



TRADITIONAL COSTUMES OF HAKKA IN GANNAN: REFLECTION OF DIVERSITY  
CULTURAL OF HAN AND SHE



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เครื่องแต่งกายพื้นเมืองของชาวฮากกาในเมืองก้านหนาน: ภาพสะท้อนพฤติกรรมของชนชาติ  
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CULTURAL OF HAN AND SHE



A Dissertation Submitted in Partial Fulfillment of the Requirements  
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TRADITIONAL COSTUMES OF HAKKA IN GANNAN: REFLECTION OF DIVERSITY CULTURAL OF  
HAN AND SHE

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This study focuses on the traditional Hakka costumes of the Gannan region in China, and aims to explore how these costumes reflect the diversity of Han and She ethnic cultures and their role in socio-cultural changes. The theories utilized multiculturalism and the anthropology of costumes, and the study combined methods such as historical document analysis, field surveys and interviews, and case studies, to thoroughly examine the cultural characteristics, historical evolution, and social significance of Gannan Hakka traditional costumes. The study found that these costumes are not only an integral part of Gannan Hakka culture, but also a testament to the integration of diverse cultures, especially in the interaction between Han and She ethnic cultures, demonstrating unique adaptations and changes. By analyzing costume changes over different time periods, the thesis reveals the role of Gannan Hakka costumes in cultural heritage, identity recognition, and social development. This study not only enhances the understanding of the diversity of Gannan Hakka culture, but also provides empirical support for the study of the interactions between Han and minority ethnic cultures, emphasizing the importance of protecting and inheriting cultural heritage in modern society.

Keyword : Gannan Hakka, Traditional costumes, Cultural diversity, Han, She

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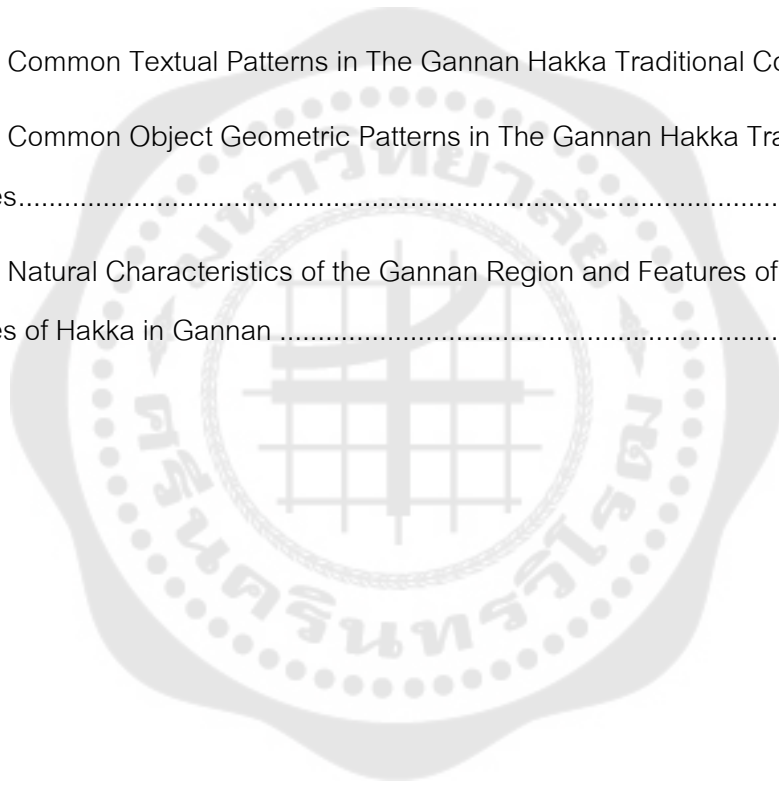


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# CHAPTER 1

## INTRODUCTION

### 1.1 Background

Universally acknowledged as one of the oldest civilizations, China's traditional culture dates back 5000 years (Chunguang, 2014). Having undergone numerous dynastic rises and falls, and transformations, it has gradually formed a unique Chinese cultural tradition. In this long historical process, cultural exchanges and integration among various ethnic groups in China were inevitable. Han Chinese culture forms the core of traditional Chinese culture, but it also integrates cultural elements of the other 56 ethnic minorities (Agency, 2009), creating a diversified cultural landscape. This multicultural backdrop has provided a vast scope for the prosperity and innovation of Chinese culture and laid the foundation for harmonious development among various ethnicities and cultures.



FIGURE 1 56 Ethnic Groups in China

Source: Haitang. (2022.02.05). Ethnic minority costume paper cutting tutorial.

Retrieved from <https://www.zaoxu.com/jjsh/sgzz/446311.html>

Hakka culture is a distinctive strain within traditional Chinese culture. Throughout its extensive history, the Hakkas have wandered, significantly contributing to

the migratory history of the Chinese nation. The instability of their living environments led them to roam widely, becoming reliable conduits for cultural exchanges across various regions. The Hakka ethnic group is a vital branch of the Han nationality. According to scholars like Luo Xianglin, the Hakka ancestors historically underwent five lengthy and arduous migrations due to war, famine, and epidemics, moving from the Central Plains during periods such as the Qin dynasty's southern campaign against the Hundred Yue, the Five Barbarians during the Western Jin dynasty, the Huang Chao Rebellion in the Tang dynasty, the Song dynasty period, the early Ming and Qing dynasties, and the early Republican era, eventually settling in the tri-junction area of Jiangxi, Fujian, and Guangdong (Xianglin, 2018). These migrations and movements are not only an essential aspect of their culture but also a significant manifestation of the diversity in Chinese culture. Currently, there is a large Hakka population living in the border areas of Jiangxi, Fujian, and Guangdong, leading to this region being known as the "Hakka stronghold".



FIGURE 2 The Five Great Migrations of Hakka

Source: Through the stars of history. (2021.7. 3). From ancient times to the present, the trend of population migration from north to south continues.

Retrieved from

<https://baijiahao.baidu.com/s?id=1704231851615218705&wfr=spider&for=pc>



Gannan, located in southern Jiangxi and upstream of the Gan River, is bordered by Sanming and Longyan cities of Fujian to the east, Chenzhou city of Hunan to the west, Meizhou, Heyuan, and Shaoguan cities of Guangdong to the south, and Ji'an and Fuzhou cities of Jiangxi to the north. Its territory encompasses eighteen districts and counties under the jurisdiction of Ganzhou City, including Zhanggong District, Gannan County, Nankang, Shangyou, Chongyi, Dayu, Xinfeng, Longnan, Dingnan, Quannan, Anyuan, Yudu, Ningdu, Ruijin, Xingguo, Huichang, Xunwu, and Shicheng, covering an area of about 40,000 square kilometers with a population exceeding 9 million. Gannan was the first stop for the southward migration of the Hakka ancestors from the Central Plains. It is the birthplace of the Hakka ethnic group and one of their main settlements, with Hakkas accounting for over 95% of the population in the region, earning the title "Cradle of the Hakka"(Government, 2017).



FIGURE 3 Map of Gannan District Anonymous

Source: Yi Min. (2020.05.10). Ranking of built-up areas in Ganzhou: Ruijin is the largest and Chongyi is the smallest.

Retrieved from [https://www.sohu.com/a/394273128\\_120054559](https://www.sohu.com/a/394273128_120054559)

The She ethnic group mainly resides in areas such as Fujian, Zhejiang, Guangdong, Jiangxi, and Anhui, representing one of the few minorities chiefly inhabiting China's eastern regions. Historically, Gannan was one of the central areas inhabited by the She people, with their presence in the region dating back to the Tang Dynasty(Siwei, 2001). The She people possess a rich cultural tradition and historical heritage, with distinctive features in their language, music, dance, and costumes. For centuries, the She and Hakka peoples have primarily resided in the border areas of Fujian, Zhejiang, Jiangxi, and Guangdong, living together in a pattern of "mixed large settlements and small clusters." The traditional cultures of both ethnicities have been fostered and evolved through ongoing interactions, demonstrating a close symbiotic relationship.

Within the vast and profound traditional cultural elements, ethnic costume culture holds a significant position. It not only reflects the regional ethnic cultural characteristics, decorative arts, and aesthetic tastes but also reveals historical and cultural backgrounds, natural humanities, and customs, serving as one of the record-keeping methods of cultural development in that area. As Mr. Guo Moruo stated, "Ancient costumes are a major component of arts and crafts... Through them, one can examine the trajectory of ethnic cultural development and the mutual influences among various fraternal ethnic groups. Modes of production, class relations, customs, and cultural relic systems of various dynasties become clear at a glance, offering excellent historical materials"(Congwen, 2011). Throughout academia, research on Hakka traditional costumes has mostly focused on the Hakka community as a whole, with very limited studies specifically on Gannan Hakka costumes. It is this neglected aspect of research that makes this topic even more valuable.



FIGURE 4 Hakka Traditional Costumes

Source: Spring Plum Fox. (2018.07. 24). The Hakka blue shirt: a realistic answer to Han Chinese dress.

Retrieved from

<https://baike.baidu.com/tashuo/browse/content?id=097c78352869f6e4534957d0>

Throughout the long history of cohabitation and interaction between the She people and the Hakka, their clothing has developed unique cultural characteristics. The traditional costumes of the Gannan Hakka are an important part that reflects the diverse cultures of the Han and She ethnic groups. Gannan Hakka traditional costumes combine the characteristics of Han costumes - simplicity, modesty, durability, and practicality - with the She traditional costumes' emphasis on color, detail, and decoration, endowing them with unique artistic value.



FIGURE 5 Costumes of She

Source: Anonymous. (2020, Dec. 24). She ribbons weaving technique was selected as the fifth batch of representative items of national intangible cultural heritage.

Retrieved from [https://m.thepaper.cn/baijiahao\\_10529198](https://m.thepaper.cn/baijiahao_10529198)

From an artistic and cultural perspective, conducting artistic research on Gannan Hakka traditional costumes serves as an excellent starting point for the preservation of the outstanding cultures of the Han and She ethnic groups. However, current available resources on the market offer limited studies and analyses of Gannan Hakka regional costumes. Most research focuses on the cultural connotations behind these costumes or studies specific components of Gannan Hakka costumes. Gannan Hakka traditional costumes are highly artistic and ethnically aesthetic, particularly women's attire, which is a treasured art piece in Chinese ethnic culture. The unique ethnic colors and cultural aesthetics, aesthetic ideals contained within these costumes, are an exceptional intangible cultural heritage of China, holding significant aesthetic research value and status throughout history, and carry immense practical significance.

Using the perspectives of folk customs, natural geography, and historical culture as the starting point of this thesis, artistic analysis and study of Gannan Hakka traditional costumes are conducted, along with a comparative analysis of the aesthetic characteristics and artistic aesthetics of the Han and She ethnic groups inherent in these costumes. From a historical and cultural perspective, researching Gannan Hakka traditional costumes is beneficial for the inheritance and development of Chinese traditional ethnic costume culture and art, and holds a certain degree of research significance and importance. From the perspective of decorative arts, Gannan Hakka traditional costumes encompass various precious patterns, designs, artistic sensibilities, cultural characteristics, and accessory designs and styles. Research and analysis in this regard will be a valuable exploration in inheriting and innovating upon these excellent traditions.

This study will provide a detailed analysis of the basic artistic forms and cultural aesthetics of Hakka traditional costumes in the Gannan region. It will also compare and analyze the designs, colors, and styles that arise from the cultural differences and integration between the Han and She ethnic groups displayed in these costumes, exploring the characteristics and evolution of the multicultural aspects of the Han and She ethnicities. By conducting an in-depth study of Hakka traditional costumes in the

Gannan region, we can better understand and inherit China's rich and diverse cultural heritage, promoting the development of cultural diversity and the interaction of cultural exchanges.

### 1.2 Objectives of the Study

The primary goal of this study is to investigate the manifestations of cultural diversity among the Han and She ethnic groups, conducted through an examination of Hakka traditional costumes in Gannan. The specific objectives include:

(1) To analyze the connections between Han and She ethnic cultures in Gannan Hakka traditional costumes, compare their similarities and differences, and study the influence of Han and She cultures on Gannan Hakka traditional costumes.

(2) To analyze the impact of Gannan Hakka traditional costumes on local society and culture, including their role in local cultural heritage and historical memory, as well as their shaping and influence on local society and culture.

Through the exploration of the above objectives, this study aims to fully understand the cultural connotations, historical evolution, and social significance of Gannan Hakka traditional costumes, to explore the reflection of Han and She ethnic cultural diversity, and to provide insights and references for the preservation and development of local culture.

### 1.3 Hypothesis of the Study

(1) The design, production, and symbolic significance of Gannan Hakka traditional costumes may be influenced by a combination of factors including geographical environment, climate conditions, social structure, historical background, religious beliefs, folk traditions, and lifestyle.

(2) The diversity of Han and She ethnic cultures is reflected in Gannan Hakka traditional costumes. These cultural aspects may encompass elements such as the color, pattern, material, style, and texture of the costumes.

#### 1.4 Expected Contribution of the Study

(1) Presentation of Cultural Diversity: Through an in-depth study of Gannan Hakka traditional costumes, the research will reveal the unique cultural characteristics and diversity manifested by the Han and She ethnicities in the realm of costumes. This will aid in better understanding the richness and diversity of Chinese traditional culture.

(2) Interpreting Cultural Symbols and Symbolic Meanings: The study will interpret the cultural symbols and symbolic meanings within Gannan Hakka traditional costumes. By analyzing elements such as patterns, designs, and colors in the costumes, the paper will reveal the cultural messages and social symbolism behind these costumes. This will contribute to a deeper semiotic interpretation of traditional Chinese costumes and an enhanced understanding of Gannan Hakka culture.

(3) Protecting and Inheriting Traditional Culture: An in-depth study of Gannan Hakka traditional costumes can promote the protection and inheritance of this precious cultural heritage. The research findings can provide significant references for governments and relevant organizations to help them implement effective measures for the protection, promotion, and inheritance of Gannan Hakka traditional costumes.

#### 1.5 Definition of Terms

##### 1.5.1 Han Nationality Culture

The culture of the Han ethnicity, one of the major ethnic groups in China, encompasses both traditional and modern elements of the Han people's language, religion, values, social customs, and art forms. As a crucial component of Chinese civilization, Han culture has a long history and diverse richness, wielding extensive influence. It stands as one of the significant cultural heritages in China and globally, reflecting the traditional wisdom, lifestyle, and social organization of the Han people. In this study, by exploring Gannan Hakka traditional costumes, we aim to reveal the diversity and rich essence of Han culture and its interactions and connections with the She ethnicity culture.

### **1.5.2 She Ethnic Minorities Culture**

The She ethnicity is one of China's less populous minority groups, primarily found in the provinces of Fujian, Zhejiang, Jiangxi, Guangdong, Guizhou, Anhui, and Hunan. The She culture, collectively created and inherited by the She people, comprises their language, religious beliefs, customs, and folk arts. Characterized by its unique ethnic identity, She culture reflects the lifestyle, values, and social structure of the She people. This study, focusing on Gannan Hakka traditional costumes, aims to explore the unique expression of She culture in costumes and its mutual influence and shared diversity with Han culture.

### **1.5.3 Gannan Hakka Culture**

Gannan Hakka culture, originating in the southern region of Jiangxi Province in China, is a unique cultural system formed by the Hakka people based on their historical migration and settlement in the Gannan area. It encompasses the Hakka people's language, religious beliefs, traditional customs, architectural styles, and dietary habits, representing an important cultural treasure of the Gannan region. This study, through the examination of Gannan Hakka traditional costumes, aims to reveal the essence and diversity of Gannan Hakka culture, as well as its reflection and impact on Han and She ethnic cultures.

### **1.5.4 Cultural Diversity**

Cultural diversity refers to the variety and differences existing among different cultural groups. It encompasses diversity in language, religion, values, social systems, and art forms. Cultural diversity reflects the richness and plurality of human societies, emphasizing the uniqueness and equality of each cultural group, as well as the importance of mutual exchange, coexistence, and respect. In the Gannan region, Hakka culture, as a fusion of Han and She ethnic cultures, demonstrates this cultural diversity. This study, through the exploration of Gannan Hakka traditional costumes, aims to investigate the diversity in costume cultures of the Han and She ethnicities and the cultural plurality they represent.

## 1.6 Scope of the Study Conceptual

This thesis focuses on the traditional Hakka costumes of the southern region of Jiangxi Province, China (referred to as the Gannan region). It will collect 100 samples of Gannan Hakka traditional costumes, including men's, women's, and children's clothing, as well as accessories. These costumes will be systematically described, categorized, and analyzed to explore their design elements, materials, craftsmanship, and connections to Han and She cultures. Interviews with 5 expert scholars and 3 museum staff will provide in-depth insights and academic support on Gannan Hakka traditional costumes. Additionally, interviews with 5 cultural inheritors of Gannan Hakka traditional costumes will be conducted to understand their experience, skills, and cultural philosophies. These individuals are key figures in the creation and heritage of Gannan Hakka traditional costumes, and their perspectives will reveal the historical origins, craftsmanship, and the diversity of Han and She cultures inherent in these costumes.

The study of Gannan Hakka traditional costumes, aims to delve into the reflection of Han and She ethnic cultural diversity in Gannan Hakka traditional costumes. The findings will aid in a more comprehensive understanding of the cultural diversity richness in the Gannan region and provide valuable references and insights for the protection and inheritance of the cultural heritage of Gannan Hakka traditional costumes.



## CHAPTER 2

### LITERATURE REVIEW

Gannan Hakka traditional costumes, as a comprehensive embodiment of history, culture, and geography, are imbued with rich cultural stories and historical resonances. This chapter is committed to deeply excavating and summarizing related literature, starting with the exploration of the historical origins of the Gannan Hakka and She ethnicities, to reveal their cultural intersection and evolution. Subsequently, a detailed interpretation of the origins and uniqueness of Gannan Hakka culture will be conducted, along with a comprehensive analysis of Hakka traditional culture studies, enhancing our understanding of the cultural differences among Hakka communities in different regions. Moreover, this chapter also includes discussions on multicultural theories and the theories of costume anthropology. Within this, theories of cross-cultural and intercultural adaptation provide powerful tools for analyzing the cultural integration of Han and She ethnicities in the traditional costumes of Gannan Hakka. Concurrently, theories relating to dress behavior and social identity, as well as the interplay between costumes and cultural transformation, provide a solid theoretical foundation for studying Gannan Hakka traditional costumes. Finally, this chapter retraces the main studies on traditional Gannan Hakka costumes, aiming to lay a comprehensive and systematic theoretical foundation for future discussions.

#### 2.1 The Origin of the Gannan Hakka Ethnic Group

Xianglin, L. (2018). *Introduction to Hakka Studies*. Guangdong People's Publishing House.

The overall migration trend of the Hakka people is characterized by the large-scale southward movement of the Han people from the Central Plains; on a smaller scale, it depends on local security situations, regional economic conditions, official government policies of encouragement or suppression, and natural disasters. In recent times, various theories discussing the Hakka migration process have become quite in-

depth, numerous in quantity, and broad in argumentation, making it difficult to fully inventory. The widely accepted hypothesis in the academic community regarding this migration is the "Five Migrations Theory," which is as follows:

The first period, from the Eastern Jin to the Sui and Tang dynasties, saw the chaos of the Five Barbarians and invasions from the north, prompting the Hakka ancestors to migrate southward, leaving traces over a vast area. They moved eastward from present-day Dangtu in Anhui; westward to Jiujiang in Jiangxi, and south to Ji'an and Nankang in Gannan. Another group reached the central part of Jiangxi province, while some remained displaced between the Ying, Huai, and Ru rivers (all part of the Huai River system).

The second period, during the late Tang dynasty and the Huang Chao rebellion, saw the Hakka ancestors flee to avoid calamity. The farthest reached Xun, Hui, and Shao (Xunzhou, now Xingning; Huizhou, now Zengcheng; Shaozhou, now Shaoguan, all in Guangdong Province), while others reached Ninghua, Tingzhou, Shanghang, and Yongding in Fujian, with some still in eastern and southern Gannan. This migration slowed after the unification of the Central Plains by Emperor Taizu of Song.

In the third period, during the conflict between the Song and Yuan dynasties, battles raged across the borders of Fujian, Jiangxi, and Guangdong, leading some Hakka people to flee to eastern Guangdong or die in battle following the emperor.

The fourth period, in the early Qing dynasty, witnessed population expansion in the original Hakka areas, intensifying the conflict between people and land. Coinciding with Zhang Xianzhong's massacre in Sichuan and the resulting depopulation, the Qing government decreed that farmers from various regions should cultivate Sichuan, known as "Huguang Fills Sichuan." As for the Hakka people, many moved from Huizhou and Jiayingzhou in Guangdong, and various counties in Gannan, Jiangxi, towards the end of Emperor Kangxi's reign.

In the fifth period, from the late Qing dynasty to modern times, a surge in population led to frequent conflicts between local and migrant populations. The Hakka

people from various regions sought development along the coastal areas, and some even ventured to Hainan, Taiwan, and other overseas islands.

