



Emotional and Aesthetic Analysis of the Lyrics in the Northwest Folk Song "Flowers"

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Abstract. Taking the representative folk song "Hua'er" of Northwest China as an object, this study adopts semiotic theory and montage techniques to analyze the emotional and aesthetic value of the lyrics in depth. By examining the language art and rhetorical strategies in 'Hua'er,' the paper reveals how the lyrics play a crucial role in forming the song's emotional resonance and cultural communication. The study shows that the symbolic and metaphorical language in the lyrics of 'Hua'er' not only enhances the expressive power of the music but also plays a vital role in maintaining and transmitting the cultural identity of the Northwest. In addition, the findings of this study are of practical significance for understanding the value of folk songs in intangible cultural Heritage and their preservation in modern society. It provides a new theoretical perspective on the creation and dissemination of folk songs and opens up new paths for future ethnomusicology and cultural studies.

Keywords: flowers; lyrics; emotional analysis; aesthetic culture

1 INTRODUCTION.

Huaer is a traditional folk song genre unique to the northwest region; the earliest originated in northwest China, Gansu, Qinghai, and Ningxia border zone of the Huangshui area. So far, there have been more than a thousand years of history, along with the progress of society, which has now become an essential part of China's intangible cultural Heritage.

The author consults related materials and finds that more articles analyze the flower children's songs, mainly from the perspective of musical performance and cultural characteristics. For example, Wang Jia (2021:15) analyzes the Huangshui flower child "Going up to the high mountain to look at the flat river" from the perspectives of cultural attributes, musical characteristics and singing methods,^[1] Providing practical

[1]Wang Jia. (2021) Analysis of the musical characteristics and singing of Qinghai River Huangshui flower children "Going up to the high mountain to look at the flat river." South-west University:4.10.27684/d.cnki.gxndx.2020.001035.

inspiration for this study regarding the influence of the lyrics on the singers and other issues. Wu Hui (2014:52-53) ^[2]elaborates on the liner notes and their roles in the Flower Children, providing a theoretical basis for the author's analysis of the liner notes in this paper.

Although existing studies have covered the position of flowers in cultural and musical traditions, the analysis of the interaction between their musicality and lyrics still needs to be improved. Most studies focus on a single-dimensional interpretation, ignoring the complex interaction between music and lyrics. The study aims to explore how lyrics in the huar children enhance the emotional expression and cultural meaning of the songs and to analyze how lyrics interact with tunes, melodies, and other musical elements to reveal further the unique position of huar children in the socio-cultural landscape of Northwest China. Specific research questions include: what role do lyrics play, what characteristics do they have in flower children, and how do they interact with listeners and singers to form a complete musical expression?

Starting from the research methodology perspective, musicologists often adopt semiotic theory and montage theory to analyze the lyrics and melodies of folk songs to parse their deeper cultural and social meanings. For example, semiotic theory can help researchers understand the intrinsic attributes of the lyrics themselves and reveal how the symbols and metaphors used in the flowers reflect the cultural characteristics and social relations of the Northwest region.^[3] In addition, montage, derived from cinematography, can be used to explain the creation of poems and show how these linguistic elements strengthen their emotional resonance, as Yuan Xingjie suggests.^[4]These approaches provide theoretical support for understanding the role of "flower children" in maintaining community cohesion and cultural identity.

This research is expected to fill the gaps in the existing literature and provide new perspectives and understandings for the study of flower children's music in Northwest China. In addition, the research results are expected to provide theoretical support and practical guidance for the protection and inheritance of intangible cultural Heritage such as the Hua'er and deepen the understanding of the dual value of the Hua'er as a work of art and a medium of cultural transmission. Through an in-depth analysis of Hua'er's lyrics, this study expects to contribute new theoretical and practical ideas to protect and research intangible cultural Heritage.

