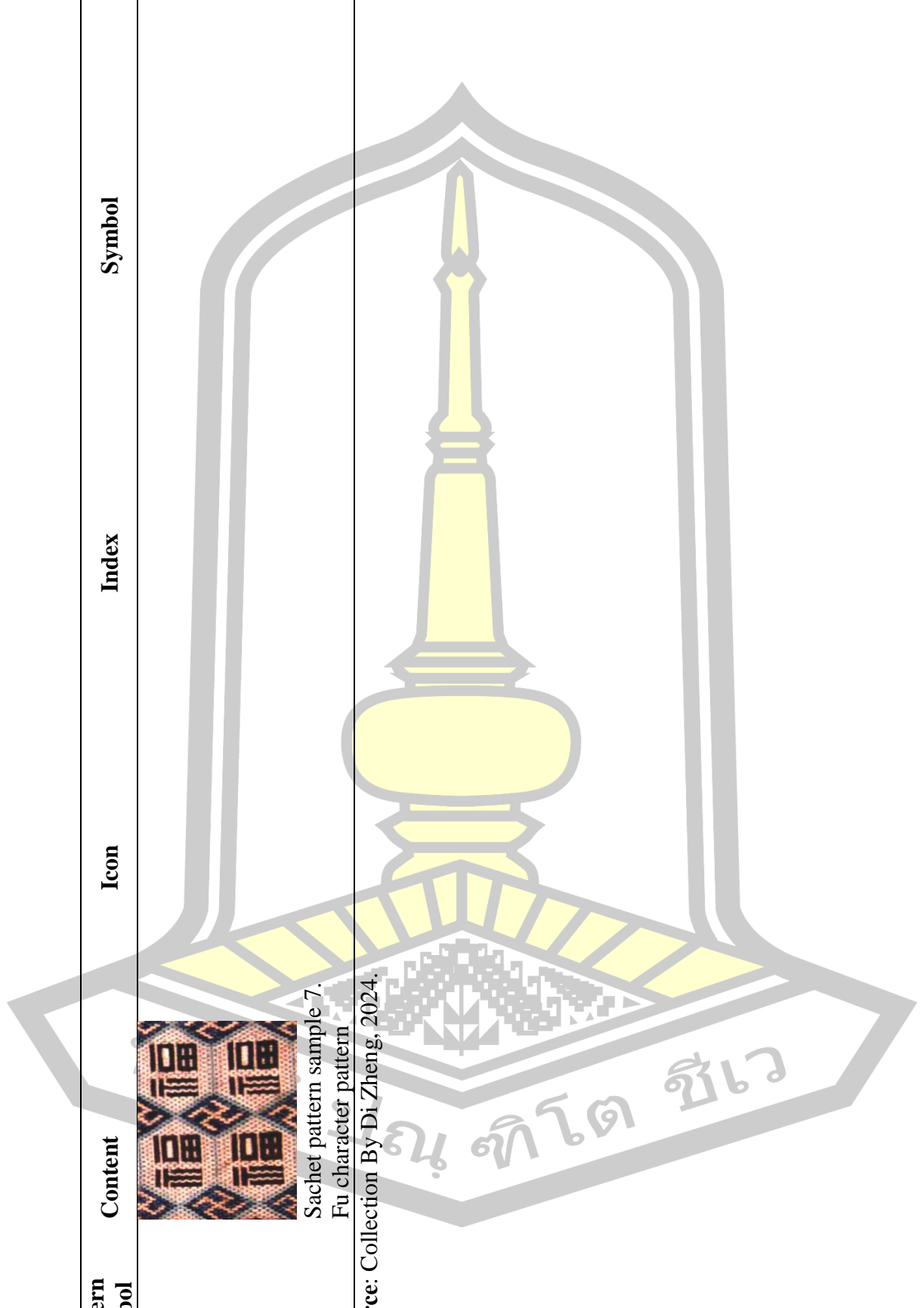
Pattern symbol	Content	Icon	Index	Symbol
				
	Sachet pattern sample 3. Butterfly pattern	process.	of patterns; Composition of the picture; Color matching; Domestic women's aesthetic taste and embroidery craft.	male and female love, love and reproduction worship; Sustenance of men and women's longing and yearning for love.
		Pattern (flowers, leaves), color, flat embroidery process.	Indicates actual flowers and plants; The cultural meaning of traditional flower patterns; Composition of the picture; Color matching; Domestic women's aesthetic taste and embroidery craft.	"梅Mei" and "美Mei" homophone, meaning harmony and happiness, happiness and auspiciousness; Flowers symbolize spring, vitality and good wishes.
	Sachet pattern sample 4. Plum blossom pattern			
	Patterns of artifacts (instruments, music, coins, etc.)	Pattern (two copper coins, ribbons), color, needle embroidery and seed embroidery technology.	Indicating the actual copper coins and ribbons; The cultural meaning of the traditional double coin pattern; Composition of the picture; Color matching; Domestic women's aesthetic taste and embroidery craft.	Two ancient coins, "钱Qian (money)", homonym "泉Quan (spring)", "Quan (spring)" and "全Quan (whole)" homonym, "double spring" metaphor "double quan"; Good luck and longevity, good luck in pairs, fortune rolling good wishes.
				
	Sachet pattern sample 5. Double money pattern			

Pattern symbol	Content	Icon	Index	Symbol
Abstract geometric patterns	swastika ¹⁸ , meander pattern, cloud and thunder pattern, water ripple pattern, etc.	Pattern (wanzi qushui pattern), composition, color, embroidery technology.	The geometric patterns and cultural meanings of traditional embroidery are indicated. Composition, color matching; Domestic women's aesthetic taste and embroidery craft.	The wanzi qushui pattern signifies the flow of water and the continuation of life; it symbolizes eternity, auspiciousness, boundless blessings, and longevity.
		Sachet pattern sample 6. Wanzi qushui pattern		
Chinese character pattern ¹⁹	Fu (Blessing), Lu (Prestige or Riches), Shou (Longevity), and Xi (Happiness).	Pattern pattern (福Fu character and 卍swastika number), composition, color, pointe embroidery process.	It indicates the meaning of Chinese character pattern in Chinese traditional culture; Composition of the picture; Color matching; Domestic women's aesthetic taste and embroidery craft.	The Chinese characters Fu and swastika symbolize happiness, blessing and blessings; Repeated Chinese characters such as fortune and swastika symbolize family happiness and career success.

¹⁸ The swastika pattern, that is, the "卍swastika" pattern, is a pattern used by many ancient cultures in the world. Its basic form is to add direction marks on the cross pattern to make it have a rotating trend, which is used to express the meaning of recycling and repeating. Both clockwise and counterclockwise in appearance. After entering civilization, the motif was philosophized and used extensively in Buddhist figures to represent the sun or fire. In the Tang Dynasty, it officially became a Chinese character, pronounced "wan", and was drawn into various chain patterns through the four ends of the swastika extended and repeated continuously, meaning that it is long and continuous. For example, the swastika-shaped water pattern is an abstract geometric pattern with a cross zigzagging in all directions and then connected to each other into a network. The twists and turns of the curved water pattern imply the flow of water and the continuation of life.

¹⁹ Because of its own characteristics, Chinese characters provide a wide world for homophonic pun. In Chinese, one pronunciation often corresponds to several Chinese characters, so the use of the same and similar pronunciation can achieve certain rhetorical effects. For example, the bottle homophonic "平Ping", meaning "平安peace", bat and Buddha hand homophonic "福Fu (blessing)", magpie homophonic "喜Xi (Happiness)", osmanthus, longan homophonic "贵Gui (honourable)", lily, cypress homophonic "百Bai (hundred)" and so on. The morphing and patterning of Chinese characters make it a richer conformal pattern, which is a unique decorative technique in our country, and its spatial shape and position have specific auspicious meanings.

Pattern symbol	Content	Icon	Index	Symbol
				
	<p>Sachet pattern sample 7. Fu character pattern</p>			
	<p>Source: Collection By Di Zheng, 2024.</p>			



In summary, Qingyang sachet embroidery works through the five poison patterns, traditional auspicious patterns, abstract geometric patterns and Chinese characters patterns, etc., show the rich cultural connotation of Qingyang and the superb craftsmanship of domestic women. These patterns are presented on the sachet through the embroidery process, which is the most intuitive symbol expression. Qingyang sachet is not only the presentation of visual art, but also the carrier of cultural symbols, reflecting the world view, aesthetics and values of local housewives in Qingyang. From a semiotic point of view, it is a complex symbol system that integrates visual elements, cultural traditions and spiritual sustenance, showing the important role of embroidery art in cultural inheritance and national identity. These patterns convey the aesthetic taste and embroidery craft of housewives, symbolizing the identity of the Chinese nation and cultural inheritance.

3.4.3 Qingyang Sachet Pattern Symbol Implied Analysis

The original existence of symbols belongs to the original meaning, and any symbol is the product of a certain historical period and environment, it has a certain time and space, with the difference of time, environment, users, symbols derive new meanings or meanings are replaced by new symbols (Liu, 2011). This paper summarizes the symbolic meaning of Qingyang sachet patterns from the perspective of Pearce's symbolic triad theory.

The icon of a pattern: At the level of image symbols, Qingyang sachet pattern decoration initially only expressed natural objects, belonging to the description stage. The expression of this symbol originates from human's direct experience of nature and is the reproduction of various events and objects. In the early days, people's representations of animals and plants such as "fish", "frog", "gourd", "pumpkin" were only descriptions of their physical forms, without giving these images deeper emotional or symbolic meanings. With the long-term coexistence of human beings and natural environment, these natural objects are gradually selected as carriers of emotional expression. This choice is often based on the close association of plants and animals with human conditions and economic interests. Through a continuous process of symbolization, many plants and animals have been given stable cultural meanings. For example, fish is used to symbolize lovers or spouses, lotus flowers, gourds, pumpkins, frogs, snakes, etc., are symbols to express the abundance of children and happiness (Xia, Xie, & Zhang, 2009).

The index of a pattern: At the level of indicative symbols, the pattern of Qingyang sachet conveys deeper content through indicative relations. Indicative symbols not only show the surface of things, but also contain the expression of abstract concepts. For example, through specific animal and plant patterns, such as lotus flowers, gourds and frogs, people express a desire for life to multiply. With the help of the specific morphological and physiological characteristics of these plants and animals, the reference function here transforms the desire for life and reproduction into a visual symbolic language. The physiological characteristics of plants and animals such as pomegranates, pumpkins, mice, and frogs, such as the abundance of seeds, were chosen to symbolize the prosperity of children and grandchildren. This kind of symbol is actually the lending of physiological phenomena, which is not directly related to the reproduction of life, but a conventional way of using symbols (Liu, 2011).

The symbol of the pattern: At the symbolic level, Qingyang sachet pattern carries profound cultural and emotional significance. In traditional Chinese farming culture, survival and reproduction are the most basic group consciousness. Especially in the small peasant economic model based on the single family, the male has become an important guarantee for the labor force, so the reproduction of descendants is regarded as an important criterion to judge the prosperity of the family. For example, because of its gentle kindness and the homophonic sound of "spit son", the rabbit is embroidered into a sachet, symbolizing the generation of children and grandchildren. Pomegranate is endowed with the auspicious meaning of "pomegranate open hundred seeds" because of its many seeds. These symbols are not only visually beautiful, but also express the deep expectation of reproduction and prosperity in the cultural inheritance (Liu, 2011).

The rich sachet pattern symbols, such as "Duozi Duofu (many children and more blessings)", "Guanyin Song Zi (The Goddess of Mercy Delivering a Child)", "Tian Ding Tian Deng (adding lanterns)" and "Qilin Song Zi (Qilin Delivering a Child)", fully reflect the great importance attached to the reproduction of descendants in traditional Chinese culture. These symbols not only carry the connotation of history and culture, but also continue to play their symbolic role in modern society and become the vivid expression of folk culture. Through the analysis of the pattern symbols of Qingyang sachet, we can deeply understand its multi-level significance as a cultural heritage, and then promote the comprehensive understanding and protection of Chinese traditional culture.

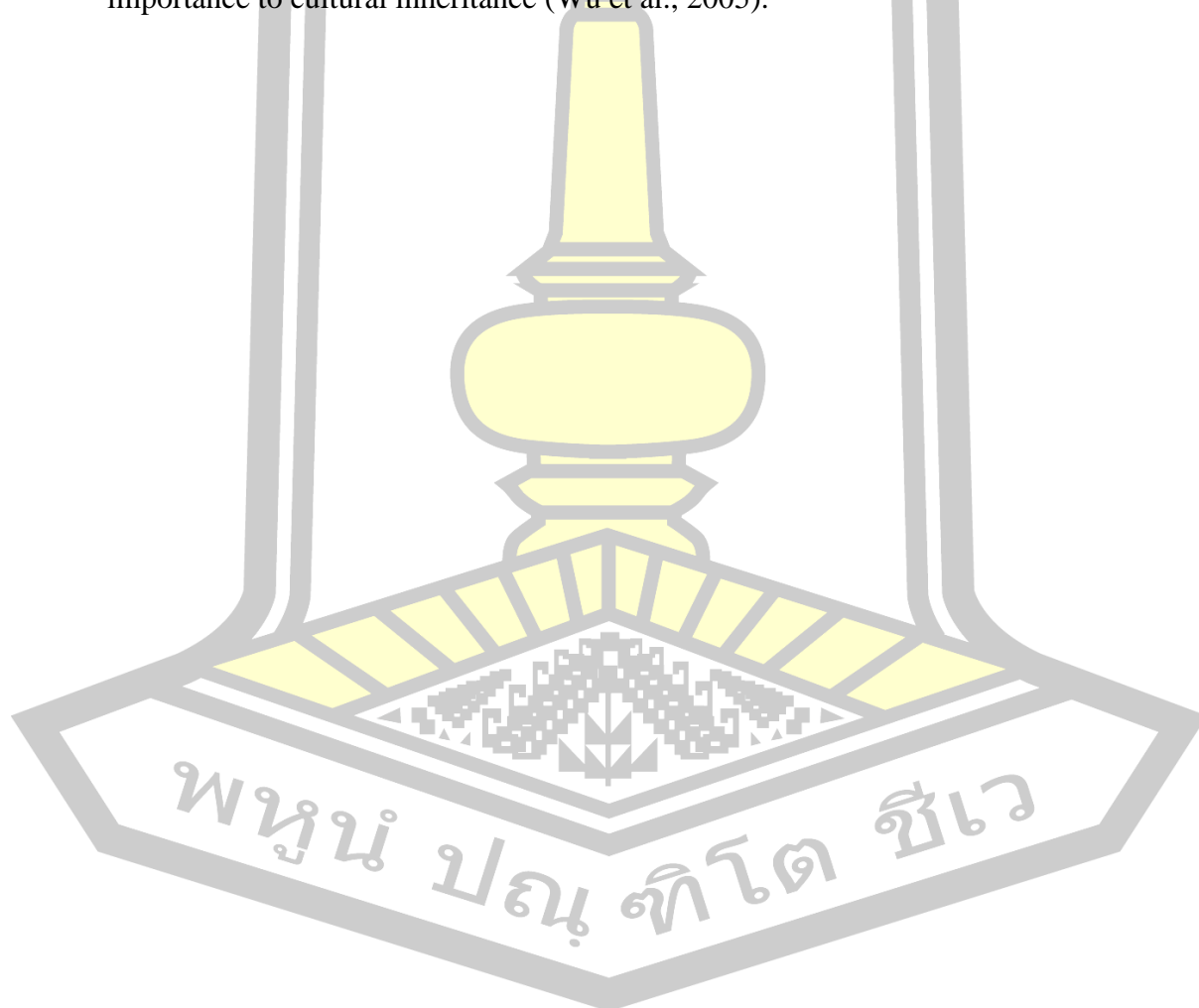
Part IV: Summary of this chapter

This section interprets Qingyang sachet crafts, colors, shapes, patterns and symbols from the perspective of semiotics, and finds that Qingyang sachet contains the profound spirit of Chinese culture, inherits the simple original philosophy of ancestors in ancient times, records the long-standing totem worship, and traces the eternal cultural theme -- reproduction and prosperity. Since ancient times, the totem worship of the Chinese nation has been reflected in Qingyang sachet. From the dragon totem representing the royal family and nobility, to the tiger totem representing the majority of ordinary people, and the frog totem represented by the legend of Nuwa are all retained in Qingyang sacrose. The legacy of these totems shows the ancestors' reverence for nature and legendary gods, and also symbolizes the early religious culture of China.

Qingyang sachet, as a symbol of folk culture, shows the rich and colorful traditional Chinese culture, covering handicrafts, colors, shapes and patterns. These elements not only reflect the aesthetics and cultural inheritance of the sachet, but also serve as an important reference for the study of Chinese national culture, national consciousness, cultural complex, traditional concept system and social history. The pattern of Qingyang sachet originates from totem worship, national history, mythology and love for nature. Under the influence of productive forces, production technology, human thinking and social ideology, these symbols show different evolution motives and development mechanisms, showing rich forms and connotations.

At present, the domestic research on sachet handicraft symbols is in the initial stage, and the research mainly focuses on the interpretation of the meaning of individual patterns, lacking a comprehensive and systematic analysis of the cultural connotation and humanistic spirit contained in sachet handicraft, color, shape and pattern from the semiotic perspective. Qingyang sachet not only shows the struggle spirit of ancestors and the history of folk culture with its unique fragrance and gorgeous colors, but also is a typical and representative symbol type.

Further research on the process symbols of Qingyang sachet will help to systematically understand and inherit Chinese cultural genes, which is more conducive to the sustainable development of society. This includes in-depth analysis of the cultural connotation and humanistic spirit in the sachet handicraft, color, shape and pattern symbols, and reveals the sachet technique in the evolution motivation and development mechanism of the sachet craft symbols in different historical periods. Through this systematic study, we can understand more comprehensively the unique position of Qingyang sachet in Chinese culture and its importance to cultural inheritance (Wu et al., 2005).



Chapter IV

Qingyang Sachet Emotional Expression

This paper delves into the emotional expression of Qingyang sachets based on Susanne K. Langer's semiotic theory of emotional analysis. By analyzing the two levels of the sachets' human elements (makers and users) and physical elements (as objects and medium), it reveals a series of manifestations and transmission processes of emotional factors in the sachets, demonstrating the significant meaning and value of the emotions carried by Qingyang sachets for local community culture and historical identity.

Introduction

Based on Susan Lange's semiotic emotion theory, this chapter deeply discusses the emotional expression of Qingyang sachet as a traditional handicraft art symbol. According to Lange, art is not only the direct expression of emotions, but also the process of objectifying and abstracting emotions through symbols and forms. Through this process, works of art can transcend individual experience to the expression and understanding of universal human emotions. Lange's theory of emotion provides a new framework for understanding the expression of emotion in art. This theory not only reveals the symbolic and abstract process of emotion in Qingyang sachet art, but also breaks the traditional aesthetic concept of the binary opposition between emotion and form, provides a novel and profound framework for understanding the expression of emotion in traditional handicrafts, and enriches the research perspective and theoretical support of contemporary art theory.

On the basis of inheriting Ernst Cassirer's sign aesthetics, Susan Lange deeply developed the theory of non-verbal sign. She clearly distinguished the artistic sign from the linguistic sign, emphasizing that art is a unique symbolic sign, and its unique meaning is to express human emotions. She believes that art's focus on subjective experience, inner life and the emotional world has positive implications for understanding the particularity of art. Further, Lange pointed out that if a work of art is aesthetic, it must be rich in expressiveness, symbolism and symbolism, and stressed that what the artist shows is not a direct revelation of personal emotions, but a deep understanding and abstract distillation of human emotions, that is, the concept and essence of emotions, which is realized through specific abstract activities. The research framework design of this chapter is shown in **Figure 4**.

Qingyang Sachet Emotional Expression

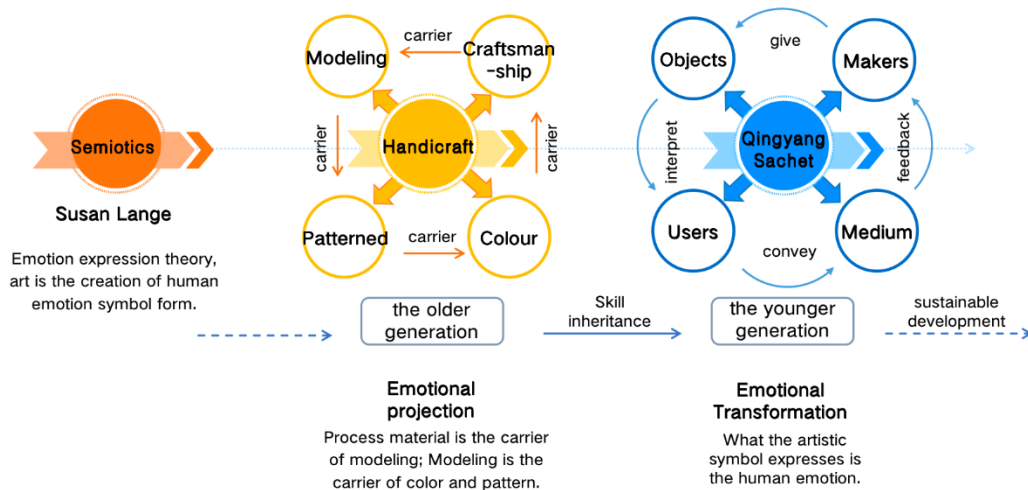


Figure 4. Research framework of Qingyang sachet emotional expression

Source: Created by Di Zheng, 2024.

Therefore, this chapter first introduces the theory of emotion, mainly expounds the theoretical viewpoints related to emotion expression in academic studies such as psychology, anthropology and semiotics, and determines the theory of emotion expression in the semiotic horizon, namely Susan Lange's emotion expression theory, as the theoretical guidance of this study. Secondly, it analyzes the emotion expression from the perspective of handicraft symbols, and interprets the emotion projection and transformation contained in the process symbols, shape symbols, color symbols and pattern symbols of handicraft. The paper analyzes the emotion expression of Qingyang sachet, and explains the local emotion and identity of Qingyang sachet from the embroiderers, users, sachet itself (object) and the medium of the sachet. Finally, the sustainable development of Qingyang sachet's emotional expression is summarized. The emotional value, aesthetic cognition and creative thoughts of local housewives in the handicraft symbols of Qingyang sachet carry and inherit the local culture.

Party I: An Overview of Emotion Expression Theory

Susan Lange observes that traditionally, the deeper meaning of artworks has been less explored from the perspective of the individual's inner emotional world. She emphasized that art really shows the artist's inner world and subjective emotions, placing emotion and imagination at the core of artistic creation. This view echoes Immanuel Kant's assertion that the fundamental characteristic of art is the expression of emotion, and has been widely shared by artists and theorists, including Leo Tolstoy. Tolstoy clearly pointed out in his works that art is a medium of emotional exchange and transmission, based on the mutual emotional resonance of people (Wu, 1979). Arnold Schonberg held a similar view, believing that the greatest value of art is

to touch and convey the inner emotions of the artist, so as to arouse the emotional resonance of the audience (Peter Hansen, 1981). In addition, from the dimensions of physiology and psychology, Lange deeply analyzed the mechanism of abstract concepts including emotional abstraction.

1.1 Emotional Expression in the Category of Emotional History

As a research and interpretation of the historical significance behind emotion, the history of emotion actually contains two meanings. One is the emotional experience that people feel deep inside. The second is the emotion expressed by people in various ways, such as language, expression, gesture and eyes, namely emotional expression (expression of emotions).

An important breakthrough in the study of the history of emotion by William Reddy is to propose that emotional experience and emotional expression affect each other and cause and effect each other (William Reddy, 2001). Reddy believes that emotion is a special cognitive process. Psychologists have a lot of experimental evidence to show that emotions are habits that are acquired through a lot of learning. Reddy argues that "all the emotions one feels are actually the result of training." That is to say, when a person feels a certain emotion, he actually contains a certain value judgment, he is happy or angry, are the result of external stimulation. Reddy puts more emphasis on the interplay between emotional expression and emotional experience (in Reddy's hands, emotives and emotional expression²⁰ are sometimes common, so for writing convenience, the emotives are translated as "emotional expression." Other non-emotives' emotional expression in this paper refer to emotional expression). Emotional expression can be a tool to achieve the desired emotional state.

People either express their true feelings, or carefully conceal their true feelings, and each expression is assigned a specific meaning. Therefore, Reddy believes that "studying the many ways in which emotion is expressed is our only entry point into understanding emotion". Experts in the history of emotions are concerned with the relationships between people, people and society revealed behind these emotional expressions. Everyone is bound by emotional norms, and the process of expressing one's emotions is actually emotional self-shaping (Sun, 2018).

1.2 Emotional Expression in the Physiological/Psychological Context

William James was the first to clarify what emotion is and to conduct scientific research on it, arguing that emotion is a complex physiological response. Walter Bradford Cannon criticized James' theory, arguing that emotions are the product of neural transmission. In psychology, emotion is often narrowly defined as an individual's attitude toward object relations. More scholars study emotion from the perspective of psychology and conclude that emotion is a kind of psychological phenomenon. Emotional expression is determined by the interaction of physiological and psychological factors and social and cultural factors (Wang & Zhu, 2013).