Briefly outlining the migration routes: The first phase involved moving southward from the basins of the Ying, Huai, and Ru rivers. In the second phase, those from afar crossed the river from Henan and Anhui into Jiangxi, and even to southern Fujian, while those nearer moved from northern or central Jiangxi to southern Fujian or the northern borders of Guangdong. The third phase was a movement from southern Jiangxi and southern Fujian to eastern and northern Guangdong. The fourth phase: firstly, from eastern and northern Guangdong to central Guangdong, eastern and central Sichuan, various counties in Guizhou, Cangwu, Liuzhou, and those in Zhuluo, Zhanghua, and Fengshan in Taiwan; secondly, from southern Jiangxi and Fujian to western Jiangxi. The fifth phase involved moving from central and eastern Guangdong to Gao, Lei, Qin, and Lian (current Leizhou Peninsula) areas, or crossing the sea to Hainan.

The greatest value of this theory lies in its strong evidence that the Hakka people originated from the Central Plains region, providing a comparatively comprehensive and systematic summary and explanation for the formation and development of the Hakka ethnic group. It specifically identifies the Hakka as a distinct "subgroup" (or "branch") within the Han ethnicity, rather than an independent ethnic group. This has become the starting point and core framework for various types of Hakka research in subsequent generations.

## 2.2 Historical Origins of the She Ethnic Group

Kewang, W., Yaoquan, L., & Xisheng, L. (1980). On the origin of the She people. *Journal of Minzu University of China(Philosophy and Social Sciences Edition)*(01), 89-91.

This article primarily focuses on the She ethnic group's "Gao Huang Song," combined with "Hou Han Shu," "Sui Shu," "Tong Dian," "Gu Jin Tu Shu Ji Cheng," "Sou Shen Ji," "Hou Cun Xian Sheng Da Quan Ji," and local gazetteers from Jingning, Yunhe, and Lishui counties during the Qing Dynasty, as well as genealogical records of the Lei family in Pingyang during the Republic of China. It presents a new perspective on the

origins of the She ethnic group. The authors believe that the She ethnic group was one branch of the "Nanman" during the Han and Jin dynasties, originating from Fenghuang Mountain in Chaozhou, Guangdong, and is a minority ethnic group independent of the Miao, Yao, and other ethnicities.

Bingzhao, J. (1980). A preliminary investigation of the origin of the She ethnic group. *Ethno-National Studies*(04), 39-45+21.

From the perspective of traditional documentary records, this study critiques the view that the She ethnic group only entered the border area of Guangdong, Jiangxi, and Fujian provinces at the beginning of the Tang Dynasty. It proposes that the ancestors of the She had already settled in this tri-provincial border region from the start of the Tang Dynasty, and simultaneously, by comparing the histories of the Yao and She ethnic groups, it refutes the idea that the She is a branch of the Yao ethnicity. By conducting a comparative analysis of a vast array of traditional documentary records, it further systematically argues that the history of the She ethnic group can be traced back to the Qin and Han dynasties as descendants of the ancient Yue people.

Bingzhao, J. (1988). *Historical Manuscripts of the She Ethnic Group*. Xiamen University Press.

Jiang Bingzhao, through extensive research on historical documents, has once again comprehensively examined various academic viewpoints on the origins of the She ethnic group, such as being descendants of the Wuling barbarians, originating from the Dongyi, and being descendants of the barbarian tribes, and has reasserted that the She is indigenous to the southeast. His in-depth studies of the She's historical migration, socio-economic activities, and cultural development have enriched the view that the She is indigenous to the southeast and descendants of the ancient Yue people from the Qin and Han periods.

Team, W. (2009). *A Brief History of the She Ethnic Group*. Ethnic Publishing House.

The study suggests that the debate on the origins of the She ethnic group is confined to the period before the Tang Dynasty, with the academic community largely

agreeing on the trajectory of the She's development after the Tang, with a widespread belief that during the Tang and Song dynasties, the She ancestors were already settled in the border area of Fujian, Guangdong, and Jiangxi. After the Song and Yuan periods, they gradually migrated outward, forming a distribution pattern mainly concentrated in southern Zhejiang and eastern Fujian by the Ming and Qing dynasties.

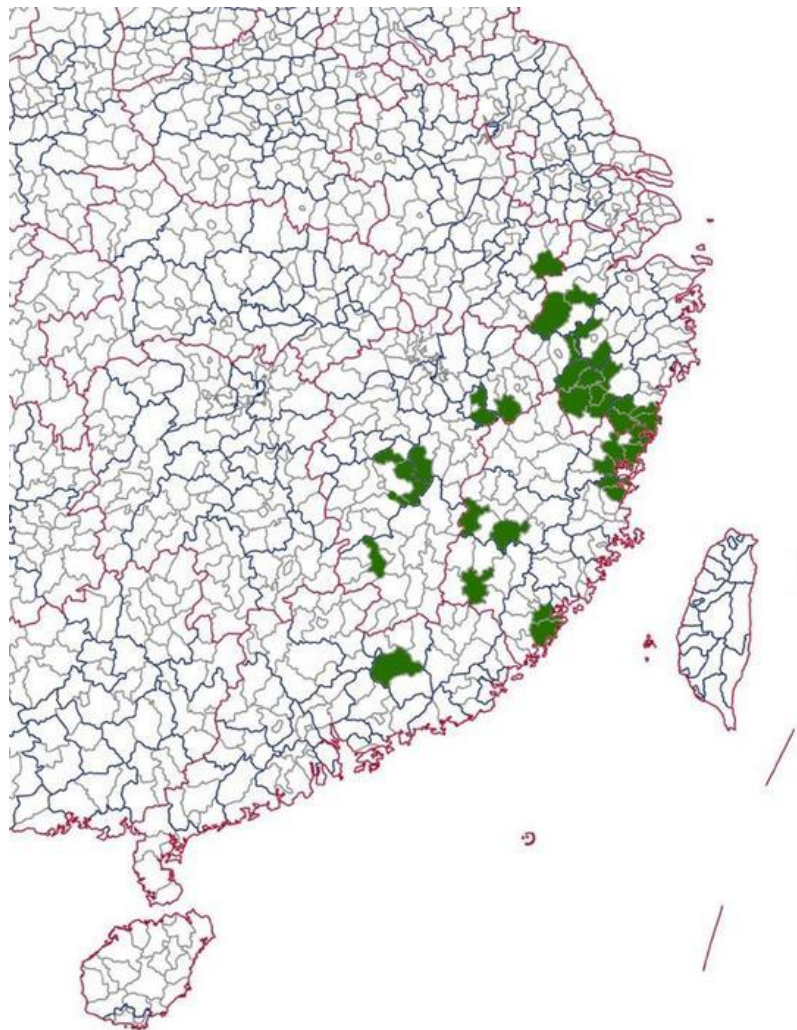


FIGURE 6 Distribution Map of Counties and Cities of She Autonomous Counties and Autonomous Townships

Source: Breeze and freehand brushwork. (2019. 05. 21). Why do the She people keep migrating northward to eastern Fujian and southern Zhejiang.

Retrieved from [http://www.360doc.com/content/19/0521/10/11400841\\_837204005.shtml](http://www.360doc.com/content/19/0521/10/11400841_837204005.shtml)

## 2.3 Formation and Characteristics of Gannan Hakka Culture

### 2.3.1 Formation of Gannan Hakka Culture

Changkun, P. (2004). *Hakka Cradle Ganzhou*. Jiangxi People's Publishing House.

Gannan, located in the southern part of Jiangxi and upstream of the Gan River, was a historical hub connecting the Central Plains region with Fujian and Guangdong. During the southward migration of the Hakka ancestors, Gannan was one of the first areas to accept immigrants from the Central Plains Han ethnicity, becoming one of the earliest main settlements of the Hakka people and a significant origin of the Hakka ethnic group. The Hakka population in Gannan mainly originated from seven major waves of migration, involving the southward movement of Han people and the return of Hakkas over seven periods:

The first major migration wave occurred during the Qin and Han dynasties. As early as 223 BC, the Qin state launched a southern campaign against Chu, stationing troops at the borders of Xiang, Gui, Gan, and Yue. After the Qin conquered the six states, they dispatched large numbers of "exiles" (mainly officials, nobles, and soldiers from the conquered states) and "migrants" (common people from the original six states, predominantly merchants and their descendants) southward at least three times. The Han dynasty also sent troops twice for garrison duties. The Han and Qin people who moved south, carrying with them the advanced culture and production technologies of the Central Plains and settling in southern Jiangxi, northern and eastern Guangdong, are considered the founders of the Hakka community, the original Hakka ancestors.

The second major wave occurred during the Wei-Jin period, also known as the era of the "Five Barbarians and Sixteen Kingdoms." During this tumultuous time, to escape the chaos, people and gentry from the Central Plains and Guanlong region massively migrated south across the river. Some of them, after crossing south, further moved along the Gan River into the forested mountains, hills, basins, and valleys of Gannan.

The third major wave was during the mid-Tang dynasty and the period of the Five Dynasties and Ten Kingdoms. Due to the An Lushan Rebellion in mid-Tang, a large number of Han people from the Central Plains migrated southward to Hubei, Hunan, and various parts of Jiangxi. In the late Tang dynasty, a section of the Tang imperial army, sent to suppress the Huang Chao Rebellion, moved southward and engaged in battles in Fujian and Jiangxi, eventually settling in those areas.

The fourth major wave was at the end of the Song dynasty, with residents in the northern part of present-day Gannan, including Ningdu, Shicheng, Xingguo, Yudu, and Ruijin, mainly originating from these four southern migrations or relocations from western Fujian.

The fifth major wave occurred during the Yuan and Ming dynasties, involving residents of Nankang, Gan County, northern Yudu, eastern Shangyou, Xinfeng, and northern Anyuan. This period saw migrations from the central Jiangxi Hakka ancestors.

The sixth wave was the internal migration of residents from Jiangsu, Zhejiang, Fujian, and Guangdong during the Qing dynasty, with southern Gannan and the "three Nans" (Quannan, Longnan, Dingnan), as well as Xunwu County, being areas of return migration from Fujian and Guangdong during this period.

The most recent wave was during the Republic of China the Liberation War period, with refugees from eastern and northern Guangdong flocking to Gannan for livelihood, also a form of return migration. These migrations, mostly due to wars and disasters in the places of origin, found in Gannan's geographical and cultural conditions an ideal haven for the bustling "migrants" in search of a new home, a piece of land for living, and a space for thriving.

Yong, L. (2004). *Hakka Ganzhou*. Jiangxi People's Publishing House.

The formation of Hakka culture also signifies the emergence of its carrier – the Hakka ethnic lineage. Gannan is a significant origin and the largest settlement of the Hakka ethnic group, hence it is also the birthplace and a focal point of Hakka culture. The Hakka culture in Gannan, Fujian, and Guangdong displays both a high degree of

uniformity and regional distinctiveness. Compared to western Fujian and eastern Guangdong, Hakka culture in Gannan is renowned for its enduring history, rich substance, and diverse forms.

### 2.3.2 The Characteristics of Hakka Culture in Gannan

Changkun, P. (2004). *Hakka Cradle Ganzhou*. Jiangxi People's Publishing House.

Gannan Hakka culture encompasses all the material and spiritual cultures created by the Hakka people of Gannan throughout their formation and development, as they adapted to and reshaped their living conditions.

(1) Gannan Hakka culture emerged under specific historical circumstances, representing a regional culture typified by immigration. It is identified as a regional culture due to its origin within a very clearly defined geographical scope.

The Gannan area, a hilly and mountainous region surrounded by large mountains, is bordered by the Luoxiao Mountains in the west, the Wuyi and Jiulian Mountains in the east, and the Nanling Mountains in the south. The central section of the Luoxiao Mountains connects with the Wuyi Mountains through the Yu Mountain range, creating a relatively isolated natural environment in Gannan. After continuous migration, the Hakka ancestors arrived in Gannan, cohabiting with the indigenous people. Under the relatively isolated social and natural conditions, they integrated with the local inhabitants, thus creating a regional culture dominated by Han culture but distinct from neighboring cultures – this is the culture of the Gannan Hakka.

Precisely because Gannan Hakka culture is an immigrant culture with Central Plains Han culture as its core, it possesses not only the profound essence of Central Plains culture but also embodies the cultural characteristics unique to the immigrant group. For instance, the strong sense of root-seeking and local identity in Gannan Hakka culture reflects the immigrants' longing for their original culture after leaving their ancestral homes. Additionally, due to the Gannan Hakka's long history of drifting and the various hardships they faced upon settling, they developed a tenacious will, pioneering spirit, hardworking and simple character, and a team spirit adept at



establishing cooperative relationships within the same clan, hometown, and cultural background, using ties of blood, kinship, and geography.

(2) Gannan Hakka culture is a diverse culture led by Han ethnicity culture. The reason it is said to be dominated by Han nationality culture is that the core content of Hakka culture since the Han and Tang dynasties has been the Central Plains culture, representative of Han nationality culture. Thus, the relationship between it and Han culture is one of the whole and the part, with similarities and differences.

## 2.4 Studies on Traditional Hakka Culture

### 2.4.1 Differences in Folk Customs Among Hakka in Gannan, Western Fujian, and Eastern Guangdong

Xiaoping, L. (2016). *Pre-Qin folklore texts and Hakka folklore culture*. China Social Science Press.

An in-depth analysis and discussion were conducted on the relationship between the "I Ching" and Hakka folk culture. The research indicates that the "I Ching" has had an indispensable and profound influence on Hakka folk customs. Especially in the uniquely characteristic Feng Shui customs of the Hakka, not only is their theoretical framework based on the "I Ching," but also the application methods and core tools such as compasses are closely linked to the "I Ching." Therefore, it can be asserted that without the knowledge system of the "I Ching," Hakka Feng Shui customs would hardly exist. More broadly, whether it is the Hakka's mode of production, everyday customs, or folk beliefs, direct or indirect connections to the "I Ching" can be found.

Xianzhang, C. (2018). *Folk Beliefs and Hakka Society*. Jiuzhou Press.

Researching Hakka folk customs from the perspective of Hakka folk beliefs reveals traces of Central Plains customs, as well as borrowed elements from other ethnic groups post-southward migration. Hakka folk beliefs are characterized by a broad deification and spirituality, casualness, inclusivity, and eclecticism, leading to a hodgepodge folk belief system that includes worship of heaven and earth, natural objects, ancestors, sages, ghosts, and deities, faith in witchcraft, and various life taboos.

Xiangwei, Z. (2018). *The Culture and Citizenship of Hakka from a Field Perspective*. Heilongjiang People's Publishing House.

Zeng Xiangwei's study focuses on field experience in belief and folklore, uncovering numerous local worship customs in many small villages. The study defines the concept of Hakka, distinguishing between "Ke", "Ke dialect group", and "Hakka". The focus is on how ancestral spirits maintain clan society and discusses issues such as the cultural choices of Hakka people. The study points out that the Hakka are a stable and unique ethnic group within the Chinese Han nationality. In the early 4th century AD, they gradually migrated from the Yellow River basin to the south to avoid war, took root in the south, started to settle and multiply, and gradually developed their own cultural and customary practices of ancestral, religious, and deity worship.

Previous research methodologies predominantly relied on historical studies, complemented by folklore investigations, involving the organization, categorization, summarization, and analysis of data based on field findings.

Shanqun, L. (1995). *Hakka Etiquette and Customs*. Fujian Education Press.

The book comprehensively recounts the customs of the Hakka people, including annual festivals, weddings, funerals, and celebrations. Through extensive and in-depth research, the author comprehensively recounts the same events in traditional Hakka customs and their differences in various regions, tracing the roots of representative cultural events, narrating their changes and evolution, and revealing the deep cultural connotations they reflect. This is currently the only study on the differences in customs among various Hakka settlements, documenting the same events in traditional Hakka customs and their regional differences.

#### 2.4.1.1 Gannan Hakka Folk Customs

Baidu. (2023, 2023.03.28). *Hakka Folk Customs in Gannan*. Retrieved 2023.04.10 from [https://baike.baidu.com/item/%E8%B5%A3%E5%8D%97%E5%AE%A2%E5%AE%B6%E6%B0%91%E4%BF%97?fromModule=lemma\\_search-box](https://baike.baidu.com/item/%E8%B5%A3%E5%8D%97%E5%AE%A2%E5%AE%B6%E6%B0%91%E4%BF%97?fromModule=lemma_search-box)

The Gannan region is the most representative Hakka cultural settlement

in China. Coupled with Gannan's unique mountainous geographical conditions, the traditional Hakka folk customs that have emerged and developed here possess distinctive stylistic features, constituting an especially important aspect of traditional Hakka culture. Gannan Hakka folk customs are diverse and rich in content, and they are renowned for their simplicity and strong local flavor. Gannan Hakka folk activities occur throughout the year. For example, during the Spring Festival, there are performances of various lanterns such as dragon lanterns, snake lanterns, carp lanterns, horse lanterns, and lion lanterns; dragon boat races during the Dragon Boat Festival; and activities like "releasing Kongming lanterns" and "inviting the moonlight maiden" during the Mid-Autumn Festival. In addition to the above-mentioned festival activities with general Han characteristics, Gannan also has some large-scale folk performances not seen in other Hakka regions. For instance, Shangyou's "Nine Lions Worship the Elephant," Ningdu's "Bamboo Pole Fire Dragon Festival," Yudu's Suona performances, and so on. These folk activities are quite traditional and rare, embodying both the local characteristics of Hakka customs and rich folk charm. They showcase the ingenuity and wisdom of the Hakka people, yet due to various reasons, they face the threat of disappearance and loss.



FIGURE 7 Hakka Folk Custom in Gannan "Nine Lions Worshipping Elephants"

Source: Xia Xue Vision. (2018. 02. 23). Jiangxi Shangyou: Dragon and lion dance send blessings, nine lions worship elephants to celebrate the New Year.

Retrieved from [https://www.sohu.com/a/223604488\\_489490](https://www.sohu.com/a/223604488_489490)



FIGURE 8 Gannan Hakka Folk Custom "Penny-Penny and Fire Dragon Festival"

Source: Planning a trip to Jiangxi. (2017. 09. 07). Jiangxi wants to cultivate 20 provincial-level "intangible cultural heritage towns".

Retrieved from <https://mt.sohu.com/20170907/n510253839.shtml>

#### 2.4.1.2 Western Fujian Hakka Folk Customs

The folk customs of the Western Fujian Hakka are mostly held during the agricultural off-season or just before the busy farming period. In the agricultural society, these times offer a welcome respite for the Western Fujian Hakka living in the challenging mountainous terrain, making each festival a grand and spirited occasion. For example, the Lantern Festival celebrations on the fifteenth day of the first lunar month, lion and dragon dances during the New Year, among which the most unique and

spectacular are Liancheng's "Wandering Big Dragon" and "Walking the Ancient Rites" on the fifteenth day of the first month.



FIGURE 9 Wandering Big Dragon

Source: Liu Wei. (2014. 02. 14). Fujian Liancheng staged "Gutian Wandering Big Dragon" with a dragon of more than 300 meters to celebrate the Lantern Festival.

Retrieved from [https://fjnews.fjsen.com/2014-02/14/content\\_13500891\\_2.htm](https://fjnews.fjsen.com/2014-02/14/content_13500891_2.htm)

Meizhang, T. (2015). Characteristics of Hakka Culture in Western Fujian. *Cultural Monthly*(12), 123-124.

The text mentions that while the customs of the Western Fujian Hakka are diverse and colorful, they are largely continuations of Central Plains Han customs. However, some customs are conducted with more earnestness and grandeur among the Western Fujian Hakka, making them particularly notable and eye-catching. Among these, the most unique and spectacular are Liancheng's "Wandering Big Dragon" and

"Walking the Story" on the fifteenth day of the first lunar month. "Wandering Big Dragon" is a competitive entertainment activity featuring one dragon per family surname. The dragon is made up of segments, each 2 meters high and 4 meters long, crafted from bamboo and paper. The dragon's head and tail are each an additional 6 to 7 meters long. Construction is divided such that one family makes one segment, so dragons made by large surname villages often have over 100 segments, stretching 400 to 500 meters in length. When the dragon appears, it winds majestically from the ancestral temple to the village entrance, a grand and impressive sight. The event is famously known as "Liancheng's Big Dragon, the Best in the World". "Walking the Story" involves a child dressed up as an ancient person or depicting an ancient event, carried on a stretcher and escorted in a race by young adults. In recent years, numerous domestic and foreign tourists have specifically visited to witness these events, which have even been hailed by the media as "rural carnivals".

Yunlong, M., & Jie, T. (2021). Research on the cultural interpretation and spiritual connotation of the Hakka folk custom of Western Fujian "Nao Chun Tian". *China Economist*(02), 215-216.