2 PART 1 THE ORIGIN AND FLOWS OF FLOWERS

In the form of music, Hua'er reflects the state of life of the masses of people in Northwest China. It is rich in vitality and artistic charm and is a marvelous flower in the history of music in China and even the world. The evolution and circulation of

[2]Wu Hui. (2014) "Calling from the Heart" - The Token and Liner Notes of "Going Up to the High Mountain and Looking at the Flat River." *Masterpiece Appreciation*:52-53.

[3]Yu, Runyang. (2003) *New draft of music history*. People's Music Press, Beijing: 64.

[4]Yuan, Hsing-Ju. (1996) *Studies on the Art of Chinese Poetry*. Peking University Press, Beijing: 56.

Hua'er not only preserve rich local characteristics but also map the dynamic interaction between cultural identity and social change.

2.1 Historical Origin.

"As a unique form of traditional music in Northwest China, Hua'er was first produced in the early Ming Dynasty (about 1368 AD), and after hundreds of years of inheritance and development, it is now deeply rooted in the regional culture of Gansu, Qinghai, and other provinces. Hua'er was created and shared by Han, Hui, Tibetan, Dongxiang, Baoan, Sala, Tu, Yugu, and other ethnic groups, and it uses Chinese as the singing language. After a long development, according to the music characteristics, lyrics meter, and circulation area of the similarities and differences, flowers are divided into "Huangshui flowers," "Tao Min flowers," and "six pan mountain flowers" three categories—Huaer singing characteristics and forms, generally in the field labor, mountain grazing, and journey improvisation singing.

2.2 Geographical and Ethnic Flux.

After a long development period, the Hua'er language gradually shows a diversified trend. Analyzed from the point of view of cultural characteristics and development, Hua'er has three essential features.^[5]

Wide range of singing. Geographically, in its more than 1,000 years of development, the Hua'er has spread across the vast areas of Gansu, Qinghai, and Ningxia, as well as parts of Shaanxi and Xinjiang. Among them, "Going up to the High Mountains and Looking at the Flat River" belongs to the representative repertoire of the Tao Min type of Huaer, mainly circulated in Kangle, Lintan, Dibei, and Minxian in Gansu Province. From the ethnic point of view, Hua'er was born in the northwest region where there are many ethnic minorities and is sung by dozens of ethnic groups such as Han, Tibet, Tu, Dongxiang, Sala, Yugu, etc. This kind of multi-ethnic singing of the same folk song genre is scarce in the history of the world's folk songs, and it is a valuable historical treasure of the integration of multi-ethnic cultures in the Northwest.

Unity of language and richness of lyrics. As a folk song sung by many ethnic groups, although there are differences and similarities in voice tone in the region, on the whole, the singing language of Huaer is the Guanlong sub-dialect of the northern Han dialect, which is a unique cultural phenomenon in the world folk song culture. Different regional environments and historical conditions objectively promote the diversified development of the singing language. Among different dialects, there are other forms of expression. For example, Tao Min Huaer is categorized into three major types: loose, whole, and Benzi. The music material of Loose Flower comes from daily life, and the language is simple and touching. The whole flower is a narrative flower that comes in sets. The main content of Ben Zi Hua includes historical stories, warning education, and popular fiction.

[5]He Wei. (2019) Characteristics and changes of Taomin-type "flower children." *Journal of Gansu Higher Education Teachers*,24:106-108.

Diversity of cultural changes. With the development of the natural environment, historical background, social changes, and the level of science and technology, the singing content and form of Hua'er songs have shown a transition from traditional rural culture to modern urban culture. In the past, Hua'er's accompanying instruments mainly included erhu, flute sanxian, etc., but modern Hua'er songs have begun to try to incorporate electronic music and various accompanying software. This shift is reflected not only in the use of instruments but also in the content of the songs, from traditional emotional exchanges between men and women to themes that reflect more of the lives of modern people. The places where Hua'er is sung have expanded from the rural hills to schools, cities, and professional song and dance theatres. Especially after being inscribed on China's national intangible cultural heritage list in 2006, the Hua'er has been protected and promoted nationally, further facilitating its dissemination and development at home and abroad.