²⁰ Emotives: It is more commonly used in the discussion of words, literature, art, social issues and other occasions that need to stimulate the emotions of the audience or readers, and it emphasizes the Emotional resonance and appeal of the content. It is widely used in psychology, sociology, pedagogy and other fields to study and analyze the ways and characteristics of emotional expression of individuals or groups in different situations, focusing on the specific forms, processes and influences of emotional expression. Therefore, the latter is chosen for analysis and discussion of emotional expression in traditional handicrafts.

However, Susan Lange proposes a broader concept of emotion, arguing that art is not just about narrow emotions, but covers a wide range of "inner life" from basic sensory experiences to complex emotions, mental tension and even a stable mood. This "inner life" is an inner picture of an individual's historical development and a deep inner sense of the life form of the world, and its composition is complex and ineffable, and often only vaguely conscious. Runge reiterates her broad understanding of the term "emotion," noting that she does not use the term in the narrow definitions commonly used in psychology (such as "pleasant and unpleasant"), but rather extends it to the broadest sense, encompassing all experiences and feelings that can be perceived.

When exploring the relationship between emotion and life activities, Lange built a bridge, connecting the concepts of matter and spirit, nervous organization and sensation, brain and mind, which were traditionally regarded as opposites, and found a solid physiological foundation for psychological activities such as emotion. Her emphasis on emotion as an organic stage of the life process, rather than as an external result or by-product, is reflected in her theoretical works on life forms, *Emotion and Form* and *The Problem of Art*. However, Lange's analysis mainly focuses on physiology and biology, ignoring the complexity of human beings as social beings, especially the profound impact of social relations and social production practices on the formation and development of human sensory ability, and only studies human emotions from the perspective of physiology and biology.

1.3 Emotional Expression in Anthropology/Sociology/Folklore

Susan Lange traces the origin of abstract thinking from the perspective of anthropology, and she thinks that primitive human thinking already contains the basic characteristics of abstract thinking. Through the production of symbolic symbols such as rituals, totems, witchcraft, and myths, primitive man demonstrated the ability to abstract objects and objects to express abstract and mysterious ideas. The French anthropologist Lucien Levy-Bruhl called this primitive thinking "proto-logical thinking", emphasizing its comprehensiveness and unique abstract and generalization. Lange further pointed out that this abstraction is the abstraction of image, that is, by creating symbolic images (representational symbols) to express abstract ideas, images have all the characteristics as symbols, and there is a certain consistency with Bouliier's point of view. She believes that the image abstraction in mythology is the concrete expression of primitive abstraction and an effective means for human beings to extract general concepts from specific impressions.

In *Mythological Thinking*, the second volume of *Philosophy of Symbolic Forms* (1925), Cassirer elaborated the transcendental framework and abstract characteristics of myth as a form of thinking, emphasizing that myth organizes sensation through the function of symbolic configuration. *The Golden Bough* by anthropologist James George Frazer shows the universal application of primitive imagery and its dominant role in life through rich examples of primitive culture, such as totems and witchcraft. The ideas of these thinkers inspired Lange to explore human abstract activities from the perspective of primitive ways of thinking, and to consider the ability to abstract as one of the basic human skills.

In *The Adornment of the Mind: The Commercialization of Human Emotions* (2020), Arlie Hochschild analyzes the multiple aspects of emotions in a commercialized society from a sociological perspective, especially through the core concept of "emotional labor", which reveals the key role of emotions in the workplace, labor process and social interaction. She distinguishes between the emotion management strategies of "surface performance" and "deep performance", and introduces the concept of "sensory rules", emphasizing the hidden influence of social norms on individual emotional experience. Hochschild's theory not only focuses on emotional labor in the workplace and its potential risk of emotional alienation, but also extends to family and private life, exploring the profound impact of emotional commodification on social relations. Her research provides a unique perspective for understanding the complexity and social constructiveness of emotion in modern society, and echoes the "affective choice theory" proposed by Jonathan Turner in *Human Emotion: A Theory of Sociology*, which together enriches the research field of affective sociology.

Barbara Kirshenblatt-Gimblett, in her essay *The Pleasure of Chaos*, examines the phenomenon of non-Western and minority art being exhibited and performed as "ethnographic objects." From the perspective of folklore, this paper innovatively discusses the role of avant-garde sentiment in promoting the development of art festival. She focuses on the emotional bearing and transmission in material culture and performance, revealing how emotions, as a key element of social interaction and cultural inheritance, transcend cultural and social boundaries and are expressed, transmitted and shared in the community through language, ritual, story and other ways. Kimbriant's research highlights the socially constructed and cultural diversity of emotions, and how these expressions are profoundly influenced by social structures, historical traditions, and personal experiences.

The above theories reveal the research and construction of emotion in anthropology, sociology and folklore, and provide an important perspective for understanding the emotional dynamics of traditional crafts in modern society. The emotion in traditional handicraft is not only expressed in the local community, but also extends to the family and personal life, which is helpful to explore the influence of emotion expression on the inheritance of traditional handicraft.

1.4 Emotion Expression from Semiotic Perspective

Cassirer proposed that man is a symbolic animal, and believed that symbolic activity is the fundamental difference between man and animal, and pointed out that art, as a kind of human cultural product, is a special creation of symbolic form, which has expressiveness and can stimulate aesthetic feeling (Wu, 2002). On this basis, Susan Lange further elaborated that art shows the common and universal emotions of human beings, which are expressed through the abstraction process of concrete emotions.

1.4.1 Roland Barthes's Emotional Treatise

Roland Barthes further developed the compound symbol model in the field of semiotics, closely linking the connotation of symbols with ideology (or "myth"), arguing that the use of symbols often unconsciously maintains the mainstream cultural values of a particular historical period. Using French magazine food photos as

an example, he shows how symbols transcend the simple concept of food and trigger the ideological construction of higher associations such as wealth and art. On the basis of Saussure's character system, Barth went deep into Chinese semiotics from the perspective of neo-structuralism, emphasizing that the study should pay attention to the real world behind the characters, and shifted the focus from the external expression of characters to the internal signification process (Barthes, 1992). He distinguished the difference between signifier and signified in semeiology and modern linguistics, especially pointing out that in character systems such as food and clothing, signifier not only points to a single meaning, but also serves as a bridge to connect wider cultural and social meanings. In addition, Barth introduced the concept of "functional symbol" to explain how practical characters in actual activities are re-functionalized by society and become carriers of multiple meanings. For example, the raincoat's rainproof function is associated with the meteorological symbol behind it, which reflects the complexity and dynamic nature of symbols in social use. Under the framework of deconstructive linguistics, he defined the four major aspects of Chinese semiotics, and emphasized the core theory of signification, distinguishing the signifier and signified relations of the first sequence and the sign and external relations of the second sequence.

Roland Barthes uses phenomenological method to analyze emotion and points out that emotion and language symbol system are interwoven, language can trigger and guide emotion, and emotion also affects language use. In *The Lovers' Talk* (2016), Barthes shows the complexity and creativity of language in expressing emotion through love cases, reveals the deep connection between emotion and language, and opens up a new perspective for the study of emotion.

1.4.2 Ernst Cahill's Emotional Treatise

Ernst Cassirer emphasized the importance of sign form for understanding the objective essence of things in his *Philosophy of Sign Form* (2022), and believed that sign was a key step in the inner development of human mind, and the sign in its conceptual form was similar to Saussure's signifier, while the sign was more perceptual, similar to the signified. Cassirer established a system of human philosophy based on semiotics, and believed that human beings, as symbolic animals, create and reveal meanings through symbols, and various cultural forms contain rich symbolic aesthetic thoughts. He proposed "universal symbolic epistemology", which classifies human cultural expressions such as language, myth and art into three major symbolic forms. They focus on expression, representation and signification respectively. Each form reflects the different development stages of the relationship between signifier and signified, providing a new perspective for the study of artistic beauty.

In his discussion on emotion, Cassirer emphasized that emotion in art is complex and universal, which goes beyond the catharsis of personal emotion and becomes the embodiment of universal life dynamics, and is an indispensable "force" of art works. He argued that the value of art is rooted in the delicate construction of form, and that emotion is the core element of this construction. Cassirer opposed the reduction of art to a means of pleasure, believing that art is a profound pleasure of form and a true expression of inner life. He further pointed out that artistic emotion is rich and changeable, which not only endows works with polysemy, but also runs through the whole process of creation and appreciation. This close integration of

emotion and form gives art a unique cultural status and has far-reaching epistemological and aesthetic value. These views are fully elaborated and demonstrated in Cassirer's work, which provides a new perspective for understanding art and human nature.

1.4.3 Susan Lange's Theory of Emotion

Susan Lange was greatly influenced by the semiotic aesthetics of her teacher Ernst Cassirer, especially in the theory of art as a sign of emotion. Inheriting and developing Cassirer's viewpoint, she introduced semiotics into the study of art and emotion, and proposed a unique definition of art: art is the creation of forms that symbolize human emotions, emphasizing that art is a perceptual form or an appearance form that expresses human emotions. This idea was systematically elaborated in her *Emotion and Form*. Susan Lange believes that "meaningful form" is the essence of art, and literary semioticians further reveal the characteristics of artistic symbols such as abstract, ineffable, emotional and figurative, deepening the understanding of the essence of art and its aesthetic experience (Barthes, 1987).

Susan Lange deeply explores the characteristics of artistic symbols, and points out that artistic symbols as metaphors have the characteristics of ineffability, emotion and non-reasoning, which become the key to understanding their literary and artistic semiotic theory. She regards emotion as a kind of non-logical and expressive artistic symbol, which can convey deep meaning beyond words. Artists use these symbols to create and convey emotions that inspire empathy in the audience. Susan Lange emphasizes that art is not only the catharsis of personal emotions, but also the display of common human emotions, which has a wide range of performance, covering from basic sensory experience to complex emotions and states of mind, greatly enriching the depth and breadth of artistic expression of emotions, and promoting the diversity and universality of literary and artistic creation in the emotional world. It can be said that art expresses the concept of human emotion, and art is the expressive form created to express the concept of emotion. This is the most basic understanding of emotion in art by Lange, which runs through the whole theory of symbolism aesthetics.

Susan Lange believes that the concept of emotion in art goes beyond the scope of scientific definition, and it is more inclined to a sensory experience. She pointed out that the concepts that artists seek to express should be sensory concepts that can touch the senses and embody life forms, and these concepts need not be limited to the emotions that actually occur, but are based on imagined emotions and emotions, or the reality of subjective construction. In a work of art, emotion is presented through conception, elaboration and presentation, and the whole work of art is the only symbol that can fully express this emotion. Lange emphasizes that although the specific emotional forms in art are changeable and uncertain, art itself, as an expressive form, is a constant and unchanging existence. Lange believes that art, as a symbol, has most of the characteristics of symbols in the general sense, as shown in **Table 22**, Lange's analysis of art symbols.

Table 22 Lange's view of art symbols

General characteristics	Unique characteristics	Emotional expression	Artistic symbols and artistic differences in symbols
<p>Artistic symbols have a constructive function, that is, they give form to the intangible human emotional experience (that is, the inner subjective life), so as to facilitate people's perceptual perception and observation.</p>	<p>Artistic symbols have their own unique objects of expression. Inferential language signs cannot effectively represent perceptual experience (i.e., generalized emotions or inner subjective life).</p>	<p>Art symbols convey emotions through symbolic forms rather than directly expressing them. Works of art are things that use symbols to transform emotions into things that appeal to human perception.</p>	<p>There is a functional difference between symbols in art and symbols in art. The artistic symbol has a kind of singleness and integrity; The symbols in art do not have their own independent meaning related to the "meaning" of the whole artistic symbol.</p>
<p>Art symbol is the product of abstract activities that human beings have a birth, so it has a certain abstractness, a certain rational characteristics.</p>	<p>Artistic symbols have a unique performance. Any artistic symbol, it is the expression of a certain emotional concept.</p>	<p>The form of art symbol reflects the structure and form of emotion, so that emotion can be reproduced in the viewer's mind. The emotion of the artistic symbol is not marked, but directly presented.</p>	<p>There is a type difference between symbols in art and symbols in art. Art symbol is a kind of expressive symbol; The symbol in art is a kind of ordinary symbol.</p>
<p>A sign has formal similarity or logical consistency with the thing it refers to.</p>	<p>The "otherness" or "transparency" of art symbols refers to the distinction between the emotion expressed logically by art symbols and the true emotion of artists, because the true emotion will distract people's attention.</p>	<p>The object of art symbol is human emotion, and the mark of this emotion is bound to express, and with this expression, it is bound to separate the inner emotional implication of art symbol from reality, thus showing a transparency (otherness).</p>	<p>The forms presented by art symbols are different from those in art. Art symbol is a kind of ultimate image; Symbols in art are a kind of code.</p>
<p>The artistic symbol expresses the concept of human emotion, that is, the universal</p>		<p>By transcending personal and cultural limitations, artistic symbols express</p>	

General characteristics	Unique characteristics	Emotional expression	Artistic symbols and artistic differences in symbols
<p>nature of human emotion.</p> <p>Artistic symbols are more easily perceived and understood directly than the emotions they express.</p>		<p>universal human emotions and make emotional expression universal.</p> <p>Art symbol is the externalization of human inner emotion, is the symbol of emotion, through which it is easier to observe the connotation of human emotion.</p>	

Source: Wu Feng, 2002.

Susan Lange has deeply analyzed the core characteristics of artistic symbols. She regards emotion as the deep meaning of artworks, while symbol is its external expression form. This concept deeply reveals the internal connection between emotion and form. According to Lange, the dividing line between art and non-art lies in the use of artistic symbols to convey emotions. It is worth noting that these characteristics of artistic signs—the focus on human emotions, the inevitable expressiveness, the separation of inner emotional meaning from reality, and the transparency shown (otherness) —are intertwined and mutually supportive, and together constitute the unique and rich connotation of artistic symbols (Wu, 2002).

1.5 A review of Emotion Expression Theory

Through symbolic means, art transforms complex human emotions into perceptible forms, which not only reveals the universal life form contained in art, but also emphasizes the internal consistency between art form and life form. Susan Lange believes that art is the space, time or poetic projection of emotional life, and its form fits with the dynamic form of human feeling, rational and emotional life, and is the systematic presentation of emotions. She further pointed out that the recognition that art forms are essentially symbolic forms not only clarifies the boundaries between artistic expression and other activities, but also encourages a deeper discussion of the unique value of art forms. Therefore, Lange highly valued Clive Bell's view of "meaningful forms" and believed that once artists mastered the use of symbols, they could transcend personal experience and create works of art that transcend themselves and have profound meaning (Lange, 2006). This theory closely links art, emotion, life and symbolic form, and provides a new perspective for the study of art.

1.5.1 Subjective Emotion Theory

Subjective emotion theory emphasizes that the emotion of works of art is the revelation and expression of the artist's subjective emotion. Represented by Croce and Collingwood, he emphasized that art is the expression of emotions, as Wordsworth put it, "the spontaneous flow of strong feelings". Cassirer and Lange questioned this, arguing that artistic creation is not only the direct catharsis of emotions, but the

objectification of subjective emotions by artists through the function of "construction", and the expression of the universal concept of human emotions. In particular, Lange pointed out that the artwork shows the artist's deep understanding of human emotions and inner reality, rather than the direct disclosure of his personal feelings, which transcends personal experience and becomes a highly refined metaphor or symbol. Each art expresses, with varying degrees of purity and sophistication, the emotions and emotions that the artist recognizes, the artist's insight into the nature of what is felt, and conveys a picture of the logic of consciousness and the experience of life that is difficult to capture in language (Lange, 1983) .

Taking Qingyang sachet as an example, the function of sachet is not emotional stimulation, but emotional expression; Not the symptomatic expression that dominates the embroider's emotions, but the symbolic expression of the form of feeling that the embroider understands. Sachet is a handicraft with rich cultural connotation. It is not only a simple artistic symbol, but also carries Qingyang local people's deep insight into the essence of sachet and the key point of art. It is not difficult to see that this view of Lange has opened up a new vision for understanding the emotional expression of Qingyang sachet art.

Lange further pointed out that in artistic creation, individual emotions are an important medium for understanding and expressing universal emotions. She believes that although the concept of personal emotion in artistic expression is the same as that of universal emotion, personal emotion is transformed through the process of formalization and becomes a carrier to convey the common emotional experience of human beings. This transformation maintains the universal structure of emotions that can be understood and grasped despite individual differences and "distance." Therefore, personal emotion is indispensable in artistic expression, as it is a bridge between the artist's personal experience and the universal emotions of mankind. As Lange put it, "the artist inevitably integrates personal emotions into his expression, and these emotions, though formalized, are still the key to acquiring knowledge and understanding the universal emotions" (Lange, 1986).

1.5.2 Objective Emotion Theory

The theory of "art is the objectification of emotion" put forward by Otto Barnsch had a profound influence on Susan Lange. Barnsch believes that art aims to reveal the emotional content of the human world through understanding, and art has the function of cognition. This kind of emotion is an objective existence contained in the art itself, which can exist independently of human beings. He emphasized the distinction between artistic content and subjective emotion, pointing out that the objective emotion expressed by art may not be completely consistent with the emotion represented by the work, and this objective emotion has no sensory characteristics, but there is an "isomorphic" relationship with people's subjective aesthetic feeling. Lange highly praised Barnsch's theory for its profound insight into the special state of the emotions, and cited it extensively to support his own theories of art, especially regarding the connection between art forms and the objectification of emotions.

In exploring how emotions are "embedded" in inanimate objects, Lange faces the challenge of analytical thinking, because the spontaneity and arbitrariness of emotions contradict the normativity of forms (Lange, 1986). She pointed out that Barnsch believed that all emotions were non-sensory in nature, subjective emotions

were inherent in the self, and objective emotions were embodied in impersonal things, which led to the problem of separating emotions from the subject and seeing them as independent world content. According to Langer, Barnsch's problem is that he regards emotional presentation as the pursuit of concepts rather than appreciation, and that it is difficult to acquire knowledge about emotions rather than direct emotional experience. She emphasizes the universality and conceptuality of emotional expression in art, which is a reasonable sublation of Barnsch's thought, that is, while acknowledging the objective attribute of emotion, she pays more attention to convey and understand the concept of human emotion through art forms (Wu, 2002).

1.5.3 Emotional Expression Concept Discussion

Leo Tolstoy wrote in *What Is Art?* (1990) Art is a tool to express emotion and convey emotion. He said, "Art is one of the means by which people communicate with each other. People use art to communicate their feelings to each other. Artistic activity is based on the fact that a person who receives, auditory or visual, the feelings expressed by another person can experience the same feelings experienced by the person expressing his own feelings. Artistic activity is based on the ability of people to be affected by the feelings of others. ... The man who, in order to convey to others the feeling he has experienced, revives it in himself and expresses it by some outward sign - this is the origin of art." He believes that art is a tool to convey emotions and emphasizes that art is based on the commonality that people can feel for each other.

From the basis of semiotics, Lange (1986) put forward a new definition of art, that is, "art is the creation of the symbolic form of human emotion." This is why "all art is a created form of perception that expresses human emotions." In Lange's view, the so-called art is the created expressive form, or the appearance of the expression of human emotions. In short, "Art is the expressive form created to express the concept of human emotion." Lange repeatedly emphasized that art is a universal concept of human emotion. So, what is the concept of emotion? How does the artist acquire this concept of emotion? Lange's answer is that the concept of emotion is the essence of emotion, and the artist obtains this concept of emotion by abstracting the concrete and practical emotion. Therefore, art is not only the transmission of emotions, but also the creative expression of emotional concepts.

Lange emphasizes the abstractness of art and believes that all real art is abstract (Lange, 1986). She pointed out that the artist's task is to make symbols, and the creation of symbols cannot be separated from the abstract process. As the essence of art, emotion also has abstract meaning. Lange believes that abstraction is not limited to intellectual activities, but also exists in perceptual and emotional activities, and is the knowledge of structural relations or forms. She believes that through abstract methods, artists can extract emotional concepts from concrete emotions, and then create symbols to express emotional life (p.89). This abstract process dismisses the accidental and non-essential elements of emotion in order to gain insight and understanding of the essence of emotional life. Lange divides the symbols created by human beings into inferential symbols and representational symbols, which are different but based on a common abstract substrate. She believes that both art and science strive to reveal abstract components and create more effective symbols (p.166). Lange's emphasis on artistic abstraction is regarded as the product of the combination of scientific theory and artistic research, and this view has been recognized by scholars (Wen, 1993).

Lange believes that art transforms complex and hidden inner emotions into visible or audible forms for people to watch through symbols, and this process is the creation of "objectification" and "objectification" of subjective emotions (Wu, 2002). She broadens the scope of emotion and regards art as the expression of broad emotions, covering all subjective experiences from the basic feeling of complex emotions. It is the rich and varied, indescribable human emotional life that artistic symbols carry. Lange emphasized that the emotions expressed in art are like what Eli Foley called "the soul of form," but with more subtlety and concentration, beyond the grand scope of the soul movement.

To sum up, according to Leo Tolstoy in *What Is Art?* (1990) And Susan Lange in *Emotion and Form* (1986), emotional expression can be defined as: Emotional expression is the process of an individual to share or convey his inner feelings and feelings to others, and to reawaken these feelings in his heart, and to concretize and express them through some art form (such as music, painting, literature, etc.) as an external carrier. This process relies not only on the creator's emotional depth and ability to re-experience, but also on the recipient's ability to sensitively perceive and deeply understand these emotional resonances. Emotional expression is essentially a basic form of social communication. Emotion is not a simple product of an individual's innate physiological function, nor is it an isolated psychological phenomenon, but the result of an individual's close connection and continuous interaction with the external world. Both the deep emotional experience and the emotional expression externalized into art form are the vivid embodiment of this interactive process.

Party II: Emotional Expression in Traditional Handicraft Symbols

As a meaning behavior, the expression of emotion must depend on symbols. The symbols in handicrafts are the external manifestation of emotion and constitute the basis of emotion semiotics. According to Lange, works of art are symbolic expressions of emotions, transforming inner emotions into perceptible visual or auditory forms through transformation and projection mechanisms. As Henry James put it, works of art are the projection of "emotional life" in space, time or poetry. This process not only reflects the objectification and concretization of emotion in art, but also reveals the universality of the law of form change. In fact, transformation and projection activities are a universal phenomenon, and likewise, a work of art is a symbolic form conversion of human emotions (Wu, 2002). In traditional handicrafts, specific patterns, colors and shapes are symbols that carry and convey specific emotions and concepts, and the understanding of these associations is deeply rooted in a wide range of cultural backgrounds and personal experiences.

2.1 The Emotional Expression of Handicraft Symbols

The expression of emotion in traditional crafts is reflected through unique craft symbols, which are not only the carriers of describing forms, but also the media of logical expression. They are interwoven with a variety of complex relationships. As Lange said, they can indicate, indicate or contain a mixture of multiple emotions that are compatible with the form of symbols, so as to deeply convey the emotional connotation in handicrafts. Based on the symbolic features of art, Lange put forward the proposition that art is the creation of the symbolic form of human emotion from

the Angle of logic similarity, and framed the polar opposition between emotion and form in art (Lange, 1986).

2.1.1 Emotional Projection in Handicraft Symbols

Lange argues that a work of art is not a copy that directly conveys the artist's personal feelings, but rather creates a symbolic experience through symbolic forms so that the audience can deeply empathize with the work. In her theory, symbols occupy the core, and artists symbolically express emotions through forms, colors, sounds and other symbols. These symbols do not directly present the emotion itself, but convey complex emotional states through the organization and arrangement of forms - symbolic conformation (Lange, 1986). Taking Qingyang sachet embroidery as an example, its process, color, shape and pattern are not the direct expression of emotion, but symbolize the experience of emotion, realizing the symbolic configuration - transforming the idea and emotion into a form that can be conveyed. This process not only enriches the way of human abstract expression, transcending logical and scientific abstraction, but also affirms the value of artistic abstraction and highlights the universal function of symbols in giving formal experience (Sha, 2014).

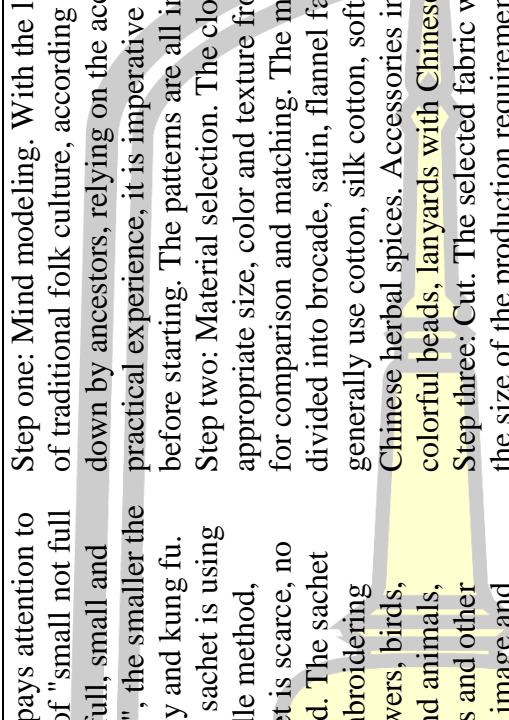
First, the creator integrates personal and cultural feelings into the production process. In the production of traditional handicrafts, the creator delicately integrates personal and cultural feelings, and through the selection, arrangement and combination of craft symbols, not only expresses personal emotions and life experience, but also profoundly reflects the value concept and aesthetic orientation of regional culture. For example, in Qingyang sachet embroidery, the creators create sachet works with unique shape and texture through the combination of painting, cutting, folding, sewing, drawing, pulling, pasting, dyeing and other processes, so as to express their artistic concepts and aesthetic pursuit. It is made of silk with elaborate embroidery, painting and other techniques, and decorated with colorful beads. In order to facilitate the wearing and hanging, each sachet is also equipped with a tie, braided out a hundred knots, decorated with tassels and so on. Its embroidery stitch almost covers all the embroidery stitch, such as plain stitch, lock stitch, nutting, seed, laying, pan gold, nail gold, fixing flowers, braid embroidery, pile embroidery and so on are used. Its shape, pattern and colorful color can be called the most exquisite work in Chinese embroidery art, which not only contains the creator's good wishes to his family, but also reflects his personal personality and emotions, and carries the memory and inheritance of Qingyang culture. This process not only gives handicrafts unique vitality and story, but also makes them go beyond the material form and become a precious bridge of emotional and cultural exchange.