The "Naohuntian" in Juhe is a unique local Hakka folk cultural activity characteristic of Western Fujian. The most significant feature of "Naohuntian" in Juhe is its association with paddy fields. Locally, strong young individuals carry the statue of Guan Yu, the revered deity, to the cultivated paddy fields for worship and celebration, fully embodying the cultural interpretation of agricultural civilization. It is also an occasion for different clans to interact and cooperate, fostering unity and collaboration among clan members. Thus, "Naohuntian" serves as a spiritual bond of reunion for the entire village. During the "Naohuntian" festivities, people express their wishes for a good life, happy family, and health and safety in various ways, praying for abundant crops, thriving livestock, and peace.



FIGURE 10 Naochuntian

Source: Zhang Wei. (2014. 02. 14). Naochuntian.

Retrieved from [https://www.fjsen.com/zhuanti/2020-11/16/content\\_30542639.htm](https://www.fjsen.com/zhuanti/2020-11/16/content_30542639.htm)

#### 2.4.1.3 Eastern Guangdong Hakka Folk Customs

Xuejia, F. (2006). *Hakka Folklore*. South China University of Technology Press.

Provides a detailed account of the traditional customs and folkways of the Hakka people from Eastern Guangdong, including Taiwan, encompassing aspects like clothing, food, shelter, transportation, marriage, funerals, seasonal festivals, childbirth, production, and folk beliefs.

Yuhong, Y. (2015). A brief discussion on the characteristics of Guangdong Hakka folk consciousness. *Art and Literature for the Masses*(15), 26-27.

The text delineates four prominent characteristics of Eastern Guangdong Hakka folk customs:

(1) The intensity of ethnic consciousness. In Eastern Guangdong, Hakka

people invariably honor their ancestors during joyous occasions and traditional festivals, including a system of collective ancestral worship by each family during the Spring Festival; They display hall names representing ancestral dwellings and couplets reflecting ancestral virtues; a tradition of paying New Year respects to elders, and the custom of offering the seat of honor to elders at banquets; Concepts and customs such as "Better to sell ancestral fields than ancestral words" collectively reflect the Eastern Guangdong Hakka's intensely strong sentiment of revering ancestors.

(2) The entrepreneurial spirit of hard work and endurance. The history of the Southern migration of the Eastern Guangdong Hakka forebears has fostered and trained the Eastern Guangdong Hakka people in the consciousness of hard work and bravery in entrepreneurship. During their southward migration, the Eastern Guangdong Hakka ancestors went through the vicissitudes of war and famine, arriving in the sparsely populated and wild-beast-infested mountainous areas of Eastern Guangdong, they braved difficulties to establish their homes; they sought self-development for survival. Regardless of gender or age, everyone participated in the work.

(3) The consistent emphasis on education. In "Research on the Origins and Customs of the Hakka," it has been demonstrated that most Hakka ancestors were of the scholarly class. The Hakka people of Eastern Guangdong, influenced by the southward migration of the scholarly class, have always valued education.

(4) The pioneering nature of forming new folk customs. Eastern Guangdong Hakka folk customs have a tradition of absorbing, integrating, and developing their customs.





FIGURE 11 Hakka Cat Dance

Source: Guangzhou Daily. (2022. 09. 26). Hakka cat dance! Dahan Village in Huangpu, Guangzhou has this characteristic folk custom that has been passed down for hundreds of years.

Retrieved from

[https://mp.weixin.qq.com/s?\\_\\_biz=MzAwMTAyNjgyMw==&mid=2650311708&idx=3&sn=c69b60d8f46364398d9d4536893989b1&chksm=82d3d274b5a45b620f8c98cbbff10b8ce4a1ff74ed4b4e91a117f7bdd6fda271267f3c527664&scene=27](https://mp.weixin.qq.com/s?__biz=MzAwMTAyNjgyMw==&mid=2650311708&idx=3&sn=c69b60d8f46364398d9d4536893989b1&chksm=82d3d274b5a45b620f8c98cbbff10b8ce4a1ff74ed4b4e91a117f7bdd6fda271267f3c527664&scene=27)

#### 2.4.2 Differences in Hakka Costumes in Gannan, Western Fujian, and Eastern Guangdong

Dan, G., & Youzhou, Z. (1995). *Hakka Costume Culture*. Fujian Education Press.

The book presents a systematic portrayal of Hakka traditional costumes, covering men's costumes, women's costumes, children's costumes, and other commonly seen Hakka costumes. It also delves into the inheritance and evolution of

Hakka costumes, and the interrelation between Hakka, Central Plains, She ethnic group, and Hoklo costumes. This illustrates their unique cultural characteristics and aesthetic significance. Consequently, this book becomes a relatively comprehensive study of Hakka costumes in the literature.

Youzhou, Z., Xianzhang, C., & Wweiqun, X. (2002). *Introduction to Hakka Culture*. China Federation of Literary and Art Circles Publishing Corporation.

The study notes that historically, the Hakka ancestors, who migrated from the Central Plains, created their own splendid culture in the process of integrating with the indigenous She, Yao, and other peoples of the south. The term "hiding simplicity and naming clumsiness" is used to describe Hakka costumes, and further explores various aspects of their costume forms and materials, thus presenting the background of ethnic integration embodied in Hakka costume culture.

Guixiang, X. (2010). *Lingnan Costume History, Culture and Geography*. Ethnic Publishing House.

The book posits that clothing is a major hallmark of human evolution, distinguishing humans from animals. Besides its function to protect the body, upon entering civilized society, clothing also serves to "differentiate respect and hierarchy," marking the status and identity of different social strata as a symbol and form of etiquette. This book provides a systematic and comprehensive introduction to the historical, cultural, and geographical aspects of Lingnan clothing. It discusses the geographical differences in the clothing culture of the Han people in Lingnan, dividing the region into different cultural zones and proposing three subcultures of clothing: Guangfu, Hakka, and Hoklo, highlighting the similarities and differences among them.

Currently, academic research on Hakka culture primarily focuses on migration routes, historical origins, ethnic divisions, notable figures, ecological environment, customs, humanistic spirit, Hakka dialect, traditional settlement landscapes, and residential architectural culture, among other aspects. Research specifically on Hakka costumes started late and is limited in scope, primarily focusing on basic descriptions and design applications. The field is narrow with few

comprehensive studies, and there is considerable repetition in the content. The physical foundations are weak, with few research samples, and unclear images of collections, making it difficult to accurately represent the appearance of the costumes. In fields like design and aesthetics, there are often subjective assumptions by authors about the connotations and patterns of the costumes, lacking empirical validation.

#### 2.4.2.1 Gannan Hakka Costumes

Tiantao, Z. (2008). The etiquette characteristics and color patterns of traditional Hakka costumes in Gannan. *Art Panorama*(04), 168-169.

The study conducted an analytical examination of the rituals, colors, and pattern accessories of traditional Gannan Hakka costumes, and determined that the primary colors of traditional Gannan Hakka costumes are plain shades of blue, black, gray, white, and dark red. Bright and strongly contrasting colors are rarely seen in traditional Gannan Hakka costumes. The study also notes that compared to Central Plains costumes, traditional Gannan Hakka costumes have undergone some changes in form and cultural connotations. Besides maintaining the loose and oversized style of Central Plains Han clothing, the ritual and hierarchical implications of Gannan Hakka clothing have relatively diminished. This is largely related to the living environment, conditions, and year-round labor of the Gannan Hakka people, as well as their distance from the Central Plains' economic and cultural center. The Gannan Hakka people live in harsh environments and under poor economic conditions, prioritizing practicality in clothing for warmth and protection, leaving little concern for ritualistic and hierarchical distinctions in attire. Furthermore, the location of the Gannan Hakka, far from the Central Plains' political and cultural center, has led to a relative relaxation of rituals and a diminution in the concept of clothing hierarchy.

Lixia, L. (2013). Study of Embroidery Patterns and Cultural Features of Gannan Hakka. *Song Of The Yellow River*(20), 122-123.

This study focuses on the embroidery patterns in Gannan Hakka costumes, exploring the characteristics of Gannan Hakka embroidery, such as pattern colors, and their cultural connotations. As Han people who migrated south, the Gannan

Hakka, under the influence of Han culture, display in their embroidery patterns the cultural accumulation of traditional Han folk auspicious motifs, reflecting Confucian, Taoist, and folk ideologies. Furthermore, the formation of the characteristics of Gannan Hakka embroidery culture is also influenced by the natural environment, social environment, customs, and spiritual climate of the Gannan Hakka people's life, resulting in a style that not only retains the traditional aesthetic tendencies of the Central Plains Han nationality but also exhibits distinct regional characteristics.

#### 2.4.2.2 Western Fujian Hakka Costumes

Li, Z. (2013). Research on traditional costumes of Hakkas in western Fujian. *Shandong Textile Economy*(03), 61-63.

Taking Hakka cultural connotations as the starting point, this article reviews the historical background of the formation of the Western Fujian Hakka ethnic group and the cultural soil in which Hakka costumes have thrived, and provides a detailed exposition of the external features, related customs, and internal cultural implications of traditional Western Fujian Hakka costumes, thereby presenting the style characteristics of traditional Hakka costumes, and understanding the aesthetic tastes and artistic wisdom of the Hakka people. It suggests that the formation of the color characteristics of Western Fujian Hakka costumes is mainly reflected in two aspects: subjective and objective reasons. Subjective reasons are determined by the Hakka ethnic temperament, which can be summarized as hardworking, simple, frugal, profound, and ancestral reverence. The objective reasons are the constraints on color choices due to the natural environment changes after the Hakka people migrated from the Central Plains to the mountainous areas of Fujian, Guangdong, and Jiangxi.

Yunjuan, L., Yingjin, G., & Dongsheng, C. (2007). *The collision and integration of Haixi Hakka and Southern Fujian women's clothing culture*. Proceedings of the First Academic Symposium on Marine Culture in Fujian Province, Fuzhou.

Based on the cultural characteristics of the Hakka and Southern Fujianese ethnic groups, this study discusses and compares the forms and features of their costumes, concluding that there is a collision and blend between their costume

cultures. The study points out that both Hakka and Southern Fujianese people originated from the Central Plains Han ethnicity. Due to different eras of migration and settled living environments, they have formed their unique ethnic identities. The formation of women's costume cultures in Southern Fujian and Hakka is the result of a combination of social factors in the Western Taiwan Strait region, including politics, economy, history, culture, and customs, and is a result of the integration and collision between maritime and continental cultures, inseparable from the diversity of Southern Fujianese and Hakka cultures.

#### 2.4.2.3 Eastern Guangdong Hakka Costumes

Yudan, K. (2014). On the protection and inheritance of Hakka women's clothing in Huizhou area. *Arts Criticism*(10), 137-141.

The study points out that the Hakka people in Guangdong Province are primarily concentrated in areas like Eastern Guangdong's Meixian, Xingning, Dabu, Wuhua, and Huizhou. The Hakka people in Huizhou largely migrated there during the late Tang and Southern Song dynasties. Huizhou's Hakka costumes are a result of the Hakka people preserving Central Plains costume culture while integrating it with the local mountain culture, taking into account the local climate conditions and customs. The Hakka women's costumes in the Huizhou area possess unique artistic and cultural traits that value practicality, simplicity, and natural harmony as forms of beauty. The study also notes that protecting and inheriting Hakka women's costumes is significant for promoting national traditional culture, highlighting Huizhou's status as a historical and cultural city, its traditional culture, and building a civilized city.

Qiang, F., & Han, H. (2015). *An analysis of Hakka costume culture in Guangdong area. Liaoning Tussah Silk*(04), 37-39.

The study analyzes the characteristics of Guangdong Hakka costume culture, noting that the region's Hakka costumes are characterized by their origins in Central Plains Han traditions, a reverence for frugality, and a practicality-first approach. Regarding the protection and innovation of Guangdong's Hakka costumes, the study suggests enhancing the awareness of Hakka cultural heritage preservation, replicating

Hakka costumes and accessories, increasing government support, focusing on the inheritance of skills, and regularly organizing exhibitions to educate the public about the essence of Hakka costumes.

Taoli, C. (2017). *Study on artistic characteristics of Guangdong Hakka Traditional Costume* [Master, Guangdong University of Technology].

Through a systematic analysis of the artistic characteristics of traditional Guangdong Hakka costumes and the image of Hakka people's attire, it is noted that the stand-up collar large-lapel shirt is one of the distinctive features of Eastern Guangdong Hakka large-lapel shirts, and it is also believed that Eastern Guangdong Hakka people have a custom of wearing black at weddings, with the practice of black clothing as bridal attire influenced by the ancient Central Plains Han costume system of "Heavenly Black and Earthly Yellow", where "Heavenly Black" symbolizes the sky and is considered the most prestigious color.



FIGURE 12 Guangdong Hakka Black Wedding Dress

Source: Photographed by the Author

## 2.5 Multicultural Theory

### 2.5.1 Cross-Cultural Theory

Hofstede, G. (2001). *Culture's consequences: Comparing values, behaviors, institutions and organizations across nations*. Sage Publications.

In his cross-cultural theory, Hofstede proposed several core cultural dimensions, including power distance, individualism versus collectivism, masculinity versus femininity, uncertainty avoidance, and long-term versus short-term orientation. These dimensions aim to explain the inherent differences in values, behavioral norms, and social organization among different cultural groups. Specifically, how these elements of culture are reflected in everyday life and material culture, such as costumes. Moreover, cross-cultural theory also emphasizes the process of cultural conflict and adaptation, revealing how certain cultural elements are absorbed, altered, or rejected in cultural exchanges.

Regarding how Gannan Hakka traditional costumes reflect the cultural differences between the Han and She ethnicities, Hofstede's cultural dimensions provide us with an analytical tool. For instance, the differences between the Han and She in terms of power distance or individualism versus collectivism might be reflected in the design, color, and decoration of their costumes. Additionally, from the perspective of cultural conflict and adaptation, it may reveal how the Han and She cultures intermingle and express their uniqueness in traditional Gannan Hakka costumes. Therefore, by applying cross-cultural theory, we can delve deeper into the cultural elements in Gannan Hakka costumes and the sociocultural factors behind them.

### 2.5.2 Cross-Cultural Adaptation Theory

Kim, Y. Y. (2000). *Becoming intercultural: An integrative theory of communication and cross-cultural adaptation*. Sage Publications, Inc.

In the field of cross-cultural communication, cross-cultural adaptation theory is a key theoretical framework, primarily exploring how individuals experience and adapt to cultural differences when they enter a cultural environment different from their native culture. Young Yun Kim elaborated on this theory, emphasizing the importance of continuous cultural interaction and individual adaptation strategies in the cross-cultural

adaptation process. Kim believes that when individuals interact with people from different cultural backgrounds, they experience cultural conflicts and stress, but they can gradually adapt to the new cultural environment through positive communication strategies and cultural learning.

For this study, cross-cultural adaptation theory provides a robust framework, aiding in our understanding of how Gannan Hakka people adapt to the cultural differences of the Han and She ethnicities during migration. Traditional costumes, as carriers of culture, reflect the adaptation strategies of Gannan Hakka people in their interactions with the Han and She ethnicities. By analyzing the cultural elements and changes in traditional Gannan Hakka costumes, we can gain a deeper understanding of how the Gannan Hakka people, when faced with the influence of Han and She cultures, use and modify their costumes to express their identity and successfully integrate into the new cultural environment.

## **2.6 Costume Anthropology Theory**

### **2.6.1 Costume Behavior and Social Identity Theory**

Eicher, J. B., & Roach, M. E. H. (1992). Definition and classification of dress: Implications for analysis of gender roles. In. Berg Publishers, Inc.

This theory emphasizes the central role of costumes in culture and social interaction, beyond mere covering or decoration. It is a non-verbal tool for conveying and affirming identity, reflecting an individual's self-concept, social role, beliefs, and social status. Costumes are influenced by social and cultural norms, which define what is "appropriate" attire in specific contexts, cultural backgrounds, and stages of life. This theory reveals how costumes become a powerful expression of people's identities, emotions, and social interactions.

In addressing the research on how traditional Gannan Hakka costumes reflect the characteristics of Hakka culture, as well as the similarities and differences between Han and She ethnic cultures within these costumes, Eicher and Roach-Higgins' theory of Clothing Behavior and Social Identity offers a powerful tool for this analysis. We can identify elements related to Han and She cultures in Gannan Hakka costumes,



which are manifested in the costumes' design, color, materials, or patterns. By deeply analyzing these elements, we can better understand the cultural meanings behind them, thereby identifying the differences and similarities between Han and She cultures within Hakka culture.

### 2.6.2 Costume and Cultural Change Theory

Davis, F. (1994). *Fashion, culture, and identity*. University of Chicago Press.

This theory delves into how costumes reflect the cultural, social, and historical context of individuals and collectives. Davis argues that costumes are not just an external decoration but an important visual symbol, revealing the identity positioning of its wearers and their associated communities. He further points out that ongoing cultural changes leave clear traces in costumes. These changes may stem from external cultural influences, economic transformations, technological advancements, or political factors. Specific elements of costumes, such as colors, patterns, and materials, may be associated with a particular historical period or event, providing valuable clues about cultural history. Additionally, he emphasizes the phenomenon of “anti-fashion”, where some communities might use costume choices to oppose or resist mainstream culture or authority.

The framework of Costume and Cultural Change Theory provides a means to deeply study how Gannan Hakka culture expresses and shapes its unique identity through costumes. Subtle changes in traditional Gannan Hakka costumes might be a response to historical events, economic transitions, or cultural interactions. For instance, specific elements of the costumes may originate from cultural exchanges during a certain period, or change as a response to a particular historical event. By studying the evolution of traditional Gannan Hakka costumes, we can gain a deeper understanding of the interactions and influences of Han and She cultures within Gannan Hakka culture.

## 2.7 Research on Traditional Gannan Hakka Costumes

Sha, W. (2016). *The study of Gannan Hakkas traditional women and children's clothes* [Master, Gannan Normal University].

This study investigates the historical and cultural traditions and the environmental factors that shaped the traditional women's and children's costumes of Gannan Hakka. It suggests that She culture is mainly reflected in the traditional Gannan Hakka women's and children's costumes through combinations, traditional craftsmanship, hairstyles, and clothing patterns. The She people's fondness for blue is similar to that of the Hakka. The She people possess sophisticated indigo dyeing techniques, which were introduced into the Hakka region and became particularly favored by Hakka people, especially women. Additionally, the traditional Hakka headscarf weaving is inspired by the She's multicolored ribbons, with both styles being quite similar. The She people consider themselves descendants of the mythical Panhu, and this imagery is inseparable from the "five-colored ribbons" in She costumes.

Wei, Z. (2021). *Research on the innovative design practice of Gannan Hakka traditional children's hat* [Master, Gannan Normal University].

Zhang Wei conducted a systematic analysis of the folk cultural characteristics, aesthetic concepts, and artistic features formed by the historical development of the Hakka people. He points out that the rich, abstract embroidery on Gannan Hakka children's hats embodies the elders' hopes, blessings, and care for their descendants. These hats are an important vehicle for emotional expression among Gannan Hakka people and play a significant role in Hakka culture.

Yunxia, C., Xiongbiao, C., & Wei, W. (2012). A preliminary study on the characteristics of Hakka children's clothing patterns in Gannan. *Art Education Research*(09), 39-41.

Chen Yunxia and others focused their research on various elements, symbols, and meanings in children's costume patterns, explaining that the color connotations of Gannan Hakka children's costume patterns are primarily based on the traditional Chinese "five colors" system: blue, red, yellow, white, and black. These colors hold significant symbolic meanings and emotional associations in Gannan Hakka children's costumes. For example, blue symbolizes the vibrant spring, embodying strength, hope, simplicity, and solemnity; red carries emotions of positivity, warmth, revolution, and also

conveys auspiciousness and celebration in folk culture; yellow is commonly seen as a symbol of royal power, considered the most sacred and inviolable color in feudal times, symbolizing not only authority, richness, and brightness but also joy and celebration.

Yuanxin, W. (2014). *Research on Hakka headdress* [Master, Gannan Normal University].

Wu Yuanxin explores Gannan Hakka headwear from various perspectives and elucidates the artistic features and aesthetic implications of the headwear. He believes that the artistic features and aesthetic implications of Gannan Hakka headwear mainly include the following aspects:

(1) Simplicity and Naturalness: Hakka traditional headwear emphasizes natural beauty, often made of rough raw materials like hemp, kudzu, etc. The craftsmanship is simple, and the design is plain and natural.

(2) Practicality: Traditional Hakka headwear focuses on practicality in design, meeting people's everyday needs.

(3) Rich in Color: Traditional Hakka headwear is diverse in color, with blue, red, yellow, etc., as the main colors.

(4) Cultural Significance: Traditional Hakka headwear carries rich cultural connotations and historical memories, representing the Hakka people's reverence and gratitude towards life and nature.

(5) Aesthetic Implications: Traditional Hakka headwear has unique aesthetic implications in its shape, material, craftsmanship, and color. Its simplistic yet exquisite design style also has significant reference value in modern fashion design.

Wenlei, L., & Jiangbo, L. (2019). The form and cultural connotation of traditional Hakka costumes in Gannan. *Fashion Guide*, 8(03), 20-25.