3 PART 2: LANGUAGE ARTS AND RHETORICAL TECHNIQUES OF FLOWERS

Lyrics are the product of the intermingling of music and literature. Flowers were born in Northwest China, and the Great Northwest also inspired their language arts and rhetorical techniques. They show diverse and nationalized characteristics.

3.1 Linguistic Features of Flowers: Liner and Imagery Analysis.

The linguistic characteristics of the lyrics of The Flower Children are mainly reflected in the use of liner notes and the creation of rich imagery. Together, these two aspects constitute the unique artistic style of Hua'er as a genre of Northwest folk songs.

Functions and classification of serifs. Liner notes are the additional words and phrases added to the main lyrics of a work for the sake of singing. Liner is a basic element in Chinese folk songs of ethnic minorities, and the extensive use of liners is also a basic feature of the lyrics of "Flowers." This has given rise to the saying that "no flower is not composed of liners, and no liner is not a flower."^[6]

The music of the flower child is divided into thematic phrases and expanded liner notes. Generally speaking, only the words are recorded on the sheet music, not the liner notes. As a kind of folk song jointly interpreted by several ethnic minorities, Hua'er often has different liner notes in the same song according to the singing style, melodic melody, and ethnic language of the singers. From a functional point of view, the liner notes in Hua'er can be divided into three categories: articulated supplementary functional liner notes, dialect overlapping functional liner notes, and developmental functional liner notes.

Articulation complementary function of the liner notes. That is, in singing, the role of articulation without the meaning of the liner notes. With the help of the long and

[6] Wu Hui. (2014) "Calling from the Heart" - The Token and Liner Notes of "Going Up to the High Mountain and Looking at the Flat River." *Masterpiece Appreciation*:52-53.

short sigh of the liner notes and complementary syllables, Singer connects the upper and lower sentences so that the singing is more fluent. For example, "I'll, "ah," "ah," "ah," "ah," etc., in "Going up to the high mountains and looking at the flat river" are all meaningless vernacular words, although they are not meaningful in themselves. Although they are meaningless in themselves, their use makes the singing of flowers more dynamic, full of vigor, and regional characteristics.

Dialectal Overlapping Functional Serifs. That is the use of dialect and overlapping liner notes. This kind of liner note expands the content of the flower child, makes the singing seem vivid and exciting, and the words are catchy, playing the role of sound complementary meaning. At the same time, they make the songs more vivid and natural, reflecting the characteristics of the northwestern dialect, such as "A-Go's Bean Meat," which directly expresses the Singer's emotional changes and enriches the singing of the flower children. In addition to "Going up to the High Mountains and Looking at the Flat River," there are many similar overlapping liner notes in Hua'er, such as "The Tip of the Heart," "Mao Dong Dong," "Pink Yo-yo," and so on.

They are developing functional liner notes. That is, the number of words is more than the number of words in the main word, accounting for a more significant part of the whole flower liner notes. Although the liner notes have an intense improvisation but are not randomly increased, the liner notes for the development of the musical theme and the expression of the singing technique have an essential significance. For example, in "Pigeon Order," the Singer utilizes onomatopoeic words such as "Puluululuuluuluuluuluuluuluuluulu," "PaLaLaLaLaLaLaLa," and "Canglanglanglanglanglanglanglanglang" to portray the attitude of pigeons flying in the air, which puts the listener in the realm of the realm. The listener is immersed in the scene.

The liner notes play a crucial role in Flowers, not only adding to the song's expressive power but also deepening the communication of emotions and reflecting the distinctive characteristics of Northwest culture.

Rich Imagery. Imagery is an artistic image created by the unique emotional activity of the creative subject. Hua'er's lyrics are "nationalized" lyrics, and the unique imagery plays a crucial role in its national style. Compared with many lyricists who use a lot of unfamiliar imagery to distance the audience from the lyrics, Hua'er's lyrics emphasize their life-like qualities. Hua'er singers are good at transforming the iconic cultural symbols of the Northwest region into lyrical imagery, which is mainly divided into the following four categories.