Second, the choice and use of art reflect the emotional state and intention of the creator. In traditional handicrafts such as Qingyang sachet embroidery, the choice and application of skills go beyond the simple technical category and deeply reflect the emotional state and creative intention of the creator. From the smooth smooth of plain stitch embroidery to the three-dimensional raised points of seed embroidery, every stitch and thread contains the creator's ultimate pursuit of beauty, a profound understanding of life and a delicate expression of emotions. The exquisite technique not only shows the patience and concentration of the embroiderers, but also becomes the direct carrier of their personal emotions and creative ideas. Through drawing, cutting, embroidery, sewing and other processes, using silk, cotton, wool and other lines combined with the traditional five colors of red, yellow, white, black, blue and


so on, the three-dimensional or semi-three-dimensional sachet objects are made. Qingyang sachet, with its unique form, texture and color, shows the creator's artistic conception and aesthetic pursuit, and becomes a dual expression of emotion and culture. **Table 23** lists the manufacturing process classification and flow of Qingyang sachet.



Table 23 Process classification and flow of Qingyang sachet embroidery

Sachet process classification	Process characteristics	Process flow
	<p>Chuchu sachet pays attention to the techniques of "small not full inch, large not full, small and exquisite, vivid", the smaller the more technology and kung fu. The style of the sachet is using the hidden needle method, where the sachet is scarce, no stitch is revealed. The sachet made by the embroidering process has flowers, birds, insects, birds and animals, character stories and other exquisite, vivid image and lovely appearance. Focus on the shape of generous realistic, small, colorful, in the shape of the pursuit of spirit.</p>	<p>Step one: Mind modeling. With the long-term accumulation of traditional folk culture, according to the patterns handed down by ancestors, relying on the accumulation and hone of practical experience, it is imperative to have a firm mind before starting. The patterns are all in the brain, free to play.</p> <p>Step two: Material selection. The cloth selects the appropriate size, color and texture from the collected scraps for comparison and matching. The material is generally divided into brocade, satin, flannel fabric, etc. Fillers generally use cotton, silk cotton, soft foam plastic and Chinese herbal spices. Accessories include colorful tassels, colorful beads, lanyards with Chinese knots, etc.</p> <p>Step three: Cut. The selected fabric will be cut according to the size of the production requirements.</p> <p>Step four: Suture. According to the required image, the reverse lead stitch is stitched, and the cotton and spices are filled. Decorative objects and small embellishments are completed in one go.</p> <p>Step five: Hanger conjugates. Put various shapes of beads on the finished silk thread with a needle, and then hang on the bottom of the sachet or over the shoulder.</p>
Sachet sample 21.	Chuchu sachets (pleated sachets)	

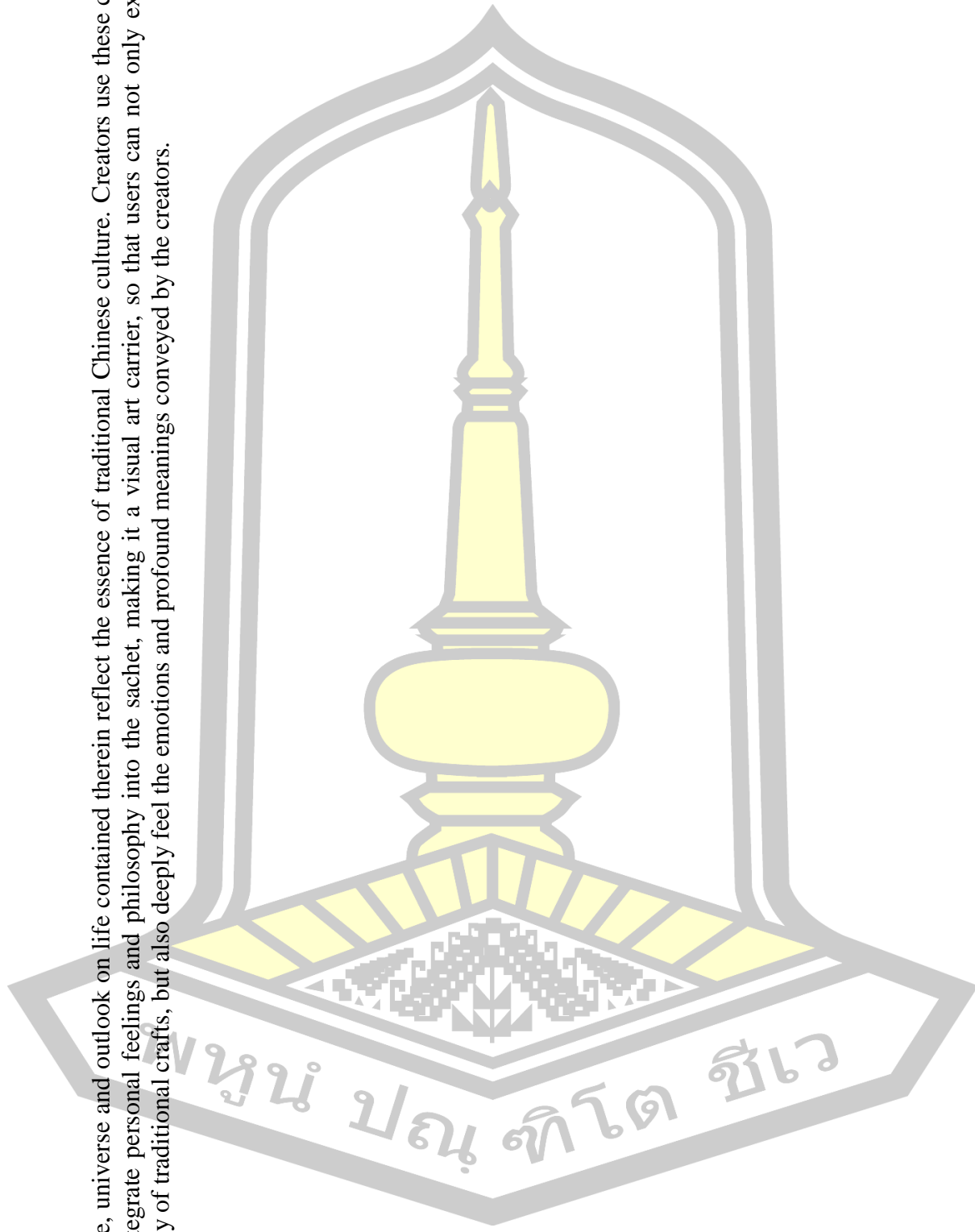
Sachet process classification	Process characteristics	Process flow
	<p>The thread-wrapped sachet is also the original artistic remains of the silk culture of Qingyang farming culture, and the colorful silk thread is coiled into a five-prism-shaped Dragon Boat Festival "Zongzi", "Guan Qian", "money string" and other styles. Thread tray sachet process is characterized by a unique sachet production process using only thread and no needle. Its handmade process is relatively simple and clear.</p>	<p>Step one: Break the shell. One is to fold, choose white board paper or similar with a certain thickness, toughness of the value of cardboard, folding called five-prismatic dumplings, and then glue. The second is tailoring, which you can freely cut according to the shape you want to make.</p> <p>Step two: Selection of multicolored thread. On the basis of the already envisaged and planned, choose the right amount of colorful silk, cotton or fine wool.</p> <p>Step three: Coil the wire. Before the line, remember to pack spices in the shell first, and then use color lines from the corners of the disc, around the center wrapped on the diagonal, the color can be from deep to light or from light to deep, the level changes clearly, the transition is natural. The key to the skill of the wire reel is the tight fit of each wire, leaving no gap and no superposition.</p> <p>Step four: Results. The word "achievement" is the dialect of Qingyang folk sachet production, meaning the last process of sachet production, its size accessories, beads, hanging ears, etc., are combined at one time.</p>
<p>Sachet sample 22. Thread-wrapped sachets</p>		

Sachet process classification	Process characteristics	Process flow
	<p>Embroidery sachet process refers to the use of folk unique material, shape, body, surface, color and other modeling means in three-dimensional space to create visual and tactile sense of the main image. It is a category of rich content and the most patterns in Qingyang sachet embroidery, with nearly 500 kinds of main animal, single-sided pendants, double-sided pendants, multi-sided pendants and decorative ornaments. Small to wear in the chest, large to hang in the living room and other sizes of sachet, is a gift to friends and relatives, congratulations on the holiday of the top.</p>	<p>Step one: Drawing the appearance, that is, design the shape. Step two: Expand the look. Decompose the plan according to the requirements of three-dimensional production, and cut the Beizi (Paste several layers of cloth together to make it firm.) glued with flour paste according to the decomposed parts to become the base sample. Step three: Glue the fabric. Glue the embroidery fabric on the beizi with paste, then break it down and cut it. Step four: Create a rubbing pattern. The pattern of the plan is printed separately on the broken look. Step five: Embroider. Embroider the painted pattern on the disassembled beizi. Step six: Attachment. Join the parts together and fill them with cotton and spices. Step seven: Results. The pieces of embroidery and material are assembled and stitched according to the design pattern requirements into a three-dimensional complete pendant. Step eight: Dress up. Refers to the final hanging, dressing, modification, correction process. According to the shape of various three-dimensional objects, different sizes, colors and materials are selected to enhance the visual impact and magnificent effect.</p>
<p>Sachet sample 23. Embroidered sachets</p>		

Source: Collection By Di Zheng, 2024.

The embroidery process of Qingyang sachet shows rich shape, color, texture, technique and process flow, deepening the emotional connotation of Qingyang sachet. It embodies the combination of traditional handicrafts and modern design concepts, but also reflects the diversity and creativity of the local culture. The symbol system of Qingyang sachet is deeply rooted in the soil of farming culture, and the

nature, universe and outlook on life contained therein reflect the essence of traditional Chinese culture. Creators use these craft symbols to integrate personal feelings and philosophy into the sachet, making it a visual art carrier, so that users can not only experience the beauty of traditional crafts, but also deeply feel the emotions and profound meanings conveyed by the creators.



2.1.2 Emotional Transformation in Handicraft Symbols

Lange emphasizes that art, as a unique form that directly touches perception, contains its own unique deep meaning. The "meaningful form" or "expressive form" she refers to is the concrete visible form created in the work through the visual elements such as color, line, plane, light and shadow and their interaction (Wu, 2002). These elements not only constitute the external expression of the artwork, but also integrate the emotive pattern symbols in the traditional handicraft. As the pure expression of the creator's emotions, these symbols are woven together into a visual narrative rich in emotions and stories, so that the viewer can deeply feel the cultural depth and sincere emotions behind the work in the appreciation.

First, the exquisite craftsmanship transforms abstract emotions into concrete tactile and visual experiences. With its exquisite technique, the exquisite craft transforms the abstract emotion of the artist or craftsman into a concrete and palpable artistic experience, realizing the materialization and inheritance of emotion. At the tactile level, the combination of selected materials and unique embroidery techniques gives the sachet a life-like texture, such as the softness of silk and the warmth of cotton, which conveys the emotion and temperature of the embroider through the touch of the fingertips. At the visual level, through the ingenuity of the shape, the harmonious collocation of colors and the profound meaning of the pattern design, the emotion is integrated into every detail, creating both beautiful and profound works. These patterned symbols, such as "rising high on the day" meaning promotion and wealth, "Mandarin ducks swimming in the water" symbolizing a happy marriage, is not only the display of skills, but also the sustenance of emotions and cultural inheritance. The meaning of these symbols originated from ancient traditions such as nature worship, reproductive worship and religious belief, and gradually evolved into expectations and wishes for a better vision of life, demonstrating the unique value of traditional handicrafts in emotional expression and cultural inheritance (Yin, 2018).

Second, users can feel and interpret the emotions contained in the works through their interaction with them. When users interact with handicrafts, an emotional exchange across time and space begins. Handicrafts touch the senses with their unique materials, textures, colors and shapes, and initially stimulate emotional resonance. With the in-depth observation and understanding of the details of the works, users can interpret the rich stories and meanings behind the craft symbols, and have a spiritual dialogue with the creators to experience their emotions and values. These handicrafts not only beautify life, but also become a bridge between the past and the present, material and spirit, and constantly activate and deepen their emotions and stories in daily use, forming unique emotional sustains and resonance. The value of artistic symbols lies in the formalization of emotions, so that users can deeply feel and understand the emotions and wisdom of embroiders, as well as the cultural implications and sincere emotions carried by handicrafts. For example, the soft cotton touch of the sachet reminds people of the warmth of the mother, and the delicate embroidery stitches on the surface of the sachet reveal the mother's careful carving and blessing for the good life of the children (users), and then experience the "thread in the hands of the loving mother, the clothes on the wandering son"²¹ In the mother's

²¹ This poem comes from the Tang Dynasty poet Meng Jiao's "Youzi Yin", It expresses the greatness and selflessness of maternal love, the deep feelings between mother and son, and the praise and gratitude for maternal love.

concern for the safe return of their children, the sachets have become a two-way bond of emotion, one side is the great mother love, and the other is the gratitude of the children to the mother love.

2.2 The Emotional Expression of Color Symbols

Clive Bell uses "meaningful form" to unite emotion and form. He believes that lines and colors constitute a certain form or relationship between forms in a certain special way, arousing people's aesthetic feelings. This relationship of lines and colors and the combination of these aesthetically moving forms, he called meaningful forms (Clive, 1984). In terms of the use of color, Qingyang sachet has its own unique characteristics from the perspective of traditional handicraft, forming a strong and gorgeous color effect, showing a strong visual impact, and making a bright and strong local flavor. The collocation of sachet color is to pay attention to a certain law and have an artistic sense, the use of a variety of strong contrast colors, for modern people, red, green and other color matching is a beautiful collocation, which is also the particularity of Qingyang sachet color matching. From the perspective of Qingyang sachet production technology, the color symbol of the sachet is the inheritance of the traditional art and culture of the Qingyang people, which reflects the nostalgia and nostalgia of the ancestors and ancient culture of the Qingyang people for generations.

2.2.1 Emotional Projection in Color Symbols

In folk decorative art, color, as the core element of visual perception, brings profound aesthetic pleasure to viewers through its interlacing, complementation, contrast and fusion. Qingyang sachet art, as the representative of traditional handicraft, has a particularly significant color perception, which not only integrates the traditional five colors of China and the unique regional colors of the Loess Plateau, but also integrates the subjective color of the creator's personalized. When making the sachet, the creator is committed to the pursuit of color richness and harmony, which not only imitates the colorful colors of nature, but also pours deep personal emotions into the work, thus creating both colorful and harmonious handicrafts, bringing the viewer both visual and emotional enjoyment.

Firstly, creators choose specific colors according to cultural traditions and personal feelings. In traditional handicrafts, creators are deeply influenced by both cultural traditions and personal feelings when choosing colors. Color is not only a visual display, but also a carrier of emotion and a symbol of culture. Cultural traditions give color rich meaning, and personal emotions make the color selection full of personalized colors. According to their own cultural background, personal experience, mood and aesthetic preferences, the creator will be emotional into the choice of color, such as joy to choose bright and bright color, sad preference for soft and dim color. The use of this subjective color not only highlights the uniqueness of handicrafts, but also conveys the depth of culture and the delicacy of emotion, and realizes the perfect integration of skills, culture and emotion. **Table 24** shows the symbolic meaning and emotion in color.

Table 24 Symbolism and emotion in color

Color	Symbol	Emote
Red, the most used color in the satchet, is the main color used.	Red is the origin of life, is people's understanding of the symbol of life blood and the pursuit and worship of the sun and fire. Red symbolizes life, health, vitality, enthusiasm and enthusiasm, and is the main representative color of the desire to expel evil and pursue good and auspicious things.	Red gives people a positive, uplifting emotion and is often used to convey joy and passion.
White is a bright and pure color. White and black coexist, and in ancient times white and black were also used together.	The Tai Chi Bagua map of Chinese Taoism shows that the endless movement of nature is the juxtaposition of black and white, and there is white in black and black in white, forming a strong contrast, which has entered people's aesthetic perception and has an irreplaceable position.	White has a quiet, solemn emotion, but it also conveys mourning and sadness in the funeral.
Black is the most mysterious color, from the Book of Yijing "Tianxuan Dihuang", the black is regarded as the color of the sky, the yellow is regarded as the color of the earth, which also shows the ancient people's worship of the mysterious black and yellow on behalf of the earth.	Black is not only a symbol of mystery and solemnity in traditional culture, but also represents calm and authority. In the theory of the five elements, black corresponds to water and has a cold, deep quality.	Black is often associated with serious, calm, even mysterious emotions, and can also carry a sense of deterrence.
Blue/green, is a unique color in China, green is the color of all things, is a symbol of life.	Blue (often referred to as blue-green in ancient times) symbolizes youth, vitality, growth and hope in Chinese culture. It is associated with the spring of nature and the growth of plants, full of vigor and vitality. In ancient times, cyan belonged to the lower class of people, but also a symbol of the status of the lower class of people.	Blue/green has an emotion of freshness, hope and energy, and usually conveys a positive feeling.
Yellow, in the Chinese view of color, yellow is the supreme, very noble color, since ancient times yellow has been the emperor's color, the people are not allowed to use. Yellow is the color of the earth, so yellow exists as the center of the	Yellow has a symbolic meaning of honor and imperial power in Chinese culture, especially in ancient times, yellow was the special color of the emperor, representing power, wealth and dignity. It is also related to earth, center and stability.	Yellow gives people a solemn, glorious, noble emotion, often used to express authority and nobility.

Color	Symbol	Emote
five-color system.		

Source: Li Xiaoxiao, 2019.

Secondly, the color combination reflects the emotional state and intention of the creator.

In traditional handicraft, color combination is a vivid portrayal of the creator's emotional state and creative intention. The harmonious combination of warm colors conveys positive emotions and cheerful atmosphere, while the clever use of cool colors creates a quiet and profound mood. The strong collision of contrasting colors, such as red, green, yellow and purple, not only enhances the visual impact, but also deeply reveals the inner world and unique aesthetic pursuit of the creator. In the art of sachet, the choice of color is particularly exquisite. Based on the traditional five colors, the rich and brilliant colors of red and green show the meaning of prosperity and happiness. "Green support red, happy Ying Ying" "red with green, color foot", green symbolizes vitality, spring is abundant, red symbolizes prosperity, joy and celebration. As shown in **Figure 5**, the Talisman shaped sachet integrates its own thoughts into the work through the color of the money tree carefully designed by the creator and the color of the bottom of the bag, giving users the emotion of making money every day, and generating profound emotional resonance with users. Therefore, color combination is not only the essence of visual art, but also a profound reflection of the creator's emotions and intentions.



Figure 5 Talisman shaped sachet

Source: Photograph by Di Zheng, 2023.

2.2.2 Emotional Transformation in Color Symbols

Qingyang folk artists attach great importance to the subjective expression of emotional color and the creation of artistic conception when they create sachet. Sachet works often have a very strong lyrical characteristics, not limited by the reality of natural color authenticity, free use of their own ideal color fabric, the sachet works can be vivid and unique. Almost in every work of Qingyang sachet art, we can see some subjective ideas of the creators themselves, and the creators express their inner emotions through the subjective use of color. Under the influence of Qingyang

region's regional characteristics and long historical background, the local folk art works are always permeated with the unique collocation of colors. This very characteristic color rendering beautiful visual effects implies people's pursuit of art.

First, color directly affects the viewer's mood and psychological state. As a traditional handicraft, the color symbols of Qingyang sachet are not only a visual feast, but also a profound transmitter of emotion and symbol. Its bright and bright color contrast is strong, such as red and green, not only brings people warm, prosperous and festive sensory enjoyment, but also carries the good wish of health, wealth and auspiciousness, which profoundly affects the user's mood and psychological state. In the embroidery of Qingyang sachet, whether it is the "Shier Shengxiao (twelve zodiac)" sachet or the Wu Du (five poisons) sachet, as shown in **Figure 6**, it is the use of red and green, bright colors and strong contrast colors. The choice of this strong color not only originates from the direct expression of people's warm emotions in their hearts, but also reflects people's yearning and pursuit of colorful life in the Longdong Yellow land. Artists integrate the beautiful vision of the change of the seasons, the joy of harvest, and the well-being of the family into the creation of the sachet, adding infinite vitality and vitality to this monotonous yellow land with the colorful art world.



Figure 6 Red and green color Wu Du (five poisons) sachet
Source: Photograph by Di Zheng, 2023.

Second, cultural background influences the emotional interpretation of color. The emotional interpretation of color symbols is deeply influenced by cultural background, which builds a complex and unique relationship between color and emotion. In Chinese culture, red and other colors carry the deep belief in warding off evil and praying for good luck. For example, Qingyang sacheries are mainly colored with red as the base color of the sacheries, which are used in wedding celebrations, festivals and other festive occasions to convey happiness and auspice. White, on the other hand, shows completely different emotional meanings in Chinese and Western cultures, reflecting cultural differences. In addition, factors such as history, religion and folk custom have further shaped the emotional connotation of color. For example, gold and yellow symbolize holiness and honor in Chinese culture, highlighting the profound brand of culture and belief. Therefore, the use of color in traditional handicrafts is not only the expression of visual art, but also the profound integration

of culture and emotion, touching the viewer's heart and realizing the resonance and transformation from vision to emotion.

2.3 The Emotional Expression of Modeling Symbols

According to Lange, the external forms of art reflect inner emotions because they share similar structural and relational components. She emphasized that although the material structure of art is different from the physical structure of emotional life, through the creation of artists, artistic images can capture and reveal the inner structure and essence of emotional life (Lange, 1983). The pure forms created, though fictional, are objective and full of emotion because of their precise expression of emotional nature. Taking painting as an example, Lange pointed out that as a symbolic space, the visual organization structure of painting space is a vivid symbol of emotional expression (Wu, 2002).

2.3.1 Emotional projection in modeling symbols

Lange deeply pointed out that the logical structural consistency between the symbols and the emotions conveyed in the artwork is crucial, and this consistency forms the cornerstone of the function of the symbols. As a cultural treasure of the Chinese nation, its rich and diverse shapes, such as round symbol of completeness, square symbol of straightness, gourd image symbol of children and grandchildren, ruyi image symbol of everything, heart symbol of love or longevity, vase image symbol of peace and other shapes and projected emotional correspondence, not only directly shows the deep connotation closely connected with Chinese folk culture, It also deeply expresses people's yearning and blessings for a better life, such as many children, everything goes well, love lasts long and peace and auspiciousness. These symbols are not only the concrete embodiment of the spiritual wealth of the Chinese nation, but also reflect the unique life philosophy and traditional aesthetic concepts of the Chinese people, which are passed down from generation to generation and are constantly renewed (Wu, 2002).

First, the creator expresses emotion through stitches and shapes. In traditional handicrafts, creators use stitches and shapes as medium to deeply express personal feelings and thoughts. Through delicate or rough stitching, such as the gentle delicacy of plain stitch embroidery and the three-dimensional pursuit of cloth embroidery, they weave intangible emotions into tangible artistic textures, giving the work soul and temperature. At the same time, the selection and combination of shapes, such as the harmonious reunion of the circle and the protection of the tiger's head, become the intuitive carrier of emotional information, crystallize the inner world into a visual image, and stimulate the emotional resonance of the viewer. This process not only shows the physical beauty of handicrafts, but also deeply reflects the profound projection of the creator's emotions and thoughts, making traditional handicrafts a bridge of emotional communication across time and space. As shown in **Figure 7**, the tiger head sachet uses the flat needle embroidery method to project the "tiger" qi onto the highly concise tiger head sachet, symbolizing the elimination of plague, exorcism and avoiding harm, health and peace.



Figure 7 Tiger-head sachet made of plain embroidery
Source: Photograph by Di Zheng, 2023.