Lai Wenlei and Liao Jiangbo in their research point out that the cultural connotations of Gannan Hakka blue shirts, aprons, headscarves, and children's hats are mainly reflected in the following aspects:

(1) Gannan blue shirts: Represent the hardworking, simple, and resilient spirit of the Gannan Hakka people.

(2) Aprons and headscarves: Serve both as practical garments and as decorative items. Their cultural implications include traditional values such as family virtues, marital happiness, and a house full of children.

(3) Children's hats: Besides warmth and practicality, they also symbolize the healthy growth and happiness of children. They also analyzed the reasons behind the formation of traditional Gannan Hakka costumes, stating that the style of traditional Gannan Hakka costumes gradually developed in adaptation to the environment over a long period of production and life. Additionally, the Gannan Hakka people have historically experienced numerous wars and migrations, and have been influenced by different cultures, all of which collectively contributed to the formation of their traditional costumes.

Hua, C., & Jing, H. (2022). Research on the imagery expression of visual symbols of decorative patterns on Hakka children's hats in Gannan. *Ming Fashion*(02), 151-154.

Cai Hua and Hu Jing point out that the design features of Gannan Hakka children's hats include biomimetic shapes, dog head hats, lotus leaf hats, etc. Among them, biomimetic designs are more widespread, outnumbering shoulder-length hats. Dog head hats typically feature text or patterns at the front and ears on both sides, symbolizing the Eight Immortals, wealth, and so on. Lotus leaf hats often have lotus designs on the front, and because they resemble a dashing young gentleman when worn, they are also known as 'Gentleman hats,' symbolizing achievement and courteousness. The article also explains that traditional patterns on Gannan Hakka children's hats include auspicious patterns, plant motifs, animal designs, etc. Among them, patterns of peonies and hibiscus represent blessings of longevity and wealth; lotus and pomegranate flower patterns symbolize the desire for many children and blessings; goldfish and fishbowl patterns foretell a home filled with gold and jade; a vase with a Ruyi scepter signifies peace and everything going as wished. These patterns have specific meanings, reflecting people's aspirations and hopes for a good life.

Hui, L. (2014). *The study on embroidery pattern of Gannan Hakka folk hats and shoes* [Master, Jiangxi Science and Technology Normal University].

Liu Hui conducted a detailed study of the pattern characteristics and historical origins of Hakka folk shoe and hat embroidery in the Gannan region, including aspects of compositional form, formal language, and artistic techniques. The article also analyzes the artistic characteristics and causes of Gannan Hakka folk shoe and hat embroidery patterns and discusses the problems and challenges they face in contemporary inheritance. In her article, she points out that the artistic characteristics of Gannan Hakka folk shoe and hat embroidery patterns are mainly reflected in the following aspects:

(1) Unique regional characteristics: Gannan Hakka folk shoe and hat embroidery patterns reflect unique regional characteristics in their compositional form, formal language, and artistic techniques.

(2) Expression of spiritual sustenance in nature and life beliefs: Gannan Hakka folk shoe and hat embroidery patterns contain rich cultural connotations, expressing the Hakka people's spiritual sustenance in nature and life beliefs.

(3) A visual art world of rich imagination: Gannan Hakka folk shoe and hat embroidery patterns present a world of visual art full of rich imagination.

Guimin, W. (2013). *Research on traditional auspicious patterns of Hakka in Gannan* [Master, Gannan Normal University].

Wang Guimin elucidated the commonly used auspicious symbols and their cultural connotations among Gannan Hakka people and summarized the significant practical significance of research on traditional Gannan Hakka auspicious patterns in modern art design. The study suggests that, like the Central Plains Han ethnic group, the Gannan Hakka believe in ghosts, spirits, and omens, and to appease gods, ward off evil spirits, and pray for auspiciousness, people often transform Chinese characters into talismanic seals, combining them into patterns and venerating them as auspicious objects. These auspicious objects are ubiquitous in the Gannan Hakka region and have been passed down through generations.

In summary, we can see that the current research on traditional Gannan Hakka costumes has two main characteristics: First, there is a lack of comprehensive and systematic research. It does not integrate factors like history, geography, and ethnic cultural integration for an in-depth analysis of Gannan Hakka costumes, with more general descriptions and introductory explanations being prevalent; Second, the number of studies on Gannan Hakka costumes is limited, with a focus mainly on women's and children's wear, and it seems that most scholars emphasize the relationship between Gannan Hakka costumes and traditional Central Plains costumes. Therefore, researching traditional Gannan Hakka costumes, is not only about theoretically answering their forms, styles, and patterns but also delving deeper into their cultural connotations and diversity.



## CHAPTER 3

### METHODOLOGY

This chapter aims to provide a detailed introduction to the methodological framework employed in this study. The primary objective of the research is to explore and understand the specific manifestations of Han and She cultural diversity in traditional Gannan Hakka costumes through in-depth analysis. To achieve this goal, the study employs qualitative research and utilizes various research methods, including literature analysis, field investigations, and case studies. These methods will aid in gaining a profound understanding of the historical evolution, cultural significance, and social impact of traditional Gannan Hakka costumes, and how Han and She cultural elements intertwine and integrate within these costumes.

#### 3.1 Research Methodology

This study will employ the following research methods to investigate the diversity of Han and She cultures in traditional Gannan Hakka costumes.

##### 3.1.1 Literature Review Method:

Systematically collecting, organizing, and analyzing relevant literature, including academic papers, research reports, historical documents, folklore records, and museum collection literature. The literature analysis will be used to deeply understand the origins of the Hakka people, the historical roots of the She ethnicity, the formation and characteristics of Gannan Hakka culture, and the differences in Hakka culture between Gannan, Western Fujian, and Eastern Guangdong.

##### 3.1.2 Field Investigation Method:

Conducting field surveys in Hakka settlement areas in the Gannan region, interviewing five experts with over ten years in related fields and holding professor-level titles, three museum staff involved in Hakka cultural research, and three inheritors of traditional Gannan Hakka costume craftsmanship. Observing and recording local people's traditional costumes, customs, and related cultural expressions. Field

investigations will provide direct observations and experiences, helping to gain an in-depth understanding of the actual situation of Han and She cultural diversity in traditional Gannan Hakka costumes.

### **3.1.3 Case Analysis Method:**

Selecting representative Hakka ethnic groups in the Gannan area as research cases, delving into the evolution, craftsmanship, and symbolic meanings of their traditional costumes. Case analysis will enable a detailed dissection of the diversity of Han and She cultures in southern Hakka traditional costumes and provide detailed empirical research results.

### **3.1.4 Sample Selection Analysis:**

Based on field surveys and case analyses, appropriate sample selection methods will be used to choose 100 representative and typical costume samples for an in-depth study. The selection of samples will be based on factors such as costume features, geographical distribution, and social status to ensure the reliability and validity of the research results.

## **3.2 Study Scope**

### **3.2.1 Study Location**

The study primarily focuses on the Hakka settlement areas in the Gannan region, which are rich in Hakka and She cultural resources.

### **3.2.2 Study Content**

The study encompasses various aspects of Han and She cultural diversity in traditional Gannan Hakka costumes, including clothing forms, craftsmanship, costume significance, and the inheritance of customs.

### **3.2.3 Time Frame**

The study will cover both historical and modern periods to fully understand the development, evolution, and contemporary inheritance of Han and She cultural diversity in traditional Gannan Hakka costumes.

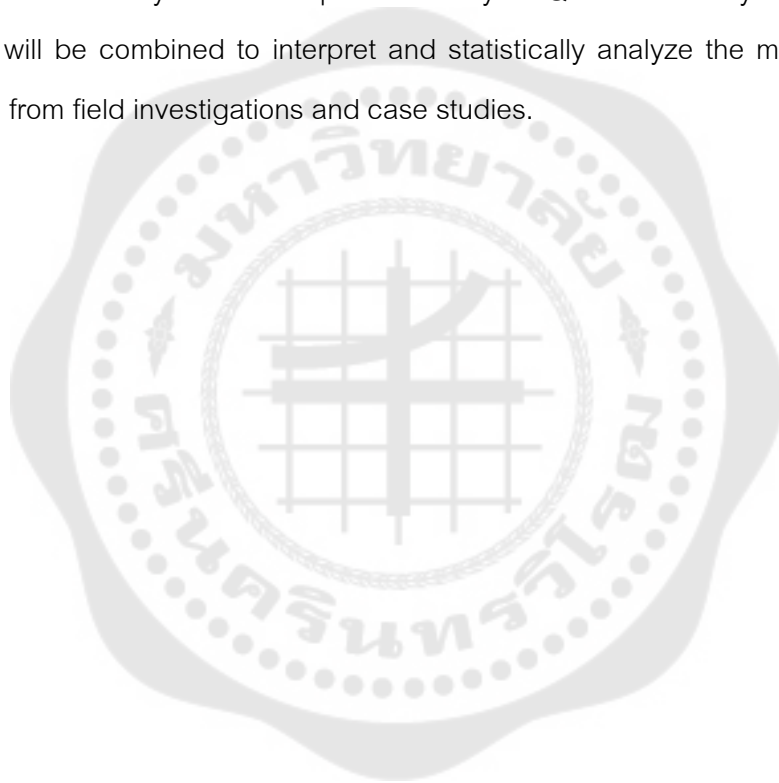


### 3.2.4 Tools and Methods of Information Collection

During field investigations, tools such as photography, audio recording, and video recording will be used for information collection and documentation. Additionally, museum collections, library documents, and digital databases will be utilized for collecting documentary materials.

### 3.2.5 Information Analysis Methods:

The collected information will be organized and analyzed using methods such as content analysis and comparative analysis. Qualitative analysis and quantitative analysis will be combined to interpret and statistically analyze the materials and data obtained from field investigations and case studies.



## CHAPTER 4

### FINDINGS OF HAKKA TRADITIONAL COSTUMES IN GANNAN

In this chapter, I will conduct interviews with individuals associated with Gannan Hakka traditional costumes. This includes 5 experts and scholars who specialize in the research of Gannan Hakka traditional costumes, 3 staff members from museums in the Gannan region, and 3 artisans involved in the heritage of Gannan Hakka traditional costumes. The contents of the interviews are now categorized and summarized.

#### 4.1 The Connections Between Han and She Ethnic Cultures in Gannan Hakka Traditional Costumes, Comparing Their Similarities and Differences, as Well as the Influence of Han and She Cultures on Gannan Hakka Traditional Costumes.

##### 4.1.1 The Historical Evolution of Gannan Hakka Traditional Costumes

Costumes are the most external identifiers of human ethnic identities. British anthropologist Edward Tylor believed that “clothing is not invented by mere fantasy, but appears through the gradual evolution of already existing things (Tylor, 2022).” This indicates that the formation of the characteristics of Gannan Hakka traditional costumes is inseparable from the migration background of the Hakka people, their settlement environment, and the inherent development rules of costume art.

In the interviews, experts and scholars commonly agree that the Hakka are an important branch of the Han Chinese ethnicity. Gannan Hakka traditional costumes are an important component and typical representation of Han Chinese clothing. These costumes have been developed by the Gannan Hakka people over a long period of production and living, based on Central Plains Han clothing, incorporating elements from She and other ethnic minorities in the Gannan area, and gradually adapting to the local geographic environment. Over nearly a thousand years of migration history, the Hakka people have engaged in extensive interactions with people in the areas they traveled through and settled in, absorbing the essence of various local cultures, thereby

forming a rich, profound, and unique Hakka costume decoration culture (Tian Huilong, personal communication, October 26, 2023).

As a form of practical art, costumes have their evolutionary laws, experiencing stages from inception to prominence, maturity, decline, and then seeking innovation. Consequently, the formation and evolution of Gannan Hakka traditional costumes have also gone through four stages: inception, distinctive prominence, maturity, and decline.

#### 4.1.1.1 Inception Period (Qin Dynasty to Tang Dynasty)

According to the viewpoints of experts and scholars in interviews, the first stage of development of Gannan Hakka traditional costumes, the inception period, occurred between the Qin and Tang dynasties. During this period, the Central Plains Han people experienced three major southward migrations. A large number of these migrants to the Gannan region were the ancestors of the Gannan Hakka, marking the ethnic genesis of the Hakka people. Simultaneously, the distinctive features of Gannan Hakka traditional costumes were also quietly forming.

In the interview, Zhang Haihua mentioned that during the Qin Dynasty, Emperor Qin Shi Huang dispatched troops to attack the Baiyue region in the south. Among them, an army of 100,000 was stationed along the Zhangjiang River Basin, from present-day Ganzhou to Dayu, establishing Nanbin County in Gannan for military purposes (Zhang Haihua, personal communication, October 1, 2023). It's evident that during this period, the southward migration of the Central Plains Han was primarily "military migration". Compared to migrations caused by natural disasters or wars, it had the following characteristics: First, the purpose of military migration was clear, aimed at expanding power and strengthening control; Second, military migrations were generally large-scale, with the timing and distribution areas being more concentrated; Third, the identity of the migrants was mostly and typically soldiers; Finally, the gender of the migrant population was predominantly male (especially young and middle-aged men), to meet the military needs of defense and land reclamation. These characteristics determined that the cultural exchange between Central Plains clothing culture and the

native clothing culture of the Gannan region was not very deep, and the mutual influence was not significant. Because the Qin army was military conquerors and culturally dominant, they disdained imitating and absorbing the relatively backward clothing culture and customs of the Gannan region; moreover, soldiers were a group with strong discipline, and their attire was uniform and strictly hierarchical. For the ancient Yue people in the Gannan areas, the appeal of foreign clothing cultures in initial ethnic interactions was limited due to reasons like identity recognition; moreover, military attire itself lacked appeal in this regard. Therefore, due to factors like ethnic psychology, military group discipline, and the lack of appeal in military attire, the mutual influence of both sides' clothing cultures was not significant. Consequently, the Han people from the north simply introduced Han clothing culture into the Gannan region.



FIGURE 13 The Battle Robe of a Lightly Armored Infantryman

Source: Bian Xiangyang, Cui Rongrong, Zhang Jingqiong. (2018). Chinese Clothing Civilization from Ancient to Present, p.28.

During the Han Dynasty, to strengthen control over Gannan, in the sixth year of Emperor Gaozu (201 BC), two counties, Gan and Yudu, were established, and in the first year of Jianwu (386 AD), Nanbin County was renamed Nanyi County. During the Three Kingdoms period, rulers established seven counties in Gannan: Nanyi, Yudu, Gan, Yangdu, Pingyang, Annan, and Jiayang. During this period, the Han people and the indigenous residents of the Gannan region lived interspersed, mutually influencing each other's customs (Zhang Haihua, personal communication, October 1, 2023). The influence between the Han and the indigenous people of Gannan during this period was asymmetric, predominantly with the advanced Central Plains culture having a deeper impact on the indigenous residents of Gannan. In terms of Costume culture, this influence was limited, as the Han population at that time was a minority compared to the long-established indigenous residents of the Gannan area. Thus, during the Han Dynasty, Han Costume culture and the indigenous Costume culture of Gannan merged, but the differences remained distinct.



FIGURE 14 Men's and Women's Costumes from Han Dynasty

Source: Bian Xiangyang, Cui Rongrong, Zhang Jingqiong. (2018). Chinese Clothing Civilization from Ancient to Present, p.31-32.

The second southward migration of the Central Plains Han occurred during the Wei, Jin, Southern, and Northern Dynasties. The "Five Barbarians Disrupting China" and the 16-year-long "War of the Eight Princes" (291-306 AD) brought great turmoil and internal strife to the Central Plains region. Especially after the "Disaster of Yongjia," the Central Plains region fell into a century of warfare. During this period, there was a significant southward migration in Chinese history. During this time, as various northern ethnic groups dominated the Central Plains, they brought their northern ethnic costumes to this region. Additionally, a substantial amount of ethnic costume culture also influenced and assimilated the costumes of the northern ethnic groups. Costume culture saw a scenario of mutual absorption and integration among various ethnicities (Zhang Haihua, personal communication, October 1, 2023).



FIGURE 15 Wei, Jin, Southern, and Northern Dynasties Costumes

Source: Bian Xiangyang, Cui Rongrong, Zhang Jingqiong. (2018). Chinese Clothing Civilization from Ancient to Present, p.34-35.

The third southward migration of the Central Plains Han occurred during

the Tang Dynasty, due to the "Anshi Rebellion" and the uprising led by Huang Chao. Like during the Wei, Jin, Southern and Northern Dynasties, it was to avoid the chaos of war. A large number of refugees from the Central Plains migrated southward, eventually making their way into the Gannan region. "War-induced migration" is a common characteristic of both the southward migrations during the Wei, Jin, Southern and Northern Dynasties and the Tang Dynasty. The most typical groups in this migration were the royal family, officials, scholar-gentry, and artisans. They placed more emphasis on the spiritual aspect of costumes compared to the common people, showing a commitment to Central Plains culture — a sentiment of attachment to the Central Plains. In contrast, the common people's costumes were more utilitarian, focusing on the practical role of clothing in labor. Consequently, commoners' costumes adapted more quickly to the needs of the new regional environment in labor production and homeland rebuilding (Zhang Haihua, personal communication, October 1, 2023). This shows that these groups overall exhibited a contradiction between "perseverance and adaptation," "inheritance and thought-change." Under these contradictions, the new face of Gannan Hakka traditional costume culture emerged rather slowly. Their costumes were not significantly different from those of the Central Plains Han of the same period, especially compared to the flourishing Tang Dynasty costumes.



FIGURE 16 Painting of a Tang Dynasty Lady Adorned with a Floral Hairpin

Source: Bian Xiangyang, Cui Rongrong, Zhang Jingqiong. (2018). Chinese Clothing Civilization from Ancient to Present, p.41.

Based on the viewpoints of the scholars interviewed, we can see that the southward migration of Han people from the Qin to Tang dynasties facilitated the economic and cultural development of the Gannan region. However, the scale of this migration was relatively small compared to the population of the indigenous people, and the degree of cultural integration was not deep. Gannan Hakka traditional costume culture was in a state of incubation during this time.

#### **4.1.1.2 Distinctive Prominence Period (Song Dynasty to Yuan Dynasty)**

According to the viewpoints of experts and scholars in interviews, the second stage of development of Gannan Hakka traditional costumes, the distinctive prominence period, occurred between the Song and Yuan dynasties. The southward migrating Han people from the Qin to Tang dynasties showed two divergences during the Song period: The first was the social stability in the early Northern Song Dynasty, leading some Han people to return to their homeland; the second was that some who stayed mixed with the indigenous people of Gannan, gradually forming a cultural harmony over time. To "survive" in a foreign land, they learned many virtues of the natives, and even some customs tended to merge, becoming the "first phase of Hakka ancestors." They laid the foundation for the rapid integration of later migrating Central Plains Han people into the local economy and culture, and also for the formation of the Hakka ethnic lineage.

In the interviews, experts and scholars mentioned two major southward migrations during the Song and Yuan periods, related to the formation of the Hakka ethnic lineage. One was during the "Jingkang Incident, when the Central Plains were in turmoil, and the gentry and people ended up in the southeast." Similar to the Jin invasion from the north, during the Jianyan migration, some officials and commoners went through Hong, Ji, and Qianzhou, then from Qianzhou to Tingzhou, with some staying in various counties of Gannan. Another was at the end of the Southern Song Dynasty when the Yuan army moved southward, forcing a large number of people from the Central



Plains, Jiangsu, and Zhejiang to migrate along the coast, passing through the Gannan region, with some staying there.

Experts and scholars unanimously agree that the large-scale southward migrations during the Song and Yuan periods also belonged to "war-induced migration," resulting from the invasion of the Central Plains by foreign ethnic groups. The southward migrating population involved all social strata, including the royal family, officials, scholar-gentry, peasants, artisans, and merchants. These groups became important members of the migrating masses and main constituents of the "second phase Hakka ancestors." Their cultural psychology was essentially similar to that of migrants of different statuses from the "Qin to Tang" period, while also exhibiting a more widespread and intense attachment to Central Plains Han culture. This was because the invasion by foreign ethnic groups, which led to their painful loss of homeland, was accompanied by the constant memory of the flourishing and prosperous Han culture.



FIGURE 17 Song Dynasty Woman Wearing a Bei Zi

Source: Bian Xiangyang, Cui Rongrong, Zhang Jingqiong. (2018). *Chinese Clothing Civilization from Ancient to Present*, p.45.

In 1975, the tomb of Huang Sheng from the Southern Song Dynasty was

discovered at Fucangshan in Fuzhou City, where a large number of Southern Song Dynasty noblewomen's costumes were excavated. The costumes excavated from Huang Sheng's tomb were mostly in the form of "Bei Zi" (褙子), the most typical style, reflecting the psychology and evolution of costumes among the Central Plains nobility who migrated southward. The Bei Zi's design likely evolved from the Tang Dynasty Pi Shan, characterized by a straight collar and lapels without buttons, and the collar and lapel edges are bound with braided trim. Additionally, the Bei Zi excavated from Huang Sheng's tomb differ in several ways from those represented in other Northern Song artifacts: Firstly, the Bei Zi from Huang Sheng's tomb often have a vertical seam in the middle of the back and are frequently modified from short sleeves to long sleeves by sewing extensions, with some also having braided trim added at the seam; Secondly, the interlined garments from Huang Sheng's tomb were only filled with a few layers of damask, gauze, or silk floss between the outer fabric and lining, resulting in an overall non-bulky appearance. No extremely thick garments like cotton-padded jackets were found in the tomb.