Location. The singing place of flowers is usually in mountain villages, and the rugged natural environment provides rich musical materials for flowers. In "Going to the High Mountains and Looking at the Flat River," "high mountains" and "flat river" are the standard mountain ranges and plains in the Northwest; in "The Order of Lower Sichuan," imagery such as "big road" vividly portrays the daily life of footmen in the past; in "Snow-white Dove," "the Yellow River" is the most famous song in the world. In "The Order of Going Down to Sichuan," imagery such as "the big road" vividly portrays the daily life of footmen in the past; and in "Snow-White Pigeons," "the Yellow River" and "the rocky cliffs" reveal the rich characteristics of the Northwest.

Flora and Fauna. Flowers, birds, grasses, and trees in nature are familiar imagery in flowers. For example, the "plum blossom" in "Tell Me What's on Your Mind" expresses the melancholy of a woman's heavy heart; the "magpies" and "peonies" in "White Peonies Sleeping" are also plants and animals of Northwestern color; in "Ga Mei is the White Pigeon in the Sky," the Singer's description of the "white pigeon" is also very colorful. In "White Peony Sleeping in the Mile," "magpies" and "peonies" are also very colorful plants and animals in the Northwest; in "Ga Mei is the White Pigeon in the Sky," the Singer's choice of birds such as "white pigeons" and "crows and partridges" also reveals a strong ethnic character.

Architecture, furniture, and tools. In "White Peony Sleeping," the "gate" and "Kang" are the daily furniture of the people's homes in the Northwest; in "Ga Mei is a White Pigeon in the Sky," the imagery of the "railing" is intriguing and expresses the sorrow of a woman looking over the railing, thinking of her beloved; in "You Give Me Words from My Heart," the "plate" and "bowl" are also intriguing. In "Ga Mei is a White Pigeon in the Sky," the imagery of "railing" is fascinating and expresses a woman's sadness as she looks over the railing and misses her beloved; in "You Give Me the Words of My Heart," "plates" and "bowls" are also imagery with a sense of life.

Food. For example, "bun" and "tea" in "You give me words from your heart," "coils" in "Tears from crying are made into noodles," and "tender cabbage" and "grass" in "I make you rare, and you make me love." Young cabbage and grass. The use of imagery in the lyrics of flowers is not only a subjective transformation of the Singer but also closely related to life experience and historical background. All these images originate from the vast northwestern land, making the listeners who grow up on this land resonate with their hearts.

3.2 Variety of Rhetorical Devices.

Mr. Xia Zhifang said in his book "The Theory of Literary Imagery" that "the use of various rhetorical devices in literary works is not mainly to refer to or recognize a certain thing and to increase the reader's understanding, but to enhance the emotional and rhythmic beauty through the rules of speech itself, convey literary aesthetic imagery through the selection of words and the use of rhetorical patterns, to make the system of linguistic symbols itself becomes an integral part of the aesthetic imagery system."^[7] The traditional folk song "Hua'er" of Northwest China is particularly significant for applying this rhetorical technique. Its lyrics are rich in literature and deepen the song's emotional expression and cultural connotation through various rhetorical means.

First, as a commonly used rhetorical device, simile has a unique expressive power in flower lyrics. Comparison deepens the emotional level of the lyrics by giving new symbolic meanings to objects or characters through creative imagination. In Modern Chinese, Liao Xuandong and Huang Borong describe simile as "comparing one thing to another through imagination, to strengthen language's image and expressive power."

[7]Xia Zhifang. (1993) *Literary Imagery*. Shantou University Press, Shantou: 222.

er."^[8] For example, in "Ga Mei is a white dove in the sky," the poet compares the female protagonist to a free-flying dove in the sky, while the male protagonist is depicted as a following crow swan. This kind of comparison not only enriches the symbolic level of the lyrics but also vividly describes the deep feelings between the two.