Second, the choice of modeling reflects the creator's emotional understanding of life. The shape symbol in the traditional handicraft is the profound mapping of the creator's life emotion and cultural understanding. Qingyang sachet and other handicrafts, through the selection of natural forms such as tiger, chicken, lotus and other elements, not only show the harmonious beauty of nature, but also contain the creator's reverence for nature, love and praise for the power of life. Bamboo symbolizes a higher rank, money means wealth, peaches symbolize longevity and so on. These sachet shapes not only embody the creator's emotional world and unique perception of life, but also reflect the inheritance and innovation of cultural traditions, and integrate the yearning for a better life and profound thinking of life philosophy. As a cultural carrier, the sachet lets the audience feel the emotional depth, life wisdom and unique understanding of the meaning of life of the creator in the appreciation. Therefore, the traditional handicraft modeling contains the life experience, cultural cognition, emotional understanding and life philosophy of the creator, making it a profound and emotional art.

2.3.2 Emotional Transformation in Modeling Symbols

Traditional handicrafts use symbolic symbols to convey emotions, such as carrying the emotion of "life and reproduction", and use pomegranates, pumpkins, frogs and other natural objects as carriers to show the nature of social phenomena with the method of "meaning to things". The correlation between these symbols and the objects they refer to is obscure and profound, not directly corresponding. The creator cleverly places the emotion in the image and shortens the distance between emotional expression and feeling. The meaning of the symbol is far beyond its appearance, stimulate infinite imagination, not only convey the specific image, but also reveal the universal truth, so that people can experience the profound meaning in the appreciation and play, and the aftertaste is endless (Liu, 2011).

Firstly, the visual features of the shape evoke the viewer's emotional association. The shape symbols in traditional handicrafts are rich in cultural heritage and creator's emotion. Through the ingenuity of form, color, texture and other elements, they build a unique visual language that deeply touches the hearts of viewers. Qingyang sachet is particularly typical, with its unique shape, such as the roundness and smoothness of the tiger's head sachet and the delicacy and delicacy of paper cutting. These forms not only show the essential characteristics of the tiger, but also contain the pursuit of suppressing evil and suppressing five poison, so that the

users of the sachet feel a kind of protection, peace, and get the mood of courage and strength when they appreciate the sachet. The color is bright, often used in traditional five colors, regional colors and subjective colors of the creator, the color collocation is bright and harmonious, such as the Shuang Zi He Jin²² sachet in **Figure 8**. The texture is delicate, every inch reveals the ingenuity of the housewife, the smooth silk sac surface, the prominent texture stitch, which allows the user to touch or visual perception, and trigger the nostalgia of childhood or the awe of traditional culture. With its unique visual characteristics, the shape symbols in traditional handicrafts subtly evoke the audience's emotional association, making people feel the charm of culture, the beauty of life and the resonance of emotions in the appreciation.



Figure 8 Shuang Zi He Jin sachet
Source: Photograph by Di Zheng, 2023.

Secondly, the symbolic meaning of modeling guides emotional interpretation. In traditional handicrafts, shape symbols are not only the display of visual art, but also the carrier of emotion and meaning. Qingyang sapows are symbolized by pomegranate, pumpkin, mouse, frog and other seeded plants and animals. Through the similarity of their physiological characteristics, Qingyang sapows symbolize life reproduction and family prosperity. In addition, these plants and animals belong to the polyseed plants and animals, "籽Zi (seed)" sounds like "子Zi (child)", from this level, Chinese pronunciation expresses the symbolic meaning of symbols, which is the similarity of expression phenomenon. The corresponding relationship between the expression form and meaning of reproductive symbols, as people have a deep cognition of the things referred to by these symbols, including physiological characteristics and psychological expression, there is a correlation between the symbols and the things referred to, and it is also recognized by the society. Many

²² The ritual of "hé jīn" (joining gourds) metaphorically represents the physical union of a man and a woman. The character "瓠" (jīn) refers to a half gourd, specifically half of a calabash, which is split into two parts from a single gourd, hence known as "jīn". The "ceremony of hé jīn" involves the couple each holding one half of the gourd, filled with wine, and drinking together. Originally two separate entities, after sharing the wine from the joined gourds, the couple symbolically becomes one in the context of the wedding, hence they are separate as two but united as one.

symbols have become the reference for the emotional expression of life and reproduction (Liu, 2011). These symbols are deeply rooted in regional culture and history, guiding users to associate with the relevant cultural background and symbolic meaning, and then produce corresponding emotional experience. At the same time, these symbols are also closely connected with daily life, religious beliefs and moral concepts, enriching the connotation of the shape and becoming the carrier of emotional expression. The symbolic meaning of the sachet shape symbol promotes the emotional resonance between the viewer and the work, making the work go beyond the material form and become a bridge to convey the emotions and thoughts of the creator.

2.4 The Emotional Expression of Patterned Symbols

In traditional handicraft, pattern symbol is an important medium of emotion expression, and its construction and application process deeply reflects the integrity of symbol system. Lange's theory points out that movement in painting, especially the border pattern, shows the "growth" of line and space, which is not only limited to physical form, but also resonates at the psychological level (Wang, 2011). The complete symbol system covers two levels of symbolization (that is, the construction of symbols) and indicative behavior (that is, the use of symbols), which together build the language system of artistic expression. This system reflects the inherent laws of growth, development and extinction of every living body, and in static works of art, this growth is displayed with a unique psychological effect, thus giving the pattern symbols a deep emotional connotation.

2.4.1 Emotional Projection in Patterned Symbols

Throughout the development of traditional handicrafts, the creation and use of any pattern or symbol have their specific social and historical reasons. Totem worship, national history and mythology, and attachment to nature are the fundamental reasons behind the creation and use of symbols in sachet patterns. The patterns on sachets are ornate and elegant, carrying rich and auspicious meanings. One of the earliest sachets in China is a colorfully embroidered sachet with cloud patterns from the Eastern Han Dynasty, unearthed at the Loulan Ruins in Lop Nur. Its patterns and symbols mainly include "flower patterns" and "deformed cloud patterns," which are associated with imagery such as vitality, prosperity, good fortune, and ascension, embodying the ancients' aspirations and pursuits of a better life. The oldest natural symbols with primitive characteristics are the symbolization of totem consciousness.

Firstly, creators choose specific patterns to express cultural and personal emotions. In traditional handicrafts, pattern symbols transcend the realm of mere decoration, becoming unique media that carry profound cultural and personal emotions. These patterns not only adorn the works but also deeply reflect the creators' respect and inheritance of historical traditions. For example, the Long (dragon) and Feng (phoenix) patterns in Qingyang sachets symbolize good fortune and harmony. Similar traditional auspicious patterns, such as "Jiqing Youyu (Abundance and More than Enough)," "Fushou Ruyi (Fortune, Longevity, and Good Will)," "Yipin Qinglian (Integrity and Uprightness)," "Guadie Mianmian (Continuous Offspring)," and "Yuyue Longmen (Fish Leap Over the Dragon's Gate)," represent ancestors' hopes for a better life and their aspirations for good fortune and happiness, embodying their identification with and pride in their national cultural identity. At the same time,

creators also create or choose unique patterns based on personal experiences, aesthetic preferences, and emotional fluctuations, such as the flower, bird, fish, and insect patterns of the elderly He Meiying, which showcase the beauty of nature and personal emotions. Early pattern symbols contained more sacred and mystical concepts. For instance, the "flower patterns" and "deformed cloud patterns" on the sachets from the Loulan Ruins in Lop Nur, as shown in **Figure 9**, emphasize the power of symbols rather than natural forms, expressing the ancients' understanding of life and the universe. Over time, these individual emotional expressions gradually became stylized, forming a symbol system shared by the group, proving the evolution and development of pattern designs as a tool for human emotional expression.



Figure 9. Colorfully embroidered sachet with cloud patterns, unearthed from the Loulan Ruins in Lop Nur, Eastern Han Dynasty
Source: Collection by Di Zheng, 2023.

Secondly, the combination and variation of patterns reflect the creators' emotional intentions. In traditional handicrafts, the combination and variation of patterns subtly reflect the creators' emotional intentions and aesthetic pursuits. For example, the combination of "lotus" and "fish" patterns in Qingyang sachets symbolizes "Nian Nian You Yu (abundance every year)," showcasing the harmonious coexistence of nature and expressing people's beautiful wishes for a wealthy life. As a traditional Chinese auspicious pattern, this combination contains deep emotions and wonderful wishes. The variation of patterns demonstrates the creators' rich emotional projections and creative expressions. The same "lotus" and "fish" patterns, when used in wedding customs, symbolize the "Dong Fang Hua Zhu (bridal chamber with candles burning brightly)" and "Zi Sun Wan Dai (prosperity of offspring)," and are called "Yu Yao Lianhua (fish biting lotus)" or "Yu Zuan Lian (fish drilling into lotus)" patterns. Through changes in the complexity and density of patterns, the inner emotional world is delicately depicted. This transmission of emotions and thoughts is particularly evident in the love and awe for nature, as exemplified by the "Wu Du (Five Poisons)" pattern sachets in **Figure 10**. The symbolized images of venomous creatures such as She (snakes), Xie Zi (scorpions), Bi Hu (geckos), Zhi Zhu (spiders),

and Wu Gong (centipedes) embody the philosophical concept of "Yi Du Gong Du (fighting poison with poison)" and "Xiang Sheng Xiang Ke (mutual restraint)," expressing people's beautiful wishes for warding off evil and disasters and praying for peace. Like patterns, emotions are also symbols constructed by humans to convey the creators' thoughts and emotional projections. These patterns are not only displays of decorative art but also the crystallization of the deep emotions and wisdom of the Chinese nation, conveying the creators' expectations and pursuits of a better life.



Figure 10 Representative Qingyang Wu Du (five poisons) sachet
Source: Photograph by Di Zheng, 2023.

2.4.2 Emotional Transformation in Pattern Symbols

The emotional transformation in the pattern symbol is a complex process from the concrete form to the abstract meaning and then to the spiritual resonance. Through smooth and delicate lines, highly contrasting colors and complicated pattern symbol layout, as well as the creator's subtle use of artistic language such as stitching, composition and color, it abstracts the emotions and meanings in traditional culture into concrete pattern symbols, leading the viewer into a harmonious and quiet emotional realm, realizing the dual satisfaction of vision and emotion.

Firstly, the visual rhythm and symbolic meaning of the pattern affect the viewer's emotional experience. As the carrier of cultural inheritance, the pattern symbols in traditional handicrafts contain rich emotional transformation and profound symbolic significance, which profoundly affect the emotional experience of viewers. These patterns through its unique visual rhythm, for example, Qingyang sachet common patterns are Wu Du (five poisons) patterns, Ji Xiang (auspicious) patterns, abstract geometric patterns, Chinese character patterns, etc., such as the "Die Lian Hua (Butterflies loving flowers)" pattern symbolizes male-female affection, mutual love, and reproductive worship in traditional culture, embodying men and women's longing and aspiration for love. Repeated Chinese character patterns such as the

character for "good fortune" (福) and the swastika (卍) symbolize family happiness and professional success. The even stitching or seed stitching of pattern lines (threads used in embroidery), the contrast or gradual change of colors, and the continuous or intricate composition of patterns create an atmosphere that is either joyful, serene, or solemn, which can stimulate the viewer's inner passion and vitality, bringing visual shock and emotional turmoil. The visual rhythm of patterns not only regulates the viewer's emotional state but also conveys the creator's emotions and the spirit of the times in an intangible way. These symbolic languages transcend time and space boundaries, resonating emotionally with users and evoking deep resonance and identification within them. In the process of using these patterns, users are not only appreciating the beauty of the patterns and designs but also feeling the profound cultural heritage and emotional sustenance behind them, thereby achieving an emotional transformation that transcends the mind.

Secondly, cultural background determines the emotional interpretation of patterns. The emotional transformation of pattern symbols in traditional handicrafts is deeply influenced by cultural background. As products of specific historical periods, geographical environments, and national customs, they not only demonstrate the craftsmanship of artisans but also contain rich cultural connotations and emotional symbolism. The cultural background provides a framework for the emotional interpretation of these patterns. For instance, the Long (dragon) and Feng (phoenix) patterns in Qingyang sachets mentioned earlier, in traditional Chinese culture, symbolize power and auspiciousness, reflecting the pursuit and aspiration of ancient societies towards power, nobility, and a better life. Natural elements such as mandarin ducks and lotus flowers, on the other hand, reflect the unique cosmology, life view, and aesthetic pursuits of the Chinese nation. As Susanne Langer pointed out, all symbols are something (a form) abstracted from subjective experience for contemplation by people. These pattern symbols originate from the creators' life experiences and convey their perceptions and awe of nature, as well as the sense of identity and belonging among community members, through concrete or abstract forms. The cultural background of the Chinese nation is the key to interpreting the emotions conveyed by these patterns. It determines the symbolic meaning, aesthetic value, and emotional color of the patterns, allowing viewers to transcend time and space in their appreciation and feel that timeless emotional resonance.

To sum up, Susan Lange believes that the projection and transformation of emotions in art involve two complementary processes, the subjectification of natural things and the objectification of emotions. The former refers to the artist's internalization of natural objects into expressive and emotional images; The latter is to objectify, externalize and symbolize emotions so that they can be observed and understood (Lange,1983). This theory also applies to traditional handicrafts, such as Qingyang sachet embroidery art, whose simple symbol composition directly expresses the bright and rough emotions, in contrast to the subtle and complex art of literati. It is through this process, Lange concludes, that art objectify subjective reality and at the same time subjectivize man's experience of external nature (p.68-69).

Party III: The expression of emotion in Qingyang sachet

According to Lange's art view, art is the expression of emotion, but this emotion is not the direct expression of the artist, but the profound insight and representation of the common emotion of mankind. As a vivid example of this concept, Qingyang sachet's shapes, colors and patterns are not only a visual feast, but also a carrier of emotion and culture. These sachet through rich symbolic language, such as Ruyi shape, bright red color, Yuanyang (mandarin duck), Shuang Xi (囍 double happiness), etc., to build a full of symbolic significance of the scene, not only reflect the belief and emotion of national festivals, but also reflect the important rituals and folk customs in life. Under the background of Qingyang's local culture, these symbols together weave good wishes for newlyweds and show the close connection between art and life. As an image art, the significance of sachet lies in that viewers can interpret the emotions and stories behind the complex colors and patterns according to their own life experience, and realize the reproduction of emotions and concepts. Therefore, Qingyang sachet is not only a display of skills, but also a profound blend of regional culture, folk customs and universal human emotions. With its unique art form, it records and inherits the emotional world and life wisdom of local people.

3.1 Qingyang Sachet Embroider's Emotional Expression

Susan Lange believes that artistic creation is a process in which artists use imagination to merge realistic and unreal elements and create unreal "artistic illusion" to convey universal emotions, which is essentially the abstraction of art (Wu, 2002). As an intangible heritage, Qingyang sachet embroidery is not only a display of skills, but also the sustenance of the producer's emotions and culture. Every needle and thread contains good wishes and philosophy, and through family inheritance, passing on skills while inheriting emotions and cultural memories. Lange emphasizes that art needs to show the logical form of life activities to inspire beauty, and Qingyang sachet, as an emotional and cultural carrier, transcends the individual, touches the cultural identity and values of the community, and becomes a resonance of community emotions, memories and values. As a cultural medium, sachet connects people's hearts, transmits deep emotions and cultural sustains, and shows the rich emotional world and cultural heritage of the Chinese nation.

3.1.1 Maternal Lineage Memory

In the embroidery of Qingyang sachets, the memory of maternal lineage manifests in various aspects, including the oral and practical transmission of embroidery skills between mothers and daughters or mothers-in-law and daughters-in-law, patterns and designs embodying totems and reproductive worship, and cultural beliefs reflecting ethical and moral concepts, all of which align with the historical background of female-dominated productive activities in maternal lineage societies. The mainstay of sachet embroidery is the mutual teaching and learning among women within the family, with the skills being accumulated and transmitted from one generation to the next. This memory is mostly passed down through oral traditions and physical practices between mothers-in-law and daughters-in-law or mothers and daughters, built upon shared lives and unique experiences, thus possessing rationality and emotionality. When housewives embroider sachets, they also weave their wishes

and prayers for good fortune and avoidance of disasters into the silk threads, stitching them onto the sachets and passing them on to their relatives and loved ones. Such emotions seem to possess a great magic and attraction, making them timeless and always inspiring people to consciously continue and propagate them. This is the reason why traditional handicrafts represented by sachets can be transmitted from generation to generation among mothers, daughters, mothers-in-law, and daughters-in-law.

Human beings believe that there is a special relationship between the natural objects and themselves, this belief is totem worship, through the decorative and deified totem symbols to express respect for ancestors. The animal images of "Hu (tiger)", "She (snake)" and "Wa (frog)" in Qingyang sachet not only contain the folk belief of suppressing evil with tiger and fighting poison with poison, but also the cultural relics of ancient totem worship, such as "Wa (frog)" symbolizing Nvwa, and "Long (dragon)" together as the cultural totem of the Chinese nation, are made into sachet to ward off evil and protect the body. At the same time, as an ancient and enduring theme, reproductive worship is also deeply reflected in Qingyang folklore and folk art. Through praising and worships animals and plants with strong reproductive ability (such as mice, fish, gourds, pomegranates), and combining with the psychology of having more children and more happiness in traditional agricultural society, rich reproductive worship content has been formed (Qi, 2013).

The pattern of Qingyang sachet is mostly drawn from nature, which is not only the embodiment of nature worship, but also contains rich auspicious meanings, moral ethics and emotional concepts. The images of flowers, flowers, insects, fish, auspicious birds, auspicious animals, animals and plants, and even the legends advocating benevolence, justice, filial piety, all directly or indirectly reflect the traditional ethical values. These themes are endowed with profound connotation and symbolic significance, and become the media for the public to propagate and express their emotions, which goes beyond the simple aesthetic value of art and carries the vitality of art. **Table 25** shows the emotional expressions commonly seen in Qingyang folk marriage culture that give newlywed offspring reproduction.

Table 25 The emotional expression of wedding candles in Qingyang folk marriage culture

Subject matter	Represents the male	Represents the female
Dragon and Phoenix Bringing Good Fortune (Long Feng Cheng Xiang), Dragon Playing with Phoenix (You Long Xi Feng)	Dragon	Phoenix
Snake Coiling Around Rabbit (She Pan Tu)	Snake	Rabbit
Magpie Perching on Plum Blossom (Xique Deng Mei), Magpie Perching on Branch (Xique Deng Zhi), Happiness on the Plum Branch (Xi Shang Mei Shao)	Magpie	Plum
Fish Swimming into Lotus (Yu Zuan Lian), Fish Playing Among the Lotus (Yu Xi Lian), Fish Biting Lotus (Yu Yao Lianhua), Eight Fish Frolicking in Lotus (Ba Yu Nao Lian)	Fish	Lotus
Mouse Eating Grapes (Laoshu Chi Putao)	Mouse	Grape

Mouse Eating Pumpkin (Laoshu Chi Nangua)	Mouse	Pumpkin
Peacock Playing with Peony (Kongque Xi Mudan)	Peacock	Peony
Phoenix Piercing Through Peony (Feng Chuan Mudan), Phoenix Playing with Peony (Fenghuang Xi Mudan)	Phoenix	Peony
Mandarin Ducks Playing with Lotus (Yuanyang Xi Lian), Mandarin Ducks Swimming into Lotus (Yuanyang Zuan Lian)	Mandarin Duck	Lotus
Golden Pheasant Playing with Peony (Jinji Xi Mudan)	Golden Pheasant	Peony
Golden Pheasant Exploring Lotus (Jinji Tan Lianhua)	Golden Pheasant	Lotus
Rabbit Eating Cabbage (Tuzi Chi Baicai)	Rabbit	Cabbage
Cat Lying on Lotus (Maoer Wo Lian)	Cat	Lily
Butterfly Frolicking on Pumpkin (Hudie Nao Jingua)	Butterfly	Pumpkin
Butterfly Flying towards Lotus Vase (Hudie Pu Lianping)	Butterfly	Vase with Lotus
Doll Playing with Gourd (Wawa Xi Hulu)	Doll	Gourd

Source: Collection By Di Zheng, 2024.

In the artistic creation of Qingyang sachet, the animal and plant shapes are often combined in pairs, giving them gender symbols, such as phoenix, fish and mice representing masculine (male), peony, lotus and grape symbolize feminine (female). This combination forms patterns such as "Feng Chuan Mudan (Phoenix Piercing Through Peony)", "Yu Zuan Lian (Fish Swimming into Lotus)", "Laoshu Chi Putao (Mice Eating Grapes)" and so on, cleverly constructing a metaphor system to express male and female love, marriage and reproduction. The images of animals and plants frequently appearing in the sachet, such as fish, snakes, mice, monkeys and other animals with lots of seeds, as well as the seeds of gourds, pumpkins, grapes and other plants, all carry the cultural connotation of reproductive worship, which implicitly and profoundly convey people's good wishes to the newlyweds and their ardent expectations for the prosperity of the family. These images together constitute the typical symbols of reproduction worship in Qingyang folk culture. They not only meet people's spiritual comfort and material compensation needs, but also full of enlightenment, reflecting the concept of harmonious coexistence between man and nature. For a long time, these traditional ideas have positively influenced the local people, and gradually solidified as the core theme of domestic women's artistic creation.

3.1.2 Female Craftsmanship²³ Carriers

Female craftsmanship culture, nurtured within China's agricultural civilization and relying on the traditional custom of men farming and women weaving, has undergone thousands of years of inheritance and development. It encompasses various fields such as footwear and hat making, knitting, dough figurines, toy production, and embroidered sachet crafting, profoundly influencing people's daily lives. Embroidered sachets, as an outstanding representative of female craftsmanship culture, have been created and transmitted by intelligent and spiritual Chinese women, forming a unique cultural form and character. This craftsmanship is not only a part of women's life skills but also serves as an enlightenment for ideological virtue and artistic education (Gong, 2018). In classic literary works such as "Honglou Meng (Dream of the Red Chamber)," "Xixiang Ji (Romance of the Western Chamber)," and "Liaozhai Zhiyi (Strange Tales from a Liaozhai)," both noble ladies and their maidservants were adept at female craftsmanship, demonstrating its ubiquity. From the Qing Dynasty to the early Republic of China, Chinese sachets had already crossed national borders, earning praise from international artists. Their charm transcends time, becoming a symbol of a beautiful life. These female craftsmanship works, especially sachets, embody the wisdom and emotions of folk artists, reflecting the spiritual world and pursuits of the Chinese people. Behind each sachet lies profound affection and tells a unique story of its own, carrying the thoughts of family members, the love of wives, and the secret feelings harbored by young ladies in their hearts (Wang, 2015).

Embroidered sachets are not only artistic creations that exhibit women's life emotions and aesthetic needs but also serve as bridges for emotional exchange. During the embroidery process, women draw upon their emotions as a source, embedding individual characteristics, rational and emotional thoughts, and enjoying the satisfaction and freedom of creation. This unrestrained and impromptu creation, stemming from sincere expressions of the heart, exhibits astonishing artistic charm. As carriers of emotion, sachets, whether passed as tokens of love or worn as adornments expressing familial bonds, deeply embody the profound feelings of the makers, fostering spiritual communication and emotional resonance between the creators and users (Zhang, 2015). Embroidered sachets not only embody the multiple uses of material forms but also profoundly reflect the rich emotional depth and profound cultural connotations of Chinese women (Zhang, 2014).

Embroidered sachets not only integrate the practicality of handicraft skills with the spirituality of women's etiquette and moral virtue but also constitute a unique form of invisible moral education. In the process of embroidering sachets, numerous women not only create abundant material products but also, through the embroidered content such as floral patterns, mythological tales, and stories of loyalty, filial piety, chastity, and righteousness, subtly receive education in etiquette and morality. This form of education differs from formal Confucian education; it is rooted in the boudoir, transmitting moral norms through embroidered patterns, forming a relatively closed yet universal educational environment. Female craftsmanship activities are not for

²³ Female craftsmanship, originally referring to the household handicraft labor engaged in by women, encompasses paper cutting, textile weaving, sizing and dyeing, sewing, embroidery, and the finished products of these tasks. It is regarded as an external manifestation of women's virtue and moral cultivation within their boudoirs.

livelihood but are important avenues for women to cultivate their temperament, develop patience, and nurture a gentle disposition. The exquisiteness of the embroidered works often reflects a woman's cultivation and perseverance (Gong, 2018).

3.1.3 The Life of a Housewife in Miniature

As a conscious creative act of domestic women, the embroidery of sachet not only reflects their natural pursuit of life existence and its completeness, freedom and permanence, but also integrates the practicality of manual skills with women's etiquette and virtue. So that they create material products at the same time, but also get moral and philosophical enlightenment. With the development of the feudal system, handicraft skills were improved, but women's right to education was limited, and needlework gradually evolved into an important standard to measure women's virtue. In the old days, there were many women who could embroider well. In Shanxi, Shaanxi, Gansu and other places in China, young women made needlework in their boudoir for many years. If the hand-embroidered sachet is given to a young man, it means that she has a deep love for the young man. Therefore, many people say that the sachet is a promise and a token. But can not be generalized, there are many children to their father embroidered sachet, or daughter-in-law specially to the in-laws embroidered sachet with longevity grain, some when the gift to people, and embroidery sachet after the exchange of money to subsidize life, those who sell sachet, pouch, cigarette pouch and other folk workshops in the market, the sachet stalls, the street purse (Wang , 2015).