FIGURE 18 Costumes Unearthed from Huang Sheng's Tomb

Source: Hua Feihua Talks History. (2021.12.17). Noble and Luxurious Song Dynasty Costumes Excavated from an Ancient Tomb in Fuzhou, Exquisitely Beautiful.

Retrieved from

<https://baijiahao.baidu.com/s?id=1720291563519525051&wfr=spider&for=pc>

The new characteristics of the Bei Zi found in Huang Sheng's tomb can be attributed to several reasons: Firstly, to adapt to the southern geographical environment, modifications were made to the appearance of the garments. This reflects to some extent that the southern temperatures were higher than in the north. Therefore, no very thick costumes were found in Huang Sheng's tomb. The modified Bei Zi featured attachable sleeves, adapting to the local climate. In hot weather, the sleeves could be rolled up along the seams to create a short-sleeved effect, a feature also seen in the mature phase of Hakka women's "Da Jin shirts" (大襟衫); Secondly, there was an era mindset of valuing simplicity, especially among the northern nobility who migrated south to Gannan, Fujian, and Guangdong. Facing resource scarcity in these regions, the nobility adapted to a "simple" mindset and reality. For example, all Bei Zi in Huang Sheng's tomb had back seams, a cutting and sewing method that allowed more rational use of fabric and reduced waste; Third, after migrating south, the Central Plains nobility retained the appearance of Central Plains costumes, reflecting their psychology to assert the orthodox status of the Han ethnicity. Through the features and reasons behind the Bei Zi in Huang Sheng's tomb, we can specifically appreciate how the Han costumes of the Jiangxi, Fujian, and Guangdong border regions blended regional elements, contrasting with the Northern attire of the time, with their distinctive features gradually becoming prominent.

In the interviews, experts and scholars pointed out that in addition to the aforementioned migration activities and psychology, there were also factors of the era's economy, culture, and politics. With the large-scale migration during this period, the number of Han people in the Gannan region surpassed that of the local indigenous inhabitants. Subsequently, they lived together in mixed communities, especially united in fighting against the Yuan army for common interests. These factors accelerated the cultural integration among them. Additionally, during this period, the southward migration of Central Plains Han objectively promoted the economic development of the

south, shifting the country's economic center southward. They brought more advanced production methods to the Gannan region, stimulating the development of local handicrafts and commerce. Mixed habitation and shared economic life also promoted the cultural integration of Hakka ancestors with the indigenous people. These conditions created a common regional and economic environment for mutual learning, leading to the formation of the Hakka ethnic group during the Song Dynasty or at the end of the Song and beginning of the Yuan. At this time, Gannan Hakka traditional costumes showed a trend of blending Central Plains Han clothing with indigenous attire, gradually deviating from the Central Plains Han style and acquiring elements of She ethnic costume, with distinctive features becoming more prominent. Due to these cultural influences, Gannan Hakka traditional costumes also displayed a trend towards simpler colors and styles that were rustic and natural.

#### **4.1.1.3 Maturity Period (Ming Dynasty to Qing Dynasty)**

According to the viewpoints of experts and scholars in interviews, the third stage of development of Gannan Hakka traditional costumes, the maturity period, occurred between the Ming and Qing dynasties. During the Ming and Qing periods, with the southward migration of Central Plains Han people to the Gannan Hakka region and the outward and return migration of Gannan Hakka people, the areas where Hakka people settled increased, consequently increasing the cultural feedback to the Hakka people's gathering places. This objectively facilitated further integration of Hakka culture with Central Plains culture and the cultures of the regions they passed through, and the characteristics of Gannan Hakka traditional costume culture continuously matured within this integration.

During the Ming and Qing periods, the pattern of multi-ethnic unity in China, established in the Yuan Dynasty, was further consolidated, and the degree of ethnic integration deepened. The centralized system of feudal politics was unprecedentedly strengthened. The feudal economy experienced rapid development, especially in agriculture, handicrafts, commerce, and foreign trade, all reaching unprecedented levels of prosperity (Xiao Chengguang, personal communication,

October 2, 2023).

During this period, experts believe there were four major migrations related to Hakka people: The first was at the end of the Ming and the beginning of the Qing Dynasties, due to the Manchu army's invasion and looting, and after the failure of the uprising to support the Ming, leading to the southward migration of numerous civilians and patriots. The second was also at the end of the Ming and the beginning of the Qing, due to the conflict between the dense Hakka population and scarce arable land in regions like Gannan, Fujian, and Guangdong, leading to outward migration of the people; The third was in the early to mid-Qing Dynasty, during the government-organized "Huguang Filling Sichuan" migration wave, where a large number of Hakka people migrated back northward to Northwestern Gannan, Sichuan, Guangxi, and other regions. The fourth was in the late Qing Dynasty, after the failure of the Taiping Rebellion when the Central Plains Han and Hakka people continued to migrate southward. With the continuous influx of migrants, the new and old Hakka people cohabited, and the Hakka population rapidly increased; As the Hakka people continually migrated outwards, Hakka regions expanded from the Poyang Lake plains and the Gannan-Fujian-Guangdong border areas to Sichuan, Guangxi, Taiwan, and even overseas. This period laid a very important foundation for the Hakka ethnic group to become one of the most widely distributed ethnic groups in the world. As the Hakka people played significant roles in movements like the uprising in support of the Ming during the Song Dynasties and the Taiping Rebellion in the mid to late Qing Dynasty, their important position in Chinese history was gradually established. All these factors signify the strengthening and development of the Hakka ethnic group (Xiao Chengguang, personal communication, October 2, 2023).

With the growth and development of the Hakka ethnic group, particularly those in the Gannan region, Gannan Hakka traditional costumes were at their developmental peak during the Ming and Qing periods (Lai Wenqing, personal communication, October 18, 2023). Central Plains clothing culture in the Ming Dynasty, as it entered the later stages of feudal society, became increasingly authoritarian and

indulged in opulence and splendor, leading to trends of ostentatious peace and auspicious blessings (Zhang Haihua, personal communication, October 1, 2023). Gannan Hakka traditional costumes simplified the style of auspicious patterns inherited from the Ming Dynasty, focusing on structural elements of children's hats, aprons, headscarves, etc., eliminating excessive fancy decorations, and achieving a good combination of "practical" functional components with aesthetics (Zhang Haihua, personal communication, October 1, 2023).



FIGURE 19 Patterns of Gannan Hakka Costumes During the Ming and Qing Eras

Source: Photographed by the Author



FIGURE 20 Gannan Hakka Children's Du Dou

Source: Photographed by the Author

In the interviews, experts mentioned that due to prolonged cohabitation, the She ethnic group has become the minority group with the most profound influence on the Gannan Hakka. In terms of clothing, Gannan Hakka people have switched from long robes to wearing as short as possible “Da Jin shirts”. This change partly reflects the fact that Gannan Hakka people primarily live in mountainous areas, influenced by the hot local climate and the constraints of mountainous paddy farming. Therefore, their costume design significantly considers adapting to this geographical environment's needs, such as durability and ease of movement (Gao Jianjie, personal communication, October 19, 2023). On the other hand, it might also be inspired and influenced by She's ethnic costumes. She traditional clothing is generally shorter, suitable for life in the mountains. The short Da Jin shirts worn by Gannan Hakka people undoubtedly adopt the advantages of the shorter She ethnic costumes to suit the mountainous living environment. Therefore, the daily clothing of the Gannan Hakka people has undergone significant changes compared to the long and bulky attire of the Northern Han (Zhang Haihua, personal communication, October 1, 2023). During this period, Gannan Hakka women's costumes further refined the features inherited from the Song and Ming

dynasties, displaying a more streamlined and practical costume form - the Da Jin shirt. Men's costumes during this period also developed into a system based on the Dui Jin short coat and Da Jin shirt, along with wide-head pants, among others. Gannan Hakka women abandoned the traditional skirt attire of the Central Plains Han, adopting pants similar to those of She women. The Da Jin shirts of Gannan Hakka women, with their patterned decorations on the sleeve cuffs and collar edges, are quite similar to those of She women.



FIGURE 21 The Costumes of Hakka in Gannan during the Ming and Qing Dynasties

Source: Photographed by the Author





FIGURE 22 Da Jin Shirt

Source: Photographed by the Author

Many scholars believe that Gannan Hakka traditional costumes during the Ming and Qing periods were influenced by the Taiping Rebellion, with the most typical example being the “Dong Tou Pa”(冬头帕) (Lai Wenqing, personal communication, October 18, 2023). The Taiping Rebellion, a peasant uprising led primarily by Hakka people, carried a strong sentiment of anti-Qing and restoration of Han customs. The clothing system during the Taiping Rebellion objectively played a role in strengthening the formation of characteristic features of Gannan Hakka traditional costumes.



FIGURE 23 Soldiers of the Taiping Heavenly Kingdom Movement Wearing Headscarves

Source: Youke Finance. (2021.7.13). How was the Treaty of Nanjing managed post-event? What was the fundamental reason for the failure of the Taiping Heavenly Kingdom?

Retrieved from <https://baijiahao.baidu.com/s?id=1705149872598161326>



FIGURE 24 Gannan Hakka Women Wearing Dong Tou Pa

Source: Play and Leisure Journal. (2021.1.25). The Longnan house with the most stored wine, the Hakka "Grand View Garden", reveals wisdom everywhere. Retrieved from

[https://www.sohu.com/a/446509596\\_100195554](https://www.sohu.com/a/446509596_100195554)

Based on interviews with experts and scholars, we can conclude that compared to the Qin, Tang, Song, and Yuan dynasties, Gannan Hakka traditional costumes during the Ming and Qing periods developed their distinctive system; The characteristics of costume visual form, behavioral form, and conceptual form became more pronounced: a significant integration of clothing culture, presenting a trend towards culmination, with a wide influence and extensive dissemination of its distinctive features. The development of Gannan Hakka traditional costumes is closely related to the southward migration experience and cultural integration of Gannan Hakka ancestors and people.

TABLE 1 Analysis of the Formation Stages of Traditional Costumes of Hakka in Gannan, Migratory Populations, and Characteristics of Cultural Integration

Period	Dynasty	Event	Typical Population	Periodic Features
Inception Period	Qin Dynasty	Qin Army's Southern Campaign	Soldiers	The costumes closely resemble that of the Han people in the Central Plains, especially similar
	Two Jin Dynasties	Chaos of the Five Hu Rebellion of the Eight Kings	Royal Family Officials and Nobles Literati and Gentry	to the fashion of the Qin-Han and the prosperous Tang dynasty.

Period	Dynasty	Event	Typical Population	Periodic Features
			Artisans	
	North and South Dynasties	North-South Confrontation	Officials and Nobles Literati and Gentry	
	Tang Dynasty	A Shi Rebellion Huang Chao Rebellion	Officials and Nobles Literati and Gentry Farmers	
Distinctive Prominence Period	Song Dynasty	Jurchen Invasion Mongol Invasion	Royal Family Officials and Nobles Literati and Gentry Farmers	Gradually diverging from the Central Plains Han system and incorporating She influences, its distinctive features become

Period	Dynasty	Event	Typical Population	Periodic Features
	Yuan Dynasty	Powerless Resistance against the Yuan	Royal Family Officials and Nobles Literati and Gentry Artisans	increasingly prominent; it shows a trend towards simpler colors, modest and natural designs, with its unique characteristics standing out in contrast to the north.
Maturity Period	Ming Dynasty	Manchu Conquest of Central Plains	Royal Family Officials and Nobles Literati and Gentry	Cultural integration has led to the culmination of traditional Hakka costumes in Gannan.  The restoration of Han customs has solidified the structure of traditional Hakka

Period	Dynasty	Event	Typical Population	Periodic Features
				costumes.
				Changes in costumes have further refined the "practicality" standard pursued in traditional Hakka costumes.

#### 4.1.1.4 Decline Period (After the Republic of China)

According to the viewpoints of experts and scholars in interviews, the last stage of development for Gannan Hakka traditional costumes was after the establishment of the Republic of China. Since the establishment of the Republic of China, external forces influencing the evolution of clothing, along with changes in the political system, gradually became primarily politically driven. After the reform and opening-up, with the continuous pursuit of economic value, the external forces affecting clothing increasingly became economically driven. As the political system and consumer attitudes shifted, the foundation upon which Gannan Hakka traditional costumes relied for development gradually diminished and even disappeared. Consequently, the development of the distinctive features of Hakka traditional costumes entered a phase of decline.

In the late Qing Dynasty, amidst political corruption and the crumbling feudal rule, the Qing government, influenced by reformists, implemented the concept of "Chinese learning for essence, Western learning for practical application." This marked

an important step in the liberation of Chinese cultural thought and had a profound impact on the development of modern Chinese culture. Many Western cultural forms became fashionable and were emulated by the progressives and the new youth of the time. Western concepts of costumes quickly influenced students and the intellectual community. By the time of the Republic of China, new forms of clothing had become widely popular among students, public officials, intellectuals, and business communities, such as men wearing Zhongshan suits, shirts with uniform pants, or even directly adopting Western suits and ties; women mostly wore qipaos that incorporated elements of Western attire (Xiao Chengguang, personal communication, October 2, 2023). Concurrently, according to records in various county and city chronicles of the Gannan region, Gannan Hakka clothing presented the following appearance: "After the 1930s, men mostly wore Zhongshan suits and student attire, with a few wearing Western suits. Women were fashionable in wearing tops with skirts and qipaos." (Zhang Haihua, personal communication, October 1, 2023)



FIGURE 25 Youths in Gannan during the Republic of China Period

Source: Jiangxi Daily Political Headlines. (2018.12.9). 100 Old Photos of Ganzhou, Unveiling a Little-Known History!

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In the interviews, experts noted that after the establishment of the People's Republic of China, the surge in national political enthusiasm and the Cultural Revolution's campaigns against "revisionism," "the Four Olds," and "bourgeois lifestyle" greatly influenced costume styles. Nationwide, ornate costumes suddenly disappeared, with grey, blue, and green becoming the main popular colors. Young men and women commonly wore grass green military casual wear or worker uniforms, while middle-aged and older men typically wore Zhongshan suits, Lenin suits, Liberation suits, or military casual wear, and middle-aged and older women usually wore Liberation clothing or spring-autumn shirts (Tian Huilong, personal communication, October 26, 2023). It is evident that, at the time, there was an unprecedented uniformity and monotony in national costumes styles and colors. At that time, a trend towards uniform fashion emerged, the policy root of which was the high degree of unity in the new China that facilitated smooth policy implementation, and the psychological root was the nationwide solidarity in the new China, both of which were key factors in promoting nationwide uniform dressing.



FIGURE 26 Youth Attire in Gannan, 1967.

Source: Jiangxi Daily Political Headlines. (2018.12.9). 100 Old Photos of Ganzhou, Revealing a Little-Known History!



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After the reform and opening-up, China's commodity economy rapidly developed and international trade became frequent, profoundly altering people's consumption concepts (Gao Jianjie, personal communication, October 19, 2023). During the interviews, experts noted that as the reform and opening-up deepened, the standard of living continually improved, leading people to become increasingly unsatisfied with the lifestyle changes brought by "mass production." The formation of new consumption concepts focused on novelty, individuality, and quality accelerated the decline of Gannan Hakka traditional costumes. The differences between Hakka and other ethnic groups in terms of costumes have become increasingly smaller, with the loss of former distinctiveness and a trend towards homogenization and popularization.

The interviews reveal that from the late period of the Republic of China to the post-reform and opening-up era, the category system, coverage, and influence of Gannan Hakka traditional costumes have all shown a trend of extinction. Today, the scant remnants of costumes still visible in the Gannan Hakka mountain villages are extremely precious, making the protection of these "fossilized traditional costumes," which have been inherited for thousands of years, urgent!

#### **4.1.2 The Artistic Style of Gannan Hakka Traditional Costumes**

Gannan Hakka traditional costumes are one of the important cultural features that distinguish the Hakka people from other ethnic groups. The artistic style of Gannan Hakka traditional costumes was formed over a long history of agriculture, going through four stages: incubation (Qin to Tang Dynasties), characteristic prominence (Song to Yuan Dynasties), maturity (Ming to Qing Dynasties), and decline (after the Republic of China), exhibiting a variety of styles. Especially during the maturity stage, the range and influence of the styles were widespread and profound. Due to the long-term influence of the natural geographical environment and various cultures of their habitat, Gannan Hakka traditional costumes not only retain the legacy of Central Plains traditional costumes but also have their unique individuality. The artistic style of Gannan

Hakka traditional costumes can be interpreted through their textile materials, design, colors, craftsmanship, and embroidery patterns.

#### 4.1.2.1 Embroidery Patterns

The embroidery patterns of Gannan Hakka traditional costumes are a culmination of the long-term living experiences of the Gannan Hakka people. Based on the Central Plains Han costume embroidery patterns, they integrate elements from the clothing of She and other minority ethnic groups in the Gannan region. Focused on practicality in design and production, these patterns, while less decorative and lacking clear hierarchical distinctions compared to Central Plains embroidery, are rich in content. Analysis of interview results reveals that the primary embroidery patterns of Gannan Hakka traditional costumes include animals, plants, text, figures, objects, and geometric shapes, with the first three being the most common, each with its unique characteristics. These patterns exhibit strong characteristics of migration and regionalization, encapsulating a rich array of clothing art and cultural connotations.




Through interviews, we found that pattern symbols mainly appear in women's and children's clothing, involving categories like Dong Tou Pa, Mei Le(眉勒), aprons, children's hats, and Du Dou(肚兜) (Zhang Haihua, personal communication, October 1, 2023). These patterns are rich in blessings and symbolize the aspiration for a better life. These are based on Han traditional culture and influenced by Buddhist and Taoist ideologies, as well as the cultures of the She and other ethnic minorities (Lai Wenqing, personal communication, October 18, 2023).


##### A. Animal Patterns

Animal patterns are commonly used themes in Gannan Hakka traditional costumes, with butterflies, phoenixes, bees, and roosters being the most common (Gao Jianjie, personal communication, October 19, 2023). They are often used to express symbolic themes of auspiciousness, hard work, evil warding, and peace (Xiao Chengguang, personal communication, October 2, 2023). For instance, butterfly patterns are a common animal motif in Gannan Hakka women's costumes, Dong Tou Pa, and Du Dou. The image of the butterfly is beautiful and light, symbolizing happiness and

beauty, and is often used to wish for a blissful life, a happy marriage, and harmony. Similarly, the widespread use of rooster patterns is due to the homophony between the words "rooster" and "Ji(吉)" in Chinese. Additionally, the rooster is often considered a guardian creature that wards off evil in many places (Lai Wenqing, personal communication, October 18, 2023).

TABLE 2 Common Animal Patterns in The Gannan Hakka Traditional Costumes

Pattern Name	Pattern Pictures	Costumes source	Cultural Connotation
Phoenix 凤凰		Mei Le 眉勒	Auspicious, Wealthy and Auspicious 吉祥、富贵、祥瑞
Butterfly 蝴蝶		Wei Dou 围兜	Beauty, Happiness and Reproduction 美丽、幸福、生殖
Bee 蜜蜂		Children's Hat 童帽	Diligent, Realistic, and Dedicated 勤劳、求实、敬业

Pattern Name	Pattern Pictures	Costumes source	Cultural Connotation
Rooster 公鸡		Children's Hat 童帽	Auspicious, Warding off evil spirits 吉祥、辟邪

### B. Plant Patterns

Gannan Hakka traditional costumes feature a rich variety of plant patterns, including bamboo leaf flowers, peonies, lilies, gourds, peaches, pomegranate flowers, and lotuses, with peonies, pomegranate flowers, and lotuses being the most commonly used in these garments (Gao Jianjie, personal communication, October 19, 2023). From the interview results, it is known that plant patterns are often used to decorate various types of clothing such as children's hats, Du Dou, Dong Tou Pa, and aprons. Gannan Hakka plant patterns often symbolize wealth, beauty, and peace. Peonies and lilies represent longevity and prosperity, auspiciousness, and moral virtues, while peaches and pomegranates symbolize many blessings, longevity, and numerous descendants. In Gannan Hakka traditional costumes, both realistic and abstract plant patterns coexist. These patterns, often based on real-life plants and further refined through artistic design, create a blend of likeness and abstraction, offering more imaginative space. Plant patterns typically appear in symmetrical or continuous forms. The plant motifs in Gannan Hakka costumes are brightly colored with high purity, primarily featuring warm tones like red, orange, and yellow. They are complemented by adjacent, contrasting, or achromatic colors, which enhance the form of the plant patterns and enrich their cultural significance.