Secondly, metaphor, as another core rhetorical device, can visualize abstract concepts so listeners can have a deeper emotional resonance with the content of the lyrics. In *Rhetoric and Literary Reading*, Gao Xinyong mentions that simile "helps us understand the world in a new light by linking the unknown to the known"^[9] (Gao, 1997:15). For example, in the line "The Ga sister is like a white peony, no silver money, the brothers can't get it," the woman is compared to a white peony that can't be obtained easily, which not only expresses praise for the woman's preciousness and beauty but also implies helplessness and sorrow for the difficulty of reaching love.

Through these rhetorical techniques, the flower lyrics enhance the song's artistic expression and deepen its cultural meaning, making it an essential medium for conveying the culture and emotions of the northwest region.

3.3 Unique Presentation Techniques.

The rich imagery and colourful rhetorical techniques in the flower lyrics rely on elaborate presentation techniques that enhance the poems' aesthetic effect and deepen their emotional and cultural expression.

Montage. "Montage, in its broadest sense, combines disparate elements in various combinations, repetitions, and overlaps. It is usually associated with film editing, but the basic principles of montage play a crucial role in a wide range of artistic, cultural, and scholarly practices."^[10] Montage-like writing techniques are everywhere in ancient Chinese literature, especially in poetry. Yuan Xingjie, in his *Studies on the Art of Chinese Poetry*, has said, "In classical Chinese poetry, especially close poems and words one image connects to another, and one picture connects to another, with an artistic effect similar to that of a montage in a movie."^[11] For example, in the representative flower child "Qinghai Song," which is widely circulated in China's Qinghai Province, there is the example of 227, "The noodle store in Xining City, the wine room in Lanzhou City, Ga Mei is better than a silver circle, but can't be brought to the hand of her brother."^[12] The noodle store in Xining City and the wine room in Lanzhou City are two different spatial things spliced into one picture through the montage technique, creating a montage effect. The two different spatial things are spliced into one picture through the montage method, creating a sense of alienation and lovesickness between men and women. Another example is in "Qinghai Song"228, "The raft

[8] Liao Xu Dong,Huang Bo Rong. (2022) *Modern Chinese (lower)*. Higher Education Press, Beijing:246.

[9] Gao, Xinyong. (1997) *Rhetoric and literary reading*. Peking University Press, Beijing: 15.

[10] Vávrová, D. (2013) *Transcultural Montage*.Berghahn Books, New York:5.

[11] Yuan, Hsing-Ju. (1996) *Studies on the Art of Chinese Poetry*. Peking University Press, Beijing: 56.

[12] Zhang Yaxiong. (1986) *The Collection of Flowers*. China Federation of Literature and Art Publishing Company, Beijing: 155.

of wool comes down, the flowers on the mountainside smile, A-go is the manna that comes down, and Ga-mei is cured of her fever."^[13] "The raft of wool" implies that the scene is located by the river and corresponds to "the flowers by the mountains" in the following line. The addition of montage breaks the traditional narrative order of the song, making it full of jumps and vigor.

Liubai. The term "white space" first appeared in the ancient Chinese art of calligraphy and painting, indicating the intentional retention of some blank parts in a work. The purpose of white space is to enhance the visual effect of the work and make it more beautiful. In literary works, white space means that the author intentionally does not describe specific plots in detail or does not fully explain certain details, leaving it to the reader's imagination and associations to express the mood. The "artistic blankness" concept in Gestalt psychology coincides with the Chinese concept of "white space." "Human psychology has a natural tendency to pursue perfection. Thus, the blankness in a work of art creates the pressure and tension of aesthetic psychological completion, inspiring the appreciator to fill the blankness with his creative imagination."^[14] For example, in "Qinghai Song" two eight one example, "Lanzhou city's good red fruit, Regulus on the door set of snacks, Ga sister long good character, born with a good pair of eyes,"^[15] The Singer wants to express love for the woman's feelings but does not express his feelings, but from the scene, the appearance of the depiction of the beginning, wanting to raise the first to repress, the whole did not mention the word "love." The word "love" is not mentioned throughout the text, and this emotional blankness reflects the man's shyness and emphasizes his adoration for the woman.