Female craftsmanship was the monotonous labor of ancient women confined to their boudoirs. Although it restricted direct communication with the outside world, it became a medium for them to seek fun and emotional sustenance. Through embroidery, women not only added color to their monotonous lives but also absorbed knowledge such as biographies, folk stories, and moral principles during the creative process, making embroidery activities colorful and educational. This enclosed boudoir education unintentionally enhanced women's self-cultivation. The embroidered sachets, as carriers of emotion and morality, conveyed deep feelings and positive ethical concepts when gifted to friends and family (Zhang, 2015).

Under the old feudal patriarchal system, women's living spaces were restricted, and their inner worlds were often expressed through the embroidery of sachets. They used patterns such as "Yu Xi Lian (Fish Playing Among the Lotus)," "Feng Chuan Mudan (Phoenix Threading Through Peony)," and "She Pan Tu (Snake Coiling Around Rabbit)" to metaphorically represent steadfast love, and expressed their longing for beautiful love through folk stories like "Taoyuan Jie San (Borrowing an Umbrella in the Peach Garden)," "Hongyan Chuan Shu (The Swan Goose Carrying Letters)," and "Xixiang Ji (Romance of the Western Chamber)." Embroidering sachets became a private way for women to subtly express their love, hiding secrets and deep feelings that they did not wish to reveal. These sachets not only carried moving stories but also constituted the rich connotations of traditional patterns, playing an important role in tales of romantic love between men and women (Wang, 2015). The patterns and motifs embroidered on sachets, ranging from precious animals and plants to auspicious insects, fish, flowers, and butterflies, and further to folk stories promoting ritual propriety, filial piety, benevolence, and righteousness, are invisible

interpretations of traditional ethics and morals, constituting a unique and profound form of moral education (Zhang, 2015).

3.1.4 Local Customs and Practices Reappear

Sachet embroidery is a form of expression of folk art, which is closely related to folk custom. Those used in folk festivals to set off the festival, convey feelings and sense of the sappers reproduce the local customs and habits, festival etiquette, etc. Sappers contain the ancestors to drive away evil, repose long-cherished wishes, reflect the festival etiquette of the local working people in Qingyang, simple and pure spiritual style, embodies the Chinese nation's generosity, kindness, optimism and simple character. The pattern and color pattern of the sachet embroidery deeply reflect the folk custom concept and people's psychology, and simple wishes such as praying for longevity, peace and wealth become its core expression.

In local customs and activities, fragrant sachets serve as carriers of emotions and prayers, bearing the people's beautiful pursuits and wishes for life. In wedding customs, fragrant sachets often feature auspicious patterns related to reproduction and multiplication, such as "Qilin Song Zi (Qilin Delivering a Child)" and "Yu Xi Lian (Fish Playing Among the Lotus)," expressing the hope for offspring and blessings for sexual love. During birthday celebrations, younger generations present fragrant sachets with patterns like "Wu Fu Peng Shou (Five Blessings Gathering Around Longevity)" and "Ba Xian Xian Shou (Eight Immortals Celebrating Longevity)" to their elders, praying for their longevity and well-being. On festive occasions, friends and relatives exchange fragrant sachets embroidered with motifs such as "Fu Zai Yan Qian (Blessing in Sight)" and "Shizi Gun Xiuqiu (Lion Playing with a Ball)," symbolizing family prosperity and career success (Zhang, 2014).

Qingyang sachet is unique in that it contains Chinese herbal spices, which are carefully prepared by natural herbs such as Xiong Huang (Realgar), Din Xiang (Cloves), Ai Ye (Mugwort leaves), not only emits natural fragrance, but also has multiple effects of repelling mosquitoes and warding off evil spirits, refreshing and calming. This tradition originates from the hometown of Huangdi and Qibo, where Qibo's wisdom in using mugwort incense for healing took root and flourished. In addition, Qingyang, as a hometown of Chinese medicinal materials, has 154 kinds of Chinese medicinal materials listed in Gansu Province, and 69 kinds of Chinese medicinal materials listed in the *Pharmacopoeia of the People's Republic of China* (2015). The rich resources of Chinese herbs used in sachet mainly include: Niuteng, Angelica, Ginger, Cinnamon, etc., which further promotes the prosperity of sachet culture. Sachets are not only carriers of folk culture heritage but also practical items for health preservation.

In Qingyang folklore, the custom of embroidering sachets goes hand in hand with folk songs. Women, inspired by the melodious and euphemistic tunes of folk songs, pour their hearts and souls into designing, cutting, and embroidering sachets. Each stitch and thread embody their wishes and pursuits for a better life, conveying the humble ideals of prosperity, good health, and family happiness. As such, sachets have become a bright calling card of Qingyang's folk culture, telling charming stories of love, hope, and heritage. **Table 26** showcases some folk songs related to sachets from Qingyang City.

Table 26 Some folk songs about sachet in Qingyang City

No.	Content	Area
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No.	Content	Area
1	On the fifth day of the fifth lunar month, Celebrating Dragon Boat Festival's cheer, Busy are the skilled girls in every home, Embroidering fragrant sachets, Secretly given to their beloved groom.	Qingyang City Ningxian folk songs
2	In the fifth month, on the Dragon Boat Festival day, Sticky rice dumplings wrapped with rock sugar are made, With realgar-flavored rice wine and fragrant sachets, I secretly offer them to my brother to taste.	Qingyang City Zhengning county folk songs
3	At age eight, I learned to sew and thread, At ten, I entered the embroidery room, Inside the embroidery room, I embroidered mandarin ducks, Embroidering a hundred tales onto them.	Qingyang City Xifeng district folk songs
4	Shiny silver needles, colorful threads long, A thousand stitches, ten thousand threads, embroidering a phoenix, Together, we stitched a phoenix facing the sun, The fragrance lingers deeply in the groom's heart.	Qingyang City Qingcheng county folk songs

Source: Qingyang Cultural Publishing Bureau, Qingyang Cultural Museum, 2012.

3.2 Qingyang Sachet User's Emotional Expression

Lange believes that when people are related to their surroundings, they must project and externalize their own life-form structure into concrete objects. The custom of wearing silk goods such as sachet continued from the Tang Dynasty, Song Dynasty, Yuan Dynasty and Ming Dynasty to the end of the Qing Dynasty and the beginning of the Republic of China, but the most fashionable and popular is in the Qing Dynasty, up to the Yellow Emperor ministers and nobles, down to the Li people, whether rich or poor. Sachets are not only sold in embroidery shops, but also in stalls along the street (Wang, 2015). Sachet users mainly include children, young men and women of all ages, through wearing sachet, the local wisdom of Qingyang totem worship, warding off evil, praying for happiness, longevity and peace, descendants and other cultural inheritance. This is not only the recognition of traditional culture, but also the yearning for a better life, love and happiness, forming an emotional connection.

3.2.1 Full-Moon Celebration

Gifts serve as an emotion, a bond that strengthens connections between people, and a medium for expanding social networks. In the "full-moon" ceremony, gifts are crucial elements for the exchange and expression of human emotions. The establishment and maintenance of relationships between the newborn and their parents, grandparents, as well as between the newborn's family and their relatives and neighbors, are closely tied to the giving and receiving of gifts. Edmund Ronald Leach believed that reciprocity is not only an economic behavior but also a vital mechanism for maintaining social relationships. From Leach's perspective, reciprocal actions reflect the emotional ties and moral obligations among social members. In Qingyang, when an infant reaches one month old, friends and family members offer gifts such as

clothing, gold jewelry, and red envelopes to the baby as a sign of care and blessings. The grandmother's gifts are often the most meticulous, including red envelopes for the grandson, a longevity lock hung around the neck, as well as small clothes and toys, all symbolizing a long life and good fortune. Additionally, the mother holds the baby and visits her parents' home, which is known as "Chuwo (leaving the nest)" or "Nuowo (moving the nest)".

If the ritual of "full moon celebration" constructs the internal social and familial order, then the gift of the "Changmin Baisui (longevity)" sachet during this celebration becomes an external expression of social relationship building and interpersonal interaction expansion among the local people of Qingyang (Wang, 2011). According to elderly people, wearing decorative sachets with motifs such as Qilin and Bai Zi (a hundred children), known as "longevity sachets," can ward off evil spirits and "lock" in life, which is why these sachets are also called "Chang Min Suo (longevity locks)." Modern longevity lock sachets now primarily convey blessings from elders to younger generations, with materials shifting from silk fabric hand-embroidered sachets to purchased "longevity locks" made of precious metals such as gold and silver. They symbolize protective forces and express people's good wishes for the long life, happiness, and prosperity of young children.

3.2.2 Dragon Boat Festival

The Dragon Boat Festival is locally known as the "Wawa Jie (Children's Festival)" in Qingyang, where "Wawa" refers to kids. There is a folk saying that "Children in May are prone to mishaps, and it's acceptable to let the doll (sachet) with lifted legs be dropped and played with roughly." During the Dragon Boat Festival, it is popular to wear sachets, which are believed to ward off evil spirits and epidemics for children. In the past, "embroidering sachets in May" was a common custom across the country, mainly for seeking good fortune and praying for protection against evil and misfortune. In Qingyang, sachets come in various shapes, such as Taozi (peaches), Jin Gua (pumpkins), Hulu (gourds), and others, filled with traditional Chinese medicinal herbs like Xiong Huang (realgar) and Zhu Sha (cinnabar). They are colorful and intricately wrapped into Wu Cai Si Zong (five-colored silk rice dumplings) or in the shapes of Ba Jiao (octagons) and Hulu (gourds), making them both aesthetically pleasing and practical. Locally, "Wu Du (Five Poisons)" sachets and "Tiger Trampling Five Poisons" charm bracelets are particularly popular. Small sachets shaped like peppers, garlic cloves, and other fruits and vegetables are hung on children's wrists or ankles, symbolizing the elimination of poison and avoidance of disasters. During the Dragon Boat Festival, a game called "grabbing sachets" is also popular among children, adding fun to the festival and implying good luck. Those whose sachets are grabbed should take it with a grain of salt and show forgiveness. After the festival, the worn "Wucai Sheng (five-colored ropes)" are thrown at road crossings, symbolizing the sending away of disasters and praying for peace and prosperity throughout the year.

On the morning of the Dragon Boat Festival, mothers also prepare festive delicacies, with steamed Zenggao (glutinous rice cake filled with sweet dates)²⁴ and

²⁴ 甍糕 Zènggāo, pronounced "jìnggāo" in the local dialect of Qingyang, is a renowned specialty snack in Shaanxi, Gansu, and Shanxi provinces, and one of the most delicious foods during the Dragon Boat Festival. It is soft, sticky, and sweet, with a rich fragrance of dates, offering a particularly delightful taste and texture similar to glutinous rice dumplings filled with honey dates.

Jiufu (fermented wheat or oat gruel)²⁵ waiting for the children to wake up, wash up, and get dressed. While helping the children with their morning routine, the elderly in the family chant incessantly: "A wash to prevent eye ailments, a second wash to avoid sores, a third wash for health and well-being throughout the year..." Applying realgar on the eyes, ears, mouth, and nose, wearing sachets on the chest, and tying five-colored threads around the wrists and ankles are believed to bring longevity to children, and these threads are called longevity strands. Fathers also insert the mugwort leaves prepared earlier into the door lintels to form a "Rang Cao (protective herb)" that can ward off evil spirits and bring good fortune (Xia, Cu, & Liao, 2015). On the Dragon Boat Festival, mothers will adorn their children's heads, shoulders, backs, chests, wrists, and ankles with various styles of sachets, ranging from one or two to as many as eight or nine. The contents often depict auspicious animals and plants, reflecting mothers' wishes for their children's safety and health. These sachets are filled with deep maternal love.

3.2.3 Wedding

According to local customs, the "Suosuo (locked) sachets" used in the local engagement ritual, known as "Gua Suosuo (hanging locks)" or "Shuan Xifu (binding the bride)," are a special type of sachets. These locked sachets, prepared by the groom's family beforehand, are shaped like clouds symbolizing good fortune in everything. They come in a set of two: one embroidered with a phoenix and the other with a dragon, representing the auspicious union of dragon and phoenix, which symbolizes good luck, joy, prosperity, and happiness. On the day of the engagement ceremony, these sachets are brought to the bride's family and given to her parents. During the ceremony, elders from both families exchange them to be worn around the necks of the groom and the bride, symbolizing the "locking" of the daughter-in-law and son-in-law into the families. Locally, sachets and engagement ceremonies are used to express the elders' emotions towards their children's marriages. In the past, before a wedding, a young woman would give a sachet to her young man, which was not only an expression of love but also a clever demonstration of her dexterity and ingenuity.

In Qingyang's local wedding customs, the bride meticulously crafts various types of sachets using colorful silk fabrics. After marrying into her husband's family, she gifts these sachets to friends and relatives as well as children in the village, proving herself to be the most skilled artisan in the village. This gift-giving not only fosters emotional connections with the villagers but also demonstrates her exceptional craftsmanship. During the wedding, the groom's family hangs sachets adorned with patterns of dragons and phoenixes, red double happiness symbols, fish and lotus flowers, and pairs of persimmons on furniture and bedheads, symbolizing a happy and blissful married life for the couple (Sun, 2000). Wearing sachets on their chests during the wedding ceremony is a matter of pride for the bride and groom, representing the best expression of their love. Therefore, in Qingyang, the circulation of sachet gifts during weddings reflects interpersonal relationships in real life. In the exchange of "human feelings" mediated by gifts, the flowing social relationships are

²⁵ 酒麴 Jiufú, also known locally as "tianjiufu" or "tianpeiizi," belongs to a type of rice wine with an alcohol content generally below 10%. It has a slight sweetness. During the scorching summer heat, mixing it with cold water for drinking brings a refreshing and thirst-quenching experience. Source: Gansu Daily, <https://szb.gansudaily.com.cn/gsr/201906/18/c131963.html>

constantly integrated and strengthened. Hence, the circulation of sachets gifted by the bride serves as a lubricant for harmonious social relations, facilitating cohesion and unity among families, clans, villages, and society. The circulation of sachet gifts is not the movement of objects but the flow of emotions (Wang, 2011).

3.2.4 Celebrating Longevity (elderly's birthday)

"Among the Wu Fu (Five Blessings), Shou (longevity) is paramount; with longevity, there is blessing." Only when the life entity exists can one pursue and achieve other life goals, such as having many descendants, a happy marriage, a wealthy life, and a brilliant career, thereby reaching the utmost happiness in life. Therefore, longevity can be said to be an inherent pursuit of humanity. Health and longevity, living to a hundred years old, are universal and intense desires of people, embodying humanity's fervent love and eternal longing for life (Shao, 2015).

As the saying goes, having an elderly person in the family is like having a treasure. Elders have experienced a wealth of life's journeys and accumulated valuable experience and wisdom. Sons and daughters hope that their elderly family members remain healthy and long-lived, as they can gain much guidance and help from them. Respecting and caring for the elderly is also a traditional virtue of the Chinese nation. In Qingyang, locals celebrate the elderly's birthdays by giving them sachets with themes of good fortune, longevity, and extended life, expressing their strong desire for their elders' health, longevity, family unity, and prosperity. They use sachets as a medium to convey their emotions. The "Fu Lu Shou" (Blessing, Wealth, and Longevity) sachets given to the elderly use homophones or similar sounds in Chinese, incorporating elements such as "Bianfu (bats)" symbolizing happiness, "Lu (deer)" symbolizing wealth, "Pantao (peaches of immortality)" symbolizing longevity, and "Mei (plum blossoms)" symbolizing perfection, collectively conveying emotions of happiness and good fortune. The most common type of sachets in the area are those shaped like "Taozi (peaches)" or adorned with patterns of immortal peaches. Additionally, there are sachets with patterns such as "Mao Die Tu (Cat and Butterfly)," "Ba Xian Zhu Shou (Eight Immortals Celebrating Longevity)," "Gui Ling He Shou (Turtle and Crane Symbolizing Longevity)," "Wu Fu Peng Shou (Five Blessings Surrounding Longevity)," "Fu Shan Shou Hai (Mountain of Fortune and Sea of Longevity)," and "Magu Xian Shou (Ma Gu Offering Peaches of Immortality)," all carrying the emotional blessings of children for their elders' longevity and continued good health.



3.2.5 Others

In Qingyang, when encountering friends and relatives who have moved into a new home, it is customary to gift large pendant-type sachets. This not only serves as a beautiful blessing for the new residence but also expresses respect and good wishes to the homeowners. Typically, sachets depicting themes such as "Ji Qing You Yu (Auspicious Abundance)," "Fu Shou Wawa (Blessed Baby Dolls)," or "Zhua Ji Wawa (Baby Dolls with Buns)" are chosen, conveying best wishes to the new homeowners and hoping that their lives will be filled with good luck, happiness, and well-being. This tradition of gift-giving not only inherits Qingyang's cultural heritage but also expresses deep affection and respect for the new homeowners. By using Qingyang sachets as souvenirs, one can share one's experiences or observations in Qingyang with friends and relatives by giving them these local specialty sachets, thereby spreading the regional culture of Qingyang. These blessings are not only reflected on the sachets but also, through the act of giving, transmit Qingyang's culture and spirit to the recipients, making them a bond that connects the emotions of the giver and the receiver.

3.3 Qingyang Sachet Object Bearing Emotion

The fragrance of sachets comes from the finely crushed herbs encapsulated within embroidered sachets of various shapes and sizes. These sachets are adorned with intricate and profound patterns embroidered with colorful silk threads, serving as practical items for daily use, festive celebrations, and decorative ornaments. The herbal spices used inside the sachets possess practical medicinal properties such as driving away illnesses and insects. This functionality not only demonstrates concern for health but also reflects the maker's emotional expression of good health and happiness for the user, embodying genuine care and affection.

3.3.1 The Medicinal Functions of Aromatherapy for Health Preservation (Chinese Medicine Culture)

Although there are differing academic views on the origin of sachets, their original medicinal functions are widely recognized. According to ancient texts such as *Shan Hai Jing (The Classic of Mountains and Seas)*,²⁶ the fragrant grass from Fushan Mountain, due to its unique aroma and medicinal value, was one of the earliest herbs used for wearing to treat illnesses. Especially in the Qingyang area of eastern Gansu, the origin of sachets is particularly renowned, tracing back to the era of Emperor Huangdi. In the text *Bao Pu Zi: Deng She (Baopuzi: Ascending and Crossing)*,²⁷ it is recorded that under the guidance of Guangchengzi and Qibo, Emperor Huangdi not only used realgar to avoid snakes but also, through Qibo's research and practice, discovered that different spices possessed various medicinal properties. Based on the theories of Yin-Yang and the Five Elements, they formulated sachets for epidemic prevention, disease treatment, snake venom repellence, and pest control. Since then, bags made of silk and filled with fragrant herbs became effective remedies for

²⁶ The text describes, "On Fushan Mountain, there is a grass called Xun Cao. Its leaves are shaped like hemp leaves, with square stems, red flowers, and black fruits. It smells like a type of aromatic herb, and wearing it can cure diseases."

²⁷ When Emperor Huangdi wanted to ascend the Round Mound, there were many big snakes in the area. Guangchengzi taught him to wear realgar, and as a result, all the snakes left.

ancestors to prevent diseases and expel evil spirits, and they became widespread as hygienic customs in ancient Qingyang.

The wisdom contained in *Huang Di Nei Jing Su Wen (The Yellow Emperor's Inner Classic: Simple Questions)*²⁸ emphasizes the concept that prevention is better than treatment, an idea profoundly embodied in the culture of sachets. Since ancient times, people have worn bags filled with specific herbal formulas as a means of disease prevention, evil spirit avoidance, and health preservation. This therapy of wearing fragrant sachets is similar in effect to topical application therapy. Both Sun Simiao's *Bei Ji Qian Jin Yao Fang (Compendium of Materia Medica for Emergencies—Thousand Gold Prescriptions)*²⁹ in the Tang Dynasty and Li Shizhen's *Ben Cao Gang Mu (Compendium of Materia Medica)*³⁰ in the Ming Dynasty documented the applications of sachets in disease prevention, plague avoidance, evil spirit expulsion, and sleep improvement, fully demonstrating their unique existence in ancient China as means for health preservation, disease eradication, and physical strengthening. Although its direct medical function is being valued with the development of medicine, the sachet has been passed down from generation to generation as a cultural custom, and the local herb is still called "Xiang Cao (vanilla)" and the sachet is called "Chuchu", which has become a bridge of ancient medical wisdom and modern culture. Sachets are not only the crystallization of ancient wisdom, but also a vivid example of ancient science passed down through special cultural forms (Li, 2011).

3.3.2 Ritual Function as a Status Symbol (Life Ornament)

With the evolution of ancient medicine and culture, the functions of sachets transcended their initial scope of disease prevention and health preservation, incorporating multiple connotations such as personality symbolism, ritual expression, and the manifestation of social status. Qu Yuan, in his poem *Li Sao*, used the metaphor of wearing fragrant herbs to personify himself, pioneering the personification of sachets and linking olfactory aesthetics with personal virtues. During the Qin and Han dynasties, sachets were mostly used for perfumeing clothing, but their ritual functions began to emerge, such as when Shangshulang officials had their clothes perfumed by attendants while working to create an elegant atmosphere. According to *Li Ji (The Book of Rites)*,³¹ young people wore sachets to show respect to their elders, further enhancing their ritual nature. With the deepening of feudal society, sachets gradually became symbols of the identity and status of high-ranking

²⁸ The sage does not treat disease after it has already manifested; rather, they treat before it arises. They do not address chaos after it has already occurred; rather, they address it before it is caused. This is what is meant.

²⁹ Formula for Red Powder to Ward Off Epidemic-Caused Typhoid and Fevers: Take nine ingredients—veratrum, azalea flowers, monkshood tuber, cassia bark, pearls, asarum, dried ginger, peony bark, and soapberry—and grind them into a powder. Take one fangcundi (approximately equivalent to a teaspoon) of the powder and place it in a red sachet to carry with you.

³⁰ Wearing it or placing it between the pillows can ward off nightmares and evil spirits.

³¹ Rong Chou refers to sachets filled with fragrant substances. They are worn by attaching them to the belt. The purpose of doing so is to emit a faint fragrance when approaching individuals, demonstrating respect and politeness. At the same time, it serves the role of attending to minor tasks and displaying one's reverence.

officials and aristocrats. For example, the purple silk sachet worn by Xie Xuan³², as recorded in the *Jin Shu (Book of Jin)*, became an object of boastfulness, while Shi Chong³³ exemplified the extravagance and rivalry prevalent in the upper class of the time through his luxurious toilet arrangements and maidservants standing by with sachets.

From the Sui and Tang dynasties onwards, sachets not only became symbols of the hierarchical system among court officials, but also exemplified the strict ritual system and hierarchical differences within the ancient imperial court, as recorded in the *Sui Shu (Book of Sui)*.³⁴ This fashion also extended to female concubines, with distinctions in identity reflected through details such as clothing, seals and sachets. At the same time, the sachet culture transcended ethnic boundaries and influenced the ceremonial customs of noble minorities. During the Song and Yuan dynasties, the use of sachets in the court robes of officials became even more refined, with the craftsmanship and material selection reaching a very high level. As recorded in the *Song Shi (History of Song)*,³⁵ sachets became symbols of imperial majesty and luxury, and subsequently permeated into the daily lives of the aristocracy. During the Qing Dynasty, sachets became the most common term. According to *Xiao Ting Za Lu*,³⁶ their status gradually expanded from being exclusively royal to being accepted throughout society. They became valuable gifts bestowed by emperors upon their ministers and foreign envoys, symbolizing good fortune and respect. In the late Qing Dynasty, Zhao Ruzhen recorded in *Gu Wan Zhi Nan Xu Bian* about the custom of wearing sachets among people at that time, stating that regardless of wealth or status, wearing sachets in summer became a fashion. Shops selling sachets were abundant both inside and outside Beijing, especially at temple fairs and markets. Not wearing one was considered uncomfortable and disrespectful. People from all social strata carefully crafted or selected sachets, each with unique designs and craftsmanship, showcasing elegance and luxury (Li, 2011).

³² Xie Xuan loved to wear a purple silk sachet when he was young. His father, Xie An, was worried about this but didn't want to hurt his feelings. So, Xie An played a trick on Xie Xuan and won the sachet in a bet, then burned it. From then on, Xie Xuan stopped wearing sachets.

³³ When Liu Shi entered the toilet, he saw a crimson-striped canopy and beautifully embroidered mattresses. Two maidservants were standing by, holding sachets.

³⁴ In the Northern Dynasties, the pan'nang (a type of sachet used in ancient times to hold seals and other items) worn by officials had strict regulations regarding its decoration: those of the second rank and above used gold thread, those of the third rank used a mixture of gold and silver threads, those of the fourth rank used silver thread, and those of the fifth and sixth ranks used colored thread. Officials of the seventh, eighth, and ninth ranks also used colored thread but with additional animal claw decorations. Officials who had not been awarded a seal and silk ribbon were not qualified to wear a pan'nang or animal claw decorations.

³⁵ In the fourth year of Jianlong during the reign of Emperor Taizu, Tao Gu, the chief imperial scholar and director of the imperial academy, served as the director of ceremonies. He creatively designed and built a grand imperial carriage: ... with dragon heads carved on the four corners holding sachets in their mouths, and a shining leaf decoration atop the carriage symbolizing good fortune and nobility. ... Inside the throne, there was also a cleverly designed circular mirror surrounded by silver-thread woven sachets and silver-decorated railings and pedestals. The entire interior space was gently covered with a red silk net, and was equipped with exquisite handkerchiefs (a type of cloth used for wiping or covering in ancient times) for wiping or shielding purposes.

