

A Contemporary Approach to Traditional Handicrafts in the Context of Globalization

-- Taking the Embroidery of Sachets in Qingyang, Gansu as an Example

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Abstract: As traditional handicrafts face the two-way demand of inheritance and industrialization, globalization brings both opportunities and challenges. How can traditional handicrafts characterized by localization be protected and fully developed in the exchange of cultural globalization? While stepping out of the local context to intervene in cultural exchanges without maintaining locality. This article takes the embroidery of sachets in Qingyang, Gansu as an example, combines the problems and coping strategies faced in the globalization process of embroidery of sachets in Qingyang, Gansu, and analyzes the contemporary shortcuts contained therein, including cultural production and modernization at the national level. The need for interaction, the need to highlight cultural differences at the national level and the interoperability of "life narratives" at the human level, thereby demonstrating the inherent potential of the traditional handicrafts represented by Qingyang sachets to intervene in globalization and sustainable development.

Keywords: Traditional Handicrafts; Globalization; Sachet Embroidery; Inheritance; Contemporary Approach.

1. Introduction

With the advancement of science and technology, the wave of globalization has gradually formed more consensus among mankind. Green, environmental protection and sustainable development have promoted the upgrading of traditional industries. Cultural industry synergy will work through the three major mechanisms of agglomeration strengthening, association promotion and structural optimization. contribute to economic growth and become a pillar industry for national development. In 2005, Qingyang sachet embroidery entered the national intangible cultural heritage list, which means that it has an important symbol in terms of historical value, cultural value, artist knowledge, scientific value and social value. It was originally limited to local circulation and only assumed responsibility. Traditional culture with folk functions has been prioritized and has become a resource for local tourism economic development. Due to its original ecological characteristics, traditional culture that has been included in the intangible cultural heritage list has been quickly included in the perspective of global mass consumption. Whether from the perspective of politics, diplomacy, economic development, or cultural exchanges, traditional handicrafts have also become one of the important means of international exchanges. The Qingyang Sachet Folk Culture Industry Group was named the "National Cultural Industry Demonstration Base", and the China Qingyang Dragon Boat Festival Folk Culture Festival, which has persisted for 17 years, was awarded the "Beautiful China. Best People-Benefiting Brand Festival Award". On January 6, 2023, the China (Gansu) Workers' Intangible Cultural Heritage International Week was successfully held. Artists demonstrated their unique skills through the cloud. Intangible cultural heritage inheritors of Gansu Province communicated with artists from Malaysia, Australia, Belarus, and Pakistan through the cloud. Inheritors discuss the protection, inheritance and development of intangible cultural heritage. Inheritors at all levels have brought their works to represent

the Qingyang government for cultural exchanges abroad, and there are countless global series of touring exhibitions. Many local Qingyang sachet embroidery companies have also opened counters abroad, and local businesses have related to foreign companies. The organization maintains long-term relationships in transactions and cultural exchanges. It must be said that globalization provides longer-term support and broader space for the sustainable development of the industrialization of Qingyang sachets. This article takes the embroidery of sachets in Qingyang, Gansu as an example, combines the problems and coping strategies faced in the globalization process of embroidery of sachets in Qingyang, Gansu, and analyzes the contemporary shortcuts contained therein, including cultural production and modernization at the national level. The need for interaction, the need to highlight cultural differences at the national level and the interoperability of "life narratives" at the human level, thereby demonstrating the inherent potential of the traditional handicrafts represented by Qingyang sachets to intervene in globalization and sustainable development.

2. Presentation of Research

2.1. Globalization

John Tomlinson believes that globalization is "complex connectivity", "a complex connected world that connects the countless trivial daily behaviors of millions of people with distant and complementary connections." The fate of others, perhaps even the fate of the planet, is linked. All these individual actions take place within the culturally meaningful context of the local world of life, in which the symbols of clothing and the nuances of fashion Establishing a sense of personal and cultural identity." (John Tomlinson, 2002. pp.15.) Globalization not only involves economic issues, political issues, and ecological issues, but also has a profound impact on cultural production. Regarding cultural production, Mike Featherstone proposed the concept of "global cultural industry", which contains two levels of issues. On the one

hand, due to the rise of communication technology and the diversity of media brought about by globalization, ization, the free circulation of images will cause the globalization of culture to present a process of "de-localization"; on the other hand, the globalization of culture is also a "process of re-localization." (Ales Eljavec, 2010. pp.140) The cultural power involved in globalization is obvious, but Gorado Mosqueira has more successful experience in non-Western regions. For example, Japan is "Westernizing" from its own perspective, incorporating many local elements into it. That is to say, although the West has not stopped its global assimilation of alien cultures, "globalization has also allowed different perspectives to spread and be displaced from different perspectives. Although this process was imposed by colonialism, it has since But it has become a tool for 'decolonization' and national activities of new countries in Asia, Africa and Latin America." (Ales Eljavec, 2010. pp.123) Especially based on the establishment of a world pattern of dialogue and cooperation, globalization and Differentiation presents a process of constant balance and power contest. We must see the attempt for cultural hegemony implicit in globalization, but what is even more important is the possibility released by globalization to dismantle cultural hegemony and construct local culture.