TABLE 3 Common Plant Patterns in The Gannan Hakka Traditional Costumes

Pattern Name	Pattern Pictures	Costumes source	Cultural Connotation
Peony 牡丹花		Du Dou 肚兜	Wealth, Beauty, Auspiciousness 富贵、美好、吉祥
Pomegranate Flowers 石榴花		Children's Hat 童帽	Beautiful, Full of descendants 美好、子孙满堂
Lotus 莲花		Du Dou 肚兜	Peace, Holiness, Incorruptibility 平安、圣洁、清廉

Notably, Lai Wenqing pointed out in the interview that floral and animal patterns in Gannan Hakka traditional costumes are often integrated, such as the combination of magpies and plum blossoms seen in the costumes, symbolizing "joy reaching the eyebrows" (喜上眉梢), expressing the aspiration for a beautiful life (Lai Wenqing, personal communication, October 18, 2023). Another example is the butterfly patterns in children's hats, which are primarily line-based and often have outlines formed by encircling peony flowers or transformed petals. In this way, the "butterfly" and "flower" become one, creating a true "floral butterfly," generating a pattern with a "double-meaning aesthetic". Furthermore, the homophonic relationship between "floral butterfly" and "Gua Die"(瓜瓞) reflects its connection with Central Plains culture. In

Central Plains folk culture, "butterflies playing among flowers" is often used symbolically for reproduction, with "butterflies" symbolizing yang and "flowers" symbolizing yin. Thus, this integration of yin and yang in the "floral butterfly" designs of Gannan Hakka costumes demonstrates the Hakka people's primal and chaotic aesthetic characteristics.



FIGURE 27 "Joy Reaches the Eyebrows" Pattern

Source: Photographed by the author



FIGURE 28 Floral Butterfly Pattern

Source: Photographed by the author

### C. Textual Patterns

In the interviews, experts and scholars discussed how Gannan Hakka people, in seeking divine blessings and warding off evil, often transform Chinese characters into talismanic seals and combine them into patterns, revered as auspicious symbols. "Fu Lu Shou Xi" (福祿壽喜), "Chang Ming Fu Gui" (长命百岁), and "Wan" character patterns are commonly used textual motifs in the Gannan Hakka costumes. These character patterns are rich in symbolism, often expressing themes of health, longevity, and wealth. For example, "Fu Lu Shou Xi" and "Chang Ming Fu Gui" commonly used on Hakka children's Du Dou and hats, express Gannan Hakka people's prayers for health, wealth, and longevity. Gannan Hakka character patterns are predominantly abstract, with common character motifs involving modified Chinese characters, rendering them into patterned, artistic forms. Hakka character patterns often employ graphic filling and background inversion methods, emphasizing the characteristics of the characters. Hakka character patterns are often presented in monochrome, with warm colors like red, gold, and yellow being common. The pattern background is

composed of adjacent colors or achromatic tones with lower purity and brightness, mostly in monochrome, creating a unified color scheme and a harmonious visual effect.

TABLE 4 Common Textual Patterns in The Gannan Hakka Traditional Costumes

Pattern Name	Pattern Pictures	Costumes source	Cultural Connotation
Fu Lu Shou Xi 福祿壽喜		He Bao 荷包	Health, Longevity, and Good luck 健康长寿、吉祥如意
Chang Ming Fu Gui 长命富贵		Children's Hat 童帽	Wealth, Auspiciousness, Health and Longevity 富贵吉祥、健康长寿
Wan 卐		Du Dou 肚兜	Longevity 长寿

In the interview, Zhang Haihua mentioned that there is a special type of textual pattern in Gannan Hakka traditional costumes, mainly found on Dong Tou Pa and women's aprons, composed of Arabic numerals and Chinese characters (Zhang Haihua, personal communication, October 1, 2023). According to preliminary statistics from field research data, there are over 200 such patterns. They can be categorized as



follows: 1) Blessing type such as "Fu, Lu, Shou, Xi"; 2) Directional type, such as "Up, Middle, Down, West"; 3) Surname type, such as "Wang, Ma, Zhou, Yu"; 4) Political type, such as "Mao, Zhu, Xi, Wan, Sui, Guo, Dang"; 5) Numerical type, such as "2, 5, 9"; 6) Object type, such as "Car, Bow, Coin"; 7) Uninterpretable or meaningless text patterns. Among these categories, the blessing type is the most widely used, the uninterpretable or meaningless text patterns are the most numerous, and the numerical type is relatively less common. The text patterns on Dong Tou Pa floral bands are mostly woven in black and white. They are generally in raised yang text form with a black background and white characters, though some are the opposite, forming black yin text.

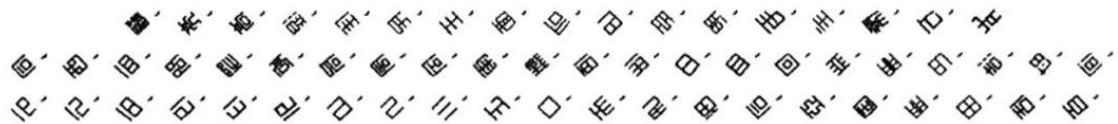


FIGURE 29 Common Characteristic Textual Patterns

Source: Zhou Jianhua, Zhang Haihua. (2015). *Anthropological Study of Hakka Clothing*  
Art. p. 132.



FIGURE 30 Textual Patterns in Dong Tou Pa

Source: Photographed by the Author

### C. Figures patterns

Figures patterns in Hakka traditional costumes often draw inspiration from Hakka folk tales and mythological stories. Compared to other regions, Gannan

Hakka traditional costumes frequently feature relatively limited character materials, mainly the “God of Longevity”(寿星) and the “Eight Immortals” (八仙), predominantly used in children's hats and other children's clothing (Gao Jianjie, personal communication, October 19, 2023). Interviews revealed that character patterns are often combined with Gannan Hakka silver ornamentation or embroidery techniques, emphasizing spiritual connotations and emotions. They convey the beautiful vision of an evergreen Tree of Life and a long, prosperous life, reflecting the Gannan Hakka people's positive attitude towards life and their love for living (Gao Jianjie, personal communication, October 19, 2023). In Gannan Hakka costumes, individual character patterns often appear in a symmetric form, providing a sense of balance; combined character patterns are primarily in a filled composition, giving a sense of fullness. Hakka costume character patterns predominantly use red and silver as the main colors, embellished with yellow, orange, purple, and achromatic colors, creating a strong atmospheric sense in the imagery.

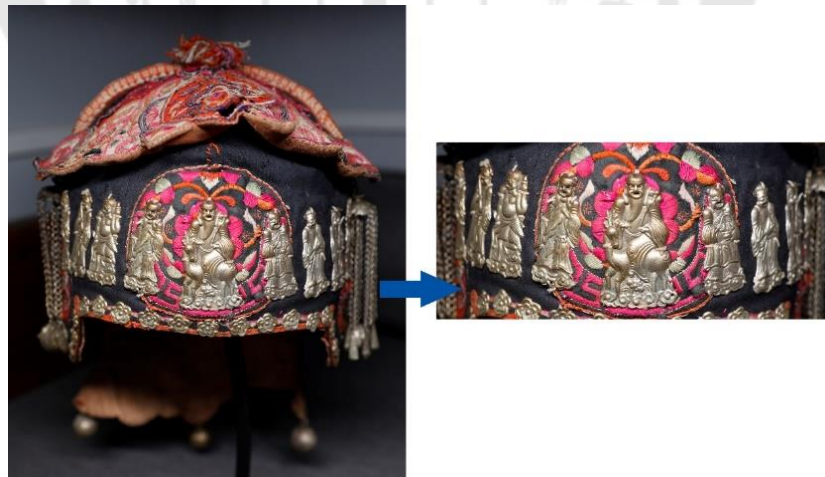


FIGURE 31 God of Longevity and Eight Immortals Silver Ornaments on The Gannan Hakka Children's Hats

Source: Photographed by the Author

#### D. Object Geometric Pattern

In the interview, scholar Tian Huilong mentioned another category of patterns used less frequently than animal, plant, and character motifs: object patterns and geometric patterns. Within these two types, some specific patterns share similar design methods, such as using abstract geometric shapes for object motifs. The key difference is that object patterns correspond to tangible objects, while geometric patterns often represent abstract concepts or fictional images. Additionally, these two types of patterns are commonly found on the ribbons of Dong Tou Pa and aprons, and occasionally on children's hats.

Summarizing the views of all interviewed experts and scholars, it is evident that the most common object and geometric patterns in Gannan Hakka traditional costumes are "Tang Huan"(糖环), "Rake", and "Dan Gou Zi"(担钩子). "Tang Huan" is a type of food made from rice flour and sugar; "Rake" refers to a kind of agricultural tool for raking fields; " Dan Gou Zi " denotes the hook on a carrying pole. We can infer that these object patterns of Gannan Hakka interpret the simple nature of the Gannan Hakka people, often signifying "hard work, satisfaction", and wishing for "a bountiful harvest, happiness", such as the Rake pattern symbolizing "abundant harvest, blissful happiness", and the Tang Huan pattern meaning "happiness, sweetness".Gannan Hakka object patterns often feature concrete objects as design elements, with some also using abstract geometric shapes for styling. They typically appear in a repetitive composition, frequently repeating individual objects or object-focused square and diamond shapes, emphasizing the form. Gannan Hakka object patterns are characterized by simple colors, with orange, red, and white being common. The background predominantly features red, blue, and purple, where the patterns blend into and stand out from the background, creating a pleasing visual rhythm of colors.

TABLE 5 Common Object Geometric Patterns in The Gannan Hakka Traditional Costumes

Pattern Name	Pattern Pictures	Costumes source	Cultural Connotation
Rake 耙子		Dong Tou Pa 冬头帕	Good harvest and happiness 丰收、幸福美满
Dan Gou Zi 担钩子		Dong Tou Pa 冬头帕	Good harvest and Happiness 丰收、幸福美满
Tang Huan 糖环		Dong Tou Pa 冬头帕	Happiness, Sweetness 幸福、甜蜜

From the interviews, we can conclude that the embroidery patterns in Gannan Hakka traditional costumes are extremely rich, mainly based on the traditional auspicious patterns of the Central Plains Han ethnicity. They are derived from the vibrant natural elements of the natural world, rooted in the simple artistic sentiments of daily life, aesthetically pleasing and harmonious, and not clichéd. In the decorative art of Gannan Hakka traditional costumes, those for women and children are the most distinctive, such as women's aprons, Dong Tou Pa, and children's hats.

#### 4.1.2.3 Textile Material

Ramie is the most important textile material for making Gannan Hakka traditional costumes, and the fabric made from ramie in the Gannan Hakka area is

known as "Xia cloth"(夏布). Experts and scholars mentioned in the interviews that the Gannan Hakka region is located in the upper reaches of the Gan River, in a hilly and mountainous area, with mostly acidic red soil. The region has a typical subtropical humid monsoon climate, with mild temperatures, abundant sunshine, and plentiful rainfall, suitable for the growth of herbaceous plants like ramie. Influenced by this natural environment, ramie has become the main textile material for making Gannan Hakka traditional costumes and is one of the factors that define the characteristics of these traditional garments.

Due to its breathable, cool texture, non-clingy when wet, insect and mold resistance, durability, softness, easy dyeing, and stain and wash resistance, 'Xia cloth' has become the primary fabric for Gannan Hakka traditional summer costumes. Additionally, due to the high cost-performance ratio and superior quality of ramie woven fabric compared to other textiles, it is extensively exported beyond local garment production. The market is very active, attracting not only local indigenous people but also merchants from various regions to the Gannan Hakka area for purchase, making it an important side business in the region (Zhong Qinglu, personal communication, November 5, 2023).



FIGURE 32 Xia Bu

Source: Bits of Opinion. (2023.7.8). Intangible Cultural Heritage - Hakka Traditional Costumes.

Retrieved from [https://fashion.sohu.com/a/695419262\\_120221397](https://fashion.sohu.com/a/695419262_120221397)

In the interview, Tao Xiaojun mentioned another very important textile material for Gannan Hakka traditional costumes: Kudzu cloth (Tao Xiaojun, personal communication, October 21, 2023). Kudzu cultivation is also very common in the Gannan region. Kudzu, also known as kudzu vine, can grow tens of meters long. It has a tough skin that becomes soft when boiled. Its stems can be made into ropes, and woven into baskets, and the kudzu fibers can be used to weave cloth, known in Gannan Hakka areas as "Kudzu cloth". There are two types of Kudzu cloth. One is made purely from Kudzu, that is, fabric woven solely from Kudzu fibers. Pure Kudzu cloth is durable and tough, with excellent moisture absorption and heat dissipation properties, breathable and cool, but the fabric appears quite rough. To resolve this issue, Gannan Hakka people have devised ways to mix other fibers with pure Kudzu cloth or blend them, resulting in another type of Kudzu fabric named after the combination of materials used. For example, when silk is incorporated into Kudzu weaving, the fabric is called "Silk Kudzu"; when banana hemp fibers are added, it's known as "Banana Kudzu"; and when cotton is mixed in, it's called "Cotton Kudzu," and so on. This interwoven blend of Kudzu cloth can meet various needs of the Gannan Hakka people, addressing issues like the coarseness, lack of finesse, and tendency to fuzz of pure Kudzu cloth.

#### **4.1.2.3 Costumes Colors**

Besides the uniqueness of materials influenced by the natural environment, the colors of Gannan Hakka traditional costumes also possess a unique charm and style. According to the perspectives of experts and scholars in the interviews, Gannan Hakka traditional costumes primarily feature solid colors, including white, gray, black, blue, green, red, and yellow, with blue, green, and red being the most common. Bright red and green are not uncommon in Gannan Hakka traditional costumes. Hakka women only wear red wedding attire during marriage, except for children's clothing, which is colorful and bright, particularly in red. Gannan Hakka traditional female costumes highly esteem the color blue, harboring a deep affection for it. There are also plain green garments for women, but for green, men's clothing shows a greater preference, while children's clothing is particularly fond of red.



FIGURE 33 Gannan Hakka Da Jin Shirt

Source: Photographed by the Author

#### A. Blue

When discussing Gannan Hakka traditional costumes, most people first think of the color blue, which is almost considered one of the signature colors of these garments. In the interview, Zhang Wei mentioned that Gannan Hakka people's reverence for blue stems from their deep emotional connection to the color (Zhang Wei, personal communication, November 5, 2023). The main reasons for this are twofold: first, since the initial migration from the Central Plains, the Hakka people have lost their homeland, and the subdued and melancholic blue perfectly embodies their homesickness. Secondly, due to their fascination with Feng Shui, the color blue symbolizes the concept of endless life, with the use of blue in clothing reflecting the vibrancy of life.

In the interview, Tao Xiaojun proposed that the Gannan Hakka's affinity for blue, apart from being a reflection on the loss of their ancestral lands and Feng Shui ethics, is also linked to the unassuming nature of the Hakka people and the ecological environment of Gannan (Tao Xiaojun, personal communication, October 21, 2023). The Gannan Hakka people value a simple and modest lifestyle. Life in Gannan is challenging, and Hakka people often work outdoors for extended periods. Blue clothing, being dirt-resistant and washable, suits the needs of the mountainous environment. Another primary reason is that the Gannan region abundantly produces indigo, with specific farmers cultivating it. Indigo, a natural plant-based dye made from leaves like”

Ma Lan Grass”(马蓝草) and ” Cha Lan Grass”(茶蓝草), is non-toxic and harmless, ideal for dyeing personal garments. It can be used anytime, offering great convenience.



FIGURE 34 Ma Lan Grass (Left), Cha Lan Grass (Right), Raw Materials for Gannan Hakka Indigo Craftsmanship

Source: Ye Qingzhu. (2021). Research on the development of traditional Hakka indigo dyeing techniques and modern activation. p.19-20.

### B. Red

Red is commonly used in Gannan Hakka traditional costumes, especially in children's clothing and women's red wedding attire, symbolizing celebration and good fortune (Zhong Qinglu, personal communication, November 5, 2023). Additionally, Zhong Qinglu mentioned that different colors evoke varied visual and emotional experiences. Gannan Hakka traditional children's costumes rarely impart a negative impression, often featuring optimistic and uplifting colors to express emotions. The basic colors used in Gannan Hakka traditional children's costumes are red, yellow, green, white, and black, with red being the most common. This is because Hakka people value the symbolism and connotations of colors, with red representing masculine vigor, akin to the warmth of the sun. Red is predominantly used in Gannan Hakka traditional children's costumes, a way for elders to convey their affection and blessings to the younger generation through color (Zhang Wei, personal communication, November 5, 2023).



In the interview, Tao Xiaojun mentioned a common folk superstition in the Gannan Hakka region that the high infant mortality rate is due to children being at the intersection of the yin and yang realms, leading to a deficiency of yang energy in their bodies, prompting the King of Hell to send his minions to take their souls. To protect the children from having their souls taken by evil spirits, Hakka people use red clothing, symbolizing vitality, to absorb yang energy and enhance the children's life force. This shows that dressing children in red is a hope for their healthy growth.



FIGURE 35 Hakka Women's Red Wedding Clothes (Left) and Children's Red Pants (Right) in Gannan

Source: Photographed by the Author



FIGURE 36 Gannan Hakka Women's Du Dou

Source: Photographed by the Author



FIGURE 37 Gannan Hakka Women's Apron

Source: Photographed by the Author

#### 4.1.2.3 Garment Types and Craftsmanship

Gannan Hakka traditional costumes display a rich variety of categories, covering different styles of attire and accessories from head to toe. While diversity is evident in headwear and other accessories, the primary garments of Gannan Hakka costumes show a more limited variety, characterized by a rare simplicity and stability in design. Among these costumes, the most iconic and representative categories include the Da Jin shirt, children's hats, and Dong Tou Pa, which are not only an integral part of Gannan Hakka culture but also a prominent symbol of the region's unique traditions.

##### A. Da Jin Shirts

In the interview, Cai Yanyan mentioned that the most distinctive Gannan Hakka traditional costumes is the Da Jin shirts, which retain the Hanfu characteristic of a crossed collar and right lapel (Cai Yanyan, personal communication,

October 6, 2023). The collar connects with the lapel, which crosses over at the chest, with the left lapel overlaying the right, creating a unique right-leaning effect not seen in other ethnic attire. However, unlike the strict hierarchical style of traditional “Han Fu”(汉服), Gannan Hakka traditional costumes often downplay such class distinctions. Additionally, the Da Jin shirts are primarily made of blue or black ramie fabric, with a long and wide design that does not require precise measurements. Accompanied by a wrap-around skirt and a diagonally opening lapel, the garment has only seven buttons, with the cuffs and collar adorned with differently colored borders. The early production heavily borrowed from the She ethnic group's embroidered border techniques, resulting in a stark color contrast. Skilled women would also sew their embroidery on the apron. A well-made Da Jin shirts can last a long time, even becoming a heirloom passed down from mother to daughter.

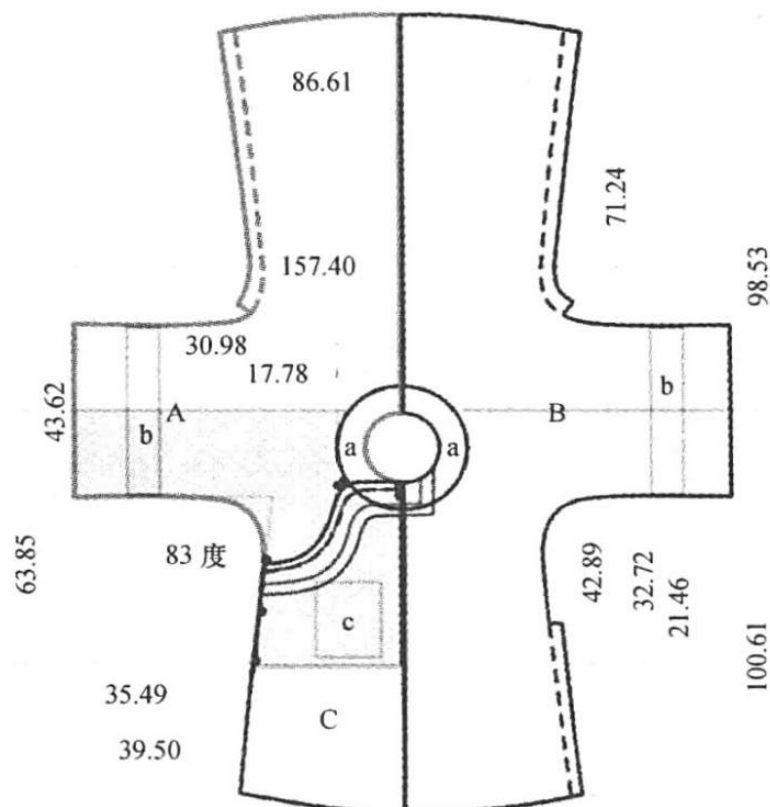


FIGURE 38 Structural Diagram of Gannan Hakka Da Jin Shirt

Source: Zhou Jianhua, Zhang Haihua. (2015). Anthropological Research on Hakka Clothing Art. p.185.