³⁶ At the end of the year, all princes and ministers would receive gifts; those serving in the emperor's immediate presence were each granted a pouch symbolizing "peace and prosperity every year."

3.3.3 The Role of Love Tokens for Young Lovers (Love Tokens)

Sachets, as an important medium for conveying feelings between men and women, transcend their mere functional use and become symbolic of love tokens, carrying profound significance. Sachets sewn by women are particularly cherished, not only as personal items but also as symbols of emotional belonging. In ancient China, especially among ethnic minorities, giving sachets was a traditional custom to express love and admiration. As a love code, the implicit and aesthetic characteristics of sachets are fully displayed in poetry and song lyrics, such as in *Ding Qing Shi (The Poem of Fixed Love)*³⁷ by Fan Qin of the Three Kingdoms period, which states, "A sachet tied to the elbow," symbolizing being always together and inseparable; In works such as *Xia Fang Yuan (Complaints from a Distance)*³⁸ by Sun Guangxian of the Tang Dynasty and *Zhui He Yang Mei An Ci Yun Li Yi Shan Wu Ti Shi (Echoing Li Shangyin's Untitled Poem in the Same Meter as Yang Meian)*³⁹ by Shen Yu, sachets are endowed with deep emotional symbolism, becoming exquisite tokens of love between men and women.

In Ming and Qing dynasties' novels, the image of the sachet underwent a subtle transformation, evolving from a token symbolizing legitimate romantic love in poetry to a symbol of illicit or clandestine affection. Sketchbooks and short stories such as *Jin Xiang Nang (The Brocaded Sachet)* and others directly named after sachets, presented through fantastical or mundane narratives the complex facets of sachets as emotional tokens. In Ming dynasty sketchbooks and novels, sachets were further endowed with profound significance as private pledges of lifelong commitment, as depicted in works like *The Tale of the Five Golden Fish* and *Liu Sheng's Quest for Lian*,⁴⁰ where sachets containing love poems served as secret mediums for conveying profound affection between men and women. In these stories, the sachets, meticulously embroidered with every stitch reflecting a maiden's delicate emotions, became witnesses to lovers' longing and helplessness, bearing countless heart-wrenching and enchanting love stories, and showcasing the diversity and complexity of emotional expression in ancient society (Li, 2011).

3.3.4 The Prayer and Blessing Function in Festival Gift-Giving (Making Wishes and Prayers)

The Dragon Boat Festival, as an important traditional festival in ancient China, carries rich meanings of prayer and religious rituals, among which wearing sachets is one of the widely spread folk customs. Regardless of social class, people

³⁷ What can express my deep feelings? The pair of bright pearls in your eyes. What can serve as a constant reminder of me? A sachet tied to your elbow.

³⁸ Red silk ribbons, embroidered sachets, tokens of my affection before the flowers, eagerly given to my beloved.

³⁹ With oars leaning on the boat adorned with orchids, we gaze at the water through blossoms, hesitant to part. Laboriously, I give you sachets and jade pendants; it's a pity to leave behind the embroidered tent and silver screen where we shared moments. Sorrow wraps around the phoenix trees as the Qin trees dim in twilight, dreams take me back to the autumn clouds of Wu and Xia. Talented as I am, I am troubled by springtime love, and in the mirror, the once fair face of Pan An is now pale, as if even my hair has lost its vitality in spring.

⁴⁰ Sitting alone by the gauze window, I carefully thread the needle and embroider the flowers, pouring my heart and soul into every thread and stitch. This embroidered piece is meticulously crafted for my confidant, and the one who wears it will surely sense my profound affection and earnest care.

are enthusiastic about embroidering sachets during the Dragon Boat Festival. According to *Wu Lin Jiu Shi (Wu Lin Old Tales)*,⁴¹ there was a custom in the Song Dynasty imperial court of rewarding empresses, ministers, and attendants with sachets, mugwort, and other items to ward off evil spirits and avoid poisoning. According to records in *Jing Chu Sui Shi Ji (Records of the Customs of Jingchu in the Various Seasons)*, the custom was even more widespread among the general populace, especially the practice of wearing sachets embroidered with patterns of the "Wu Du (Five Poisons)" and symbols such as brooms and chili peppers for children, with fragrant herbal medicines inside. This custom not only reflects people's simple philosophical idea of fighting poison with poison and the interdependent and restrictive relationship between things, but is also a vivid demonstration of traditional Chinese primordial cultural concepts.

Sachets were deeply loved by the people of ancient China, and their use gradually transcended the boundaries of the Dragon Boat Festival, penetrating into various important occasions in daily life such as baby showers, weddings, birthday celebrations, and funerals, becoming symbols for conveying blessings and warding off evil spirits to ensure safety. They were not only used as decorations and gifts but also carried profound religious significance. The *Da Bore Duoluomiduo Jin (Mahaprajnaparamita Sutra)* mentions multiple times that carrying a sachet filled with incantations on one's person can avert misfortunes. Consequently, sachets were regarded as sacred objects by Buddhist believers and used for presenting to gods and Buddhas, with incantations or plague-preventing medicines inside, in order to avoid calamities. Archaeological discoveries, such as the "Thousand-year-old Sachet" found in Huachi County, Qingyang City, further confirm the special status of sachets in the religious domain through their exquisite craftsmanship and Buddhist cultural symbolism. Additionally, the blessing function of sachets is also reflected in their use as burial objects for deceased individuals, as evidenced in archaeological sites like the Mojuzi Tomb of the Eastern Han Dynasty in Wuwei City, Gansu Province, showcasing the ancients' wishes for peace and protection against evil spirits for the deceased. Descriptions in the Tang Dynasty poem *Gu Wan Ge (Ancient Mourning Song)*⁴² even closely associate sachets with the sorrow of life and death and emotional sustenance, demonstrating the unique value of sachets in cultural heritage and emotional expression (Li, 2011).

In ancient traditions, sachets served as both talismans for children embarking on long journeys and tokens of a mother's hope for their safe return, embodying the symbol of maternal love and familial bond. The sachets meticulously sewn by women contain deep wishes and boundless concern for the safe return of travelers, profoundly reflecting the deep affection of "a mother's worry knows no bounds when her child is far away." The large-scale live-action performance *Tuo Ling Chuan Qi (Camel Bell Legend)*, set against the backdrop of the Silk Road, delicately portrays the scene of a newlywed wife embroidering a sachet for her husband who is about to embark on a

⁴¹ And distributing to the empresses, concubines, high-ranking eunuchs, and close attendants items such as emerald leaves, five-colored peony and pomegranate flowers, gold-thread emerald fans, pearls, hairpins with talismans, sutras cylinders, sachets, and soft fragrant dragon's saliva pendants...

⁴² Who's wailing, accompanying the funeral cart? A tall spirit banner with purple ribbons fluttering. What's the young boy holding in his arms? A bright moon and a sachet.

journey. Each stitch and thread intertwine with reluctance and love, conveying the wife's blessings and care for her husband, hoping for his early return. It also reflects the great importance attached to the delicate expression of emotions and deep concern for others in traditional Chinese culture. However, as times change, such heartwarming customs have gradually become scarce. Yet, the cultural connotations and humanistic brilliance they carry remain worthy of being cherished and transmitted by people.

3.4 Qingyang Sachet Medium Emotional Expression

Sachet, as tools used by people to convey information, play a dual role. They are not only visible objects but also symbols, serving as a medium and carrier of expression or a specific way to convey specific ideas in people's hearts, containing certain information. As symbols for information exchange among people—the sachet medium, Qingyang sachets fulfill the function of transmitting culture and emotion. They help consolidate local cultural identity and social cohesion within the internal community, while facilitating cultural exhibition, cross-cultural exchange, and economic development for external communities and individuals (Hu, 2005).

3.4.1 Internal Self-Expression through Sachet Medium

In China's profound cultural heritage, sachets, with their restrained and implicit beauty, have become exquisite mediums for conveying the deep care and beautiful wishes of elders to younger generations. They not only carry earnest expectations for future generations, happy marriages, and academic and career successes but also meticulously weave this deep affection into the stitches through rich cultural symbols. From the "Chang Ming Bai Sui (Longevity and Hundred Years)" sachet symbolizing a newborn's full moon, to the "Yu Yue Long Men (Leap Over the Dragon's Gate)" sachet representing academic advancement, to the "Yuanyang Xi Lian (Mandarin Ducks Playing with the Lotus)" for weddings and the "Wu Fu Peng Shou (Five Blessings Surrounding Longevity)" for elderly's birthdays, each type carries auspicious meanings and is deeply integrated into the daily lives and celebrations of locals. Qingyang sachets, as symbols for information exchange in internal self-expression, embody the philosophical idea of "Ren Bao He Yi (unity between people and sachets)," inspiring local housewives to pass down the embroidery skills from generation to generation, making the wearing of sachets a festive custom, and demonstrating the unique charm and inheritance spirit of Chinese culture.

In Qingyang's rural areas, the Dragon Boat Festival is particularly joyful for children, as they not only receive sachet gifts from their mothers, grandmothers, aunts, and other relatives but also from newly married women in the village who showcase their skillful embroidery. This custom not only deepens the emotional bonds between the new brides and villagers but also serves as a form of internal self-expression. By competing with each other through their sachets, young brides not only demonstrate their individual skills but also foster friendship and familiarity among themselves, collectively building the cornerstone for the transmission of sachet culture. As an important component of traditional Chinese costume culture, wearing sachets has a long history, starting from the Pre-Qin period, where they carried the respect and blessings for elders. Through the Tang, Song, Ming, and Qing dynasties, wearing sachets also gained significance in expressing one's identity. Nowadays, in Qingyang, the custom of giving and wearing sachets persists during festivals, with the

Dragon Boat Festival being a typical example. As a medium, sachets not only embody the transmission of sachet culture carried by traditional handicrafts but also represent the internal self-expression of local emotions. On occasions such as the Dragon Boat Festival, full moons, weddings, and elderly's birthday celebrations, sachets are given as gifts, carrying the best wishes and health prayers for the recipient's family from relatives and neighbors. The sachet medium facilitates emotional communication and care among individuals within the local community, becoming a vital element in maintaining community harmony and warmth (Wang, 2011).

3.4.2 External Self-Expression through Sachet Medium

Relying on the sachet medium for external self-expression, the Qingyang Municipal Government has successfully held 19 consecutive "China Qingyang Sachet Folk Culture Festivals" from June 2002 to June 2024. With extensive promotion through authoritative media such as Gansu Daily and Xinhua Net, the sachet has not only become a key force in driving the integration of culture and tourism in Qingyang but has also significantly enhanced its political, economic, and social benefits. The sachet has emerged as a distinctive symbol of Qingyang culture and an important medium for external self-expression. Qingyang City has shaped the sachet cultural brand through slogans like "Xiang Yue Qingyang, Bao Rong Tianxia (Perfume Gathering in Qingyang, Embracing the World)" and "Culture Sets the Stage, Economy Takes the Lead," committing to external self-expression by integrating intangible cultural heritage into the cultural industry, nurturing inheritors to become leaders in rural revitalization, and achieving protective production and innovative development of intangible cultural heritage. These initiatives have effectively promoted income growth for the people and industrial development, demonstrating the multiple values of Qingyang sachets, amplifying the comprehensive effects of the culture and tourism industry, satisfying the people's ever-growing cultural needs, and condensing a powerful spiritual force.

Qingyang City expresses itself externally through leading sachet enterprises by establishing industrial demonstration bases and shaping the sachet folk culture brand. These enterprises have explored an operational model of "company + base + farmer households" through large-scale production and market-oriented marketing. By utilizing an order system, they attract women from surrounding areas to participate in the sachet embroidery industry, converting traditional craftsmanship into economic benefits and significantly promoting the prosperity and development of sachet folk culture. Taking Xifeng District as an example, it now boasts numerous sachet marketing companies and major producers, with a substantial industrial scale that has become a crucial means for local employment and income generation for residents. The live video streaming on multimedia platforms, participation in exhibitions and competitions, and on-site exchanges and displays at folk culture festivals by intangible cultural heritage inheritors are direct manifestations of external self-expression. These activities allow tourists to immerse themselves in the intangible cultural heritage experience, not only promoting the exchange of intangible cultural heritage but also serving as publicity for it, further enhancing the popularity and influence of Qingyang sachet culture.

3.4.3 Feedback on Emotional Expression through Sachet

Zhang Qiong, the founder of Qingyang Hongfengdie Long Embroidery Culture Communication Co., Ltd., expressed that in the villages they have visited, the intergenerational transmission rate of sachet handicraft skills has declined from almost 100% in the past to 10% or even lower. Many exquisite sachet skills have been lost, and even those with skills rarely engage in this work. He believes that if no one inherits these crafts, these cultures will be disrupted in thirty to fifty years, and these embroidered items may gradually disappear. Zhao, a staff member at the Zhenyuan County Cultural Center, believes that when consumers purchase Qingyang sachets, they value both its artistry—whether the color matching, pattern design, and overall shape evoke personal emotions or memories—and its status as a national-level intangible cultural heritage, which is actually a manifestation of identifying with the sachet culture. Consumer Zheng expressed that she values the durability (sturdy quality) of sachet products and whether they are hand-embroidered by the embroiderer. The more effort and emotion the embroiderer has invested in the product, the more willing she is to spend money on it, feeling that it is worth the price and recommending it to friends. The feedback analysis and summary of sachet users are shown in **Table 27** of the questionnaire survey (see Appendix).

Table 27 Feedback from sachet users

Data category	Specific data	Analyze the main points	Further discuss
Age distribution	76.3% were under the age of 35	Young people pay more attention to sachet culture	Attract people over 35 years old to participate in the cultural inheritance of sachet
Occupational distribution	Student population 39.6%	Student groups have a high participation in sachet culture	Let the students from the sachet interest into the actual inheritor
	The retirees are 18.7%	Retirees are supporters of traditional culture	Enhance the participation of the elderly through community activities
Educational background	Higher education background 67.5%	Highly educated groups are more interested in sachet culture	Easy to understand the cultural connotation of sachet and promote cultural interest
Regional distribution	Local consumers 86.4%	Local consumers are the main group of sachet culture	Continue to strengthen the local cultural identity of sachet
	Foreign consumers 11.7%	The participation of non-local consumers in sachet is low	Expand publicity to let more foreign consumers know the sachet culture
Cultural identity and inheritance		Local groups, especially young people, have a strong sense of cultural belonging	Further expand the external market and spread the sachet culture

Data category	Specific data	Analyze the main points	Further discuss
Source: Questionnaire By Di Zheng, 2024.			

According to the feedback data of sachet users, sachet culture still maintains a strong emotional inheritance and cultural identity in Qingyang, especially among young and highly educated groups. However, the low participation of foreign consumers reflects the limitations of the sachet culture in cross-regional communication and emotional identification. The future development direction should focus on strengthening cultural publicity and inheritance education of intangible cultural heritage skills, and train students to become inheritors of sachet skills. At the same time, it is necessary to expand the export of the cultural and historical value of sachet to enhance its external influence. This strategy will help to achieve wider dissemination and recognition of sachet culture on the basis of maintaining local characteristics, and promote its sustainable development.

Party IV: Summary of this chapter

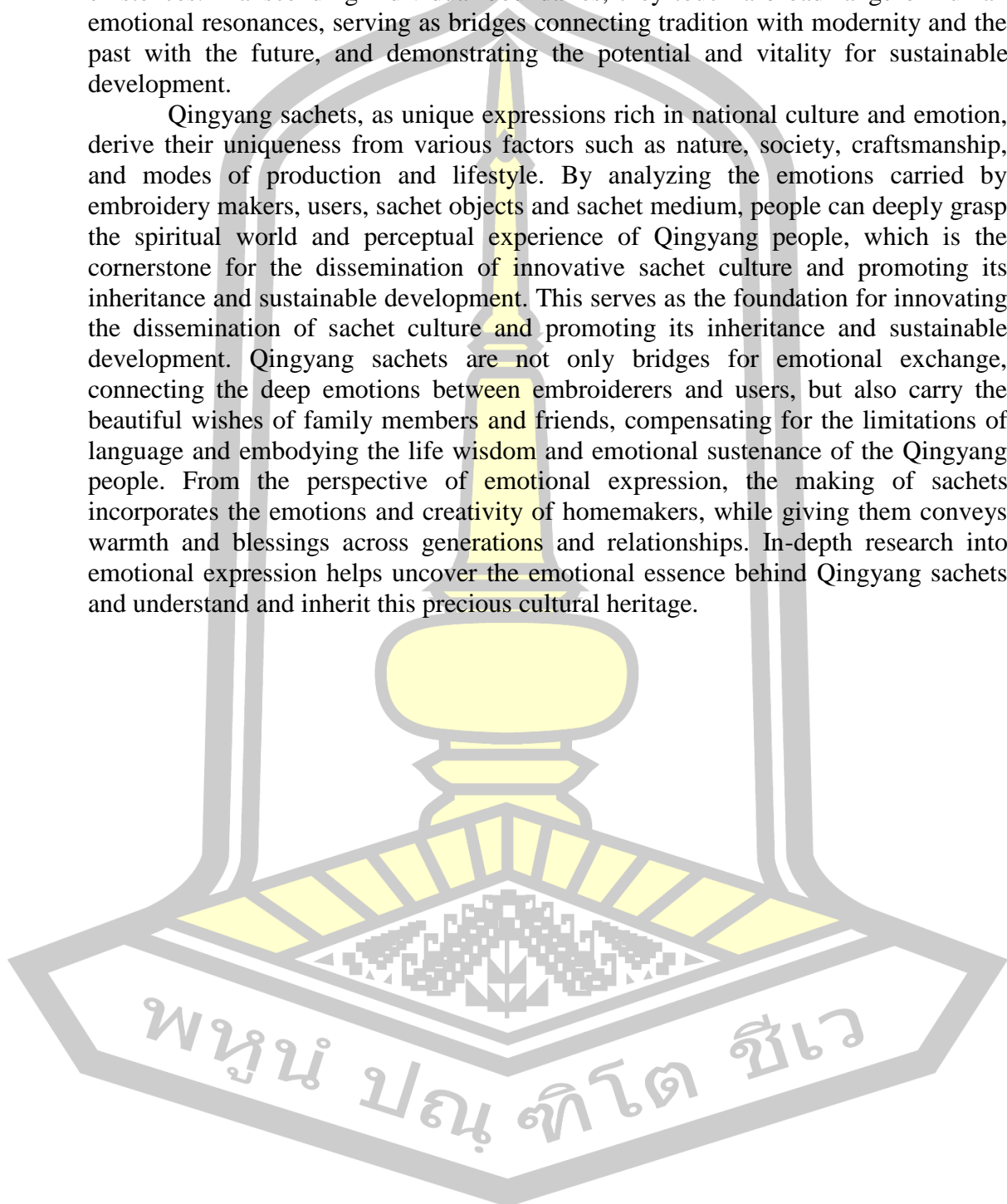
This section aims to enhance the local people's understanding of the traditional culture of Qingyang sachets and the inheritance of their handicraft skills by sorting through the theories of emotional expression embedded within these sachets. It organizes and elaborates on the evolution of emotional expression theories from a semiotic perspective, with a particular focus on the exploration and analysis of Susanne K. Langer's theory of emotion. Through this, we gain insights into what emotional expression entails. By analyzing the emotions contained in traditional handicraft symbols, people can more deeply appreciate the subtlety of Susanne K. Langer's theory of emotion. Qingyang sachets project and transform the emotions of the craftspeople stitch by stitch through symbolic craftsmanship, colors, shapes, and patterns. The emotional elements imparted by the embroiderers, carried within the physical form of the sachets, transcend time and space. Through the expression of the psachet medium, these emotions are ultimately understood by the users and passed down from generation to generation, embodying the locals' love for life, wishes for the future, and respect for tradition.

Susanne K. Langer, as the inheritor and developer of Ernst Cassirer's semiotic aesthetic thoughts, profoundly revealed that art, as a system of representational symbols, is not only a mirror reflection of individual subjective experiences and inner emotions but also a profound insight and abstract refinement of universal human emotions. She believed that beautiful artistic works possess strong expressive, symbolic, and semiotic qualities. Through art, artists sublimate individual emotions into the essential nature of universally resonant emotions, demonstrating art's unique charm and value in transcending individuals and connecting hearts across time and space.

In the face of rapid economic and social changes, traditional handicrafts such as Qingyang sachets, despite their vicissitudes, have become increasingly precious in terms of their emotional value and cultural significance. Susanne K. Langer's theory of artistic emotion points out that art expresses emotions through symbolic forms, rather than simply conveying personal emotions. The craftsmanship, colors, shapes,

and patterns in the embroidery of Qingyang sachets are vivid practices of this concept. They not only symbolize emotional experiences but also, through carefully designed symbols and forms, transform emotions into perceivable and understandable objective existences. Transcending individual boundaries, they touch a broad range of human emotional resonances, serving as bridges connecting tradition with modernity and the past with the future, and demonstrating the potential and vitality for sustainable development.

Qingyang sachets, as unique expressions rich in national culture and emotion, derive their uniqueness from various factors such as nature, society, craftsmanship, and modes of production and lifestyle. By analyzing the emotions carried by embroidery makers, users, sachet objects and sachet medium, people can deeply grasp the spiritual world and perceptual experience of Qingyang people, which is the cornerstone for the dissemination of innovative sachet culture and promoting its inheritance and sustainable development. This serves as the foundation for innovating the dissemination of sachet culture and promoting its inheritance and sustainable development. Qingyang sachets are not only bridges for emotional exchange, connecting the deep emotions between embroiderers and users, but also carry the beautiful wishes of family members and friends, compensating for the limitations of language and embodying the life wisdom and emotional sustenance of the Qingyang people. From the perspective of emotional expression, the making of sachets incorporates the emotions and creativity of homemakers, while giving them conveys warmth and blessings across generations and relationships. In-depth research into emotional expression helps uncover the emotional essence behind Qingyang sachets and understand and inherit this precious cultural heritage.



Chapter V

Conclusion, Discussion and Suggestions

Introduction

In the preface to this study, the research proposes to employ the theoretical framework of semiotics to deeply explore and analyze the unique handicraft symbols and profound emotional expressions embedded within the traditional handicraft of Qingyang sachets. During the research process, the author integrated two core resources: firstly, the policies and regulations on the protection of intangible cultural heritage issued by national and local governments; secondly, valuable first-hand information collected through in-depth interviews with Qingyang sachet inheritors. This integrated strategy enabled us to comprehensively sort out and analyze the internal logic and external paths for the sustainable development of Qingyang sachets from both a macro (national policy orientation) and micro (detailed observation of Qingyang's local community) perspective. The research reveals that Qingyang sachets are not only vivid manifestations of local handicraft symbols but also important carriers of emotion and cultural heritage. The "physical sachets" (objects and medium) and the "people sachets" (makers and users) associated with Qingyang sachets demonstrate a high degree of sensitivity and flexibility in adapting to the changes in social identity in the new era. In this process, Qingyang sachets have not only been transmitted within the local community but have also undergone innovation and sublimation in both form and meaning.

5.1 Conclusion

Through the comprehensive and systematic investigation of Qingyang sachet, the author not only reveals its profound historical and cultural heritage, but also deeply analyzes the complex meaning system and delicate emotion transmission mechanism behind its handicraft symbols. These key issues will be summarized in the following paragraphs.

5.1.1 Historical Development of Qingyang Sachets

This chapter interprets the historical development of Qingyang sachets from the dimensions of official interpretations, national preservation policies, and policy-economic interventions related to sachets. It organizes the information along a timeline, presenting the significant events, key timepoints, and their social impacts at each historical stage of Qingyang sachets. Based on the historical development of Qingyang sachets, the following three stages are summarized respectively.

Stage One: The History of Sachets – Before 2001. In 2001, an ancient sachet was unearthed from the sixth floor of Tower No. 2 at Shuangta Temple in Huan County, Qingyang City (originally named "Shita Yuan," built during the Zhenglong-Dading period of the Jin Dynasty, from 1161 to 1189). The sachet features ingenious design and exquisite embroidery, with agate beads strung on its tassel, which are bright and glossy, making it extremely beautiful. Due to its age of nearly a thousand years, it was named the "Thousand-year-old sachet" and is classified as a national

first-grade cultural relic. This is the earliest physical evidence of a sachet found in Qingyang, proving the long history of Qingyang sachets.

At the end of this period, traditional Qingyang sachets were merely folk products, passed down orally from generation to generation among local housewives, such as between mothers-in-law and daughters-in-law or mothers and daughters. Qingyang sachets were primarily used during festivals like the Dragon Boat Festival as emotional tokens and decorative items, with their value mainly lying in the emotional blessings from elders to children. It can be said that Qingyang sachets during this time were simply folk art crafts.

Stage Two: The Cultural Connotation Construction of Qingyang Sachets – From 2002 to 2006. In 2002, the Qingyang Municipal Government successfully held the first "China Qingyang Sachet Folk Culture Festival," launching large-scale folk cultural festivals and academic research forums with sachets as the medium, leveraging social activities to boost the development of the Qingyang sachet industry. On May 20, 2006, Qingyang sachet embroidery was inscribed on the first batch of the National Intangible Cultural Heritage List approved by the State Council of the People's Republic of China, with the heritage number VII-26. (China Intangible Cultural Heritage Network. 2006.)