2.2. Qingyang Sachet Embroidery has a Profound Cultural Tradition

From an archaeological point of view, the "紉" stitching method of sachet embroidery originated from the way of sewing animal skins with stone tool bone needles in the Paleolithic Age. The Neolithic Age sites can provide a glimpse of the important discoveries of the Qingyang Neolithic Age people. , they had discovered plant fibers through long-term labor, and were able to use stone and pottery spinning wheels to twist threads and weave into linen. "The Book of Songs·Binfeng·July" records that in spring, people planted mulberry trees to raise silkworms, processed silk into threads, and used threads to embroider clothes. (Yu Guanying, 1978.pp.153) The "Thousand Years Sachet" unearthed from Shuangta Temple in Huachi County with a history of more than 800 years once again proves the tradition of Qingyang Sachet embroidery that continues to this day. It not only has practical and decorative functions, also undertake important folk custom functions, playing a role in maintaining and conveying emotions.

The life of "thirty miles living radius" enables local people to maintain a simple and simple lifestyle for a long time. Every needle and thread represent a hard-won life, and also reflects the local "conservative consciousness" in Qingyang, (Peng Jinshan, 2001. pp. 360)

Although living conditions are constantly changing, needlework has always played an important role in the lives of local people. When the embroiderers were young, they learned how to make needlework from their grandmothers, mothers and other female relatives to support their families. There is a local custom of "burning cat shoes". In order to help girls become dexterous, they learn from their grandmothers or mothers to make a pair of cat shoes that are larger than the size of a thumb when they are young. The close relationship between local women and needlework is also vividly reproduced in Qingyang folk songs: "Learn needlework at the age of eight, enter the embroidery room at the age of ten, enter the embroidery room to embroider mandarin ducks, and embroider all kinds of stories." Even in folk songs,

needlework is Integrate it with the twelve months and make it run through the life of a year. Needlework is also an important criterion for evaluating women's housekeeping abilities. Over time, needlework has become a local culture that is integrated into the blood. It is closely linked to various local customs such as the Dragon Boat Festival, wedding festivals, etc., and forms an organic whole with the lives of the local people.

2.3. Sachet Embroidery is a Pillar Industry of the Local Economy

The emergence of the industrialization of sachet embroidery in the 1980s broke the organic integrity of needlework and life.

The main reasons are reflected in the following three aspects. First of all, the influx of foreign people has changed the nature of the small tradition of needlework and established a simple relationship between consumption and being consumed. Secondly, the development of township enterprises has changed the traditional source of family income and promoted the industrialization of handicrafts. Finally, people who love traditional handicrafts and are engaged in artistic creation or working in the cultural sector have promoted the collection, exhibition, competition and market operation of sachet embroidery products in various ways, opening the way to the industrialization of sachets. In 2002, Qingyang City, Gansu Province held the first "China·Qingyang Sachet Folk Culture Festival". Guests from 14 countries and regions were invited, opening the way for the globalization of sachet embroidery to the world.

2.4. Sachet Embroidery has the Basis for Global Communication

In addition to the needs of local people and the needs of surrounding markets, the market radius of sachet embroidery sales is also constantly expanding and integrating with international standards. The root cause is that on the one hand, it benefits from the support and guidance of national policies, which provides opportunities for local governments to attract investment. The platform provides various cultural exchange opportunities to connect with the international market. On the other hand, the inheritance consciousness and attitude of the inheritors play a very important role in display. He Meiyang, a national-level intangible cultural heritage inheritor who embroidered Qingyang sachets, Zuo Huanrong, and Liu Lanfang, provincial-level intangible cultural heritage inheritors, have participated in international cultural exchange activities with their works many times. dissemination, and the Chinese traditional culture represented by it to the world.

The widespread dissemination of Chinese culture has become the context for foreigners to accept traditional culture. At the cultural level, globalization and localization are identical. Zuo Huanrong, a provincial inheritor of intangible cultural heritage, has also taken sachet embroidery products to New Zealand, Germany, Egypt, France and Switzerland. Her doll shoes were sold out in New Zealand, and her ink paintings are also particularly popular because of traditional Chinese culture. The element is the business card that goes out.