Decorations on the Gannan Hakka Da Jin shirt are minimal, mainly consisting of ready-made woven ribbons or matching fabric cut into thin strips for edge binding at the collar and cuffs. The binding differs slightly between younger and older people; younger individuals have more complex and attractive patterns, including both fine binding and wider edges, known as "large edges with small bindings." On the garments of young girls, the collar binding is more pronounced, extending from the collar of the large lapel around the back of the neck, and continuing to the inside of the small lapel on the right front piece, while for older people, the binding is only present on the front lapel (Cai Yanyan, personal communication, October 6, 2023).



FIGURE 39 Edging of a Gannan Hakka Da Jin Shirt

Source: Photographed by the Author

The finest binding edge on the Gannan Hakka Da Jin Shirt uses approximately a 4-fen (about 1.2 cm) wide strip of fabric. After folding and stitching it twice, it becomes a 0.3 cm binding edge. It must be sewn straight and evenly; otherwise, if the binding at the cuff is irregular or uneven, it would result in misalignment or inconsistency in width. The most challenging part is the collar, where the entire 'Chang' (厂) character-shaped neckline requires binding, and both edges of the binding must be parallel. Additionally, the making of the collar and its binding is crucial. If made too large, it won't stand up properly, failing to achieve the intended upright collar effect and might even turn outward. If too small, it becomes uncomfortably tight around the neck.

According to Cai Yanyan's description in the interview, we can see that the art of dyeing fabric is the essence of making Gannan Hakka Da Jin Shirt (Cai Yanyan, personal communication, October 6, 2023). The success or failure of a Da Jin Shirt often greatly depends on the dyeing process. This process tests the skill and proficiency of the practitioner. Gannan Hakka Da Jin Shirt utilizes a natural dyeing process. The dye is made from indigo plants such as Ma Lan Grass and Cha Lan Grass, either as a paste from the hydrolyzed and fermented stems and leaves or processed into dry lumps or powder. Gannan Hakka people place indigo plants into barrels or earthenware jars in the seventh lunar month, soaking them in water for seven days to extract the blue juice. For each vat of indigo juice, 5 liters of lime are added and stirred until coagulated; once settled, the blue dye deposits at the bottom. Upon completion of this process, the dyeing material, indigo, is obtained. Depending on the quantity of ingredients used, the fabric can be dyed in various shades such as deep blue, medium blue, light blue, grey, dark grey, cyan, and off-white.



FIGURE 40 Indigo Dyeing Process of The Traditional Costumes of Hakka in Gannan

Source: ChemicalBook.(2021.5.13). Indigo dyeing process.

Retrieved from [https://www.chemicalbook.com/NewsInfo\\_22243.htm](https://www.chemicalbook.com/NewsInfo_22243.htm)

### B. Hakka Children's Hat

The Hakka children's hat is one of the most representative Hakka costumes. There are significant variations in these hats across different regions, including differences in auspicious patterns. However, among all Hakka regions, the craftsmanship of children's hats from the Gannan area is the most intricate and exquisite, with those from Dingnan in Gannan being considered the finest. The main types of Gannan Hakka children's hats include tiger-head hats, lotus hats, and bell hats. Each pattern on the hat embodies an auspicious meaning, and this tradition has been passed down for over 450 years (Zhou Lexiang, personal communication, October 5, 2023).

In the interview, Zhou Lexiang mentioned that during the Guangxu period of the Qing Dynasty, an epidemic spread in the Gannan area (Zhou Lexiang, personal communication, October 5, 2023). Hakka people used various means to pray for peace, and Hakka children's hats became one of the most important carriers of good wishes. By the late Qing Dynasty and the early Republic of China, the custom of making children's hats had reached its peak. Additionally, the Gannan Hakka bell hat is a special auspicious gift prepared for grandchildren visiting their maternal grandparents' home for the first time to celebrate the New Year. If the maternal grandmother has not made a bell hat, the grandchild will not come to celebrate New Year, often delaying the

visit until they are two or three years old, sometimes even four or five years old. Gannan Hakka people regard the bell hat as the noblest gift, as it embodies the maternal grandparents' heartfelt wishes for their grandchildren.



FIGURE 41 Old Woman Making Gannan Hakka Children's Hat

Source: Tan Qianyu. (2023.11.9). Embroidering colorful Hakka culture and interviewing the production skills of intangible cultural heritage children's hats.

Retrieved from

<http://www.jx.xinhuanet.com/20231109/327c7e80c016463cbeb6edff252dd385/c.html?p>

age=5

According to Zhou Lexiang, the making of Gannan Hakka children's hats is quite complex, featuring fine embroidery, diverse stitching techniques, and unique forms. The main production process includes material selection, creating the cloth shell, cutting the hat pattern, embroidery, and sewing, encompassing five stages (Zhou Lexiang, personal communication, October 5, 2023). For ordinary children's hats, black twill cotton fabric is mainly used as the embroidery surface, with each piece embroidered separately before being connected to form the hat. The embroidery thread used primarily includes shades of dark red, rose red, and orange-red, complemented by green, blue, white, and yellow. Some designs incorporate gold and silver threads, while others are entirely made using colored flat threads. The embroidery is quite complex; without life knowledge and artistic appreciation, the color matching can often be unreasonable and lead to dismantling. After the embroidery is complete, understanding how to decorate is essential to better convey the auspicious meanings of each pattern set.



FIGURE 42 Gannan Hakka Children's Hat

Source: Photographed by the Author

In Gannan Hakka children's hats, the construction of bell hats is even more complex. Bell hats are divided into two types: half-hall and full-hall. The half-hall bell hat is a regular children's hat fitted with some auspicious silver ornaments made of sterling silver, fewer in number compared to the full-hall bell hat. The full-hall bell hat, on the other hand, requires that each significant part of a regular children's hat be adorned with auspicious silver decorations made from sterling silver, such as silver oak longevity



stars, silver figures of the Eight Immortals, bat-shaped silver bell chains, plum blossom ingots, silver plaques with the character for 'luck', and corner bells with silver chains, with none to be omitted.



FIGURE 43 Gannan Hakka Bell Hats

Source: Photographed by the Author

Interviews also revealed differences in the choice of decorative patterns for Gannan Hakka boys' and girls' hats. For instance, boys' hats typically feature embroidered tiger heads and qilins on the forehead, while girls' hats are mainly embroidered with phoenixes, roosters, butterflies, lotuses, and the like.



FIGURE 44 Gannan Hakka Tiger Head Hat (Left) and Lotus Hat (Right)

Source: Photographed by the Author

### C. Dong Tou Pa

The Gannan Hakka Dong Tou Pa is a continuation of the northern headscarf culture and a fusion with Gannan's local culture. The Hakka people migrated from the relatively open and dry northern plains to the rainy and humid southern hills. To keep warm and dry, the Dong Tou Pa became an indispensable part of the Gannan Hakka women's costumes, making it the most typical feature of the costumes of middle-aged and elderly Hakka women in the Gannan region. The Gannan Hakka Dong Tou Pa is generally worn by women during postpartum confinement and as they enter middle age. Previously, when Hakka women got married, the dowry in the bridal trunk would always include six Dong Tou Pa ribbons, symbolizing the homophonic 'generation to generation' and the blessing of many children and good fortune (Liao Qihua, personal communication, October 3, 2023).

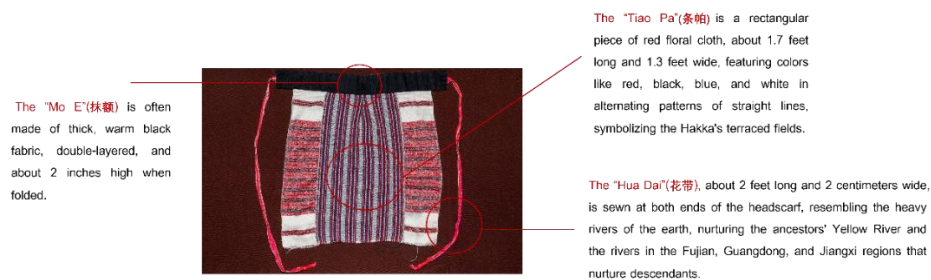


FIGURE 45 Gannan Hakka Dong Tou Pa

Source: Photographed by the Author



FIGURE 46 Gannan Hakka Tiao Pa

Source: Photographed by the Author

The Dong Tou Pa is a head covering used by Gannan Hakka women in autumn and winter for wind and cold protection. It is predominantly popular in the "Three Souths" area of the Gannan region, and in neighboring townships like Anyuan and Xinfeng, categorized into two types: the full Dong Tou Pa and the half Dong Tou Pa. The Dong Tou Pa consists of a "Tiao Pa" (条帕), a "Mo E" (抹额), and a "Hua Dai" (花带). Its making involves several processes like thread selection, spinning, winding, securing, and weaving. The Tiao Pa is a rectangular piece of floral fabric, approximately 1.7 feet long and 1.3 feet wide, with alternating colors of red, black, blue, and white. The pattern of straight lines symbolizes the Hakka's terraced fields. The Mo E cover is typically made from thick, warm black cloth, double-layered, and about 2 inches high when folded. The Hua Dai is about 2 feet long and 2 centimeters wide, sewn at both ends of the headscarf, symbolizing two rivers on the vast earth: the Yellow River that nurtured

the ancestors and the rivers of the Gannan region nurturing the descendants. The Hua Dai is adorned with numerous patterns of text, diamonds, and triangles. The Dong Tou Pa embodies the Gannan Hakka people's traditional philosophy of "harmony between heaven and humanity". Removing the Tiao Pa from the Dong Tou Pa makes it a half Dong Tou Pa. The full Dong Tou Pa can cover the entire head, typically used in cold weather for warmth, cold protection, and dust resistance. The half Dong Tou Pa is only tied on the forehead and doesn't cover the head and neck. It's often used in slightly cold weather, mainly for wind protection and headache prevention.



FIGURE 47 An Elderly Woman Making a Gannan Hakka Dong Tou Pa

Source: Gan Nan Red Young Journalists. (June 22, 2022). Hakka Ribbons! An Ancient Craft Hidden in Enclosed Houses.

Retrieved from

[https://mp.weixin.qq.com/s?\\_\\_biz=MjM5NTQwNTQ0Mg==&mid=2650381742&idx=2&sn=b95ab86f4574809bc5f85fe8c8ef34a7&chksm=bef436438983bf55568027c43d6242d0a6a2fcf57d64f84d1912cdfc937d4dd18106b1385808&scene=27](https://mp.weixin.qq.com/s?__biz=MjM5NTQwNTQ0Mg==&mid=2650381742&idx=2&sn=b95ab86f4574809bc5f85fe8c8ef34a7&chksm=bef436438983bf55568027c43d6242d0a6a2fcf57d64f84d1912cdfc937d4dd18106b1385808&scene=27)

### 4.1.3 The Main Driving Factors and Cultural Reflections in the Formation of Gannan Hakka Traditional Costumes

The unique structure, color combination, and auspicious patterns of Gannan Hakka costumes stem from the historical and cultural psyche of the Hakka people: the emotional attachment to the Central Plains retained through multiple historical migrations, cultural integration with minorities like the She people, and the natural geographical environment of the Gannan region. These are the specific motivations and cultural reflections behind the formation of Gannan Hakka traditional costumes.

#### 4.1.3.1 Central Plains Sentiment

"Guest" is a concept relative to "host". "Gannan Hakka people" refers to outsiders relative to the indigenous people of the Gannan area—they originate from the Han ethnic group of the Central Plains. Over the course of more than 2000 years since the Qin Dynasty, the Han people of the Central Plains experienced several large and small-scale migrations southward due to wars and natural disasters. In their migration, they braved mountains and rivers, enduring numerous twists and turns, thus writing the history of the Han people's migration southward. Therefore, Mr. Xu Huailin believes: "The excellent culture of the Hakka is, in essence, the excellent culture of migrants."

In a feudal society marked by scarce resources and strict social stratification, Hakka people experienced varying degrees of humiliation, exclusion, and persecution from the indigenous people of the areas they passed through and settled in during their southward migration (Xiao Chengguang, personal communication, October 2, 2023). This situation reinforced the Hakka people's attachment to the Central Plains, deepening their sentiment for the Central Plains. At the same time, the profound and extensive nature of Central Plains culture served as a solace to their spirits, wounded by the experience of migration.

Experts and scholars in the interviews pointed out that Gannan Hakka people pride themselves on being "orthodox descendants of the Central Plains," and this forms a basis for their confidence and pride. Representative Gannan Hakka cuisine like Niangjiu (fermented rice wine), homemade tofu, Lei Tea, Hakka hill songs reflecting their spirit of resilience and connection with the mountains, and customs like hanging kudzu

vines during the Dragon Boat Festival, all embody the temporal and cultural characteristics that reflect the Gannan Hakka's "Central Plains roots." These aspects are manifestations of the Gannan Hakka's consciousness of their "roots in the Central Plains" in specific cultural phenomena. Even the naturally large feet of Gannan Hakka women are considered by Zhang Haihua to be the result of millennia of migration and long treks. One of the significant driving forces behind the formation of the distinctive features of Gannan Hakka traditional costumes stems from their persistent "Central Plains sentiment" and firm "cultural confidence".

As a group formed from the southward migration of Central Plains Han people, the Gannan Hakka's costumes do not significantly differ from those of the Central Plains overall. The deep-rooted belief among Gannan Hakka people in the orthodoxy of the Central Plains Han culture is also reflected in their clothing and attire. In ancient China, both men and women of the Han ethnicity typically wore upper garments and skirts as regular attire. The upper garment usually had narrow sleeves and a high collar, with a left and right lapel structure crossing at the chest, where the left lapel overlaid the right, known as "You Jin" (右襟). "You Jin" is a significant hallmark of Han ethnic clothing (Zhang Haihua, personal communication, October 1, 2023). The Da Jin shirt worn by Gannan Hakka women today strictly maintains the "You Jin" style, a tradition of Han ethnic clothing before the Qing Dynasty.



FIGURE 48 Gannan Hakka Women's Da Jin Shirt

Source: Photographed by the Author

A significant characteristic of Central Plains costumes since ancient times has been its loose and baggy style. Starting from the Qin Dynasty, our ancestors always wore “Shen Yi Da Pao” (深衣大袍) and “Kuan Yi Bo Dai” (宽衣博带). This type of costume, comfortable to wear, gives off a relaxed and carefree appearance. Since the Tang and Song dynasties, the feature of baggy and loose costumes has remained largely unchanged. Gannan Hakka costumes, whether it be tops or trousers, have maintained the ancient style of being loose and baggy. The most commonly worn Hakka pants, known for their deep crotch and wide waist, must be folded several times at the waist to be properly fastened. Loose and baggy, these unrestrictive clothes are extremely comfortable and convenient for Hakka people who engage in labor throughout the year (Lai Wenqing, personal communication, October 18, 2023).



FIGURE 49 Hakka Da Dang Ku

Source: Hakka Affairs Council. (May 29, 2014). Hakka Baggy Trousers.

Retrieved from

<https://www.facebook.com/photo/?fbid=745442935474833&set=a.182308185121647>

#### 4.1.3.2 She Costumes Cultural

Gannan Hakka traditional costumes developed during the migration of Hakka ancestors to the Gannan area, where they had to significantly adjust and change their Han ethnic costumes culture to adapt to the natural and cultural environment of Gannan, actively incorporating elements from She and other minority ethnic groups. The cultural elements of the She ethnic group have objectively influenced the formation of Gannan Hakka cultural characteristics, and it is these cultural factors that have contributed to the distinct features of Gannan Hakka culture (Zhang Haihua, personal communication, October 1, 2023).

Although Gannan Hakka traditional costumes are a type of Han ethnic costumes, it is often mistaken for minority ethnic costumes by those who see them for the first time (Gao Jianjie, personal communication, October 19, 2023). The reason for this misconception is that Gannan Hakka costumes indeed share many similarities with the attire of the She and other minority ethnic groups. Such a situation is rare within the



Han ethnic costume system and illustrates the visual cultural diversity and integration present in traditional Gannan Hakka costumes.



FIGURE 50 Hakka Da Jin Shirt

Source: Chunmei Hulix. (July 23, 2018). Hakka Blue Shirt: A Real Answer to Han costumes.

Retrieved from

[https://mp.weixin.qq.com/s?\\_\\_biz=MzAxMTM0OTk4MQ==&mid=2649848518&idx=1&sn=8bb3fbd9414be1c3f0ee6977af36f999&chksm=8347a074b4302962dbebe741fc53af9d4c72586ae24764c0d48987145e29417ab15847cd0084#rd](https://mp.weixin.qq.com/s?__biz=MzAxMTM0OTk4MQ==&mid=2649848518&idx=1&sn=8bb3fbd9414be1c3f0ee6977af36f999&chksm=8347a074b4302962dbebe741fc53af9d4c72586ae24764c0d48987145e29417ab15847cd0084#rd)

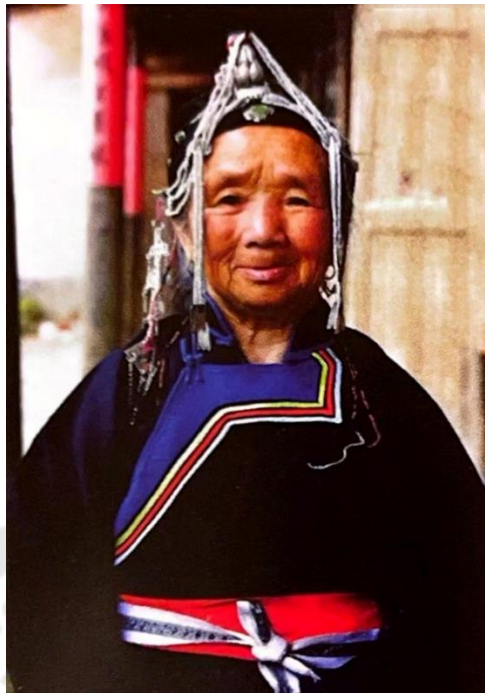


FIGURE 51 She Costumes

Source: Xia Fan. (2017). Research on the Original Clothing Images of the She Ethnic Group. p.64

The reason Gannan Hakka traditional costumes have characteristics of minority ethnic costumes is closely related to the historical background of the formation of the Gannan Hakka community and culture. In the interview, Zhang Haihua suggests that the Gannan Hakka group formed gradually as Han people from the Central Plains migrated south to the Gannan area due to historical wars and famines, subsequently mixing and blending with local minorities like the She. Currently, it is a scholarly consensus that the Hakka group has assimilated elements from minorities like the She, and thus, it can be inferred that Gannan Hakka traditional costume culture has also integrated the genetic elements of She and other minority ethnic costume cultures.

When Hakka ancestors entered the Gannan area, they brought not only advanced production techniques but also the sophisticated culture of the Central Plains. While jointly developing mountainous areas with the local indigenous inhabitants, they also intermarried and integrated with them, promoting the sinicization of the local

minorities. They lived together for extended periods, learning from each other, particularly between the She ethnicity and the Hakka people (Tian Huilong, personal communication, October 26, 2023).

In the interview, Zhang Haihua shared three significant historical events that directly facilitated the integration of the Hakka and the She ethnic groups (Zhang Haihua, personal communication, October 1, 2023). First, at the end of the Southern Song Dynasty, as the Yuan troops moved south, Wen Tianxiang, then the governor of Ganzhou, raised an army in Ganzhou. The She people, under the leadership of Chen Diaoyan and Madam Xu, formed the "She Army" to collaborate with Wen Tianxiang, Zhang Shijie, and other anti-Yuan forces in their resistance. Secondly, after the establishment of the Ming Dynasty, excessive demands by the court intensified social contradictions, sparking large-scale armed resistance by the She and other ethnic minorities in the Gannan region. In 1516, She leaders Xie Zhishan and Lan Tianfeng organized a peasant uprising against the oppression of the Ming government, capturing Nankang, Ganzhou, and other places, executing corrupt officials, and confiscating landlords' lands, which garnered support from the local Hakka people. Thirdly, during the Taiping Rebellion, the She people actively participated, continuously launching movements against foreign religions and struggling against imperialist aggression. These historical events actively promoted social integration and ethnic fusion in the Gannan region. These struggles, united for common interests, objectively served as catalysts for the cultural integration of the Gannan Hakka and the She ethnicity.

The formation process of the Gannan Hakka ethnic group is a continual process of the Han integrating with minority ethnicities. In terms of costumes, Gannan Hakka traditional costumes also exhibit characteristics that are both relatively independent and mutually intermingled and influenced. After arriving in the Gannan region, the Hakka people discarded their long robes and donned the shortest possible Tang shirts and Da Jin shirts. This change was partly due to the influence of the hot local climate and the constraints of mountainous rice field farming, and perhaps also inspired and influenced by the costumes of the She ethnicity. The traditional costumes of the She

ethnicity are shorter, plain, and practical for mountainous living. She men typically wear short-sleeved open-front shirts, while women wear right-side open-front shirts with tight collars and cuffs adorned with lace (Xiao Chengguang, personal communication, October 2, 2023). From Xiao Chengguang's description of She costumes, we can deduce that the short Tang shirts and Da Jin shirts worn by the Gannan Hakka have undoubtedly adopted the advantage of the She's shorter costumes to adapt to the mountainous living environment. Thus, compared to the long and loose costumes of the Han in the north, the everyday costumes of the Hakka people have undergone significant changes, not just in style.