By organizing cultural festivals, seminars, and other events, the government provided a more relaxed environment for Qingyang sachets, laying the foundation for their future recognition as intangible cultural heritage. Encouraged and guided by the government, numerous research works related to Qingyang sachets emerged during this period, comprehensively investigating and documenting their historical development, artistic achievements, and cultural connotations. In particular, the number of research results on "Qingyang Sachets" reached a peak in 2006, as evidenced by the annual trend of literature on CNKI, which supports this assertion. Later, as economic development penetrated cultural life, Qingyang sachets gradually recovered and developed. Led and guided by the local government, the "China Qingyang Sachet Folk Culture Festival" ensured that Qingyang sachets remained "economically viable." This stage marked the recovery and development of Qingyang sachets' historical and cultural significance.

Stage Three: The Sustainable Development of Qingyang Sachets – From 2007 to the Present. In 2007, He Meiyong, who was then 73 years old and is now 90, was recognized as a representative inheritor of the first batch of national intangible cultural heritage projects, "Qingyang Sachet Embroidery" (Ministry of Culture of the People's Republic of China, June 5, 2007). The establishment of a team of five provincial-level representative inheritors represented by Liu Lanfang and 38 municipal-level representative inheritors represented by Ji Qing sparked enthusiasm among more people to participate in the protection and inheritance of intangible cultural heritage, thereby promoting its sustainable development.

People are the core of living heritage, and inheritors are regarded as resources that drive economic development. To integrate sachets with other cultural industry products and create market efficiency, the Qingyang Municipal Government implemented a tiered evaluation and elimination system for inheritors of Qingyang sachet embroidery, encouraging capable inheritors to establish sachet enterprises and workshops to drive employment among more housewives and create more economic value. The protection activities for sachets are also aligned with their economic value.

The production mode of Qingyang sachets has also shifted from home workshops to larger enterprises. Sachets are often featured in activities that promote policies or local economies and are gifted to guests as expressions of gratitude and blessings. In summary, market-oriented Qingyang sachets have become an economic resource and a local "brand" symbol for Qingyang.

The above is the historical trajectory of Qingyang sachets in the social development of Qingyang. The social image, interpretation, value, representation, production, and social functions of sachets, as well as protection activities, have varied across different periods. What is displayed at cultural festivals is not the traditional Qingyang sachet but a "medium" symbol for local government economic development. It is China's local economic development that truly plays a dominant role, rather than Qingyang sachets themselves. The intangible cultural heritage policies and their implementation for Qingyang sachets have changed along with the evolution of social identification and interpretation of Qingyang sachets. This illustrates that intangible cultural heritage like Qingyang sachets belongs to the entire society and is no longer transmitted through family members as in traditional societies. Intangible cultural heritage has added new elements and content to economic development, promoting its sustainable growth. This transformation poses significant challenges to intangible cultural heritage, and the risk of extinction necessitates discussions on protective measures.

5.1.2 Handicraft Symbols of Qingyang Sachets

This chapter delves into the realm of semiotics, summarizing semiotic theories, analyzing the evolution of handicrafts and symbols, and interpreting the cultural connotations of the handicraft symbols of Qingyang sachets. From a semiotic perspective, it examines the craftsmanship, color usage, shapes, and pattern symbols of Qingyang sachets, revealing their profound embodiment of the spirit of Chinese culture, the inheritance of the naive primal philosophy of ancient ancestors, the documentation of long-standing totem worship, and the tracing of timeless cultural themes—procreation and survival. The handicraft symbols of Qingyang sachets showcase a rich variety of traditional Chinese cultural elements, which not only reflect the aesthetic appeal and cultural heritage of sachets but also serve as an important reference for studying Chinese national culture, national consciousness, cultural complexes, traditional belief systems, and social history.

Firstly, the evolution of semiotic theories. A symbol is a representative object that carries messages exchanged between communicators. Modern semiotics was first proposed by the linguist Ferdinand de Saussure, who aimed to establish a semiotic system from a linguistic perspective. Logician Charles Sanders Peirce viewed semiotics as a theoretical system encompassing logical principles. Zhao Yiheng argues that a symbol is meaning, and semiotics is the study of meaning, with "interpretive semiotics" being the appropriate form of semiotics.

Symbols are not confined solely to linguistics but also extend into other cultural domains. Humans assign value judgments to natural objects based on their relationships in the human world and give meaning to surrounding things. Various fields related to humans can be studied from a semiotic perspective. Based on the research needs of this text, Saussure and Peirce's theories are selected to guide the study of the handicraft symbols of Qingyang sachets.

Secondly, the evolution of handicrafts and symbols. From 1998 to 2009, "traditional handicrafts" were included in the Intangible Cultural Heritage items listed in Article 5 of the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage*. The introduction of the intangible cultural heritage concept provided new interpretations for traditional crafts. More scholars joined the research on traditional crafts, applying semiotic theories to analyze the signifier, signified, and signification of handicrafts.

Handicraft symbols can be understood as visual elements and forms embodied in handicrafts that carry specific cultural and symbolic meanings. These symbols are not merely decorative patterns or designs but encompass rich cultural information and social significance. These symbols are manifested through the materials, craftsmanship, pattern designs, color applications, and other aspects of handicrafts, reflecting the values, beliefs, aesthetics, and identity of a particular culture or group. They serve as vital avenues for the inheritance and development of national cultures.

Thirdly, the handicraft symbols of Qingyang sachets. Qingyang sachets, as folklore cultural symbols, originate from totem worship, national history, mythical stories, and a deep attachment to nature. Throughout history, the totem worship of the Chinese nation has been embodied in Qingyang sachets. From the dragon totem representing royalty and aristocracy, to the tiger totem representing the general populace, and the frog totem inspired by the legend of Nuwa, all have been preserved in Qingyang sachets. The persistence of these totems demonstrates the awe that ancestors held for nature and the deities in legends, and also symbolizes the early religious culture of China. These handicraft symbols exhibit diverse evolutionary motives and development mechanisms, presenting rich forms and connotations.

Research on the handicraft symbols of Qingyang sachets, including the functional aspects of craftsmanship, aesthetic use of color, evolution of shapes, and analysis of the implied meanings of pattern symbols, as well as the cultural connotations and humanistic spirit within them, aids in systematically understanding and inheriting the cultural connotations and national spiritual genes of Chinese culture, which is more conducive to sustainable social development. Through this systematic research, a more comprehensive understanding of the unique position of Qingyang sachets in Chinese culture and their importance to cultural inheritance can be gained.

As mentioned above, the interpretation of the handicraft symbols of Qingyang sachets reflects the systematic analysis of local handicraft symbols, from semiotics to handicrafts, and specifically to Qingyang sachets. Much of the previous research on Qingyang sachet culture focused solely on the culture and functions of the sachets or the art of the sachets themselves, neglecting the relationship between semiotics and handicrafts and how this relationship is interconnected. This research shows that it is due to the shared cultural background of the makers and users of the sachets that Qingyang sachets have been reshaped, rearticulated, and reinterpreted. Rather than saying that Qingyang sachets (objects) have a long history, it is more accurate to say that Qingyang sachet culture (people) has a millennia-long inheritance of sachet culture, which constitutes an intangible cultural heritage jointly shaped by sachets (medium).

5.1.3 Emotional Expression in Qingyang Sachets

This chapter examines the evolution of emotional theory from a semiotic perspective, discusses the emotional projection and transformation in traditional handicraft symbols, and focuses on the emotional expression carried by Qingyang sachets. Members of the local community are the true practitioners, transmitters, and developers of Qingyang sachet culture and its emotional expression. It explores how Qingyang sachets carry the emotional expressions of local community members, addressing four aspects: the emotional endowment of the makers, the emotional reception of the users, the emotional bearing of the sachets themselves, and the emotional transmission of the sachets as medium. Overall, it discusses a series of manifestations of emotional factors and the process of emotional expression inheritance at both the human (makers and users) and object (object and medium) levels of the sachets.

Firstly, an overview of emotional expression theory. Susanne K. Langer points out that the task of an artist is to create symbols, and the creation of symbols cannot be separated from the process of abstraction. Emotion, as the essence of art, also has an abstract dimension. Langer believes that abstraction exists in perception and emotional activities and is the recognition of structural relationships or forms. Through abstraction, artists can extract emotional concepts from specific emotions and then create symbols that represent emotional life (Langer, 1983, p. 89).

Langer believed that art transforms complex and concealed inner emotions into visible or audible forms for human appreciation through symbols, a process that "objectifies" and "objectivizes" subjective emotions (Wu, 2002). Langer broadened the scope of emotion, viewing art as the expression of generalized emotion, encompassing all subjective experiences from basic sensations to complex moods. What artistic symbols carry is this rich and diverse, ineffable human emotional life. Emotional expression is defined as the process by which an individual, in order to share or convey the emotions they have experienced and felt internally to others, revives these emotions in their own mind and concretizes and expresses them through some artistic form (such as music, painting, literature, etc.) as external signs. This process not only depends on the creator's emotional depth and re-experiencing ability but also on the receiver's ability to perceive and understand these emotional resonances.

Secondly, the emotional expression in traditional handicraft symbols. Emotion, as a meaningful act, necessarily relies on symbols for its expression. The symbols in handicrafts are precisely the external manifestations of emotion, constituting the foundation of emotional semiotics. Langer believed that artworks are the symbolic representation of emotions, converting and projecting inner emotions into perceivable visual or auditory forms, just as Henry James said, artworks are the projections of "emotional life" in space, time, or poetry. This process not only embodies the objectification and concretization of emotion in art but also reveals the universality of formal change laws.

In fact, conversion and projection activities are ubiquitous phenomena. Similarly, an artwork is a transformation of human emotion into a symbolic form (Wu, 2002). In traditional handicrafts, specific patterns, colors, and shapes serve as symbols, carrying and conveying specific emotions and concepts, and the understanding of this connection is deeply rooted in a broad cultural background and personal experiences.

Thirdly, the path of emotional expression in Qingyang sachets. Langer's artistic perspective holds that art is the expression of emotion, but this emotion is not a direct outlet of the artist's individual feelings; rather, it is a profound insight into and reproduction of human shared emotions. Qingyang sachets, vivid exemplars of this concept, are not only a visual feast in terms of craftsmanship, shape, color, and pattern but also carriers of emotion and culture. Qingyang sachets, as direct carriers of the emotions imparted by the makers, are presented to the users, becoming a bridge between the makers and users. The makers convey their emotional intentions through the symbolic language of the sachets (craftsmanship, shape, color use, patterns, etc.), enabling the users to understand and accept them. Qingyang sachets are not only displays of skill but also profound blends of regional culture, folk customs, and universal human emotions, recording and transmitting the emotional world and life wisdom of the local people through their unique artistic forms.

Based on Susanne K. Langer's semiotic emotional analysis theory, Qingyang sachets, as outstanding representatives of traditional handicrafts, have their emotional expression deeply rooted in the ingenuity of the makers and the emotional understanding of the users. The sachets are not just material objects but medium that carry rich emotional and historical-cultural information. From the perspective of handicraft, every stitch embodies the emotions and skills of the makers, silently conveying emotions of good fortune, blessings, and love through symbolized craftsmanship, shape, color use, and patterns. From the semiotic perspective, as cultural symbols, the transmission of Qingyang sachets lies not only in the intergenerational passage of skills but also in the continuation of the emotions, values, and collective memories contained within. This transmission of emotions enables Qingyang sachets to transcend time and space, passing from one generation to the next, ensuring the sustainable development of the emotional depth and historical-cultural value they carry, and becoming an emotional bond connecting the past and the future.

As stated above, Langer believed that art is not merely a direct expression of emotion but a process of objectifying and abstracting emotion through symbols and forms. Through this process, artistic works transcend individual experiences to achieve the expression and understanding of universal human emotions. Langer's emotional theory provides a new framework for understanding emotional expression in art. Qingyang sachets are a microcosm of China's intangible cultural heritage. The transmission of their emotional expression is inseparable from the combined efforts of the "objects" (object, medium) and the "people" (makers, users) associated with them. This theory not only reveals the symbolic and abstracted nature of emotion in Qingyang sachet art but also breaks the traditional aesthetic notion of the binary opposition between emotion and form, providing a novel and profound framework for understanding emotional expression in traditional handicrafts while enriching the research perspectives and theoretical support of contemporary art theory.

5.2 Discussion

In this study, the author primarily analyzes the traditional handicraft symbols of Qingyang sachets from a semiotic perspective. To ensure the integrity, consistency, and sustainability of the research, the author once again examines the emotional expression of Qingyang sachets from a semiotic perspective. What sustainable impact

does semiotic theory have on the inheritance and emotional expression recognition of the traditional handicrafts of Qingyang sachets? However, studying the emotional expression of Qingyang sachets from a semiotic perspective has certain limitations, making it difficult to accurately analyze the psychological emotions of the "people" (makers and users) associated with the sachets. Therefore, the author is fully aware of the deficiencies in studying the emotional expression of Qingyang sachets from a psychological perspective. Given the purpose of this study, this paper does not delve into the psychological aspects of the emotional expression of the sachets.

Qingyang sachets embody a cultural lifestyle deeply rooted in traditional agricultural civilization. However, under the guidance of local governments to "develop the economy," their sustainable development faces severe challenges. In this context, the survival of traditional sachet handicrafts, as an integral part of original ecological culture, also appears to be precarious. But does this situation indicate that China's intangible cultural heritage, represented by Qingyang sachets, is declining? In fact, it is not the case. The traditional Qingyang sachet craftsmanship has not been swallowed up by the economic tide; rather, it has undergone transformation and adaptation. In other words, it is the perseverance of the "people" (makers and users) associated with the sachets that allows the craftsmanship of sachet embroidery and the deep emotions it carries to survive and be transmitted in a unique way. Regardless of how external social factors change, when it comes to the core value of sachets, it has always been the adherence to and continuation of traditional craftsmanship practices. This vitality is not only reflected in the craftsmanship itself but also embedded in people's love for and inheritance of traditional culture.

5.2.1 Sachets as Emotional Carriers of History

Emotion permeates human history, influenced by various factors and in turn affecting sociocultural beliefs (Gu, 2023). As a traditional handicraft, sachets carry rich historical memories and cultural heritage. They were not only a practical (medical) part of ancient people's daily lives but also indispensable elements in important occasions such as identity rituals during festivals and celebrations, and wedding customs that served as emotional sustenance. The historical emotions embedded in sachets manifest in their profound cultural connotations and the spiritual sustenance they provide for people's aspirations for a better life. We need to adopt the perspective of emotional history to delve deeper into the cultural characteristics and social changes underlying these emotions (Gu). Lucien Febvre noticed the importance of emotions in historical analysis and expression, advocating for exploring past descriptions and perceptions of emotions within specific historical contexts and social backgrounds (Zhao, 2020). From a sustainable development perspective, Qingyang sachets, as emotional carriers of history, embody the locally transmitted handicraft and cultural memory of sachets. This study believes that as a tradition, Qingyang sachets can provide a sense of security and trust for the local community in Qingyang, connecting the past, present, and future, and allowing the community to find trustworthy connections through their customs and practices. Although the prospects for inheriting the craftsmanship of Qingyang sachets are not optimistic—with the inheritors of sachet embroidery advancing in years and the attraction for younger generations insufficient—the local community that nurtures sachets continues to transmit the historical emotions of sachets with its own strength and means.

Firstly, Qingyang sachets are deeply loved and bring a sense of reassurance to the local community in Qingyang. Neither the Qingyang Municipal Government nor the elderly or young can fully grasp the intricacies of modern life. Faced with a constantly changing world, the local community in Qingyang prioritizes local resources. Their unique ways of perceiving and understanding the world remain vibrant, and people continue to cope with the changes of modern society in their own style. The reason why sachets have been inscribed as national intangible cultural heritage is not only due to the profound historical, cultural, and economic factors supporting them but also because of the deep affection of the people in the local Qingyang community for traditional culture. Although ancient traditions have been reshaped, they still provide the local community with a sense of continuity and reassurance. Moreover, the local society in Qingyang also cherishes sachets (culture). As Rainer Maria Rilke once said, things can only be comprehended and grasped intellectually, but their value can only be recognized through love. This is the emotional charm carried by the history of Qingyang sachets, and this is the rich affection of the local Qingyang community for the traditional craftsmanship of sachets.

Secondly, Qingyang sachets are closely intertwined with the daily lives of the local community in Qingyang, serving as an indispensable part of society. The overall cultural heritage of Qingyang's agricultural civilization has nurtured sachets, making them the most accessible expression to the common people and the best manifestation of the local people's aesthetic taste. Even as modern folk rituals are increasingly neglected, traditional ceremonies for weddings and various festivals are still common. As an important component of rural traditions, sachets will continue to exist alongside other related rites and ceremonies. This represents the unique local geographical and cultural characteristics of Qingyang City. The packaging (transformation) of sachets by the Qingyang Municipal Government, sachet enterprises, and sachet embroiderers, based on their respective interests, precisely indicates that they all regard sachets as cultural representatives embodying the image of Qingyang City. Regardless of the purpose, as long as sachets are still needed and used, they can continue to exist. Although some examples of intangible cultural heritage may differ from the long-held images impressed upon many people in society, the emerging new faces will become part of life. As Marshall Sahlins believed, history presents us with a set of new cultural, practical, and political structures. When we explore how to understand culture, culture disappears and then reappears in ways we never imagined. China's intangible cultural heritage shows a process of reconstructing tradition. Sachets are both an ancient folk traditional art and a form of intangible cultural heritage, and today they continue to serve the local community in Qingyang.

Thirdly, Qingyang sachets carry the vicissitudes of historical emotions and provide a sample for sustainable cultural exploration. Emotional research into the history of sachets offers insights into the changes in people's emotional expressions within a society, facilitating a deeper understanding of the historical significance behind various emotional expressions. By examining the historical and cultural research of Qingyang sachets, we can gain a more profound understanding of the cultural customs of intangible cultural heritage in the local historical process, thereby exploring the relationship between changes in the emotional style of sachets and social transformations. From the perspective of the sustainable development of sachet

history, the local government has strengthened historical research and preservation related to sachets. Through in-depth studies of their historical background, production techniques, and transmission lineage, certain achievements have been made, contributing to the preservation and inheritance of this traditional handicraft, Qingyang sachets. Meanwhile, the local government has consecutively hosted 19 editions of the "China Qingyang Sachet Folk Culture Festival" exhibition activities, organized sachet exhibitions at Qingyang Museum, cultural centers, and other venues, and implemented educational activities related to introducing sachet embroidery skills into schools, enabling more people to understand the historical value and cultural significance of Qingyang sachets. Furthermore, regardless of how intangible cultural heritage evolves or what government protection policies and social preservation measures are implemented, its sustainable development ultimately requires the test of practice.

5.2.2 Cultural Emotions Embodied in Sachets

Qingyang sachets, as carriers rich in cultural emotions, not only bear the personal emotional attachments but also deeply reflect the cultural identity of the group, representing people's common pursuit of harmony, beauty, and good fortune. The cultural emotions they contain integrate values, aesthetics, and national spirit, embodying the unique religious, aesthetic, value, economic, and moral concepts of Chinese people. Comprehensive research has found that emotions are also influenced by culture, and the impact of culture on emotions is mainly reflected in the universality and relativity of emotional expression and understanding, with the core issues being the nature and function of emotions (Wang & Zhu, 2013). The shapes, colors, and patterns of sachets, as concrete expressions of this cultural concept, not only demonstrate people's pursuit of simplicity and kindness and their longing for a better life but also reveal the intertwined influences of social consciousness, embroidery skills, and aesthetic tastes. Humans are not isolated individuals but are embedded in social relations. Understanding the connection between emotional experiences and expressions within a group (community) can help us comprehend the emotional attitudes of individuals or groups (communities) towards society (Sun, 2018). In the context of sustainable development, Qingyang sachets, as cultural symbols, not only strengthen community cohesion and consolidate local cultural identity but also transcend material products to become symbols of the aesthetic taste and spiritual pursuit of the Chinese nation, highlighting the profound essence of traditional Chinese culture (Wang, 2012). Although this study does not involve the field of psychology, the cultural emotions discussed here carry three layers of meaning.

Firstly, emotion is a cultural phenomenon. From the initial definition of emotion in this paper to the specific analysis of the emotions associated with "sachets (objects)" and "sachets (people)" in the thesis, the underlying knowledge premise throughout this paper is to regard emotion as a cultural phenomenon. This is both a reflection on the status of "emotion" in the history of Western thought and, on the other hand, once emotion is viewed as culture, from this perspective, people can become aware of the emotional factors that have been inadvertently filtered out in previous cultural studies. Facing this intellectual bias, this paper attempts to prove that emotions, like rationality, are inherent in human nature. In the course of human development, emotions, like rationality, have always accompanied human growth.

Although researchers may have ignored emotions, they have always been powerfully present in human society. As discussed in Chapter Four, the emotions embodied in Qingyang sachets serve as a bridge connecting creators and users, facilitating an understanding of local cultural identity. Recognizing emotion as the core of culture, pervading all cultural phenomena of humanity, enables a deeper understanding of culture. Taking Qingyang sachets as an example, when the dimension of emotional expression is added, their transformation from medical utility to symbols of love becomes more vivid, bridging the gap between theory and daily life. Emotion research not only lends life's warmth to knowledge but also brings the image of "human" in social sciences to life, constituting its most valuable contribution.

Secondly, emotion is only understandable when placed in the context of a group (community). Emotion serves as a fundamental mode of social communication (Sun, 2018). As a form of culture, the comprehensibility of emotion is rooted in the network of cultural meanings within a group (community). To deeply understand the emotions and cultural phenomena carried by sachets, they must be examined within the extensive network woven by the cultural meanings of sachets, as the formation of a community is based on a shared sachet cultural system. Understanding extends beyond individual subjective intentions or action motives; it is more centrally about grasping the community of meaning constructed among group (community) members regarding sachets. In social life, as interactions expand and the scope of the network of meanings changes, specific overall social facts—groups (communities)—are formed. Therefore, social sciences need to pay particular attention to a comprehensive perspective, especially in cultural studies, where true understanding can only be achieved by focusing on the community of meaning within the community.

Thirdly, emotion is a symbol. Susanne K. Langer deeply analyzed the meaning and cognition of artistic works from a semiotic perspective, viewing emotion as a key symbol. Langer emphasizes the central role of emotion in social communication, meaning construction, and identity. Langer's aesthetic of artistic symbols is not only a fusion of early philosophical insights and semiotic interests but also a profound insight into the non-verbal expression of emotion and its profound cultural connotations. Langer believes that artistic symbols not only define the unique forms and expressions of emotion but also reveal the projection of mental imagery, pointing out the intrinsic connection between artistic creation and mental activities, thereby opening a new path to explore the mysteries of the human mind. This theory not only enriches the horizons of literary and artistic criticism but also provides a unique and profound perspective for understanding the human emotional world (Sha, 2014). For example, Chapter Four explores the emotions embedded in traditional handicraft symbols, studying how craftsmanship, color, shape, pattern symbols, and other elements in sachets embody the characteristics and emotional attachments of local culture. At the same time, cultural identity can be enhanced through media promotion, cultural exchange activities, and other means to guide the local younger generation in participating in the inheritance of sachet culture, allowing them to feel the emotional power of traditional culture and thereby strengthen the sense of identity and pride of the local group (community) towards sachet culture.

5.2.3 Sachets as Emotional Practice

As a practical handicraft, the process of making sachets itself is an emotional experience, representing the fusion of labor and emotion. Meanwhile, sachets are

often given as gifts to relatives and friends, conveying emotional connections between people. Artistic works are carriers for expressing the author's emotions, but the more important purpose of expressing the author's emotions is to achieve emotional communication with the viewer, evoking resonance in the viewer's heart and fulfilling the original intention of emotional exchange (Zhao, 2016). The understanding of sachet emotions must be placed in specific contexts, as it is a practical process and fulfills its social functions in this process. The making of sachets is a practical expression of emotion. Studying the content and methods of emotional expression is like obtaining a key to understanding history, aiding scholars in deeply understanding certain social power relations, social structures, and cultural characteristics, and forming a richer and deeper cognition of the era being studied (Sun, 2018). The creation of sachets is not only a production process of objects but also an interaction between people and between people and nature. In sustainable development, the practice of embroidering sachets carries the emotional sustenance and intergenerational transmission of craftsmanship. Emotions are reactions to specific situations. This article aims to clarify that the cultural symbol of "sachets (objects)" creates collective joy and enthusiasm in everyday secular life, capable of conveying blessings and wishes during the Dragon Boat Festival and expressing love during weddings. In summary, by making sachets themselves, people can feel the charm of traditional culture, experience the joy and sense of achievement of labor, revealing the diversity, contextuality, and profound social significance of emotional and cultural expression.