3. Conclusion

3.1. One of the Contemporary Approaches: the Interactive Needs of Cultural Production and Modernization at the National Level

The modernization process of human society fundamentally reflects the expansion will of capitalism, and this alienated value system has also brought about global natural and social crises. On the issue of harmonious coexistence between man and nature, building ecological villages and releasing the vitality of green development reflect China's development attitude. The production method represented by handicrafts reflects the positive interaction between cultural production and modernization in a sense, just like Lu Pintian As he said, "To fundamentally reverse the direction of civilization development, rebuild cultural integrity, bridge the fragmented life world, and get rid of the ecological crisis dilemma, we need to return to the basic level of 'cultural production methods' to think about problems, and focus on the 'production methods' Exploring the practice of holistic human development." (Lv Pintian, 2014.pp. Preface) The way of survival represented by the survival field of traditional handicrafts has some inspiration for rebuilding the integrity of culture. Its sustainable development in history, present and future contains economic, political, Organic statistics on many aspects such as the environment demonstrate the power of modern development of cultural production.

3.2. Contemporary Approach Two: The Need to Highlight Cultural Differences at the National Level

The perspective of globalization provides a stronger explanatory power for narratives, making sachet embroidery more communicable. Jonathan Friedman believes that the impact of globalization has not changed the nature of folk art, but has changed. It is globalization that has changed the way folk art is interpreted. "What has changed is the game of interpretation, or the game of meaning that must be understood in changing social situations." "What has changed is the way of identification and meaning. This has happened. Within and between groups of people who have been interacting over a long period of time." (Jonathan Friedman, 2003.pp.113) In other words, the recipient, as an implicit "reader", will also read the information in the sachet. Reinterpret the narrative of the main body of the embroidery design to make the connotation of the narrative richer and more tolerant, which will then open up new ideas for narrative innovation in sachet embroidery. It is undeniable that the tradition of cultural hegemony and Western centralism tends to focus research on the dissolution and decentralization of globalization, but ignores the vitality of culture itself, which is also the driving force for it to maintain its distinctive characteristics. By maintaining its differences, cultural proliferation continues. In other words, there is a competition between the strengths and weaknesses of the cultures of different nations in the process of assimilation. The conflict contributes to the variation and innovation of the culture itself.

3.3. The Third Contemporary Approach: The Interoperability of "Life Narratives" at the Human Level

For those foreigners who don't understand Qingyang

culture, why are they attracted by the embroidery of sachets? Regarding the question of why Americans like sachets, Liu Lanfang said: "Each style carries Chinese culture. When I told them what Chinese culture these styles contained and what they placed on them, my American friends showed great enthusiasm after hearing this. Great interest and love, a sense of closeness comes!" The wide spread of Chinese culture has become the context for foreigners to accept traditional culture. At the cultural level, globalization and localization are the same. Zuo Huanrong, a provincial inheritor of intangible cultural heritage, has also taken sachet embroidery products to New Zealand, Germany, Egypt, France and Switzerland. Her doll shoes were sold out in New Zealand, and her ink paintings are also particularly popular because of traditional Chinese culture. The element is the business card that goes out. The "life narrative" shared by human groups is a bridge of understanding, such as the embroidery of melons (melons and butterflies) that worship fertility, and the embroidery of Hehe Ruyi sachets (lotus, tureen and wishful hooks) that represent good luck and good luck. , the embroidery products of the seals (monkeys and seals) symbolizing success and fame are all symbols of recognition and acceptance. British scholar John Tomlison believes that cultural imperialism has turned into cultural globalism, representing a liberating force. "Culture is an entity's life experience", the audience is an "active audience" who has different experiences of entity life, and culture is a "secular practice". They directly constitute people's continuous development of "life narratives", that is, stories. These Stories explain human existence from various angles. Globalization at this level is based on the cultural consciousness of human equality and dialogue, which constitutes the identity context of local culture and the culture of the world.

4. Summary

Globalization is a major trend in cultural exchanges. Standing still is not a favorable choice for Chinese traditional culture to stick to its true nature. Only by conforming to the general trend and finding new meanings under a new reference system is a more scientific approach to inheritance. The famous anthropologist Fei Xiao proposed the reconstruction of humanistic values in global integration. "Globalization is the prospect of history" and "the most difficult thing to achieve unity through diversity is cultural values" (Fei Xiaotong, 2014. pp.143) However, "one body" is by no means the same, but should be "harmony without difference", that is, while "each appreciates its own beauty", it should form a cultural consciousness of "the beauty of others and the beauty of beauty". "Cultural consciousness is an arduous task." In the process of cultural transformation, you must first understand your own culture and understand the multiple cultures you come into contact with. Only then will you be able to establish your own position in this emerging multicultural world. After independent adaptation, you must learn from each other's strengths and complement each other's weaknesses with other cultures. Establish a commonly recognized basic order and a set of coexistence rules that allow various cultures to coexist peacefully, express their strengths, and jointly develop." (Fei Xiaotong, 2014.pp.144) Intangible cultural heritage inheritors, as the main body of the narrative, are While preserving local things, we need to have an open mind and understand the significance of traditional Chinese culture in the global context, so that we can inherit culture more consciously.

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