The use of these presentation techniques not only strengthens the artistic appeal of the flower children's lyrics but also deepens their function in cultural and emotional expression, making them not just a text with musical accompaniment but an independent work of art that carries a wealth of emotions and cultural values.

4 PART 3: MOOD SHAPING AND EMOTIONAL RESONANCE OF LYRICS

The roles of the Singer and listener of the song as a vocal art form are often intertwined. On this basis, lyrics play three central roles in the shaping and resonance of emotions.

[13] Zhang Yaxiong. (1986) *The Collection of Flowers*. China Federation of Literature and Art Publishing Company, Beijing: 155.

[14] Ma Dakang. (2005) *Research on Poetic Language*. China Social Science Press, Beijing: 101.

[15] Zhang Yaxiong. (1986) *The Collection of Flowers*. China Federation of Literature and Art Publishing Company, Beijing: 165.

4.1 The Intrinsic Significance of Lyrics and Their Contribution to Music.

Lyrics are an indispensable part of vocal works. Analyzed from the point of view of semiotics, "Lange points out that music is not a kind of language because it does not have the vocabulary system that a language must have; the constituent elements of music are not symbols independently assembled with conventional rules, and it lacks the basic characteristics of a language with inferential symbolic features. But music, which is completely different from language in its own logical and formal construction, is the most direct and appropriate system of symbols for expressing emotions as subjective inner experiences of human beings."^[16]In her writings, Monelle Raymond also mentions that "music is not naturally occurring; it is distinctly social."^[17] Music is not a language; musical compositions composed of notes cannot convey a specific narrative. Adding lyrics solves this problem by giving the music a clear emotional direction, expanding the expressive methods and space, and more intuitively expressing the ideological connotations attached to the work by the creators. This is mainly reflected in the flowers. For example, in "Going up to the high mountains and looking at the flat river," if there are no lyrics added, no "Going up to the high mountains and looking at the flat river, there is a peony, but it is in vain if you can't pick it in your hand," so directly pointing out the center of the connotation of the work, it is difficult for us to know the real meaning of the song, the entwined love story between men and women, and so on.

4.2 The Emotional Interaction Between Lyrics and Performers.

As a vocal art, the flower child is a unique product of language and music. Losing the lyrics, the singing of flower children loses its meaning and soul. Lyrics have the following three leading roles for performers.

First, understand the context of the song. Flowers of the lyrics are often more straightforward, with a clear place to take place, the characters involved, and thoughts and feelings. For example, in "Qinghai Song," in the two ninety-four examples of "high walls surrounded by planting leeks, both sides of the planting of watermelon miles, with the front of the standers did not Su Gu, before leaving to open the dial open my heart flower miles,"^[18] The first two sentences describe the location of the story and the event, planting crops within the high walls. The last two sentences describe the results of the events and the ideological feelings. The sweetheart walked through the farmland, "I," but did not pay attention, showing my feelings of affection for my sweetheart! "I didn't pay any attention to it, which shows my love for my beloved.

Secondly, it helps the Singer to get into an emotional state. Different types of songs determine the various emotions of singers when they sing. Excellent arrangement and

[16] Yu, Runyang. (2003) New draft of music history. People's Music Press, Beijing: 64.

[17] Hatten, R., Monelle, R. (2010) The Sense of Music: Semiotic Essays. Princeton University, New Jersey: 5.

[18] Zhang Yaxiong. (1986) The Collection of Flowers. China Federation of Literature and Art Publishing Company, Beijing: 167.

lyrics help singers enter the singing state and grasp the song's pulse. In contrast, the certainty of the lyrics' theme helps singers choose the corresponding emotional state when singing. For example, in Qinghai Song 279, "The sheep's wool is built up in the mountains, when will it be boiled into a thread? I miss my sister's sore eyes; why do I see her face one day?"^[19] From the lyrics, it can be seen that this is a song about a man who misses his beloved. In singing it, the Singer understands the need to bring in the man's complex, adoring feelings to achieve a complete singing state.