Firstly, Qingyang sachets serve as an emotional "medium" connecting various social structures. In Qingyang, the emotional expression of "sachets (objects, medium)" takes on different specific emotions according to different scenarios, and through the sharing of emotions via "sachets (objects, medium)", various social relationships are forged, making it a "medium" for social communication and interaction in Qingyang and a prominent feature of Qingyang sachet culture. "Sachets (objects)" often appear in activities promoting policies or the local economy, serving as a "medium" for government officials to attract investment. Among the people, the exchange of "sachets (objects)" becomes a "medium" for conveying emotions. Through the study of "sachets (objects)" in daily life, researchers can uncover the complex social structures within the community: social differentiation can be achieved through "sachets (objects)", and social integration can also be formed through them. The description of "sachets (objects)" during the Dragon Boat Festival points out that different shared objects represent different levels of relationships forged among relatives, and the circulation of "sachets (objects, medium)" is always accomplished through emotional expressions in different rituals. As artworks, "sachets (objects)" are meant for appreciation and must emotionally move the viewers, thus requiring the emotional expression of "sachets (objects)" to be clear and sincere in order to produce profound aesthetic activities and genuine social effects (Zhao, 2016).

Secondly, Qingyang sachets reinforce kinship ties in community folk festival practices. During the Dragon Boat Festival, "sachets (objects)" transform the usually quiet community as if shifting through time and space, creating a religious-like collective performance, and in this performance, the consolidation of kinship is achieved. The description of "sachets (objects)" in wedding ceremonies shows how

villagers use sachets to enhance their blessings for marital happiness and the proliferation of life, thereby completing social succession within the community. In newborn baby's one-month celebration ceremonies, sachets "objects" become the external expression of social relationship building and interpersonal interaction in Qingyang's local communities. Emotions are not the result of a person's innate physiological functions; whether people's deep emotional experiences or their emotional expressions are the result of their connection and interaction with the external world—practice (Sun, 2018). As carriers of meaning, sachets (objects) should be understandable to users like an article. The sachet makers (people who embroider) must infuse their own concepts and emotions into the sachets (objects) to resonate with the emotions of the sachet users (people who use them), making them more easily acceptable to people (Wang, 2012).

Thirdly, inheritors of intangible cultural heritage build community cultural identity through practical inheritance. The emotions of "sachet makers (people)" in performance practices not only carry the inheritance of local intangible cultural heritage but also deeply influence villagers' identification with and construction of cultural communities. "Sachet makers (people)" set social norms by classifying and analyzing cultural phenomena, becoming important emotional expression media in villagers' social interactions, maintaining and reconstructing ideal communal life. Locals also use sachets to establish and maintain relationships between the newborn's family and their neighbors during the newborn's one-month celebration; they also use sachets to express the universal and strong desire for health and longevity during elderly birthday celebrations; and when expressing blessings to friends and family, they convey their deep feelings through sachets. In such practical activities, "sachet makers (people)" play a key role, embodying the endowment of health, longevity, and deep friendship by "sachet embroiderers (makers)" and the universal pursuit of "sachet users" (i.e., local community members). This process reveals that the formation and transformation of emotions are rooted in the practical performance of specific situations, emphasizing that the vitality of cultural studies lies in delving into the practical logic of community daily life.

In summary, Chinese traditional handicrafts are part of the intangible cultural heritage, embodying unique regional cultural characteristics. A comprehensive analysis of the emotional expression of Qingyang sachets through the three dimensions of history, culture, and practice can provide a comprehensive perspective for the protection and sustainable development of intangible cultural heritage. Research on Qingyang sachets focuses more on studying the emotional expression between "sachets (objects)" and "sachet makers (people)" to understand the interpersonal relationships within the local community and the sustainable development of traditional handicrafts. Therefore, the research on emotional expression in this paper is proposed based on previous emotional theories. Emotion is neither entirely a general physiological or psychological response nor the emotional theory discussed in anthropology, sociology, or folklore. Instead, emotion in traditional handicrafts should be understood or interpreted as an artistic symbol. Thus, emotional understanding becomes possible only in the context of emotional expression from a semiotic perspective, the cultural identity of the local community, and practical significance. In this process, emotion fulfills its social function. The article draws the above three points of discussion through the description of specific

"sachet (object)" emotions and "sachet maker (people)" emotions in the local community of Qingyang, Gansu Province, and thereby achieves a new understanding of Qingyang sachet culture.

5.3 Suggestion

Although limited by time and resources, this study has shortcomings in terms of theoretical depth, comprehensiveness of logical argumentation, and discourse consistency, and the analysis of Qingyang sachets as a traditional handicraft is fragmented. The author anticipates that future research can delve deeper into this topic and invites fellow scholars to join in this endeavor, working together to promote a comprehensive understanding and protection of China's intangible cultural heritage. Based on the existing research work in this paper, future research efforts will proceed from the following aspects:

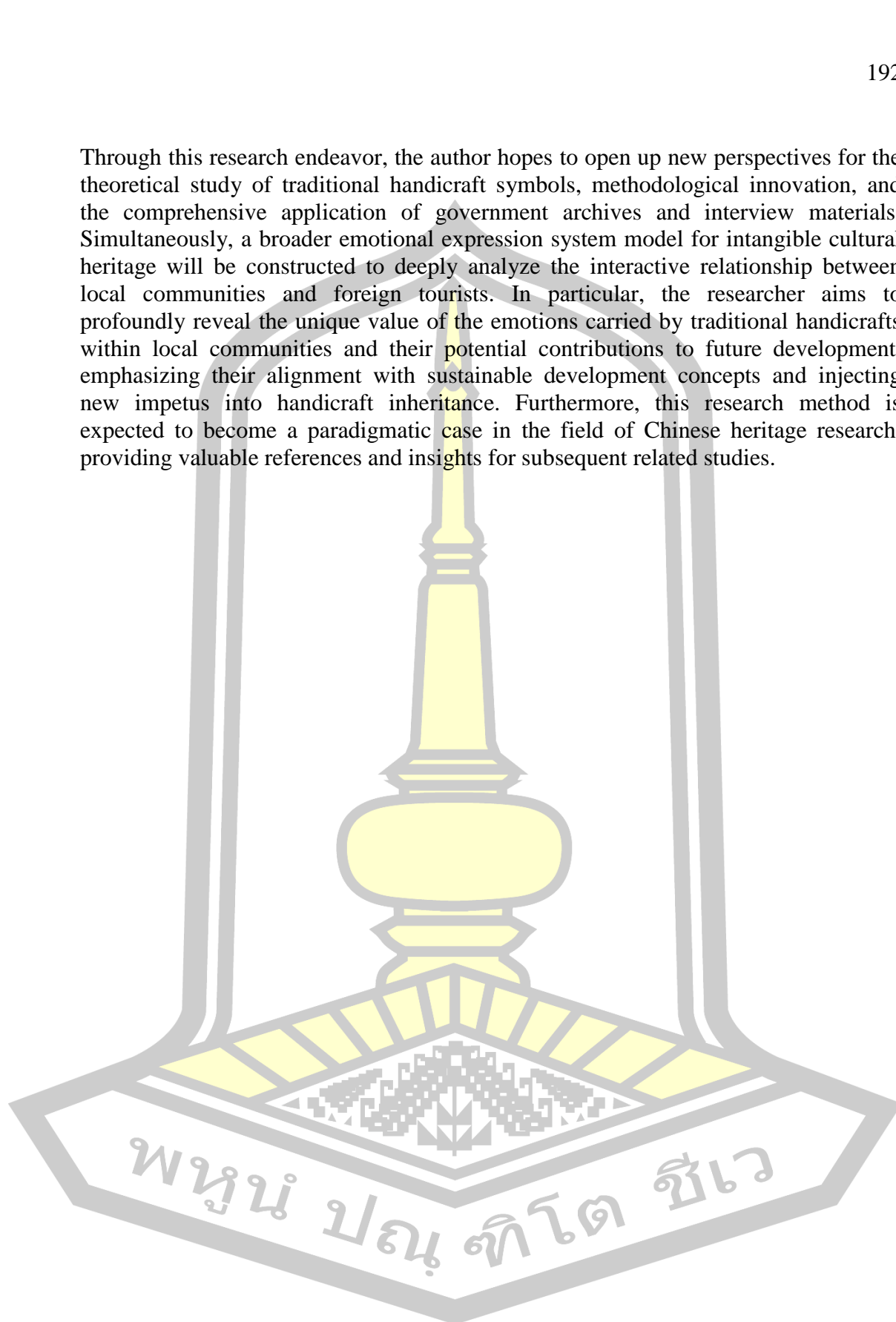
Firstly, the emotional expression system paradigm will be further refined, and the volume of field data collection will be increased. Currently, this study employs Saussure's dyadic sign theory and Peirce's triadic sign theory to initially analyze the basic sign states in Qingyang sachet handicrafts. However, the limitations of these theories in fully revealing the handicraft sign system have been recognized. Therefore, future research plans to introduce semiotic theories from scholars such as Roland Barthes to systematically categorize the "craftsmanship" signs in Qingyang sachets and further improve the handicraft sign system within the context of inheritors' "craftsmanship" transmission, aiming for a deeper understanding.

Secondly, in the process of constructing the emotional expression system model, the author plans to fully leverage the emotional characteristics from a semiotic perspective and delve into exploring an emotional expression model based on system theory. Future efforts will focus on integrating emotional projection and emotional transformation methods within traditional handicraft signs, aiming to enhance the analytical precision of emotional expression and strengthen the interpretive ability of the inherent emotional meanings of traditional handicraft signs, thereby constructing a more nuanced and precise emotional expression system model.

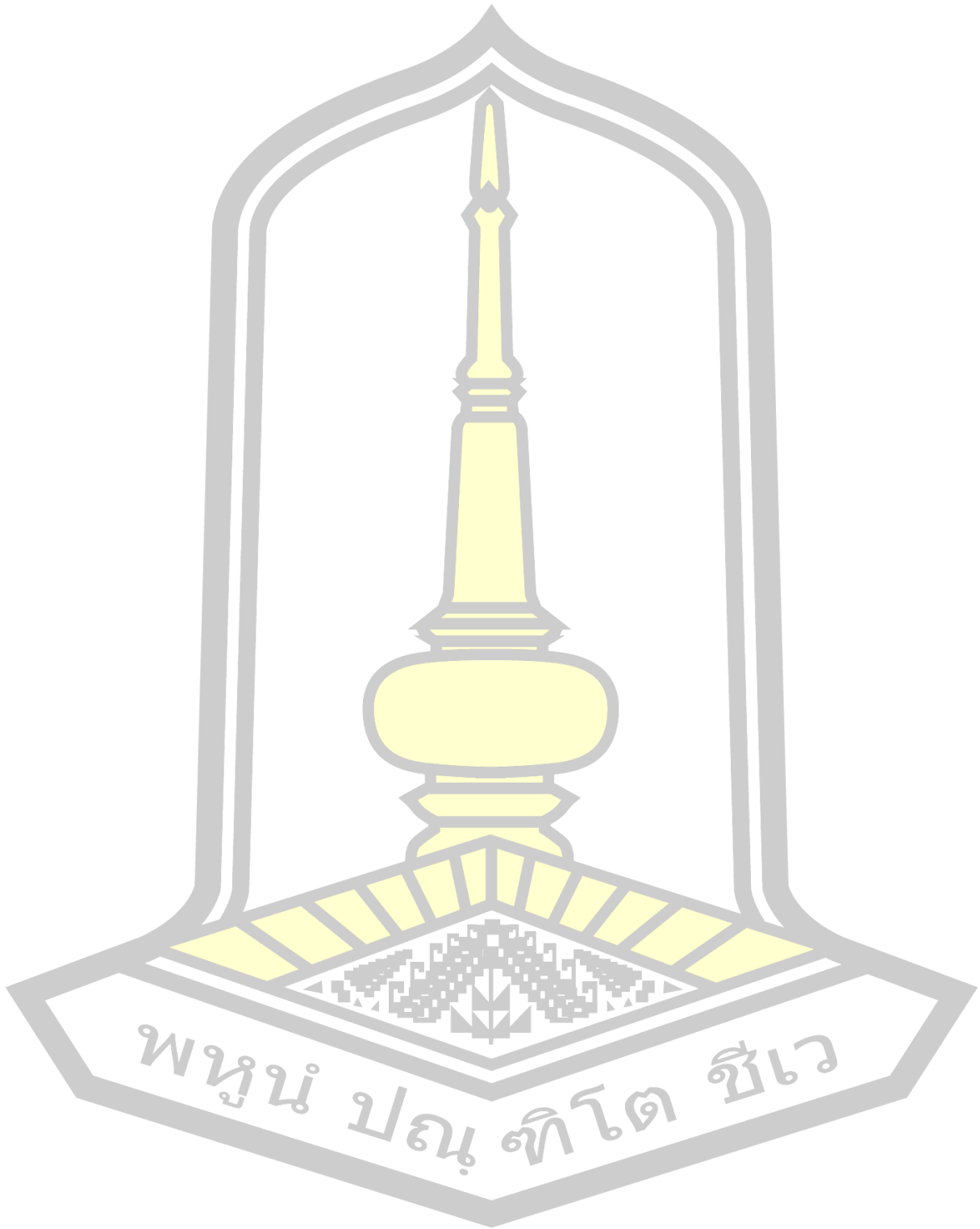
Thirdly, given the central role of individuals in the transmission of traditional handicrafts, the author plans to focus on intangible cultural heritage inheritors. Through in-depth interviews, the author aims to comprehensively explore and extract their emotional, cultural, and social values to maximize the exhibition of the historical and cultural characteristics of Qingyang sachets. This work will delve into the complex and subtle emotional connections between sachet inheritors and sachet objects, providing discriminant key features for constructing the emotional expression model and thereby enriching and improving the emotional dimension of traditional handicrafts.

Lastly, based on the construction of the emotional expression system for Qingyang sachets as a traditional handicraft, the author intends to further integrate information from other traditional handicrafts, such as shadow puppetry, paper cutting, and community fire performances, which are also intangible cultural heritage items. By leveraging the consistency and complementarity among these intangible cultural heritage projects, a broader emotional expression system will be established.

Through this research endeavor, the author hopes to open up new perspectives for the theoretical study of traditional handcraft symbols, methodological innovation, and the comprehensive application of government archives and interview materials. Simultaneously, a broader emotional expression system model for intangible cultural heritage will be constructed to deeply analyze the interactive relationship between local communities and foreign tourists. In particular, the researcher aims to profoundly reveal the unique value of the emotions carried by traditional handicrafts within local communities and their potential contributions to future development, emphasizing their alignment with sustainable development concepts and injecting new impetus into handcraft inheritance. Furthermore, this research method is expected to become a paradigmatic case in the field of Chinese heritage research, providing valuable references and insights for subsequent related studies.



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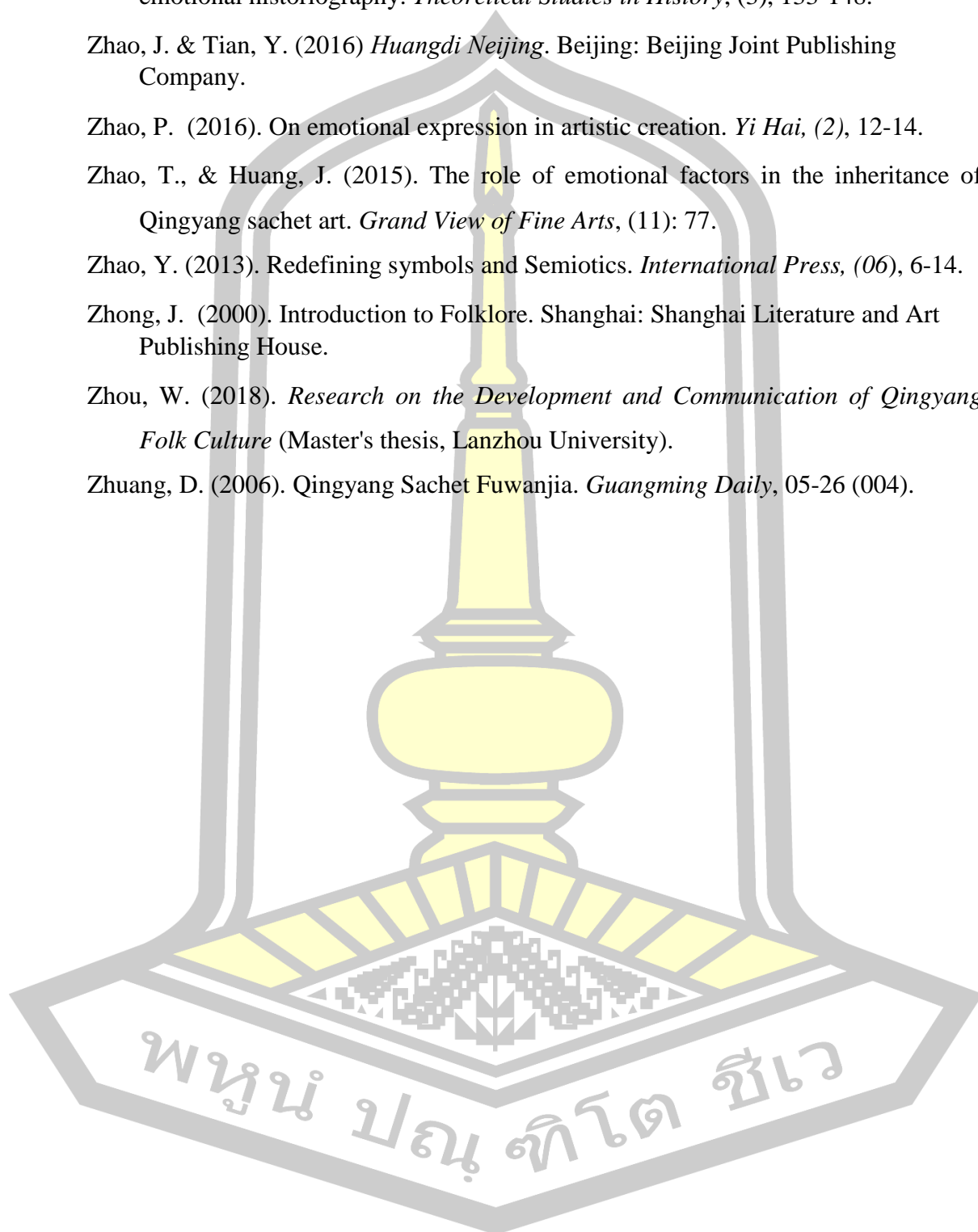
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APPENDIX

Feedback questionnaire from internal/external community users of sachet

Dear Sir/Madam:

Hello! First of all, thank you very much for your participation in this survey. The purpose of this survey is to understand the cultural and emotional identification of Qingyang sachette intangible cultural heritage products users. This survey is completely for the purpose of academic research, and the questionnaire is anonymous. The following survey questions are for this study only. There are no right or wrong answers. Thank you for your support!

1. Personal Information (Please tick "√" in the corresponding option)

(1) Your gender:

Male	Female
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(2) Your age:

Under 18 years old	18- 25years old	26- 30years old	31- 40years old	41- 50years old	51- 60years old	Over 60 years old

(3) Your education level:

primary education	Secondary education (including senior secondary and vocational)	Higher education (including master's and PhD)	Others

(4) Your occupation:

Students	Office workers	Retirees	Others
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(5) Your native place: (e.g. Qingyang City, Gansu Province)

2. Have you ever made/purchased/used a sachet?

-Yes

-No

3. How do you buy/obtain sachet products?

Travel destination purchase	Internet purchase	Friend gift	Family gift	Own production

4. Do you know the use of sachets? Such as daily wear, festival celebrations, gifts, etc.

Very well	Quite well	In general	Not very well	Not at all

5. Please rate the "visual feeling" of the sachet.

(1) How do you feel about the color of the sachet? (Multiple choice)

Very well	Quite well	In general	Not very well	Not at all

(2) Does the pattern design of the sachet trigger some kind of emotional association?

-Yes

-No

(3) If so, what emotions are aroused? (Open-ended question)

6. Please rate the "tactile experience" of the sachet.

(1) Are you satisfied with the feel of the sachet material? (Rating questions, 1-5)

1 point	2 points	3 points	4 points	5 points

(2) Do you think the texture of the sachet conveys the emotion of the maker?
(Multiple choice)

-Yes

-No

(3) Do you have any special emotional experience when you touch the sachet?
(Open-ended question)

7. Please score the "olfactory feeling" of the sachet.

(1) Do you like the smell of sachet? (Rating questions, 1-5)

1 point	2 points	3 points	4 points	5 points

(2) Do you think this fragrance makes you feel certain emotions, such as relaxation, peace of mind or nostalgia? (Multiple choice)

Relaxation	Peace of mind	Nostalgia	Nothing special	Other (please describe)

(3) What scenes or memories do you associate with this fragrance? (Open-ended question)

8. Please rate the "cultural and emotional inheritance" of the sachet.

(1) Do you think the sachet successfully conveys a certain cultural symbol or emotion? (Multiple choice)

-Yes

-No

(2) What kind of culture or emotion do you think the sachet conveys? (Multiple choice)

Blessings	Family emotions	Festivals	Traditional culture	Other (please describe)

(3) In the process of wearing or using the sachet, do you feel the cultural inheritance? (Multiple choice)

-Yes

-No

(4) Please describe this cultural heritage or emotional experience in detail. (Open-ended question)

9. Please rate the "emotional resonance" of the sachet.

(1) Do you think the sachet has triggered your personal emotional resonance? (Rating questions, 1-5)

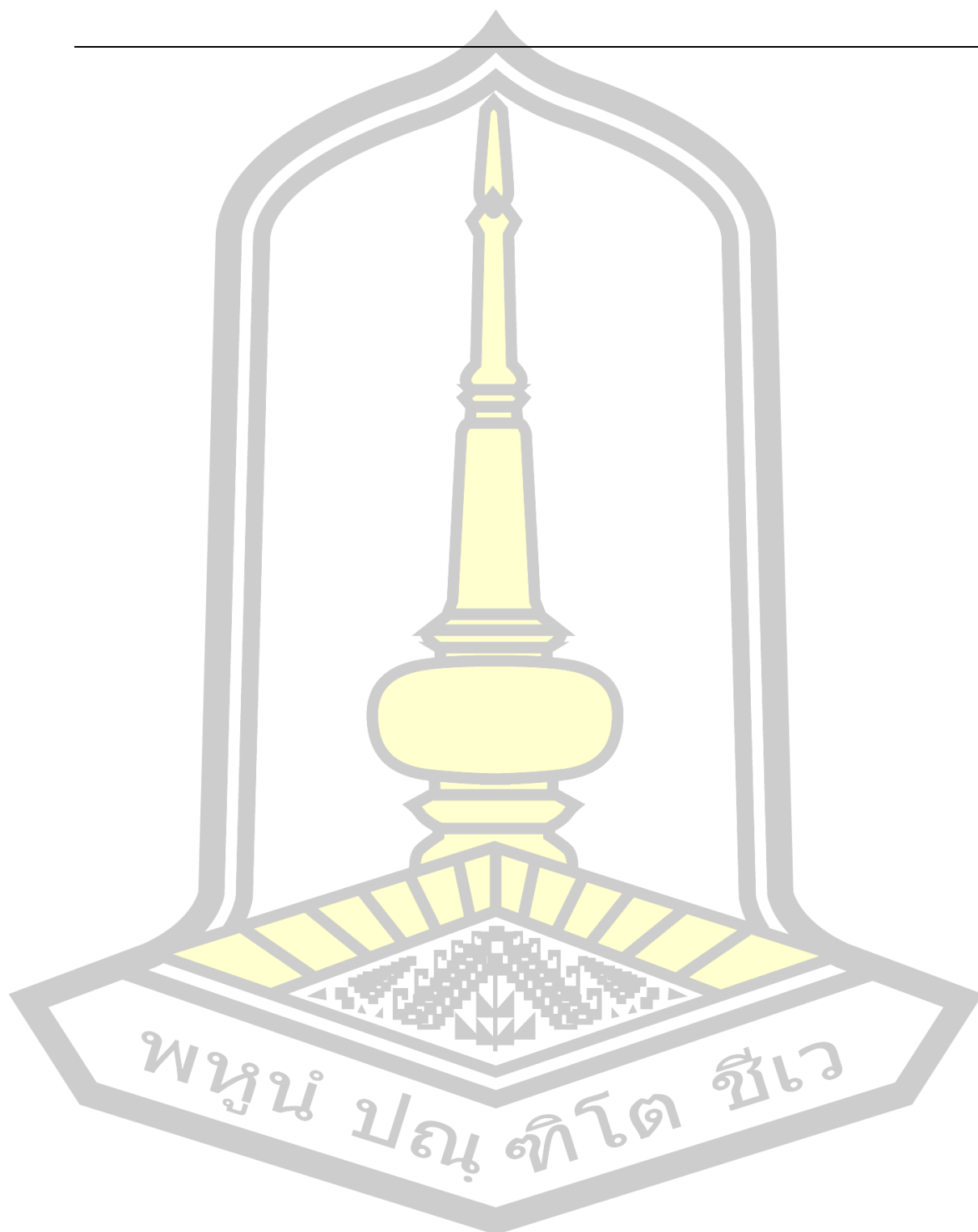
1 point	2 points	3 points	4 points	5 points

(2) Does the sachet evoke memories of a particular moment in your past? (Multiple choice)

-Yes

-No

(3) If so, describe the moment and the emotion it brought. (Open-ended question)



BIOGRAPHY

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