Thirdly, it helps the Singer to process the song. The singing of flowers requires a correct and scientific vocal method and a deeper understanding of the ups and downs of the song and the biting of the words. For example, in "Going up to the high mountains and looking at the flat river," the first phrase "Going up to the high mountains and looking at the flat river" corresponds to the upward intervals of the fourth degree in the melody, so that the melody at the beginning of the song shows the characteristics of high-pitched, excitement, and vastness, which gives people a sense of vastness as if the Singer is climbing upward and singing at the same time, which is also a common feature of flower children's singing. This kind of lyrics and melody intermingling is also a common feature of flowers.

4.3 Emotional Resonance Between the Lyrics and the Audience.

First, to promote the singing of songs. Singing flower places are not only in the mountains and fields; there are also specially organized "flower wills." During the "flower will", people from near and far climb the hill to sing when the number of people can often be tens of thousands. People are both the audience and the Singer; many famous flower songs are from the flowers on the impromptu sing-along. The singers draw on local material, mostly depicting love stories between men and women, a feature that promotes the songs to be sung among the masses.

Secondly, it triggers emotional resonance. Most of the lyrics of Flower Children depict love stories between men and women, and there are also folk legends, geographical allusions, and other types. These materials are close to daily life, and the melody is rough and catchy, so it is easy to resonate with the masses and emotionally immerse them in the Singer's singing.

Through these levels of analysis, we can see the multiple roles that flower children's lyrics play in shaping emotions, transmitting culture, and enhancing connections. This enriches our understanding of the flower child as a traditional musical form and demonstrates the centrality of lyrics in musical performance.

5 CONCLUSION

This study analyzes the lyrics of "Hua'er," a representative folk song genre in Northwest China, to explore its artistic characteristics and emotional expression functions.

[19] Zhang Yaxiong. (1986) *The Collection of Flowers*. China Federation of Literature and Art Publishing Company, Beijing: 164.

Focusing on the creative attributes of the lyrics, the study analyzes the rich significance of the lyrics to the flower children from the perspectives of liner notes, rhetoric, and presentation techniques. The liner notes and rhetorical and presentation techniques in the lyrics of *The Flower Children* not only enrich the songs' artistic expression but enhance the songs' emotional resonance. Liners play an essential role in connecting and complementing the lyrics and enriching the musical expression; rhetorical devices such as similes and metaphors enhance the lyrics' expressive power and emotional resonance; and unique presentation techniques such as montage increase the narrative and expressive power of the songs. Future research can further expand the sample scope and explore more mechanisms of lyrics-music interaction in flower songs to understand the unique cultural phenomenon of flowers more comprehensively. In addition, this study found that lyrics are not only a bridge for singers to understand the context and mood of a song but also a key to helping them process the song and achieve artistic expression. For the audience, the more profound meaning and emotional resonance of the lyrics promote the transmission and cultural spread of the Hua'er and deepen the recognition and understanding of the cultural identity of Northwest China. Therefore, the study of lyrics is not only of great value to the knowledge of the Hua'er but also provides practical guidance for the creation and transmission of folk songs and promotes the protection of intangible cultural Heritage; as Colin Long said, "Heritage can be utilized in a positive way to provide a sense of community for different groups and individuals or to create employment opportunities based on cultural tourism. Heritage can be used positively by governments and communities to foster respect for cultural and social diversity and to combat prejudice and misunderstanding."^[20]

Looking ahead, we still need to continue to expand our research on the interaction of Hua'er lyrics with other elements of music, such as melody and rhythm, to understand its artistic and cultural dimensions fully. In addition, combining cross-cultural and interdisciplinary research methods, we should explore the comparison of Hua'er with folk songs from other regions to reveal broader cultural dynamics and innovative mechanisms. This approach enriches our understanding of the Hua'er and provides new perspectives and theoretical frameworks for global music and cultural heritage research. Through this study, we further realize that lyrics, as a bridge connecting history and modernity, tradition and innovation, are an indispensable part of music research and are of inestimable value for in-depth exploration of the connotations and extensions of folk music.

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