FIGURE 52 Hakka Short Da Jin Shirt

Source: Chunmei Hulix. (July 23, 2018). Hakka Blue Shirt: A Practical Answer to Han Ethnic Clothing.

Retrieved from

[https://mp.weixin.qq.com/s?\\_\\_biz=MzAxMTM0OTk4MQ==&mid=2649848518&idx=1&sn=8bb3fbd9414be1c3f0ee6977af36f999&chksm=8347a074b4302962dbebe741fc53af9d4c72586ae24764c0d48987145e29417ab15847cd0084#rd](https://mp.weixin.qq.com/s?__biz=MzAxMTM0OTk4MQ==&mid=2649848518&idx=1&sn=8bb3fbd9414be1c3f0ee6977af36f999&chksm=8347a074b4302962dbebe741fc53af9d4c72586ae24764c0d48987145e29417ab15847cd0084#rd)



FIGURE 53 She Costumes

Source: Xia Fan. (2017). Research on the Original Clothing Images of the She Ethnic Group. p.98

Gannan Hakka women have abandoned the traditional Han skirt attire of the Central Plains in favor of trousers, clearly influenced by She women's costumes. She women, like men, have historically engaged in year-round mountain labor. To protect against mosquito bites and thorn scratches, they never wear skirts during labor but instead wear trousers with wide waists and narrower legs (Xiao Chengguang, personal communication, October 2, 2023). The attire of She women often features lace on the collar, cuffs, and right lapel, with bright colors. Middle-aged and young women's costumes have more flowers and wider borders, while the elderly have fewer flowers and narrower borders (Zhang Haihua, personal communication, October 1, 2023). The Da Jin shirts worn by Hakka women today, with their patterned decorations at the cuffs and collars, are quite similar to those of She women. Moreover, the "Zhi Dai"(织带) of aprons tied by Gannan Hakka women are the same as those of the She, not only in materials and weaving methods but even in patterns (Zhang Haihua, personal communication, October 1, 2023).



FIGURE 54 Gannan Hakka Zhi Dai

Source: Longnan Culture and Tourism. (January 5, 2023). Exploding Across the Internet! Hidden Mysteries! Longnan Culture and Tourism Bring You the Story Behind the Hakka Zhi Dai.

Retrieved from <https://mp.weixin.qq.com/s/l42jpDqtvrl6KwivlANnCQ>



FIGURE 55 She Zhi Dai

Source: Zhejiang Minzong. (June 18, 2020). She Ethnic Color Band Weaving Skills, Lishui Sets the Regional Standard.

Retrieved from  
[https://mp.weixin.qq.com/s?\\_\\_biz=MzU4MjQ2MDQ0Ng==&mid=2247505389&idx=1&sn=5de27b9889443691573723468095779f&chksm=fdb5609ccac2e98a1ccf324b1d0d746dab8e55db37e495f012ad3ea3ce0fcfe855f6c2f07da6#rd](https://mp.weixin.qq.com/s?__biz=MzU4MjQ2MDQ0Ng==&mid=2247505389&idx=1&sn=5de27b9889443691573723468095779f&chksm=fdb5609ccac2e98a1ccf324b1d0d746dab8e55db37e495f012ad3ea3ce0fcfe855f6c2f07da6#rd)

#### 4.1.3.3 Natural Geographic Environment

Interviews reveal that the formation, development, and changes of Gannan Hakka traditional costumes have been deeply influenced by the unique natural environment of the Gannan region, resulting in distinct characteristics.

The Gannan region refers to the southern part of Jiangxi. This area is predominantly mountainous and hilly, with a climate that falls within the subtropical monsoon region. Surrounded by mountains, with Wuyi Mountains to the east, Dayu Ling and Jiulian Mountains to the south, Luoxiao Mountains to the west, and Yu Mountains to the north, many mountain ranges extend to the central and northern parts, forming a relatively enclosed geographical unit with higher elevations on the periphery and the south than in the middle and north. Additionally, the Gannan region boasts a particularly developed water system, with dense streams and crisscrossing rivers. The Gannan mountain area is the source of the Gan River, one of the sources of the Dongjiang River of the Pearl River system. Over a thousand tributaries within this region converge into nine major rivers: Shangyou River, Zhangshui, Meijiang, Qinjiang, Mianjiang, Xiangjiang, Lianjiang, Pingjiang, and Taojiang. Among these, the Shangyou River and Zhangshui converge to form the Zhangjiang, while the other seven tributaries come together to create the Gongjiang. Subsequently, the Zhangjiang and Gongjiang merge at the Bajingtai Tower in Zhanggong District to form the Gan River, which flows north into Poyang Lake and then into the Yangtze River.

As indicated above, the prominent environmental features of the Gannan region are its numerous mountains and rivers. The creation of costumes is a result of human adaptation to the natural environment. The Gannan Hakka predominantly reside in remote mountainous areas with numerous mountains, limited farmland, poor soil, scarce production, and a dearth of material resources (Lai Wenqing, personal communication, October 18, 2023). It is precisely this natural and geographical environment that has influenced the characteristics of traditional Gannan Hakka costumes.

To adapt to working in rugged, thorny mountainous areas, Gannan

Hakka women rarely wear skirts like those worn by women in the plains; instead, they opt for trousers (Xiao Chengguang, personal communication, October 2, 2023). Gannan Hakka women's costumes primarily feature blue, gray, and black colors, embodying a love for nature and simplicity. Living in the spring-like south all year round and leading a secluded mountain life, the Gannan Hakka people are surrounded by colors of blue skies, green trees, clear water, and red earth, all of which exude a sense of simplicity and vitality. This environment instills in them a sense of beauty, nature, and intimacy. No wonder Gannan Hakka women, with their appreciation for beauty, are undoubtedly fascinated by these natural hues (Zhang Haihua, personal communication, October 1, 2023).

During an interview, Zhong Qinglu shared a story about the origin of the Hakka apron (Zhong Qinglu, personal communication, November 5, 2023). In the Gannan Hakka region, there's a story from the Tang Dynasty about the poet Luo Yin giving fabric to Hakka girls to make aprons. The story varies in different places, but the complete version goes like this: One spring farming season, Luo Yin, a scholar, was riding his horse past a field and saw a group of Hakka girls planting rice. The planted rice looked like a checkered cloth. Luo Yin dismounted and asked, "Girls, your rice planting is as swift as weaving, how many stalks have you planted?" A girl stood up and countered, "Scholar, your horse's hooves are so bare, how many tracks have they made?" Surprised, Luo Yin quickly dismounted. With one foot on the ground and the other on the saddle, he asked, "Girl, do you think I am mounting or dismounting the horse?" The girl didn't answer but instead, put one foot on the ridge and the other in the paddy, and asked back, "Scholar, do you think I am stepping onto the field or leaving it?" Luo Yin was stumped twice, feeling embarrassed yet impressed. After a while, seeing the girls' clothes splashed with mud, he took the cloth from his horse, tore it into pieces, and said, "You all are clever and graceful, I'll give each of you a piece of cloth to wrap around, so you won't dirty your clothes." As he spoke, he handed over a piece of cloth. The girls gratefully accepted it and wrapped it around themselves. From then on, Gannan Hakka girls started using aprons.



Although the authenticity of this story cannot be verified, it still indirectly confirms that in Gannan, Hakka people, regardless of gender, all participate in productive labor and hard farming. Their costumes evolve and change in accordance with the natural environment in which the Gannan Hakkas live and the mode of their laborious life.

TABLE 6 Natural Characteristics of the Gannan Region and Features of The Traditional Costumes of Hakka in Gannan

Natural Features of Gannan		Related Costume Features
Rivers	<ol style="list-style-type: none"> <li>1. Located at the upper reaches of the Gan River.</li> <li>2. The area is crisscrossed with rivers and streams, approximately 1028 in total, among which the Gan River covers the largest area.</li> </ol>	Short garments and pants, convenient and practical, with minimal decoration.
Mountainous Geology	<ol style="list-style-type: none"> <li>1. Located at the junction of the Nanling, Wuyi, and Zhujiang mountain ranges.</li> <li>2. Surrounded by mountains, with the periphery higher than the center and the south higher than the north, it belongs to the Jiangnan hilly region and also features characteristics of a</li> </ol>	Trousers are often worn for suitability in mountainous labor.

Natural Features of Gannan	Related Costume Features
<p>basin.</p> <p>3. Part of the southern red soil distribution area.</p>	
<p>Seasonal Climate</p> <p>1. Part of the subtropical humid monsoon climate, the area experiences mild temperatures throughout the year (annual average around 18.9°C), long frost-free periods, and abundant rainfall, with an average annual rainfall of about 1650 millimeters, and significant miasma in the mountains.</p> <p>2. The region has four distinct seasons, often characterized by "early spring, long summer, brief autumn, and short winter." Spring is marked by persistent rain and high humidity, summer by frequent flooding and drought with short periods of intense heat, autumn by mild and breezy weather with occasional brief dry heat, and winter by cold with little rain or snow and occasional damp cold.</p>	<p>Hakka costumes mainly fall into two categories: spring-winter and summer-autumn.</p>

Natural Features of Gannan		Related Costume Features
Natural Resources	Abundant in non-ferrous metals, bamboo, wood, ramie, kudzu, indigo, etc.	Kudzu and ramie have become the primary raw materials for Hakka costumes in Gannan, with indigo used for dyeing, making blue the dominant color of Hakka attire.

#### 4.1.3.4 Pioneering Spirit

It's evident from the interviews that the cultural confidence and resilience of the Gannan Hakka, honed through migration, have evolved into innovative and adventurous cultural elements, driving their continuous progress. This has led to the reinforcement and shaping of their "central" identity, assimilating the indigenous people, thus transforming from "guests" to "hosts"; and has also fostered their confidence and aspirations. Essentially, Hakka migration has deeply consolidated the "pioneering and enterprising" spirit among the Hakka people. The distinctive features of Gannan Hakka traditional costumes originate from the "pioneering spirit" ingrained in the Hakka genetic makeup (Zhong Qinglu, personal communication, November 5, 2023).

In the interview, Zhong Qinglu mentioned that the Hakka ethnic group not only deepened their attachment to the Central Plains during their southern migration but also solidified a "pioneering spirit" (Zhong Qinglu, personal communication, November 5, 2023). Therefore, as Central Plains Han people who migrated southward, the Gannan Hakka, despite valuing orthodoxy, prioritized survival as their primary goal after settling in the Gannan region, given the harsh living conditions. Consequently, Gannan Hakka, regardless of gender, all engaged in productive labor and diligent

farming. In terms of costumes, the principle was simply to cover the body and protect against the cold, with a focus on practicality. Simultaneously, their settlement area being distant from the Central Plains' political and cultural center meant looser central governance and political oversight, leading to a relaxation of rituals. Consequently, this diluted the ritualistic and hierarchical nuances of Central Plains Han costumes.

Gannan Hakka costumes do not have the obvious or even strict hierarchical significance like the traditional costumes of the Central Plains. Hakka men typically wear “Dui Jin shirts”(对襟衫), robes, and “Da Dang Ku” (大裆裤); women wear Da Jin shirts and Da Dang Ku, which have become standard costumes for the Gannan Hakka. This everyday costume is worn by Hakkas at home, when visiting relatives and friends, and even in public places. Gannan Hakka people also have those who serve as officials. These Gannan Hakka officials generally wear official clothing only in formal settings like the government office and switch to Dui Jin shirts and Da Dang Ku at home, a practice that has become habitual.

Zhong Qinglu also mentioned that Gannan Hakka traditional costumes rarely display the distinct hierarchical differences seen in Central Plains costumes, particularly in their patterns (Zhong Qinglu, personal communication, November 5, 2023). Gannan Hakka traditional costumes generally have fewer decorative patterns, especially in everyday casual and home leisure wear. On women's Da Jin shirts, there are only some edgings on the cuffs and edges of the placket, which do not imply any hierarchical significance.

#### **4.2 The Impact of Gannan Hakka Traditional Costumes on Gannan Society and Culture: Their Role in Cultural Heritage and Historical Memory, and Their Influence in Shaping Gannan Society and Culture.**

Gannan Hakka costume culture is an important part of the Gannan Hakka people's ethnic identity, as well as a significant manifestation of Gannan Hakka culture. Gannan Hakka costumes are unique in their style, color, and patterns, reflecting the pride and individuality of the Hakka people. With the advancement of modernization,

people's identification with traditional costumes has gradually declined, leading to an identity crisis for Gannan Hakka costumes.

#### 4.2.1 Current Status of the Inheritance and Protection of Gannan Hakka Costumes

The modern younger generation shows little interest in traditional culture. With the globalization and diversification of information, young people are increasingly exposed to various foreign cultures, leading to a decline in their interest and identification with traditional cultures. As part of traditional culture, Gannan Hakka costumes also struggle to capture the interest of the younger generation, leading to a low level of identification with Hakka costumes (Xiao Chengguang, personal communication, October 2, 2023). The media's promotion of traditional culture is insufficient. Media is an important channel for information dissemination and can play a role in promoting and popularizing traditional culture. The promotion of Gannan Hakka costumes in the media is relatively limited, rarely appearing in fashion magazines, TV shows, and other media (Lai Wenqing, personal communication, October 18, 2023). This results in a low level of awareness and identification with Hakka costumes among people, making it difficult to arouse interest in Gannan Hakka costumes.

In the interview, Zhang Haihua pointed out that the issue of inheriting Gannan Hakka costume culture is an urgent problem that needs to be addressed (Zhang Haihua, personal communication, October 1, 2023). The craft of making Hakka costumes is facing the danger of being lost. The production of Gannan Hakka costumes is a very intricate process that requires experienced craftsmen and careful manual work. Owing to the impact of modern lifestyles, the younger generation shows little interest in traditional costume making, leading to an increasing situation where these skills are not being passed on.

In the interview, Gannan Hakka traditional costume artisans Cai Yanyan (Cai Yanyan, personal communication, October 6, 2023) and Liao Qihua (Liao Qihua, personal communication, October 3, 2023) mentioned that they were taught the costume-making skills by their elders from a young age, indicating that the tradition of passing down Gannan Hakka costume skills is customarily done only among relatives.

Due to the lower literacy levels among early Gannan Hakka women, many of whom were illiterate, the transmission of costume skills did not occur through written means but rather through oral and practical teaching, and combined with the family-based transmission, this led to a lack of systematic inheritance of Gannan Hakka traditional costume skills. In the interview, Zhou Lexiang mentioned that currently, he is the only one who can make a complete bell hat (Zhou Lexiang, personal communication, October 5, 2023). As generations of artisans age, many are no longer engaged in costume production, and with fewer young people learning Gannan Hakka traditional costume skills, some key techniques are facing a crisis of being lost, with many traditional patterns already lost, Gannan Hakka costumes are currently facing the embarrassment of incomplete skills transmission.

Gannan Hakka traditional costumes are now widely used in various contexts such as Hakka cultural promotion, product marketing, and academic exchanges. The Gannan Hakka traditional costumes worn by hostesses and ambassadors often become the focal point of visual attention, signifying a specific culture, enhancing and intensifying the cultural atmosphere (Gao Jianjie, personal communication, October 19, 2023). Traditional Gannan Hakka costumes in gifts often reinforce people's memory of Hakka culture, creating a more lasting recollection and impression. During this period, Hakka traditional costumes play roles in communication, dissemination, and publicity.



FIGURE 56 Scenic Area Staff Wearing Modified Hakka Costumes

Source: Ganlong Group. (2022.5.16). Gather to Watch Another Original Gannan Hakka Style Garden Mini-Opera on Tea Picking in Wulong.

Retrieved from [https://www.sohu.com/a/547444885\\_121176361](https://www.sohu.com/a/547444885_121176361)

In the interviews, experts unanimously agree that currently, only scholars researching Hakka culture, memory inheritors of Gannan Hakka costumes, and some individuals in the cultural and tourism industry show a higher level of interest in traditional Gannan Hakka costumes. However, the attention from only these groups is not sufficient to play a key role in the preservation and inheritance of traditional Gannan Hakka costumes. Additionally, there is a phenomenon of pseudo-heritage within these groups. For example, those involved in the cultural creative industry, frankly speaking, are individuals who exploit Gannan Hakka culture for recreation and economic gain, but often, many of them have strayed from their original intent. Under the drive for economic benefit, what they design fails to convey the original essence of Gannan Hakka culture.

Museum staff mentioned in interviews that in recent years, driven by the search for roots, economic motivations, and political needs, there has been a rising wave of interest in Hakka culture, both domestically and internationally, leading to a continuous strengthening and construction of the Hakka ethnic identity. As the most visible and emblematic marker of ethnic identity, "costumes" have gradually become a focal point of attention, with related activities emerging, such as continuous displays of Hakka costumes and an increasing amount of related research. Among these, the revival and redesign of traditional Hakka costumes, and the construction and innovative design of modern Hakka costumes on both sides of the Taiwan Strait are heating up, signaling the arrival of a phase of innovation and transformation in Hakka costume characteristics. In the process of regenerating traditional Hakka costumes, the creative design of these costumes is increasingly diverging, with some designs now exhibiting a non-Hakka aesthetic (Zhang Wei, personal communication, November 5, 2023).



FIGURE 57 Hakka Creative Costumes

Source: Hakka Affairs Council. (2011.2.12). Hakka Creative Clothing Grace and Elegance.

Retrieved from <https://www.hakka.com/article-7919-1.html>

From the interviews, we can see that in the construction of modern Hakka costumes, there has been an excessive inclusion of non-Hakka and Western elements, leading to a trend of "generalized Hakka-ization" and "Westernization", resulting in an increasingly hollow Hakka costume brand culture. Driven by profit motives, some universities on the mainland have also engaged in modern costume design and research under the guise of "Hakka costumes". These designs exhibit a superficial "generalized Hakka-ization" and "Westernization". There are two consequences of this negative phenomenon: first, Hakka costume culture will gradually become alienated from Han Fu culture; second, the trend of "generalized Hakka-ization" will demonize Hakka costumes, ultimately causing them to lose their distinct historical personality. The millennia-old brand of "Hakka costume culture," with its distinctive features, will lose its fundamental vitality and recognizability.





FIGURE 58 Hakka Fashion Costumes

Source: Sina Entertainment. (2008.10.16). Photo Gallery: Lin Weiru and Bai Xinwei's Fashion Show Displaying Ethnic Flair.

Retrieved from <https://ent.sina.com.cn/s/h/p/2008-10-16/11162207969.shtml>



FIGURE 59 Victorian Costumes

Source: Godsend White Snow Princess. (2016.10.11). Aristocratic Costumes of the Victorian Era.

Retrieved from <https://www.duitang.com/blog/?id=650721863>

Experts point out that government agencies are the key leaders in the inheritance and protection of Gannan Hakka traditional costumes. In 2021, Gannan Hakka costumes were approved by the State Council to be included in the fifth batch of national intangible cultural heritage representative projects, and 2023 the Ministry of Culture and Tourism of China approved the establishment of the Hakka Culture (Gannan) Ecological Protection Area, the current effectiveness of the inheritance and protection of Gannan Hakka traditional costumes is not particularly ideal. One significant reason is that many government officials, who lack an understanding of cultural protection, are involved in the work of cultural heritage preservation. For instance, at the 32nd World Hakka Conference held in Longnan in November 2023, the design of ceremonial costumes, explanatory outfits, and other work uniforms deviated significantly from Gannan Hakka costume culture. The most notable example was the design of the conference's mascot costumes, which lacked rigor and included many non-Hakka elements, such as floral patterns and costume colors (Zhang Haihua, personal communication, October 1, 2023).



FIGURE 60 Mascot of the 32nd World Hakka Conference

Source: Chen Mian, Zeng Wangqiang. (2023.5.16). *The Sounds of Hakka from Five Continents, The Affection of Hakka from Four Seas: The 32nd World Hakka Family Reunion to be Held in Longnan.*

Retrieved from <https://caifuhao.eastmoney.com/news/20230516111303594732600>

## 4.2.2 Suggestions for the Inheritance and Protection of Gannan Hakka Traditional Costumes

### 4.2.2.1 Suggestions on the Inheritance and Protection of Gannan Hakka Traditional Hakka Costumes

Faced with a crisis in the transmission of key techniques in Gannan Hakka traditional costumes, the embarrassment of losing many traditional patterns, and the incomplete inheritance of production skills is evident. Currently, inheritors of Gannan Hakka traditional costume skills have adopted certain measures to salvage the art of Gannan Hakka traditional costumes. In an interview, Liao Qiuhua mentioned that to preserve the Gannan Hakka weaving belt technique, she often visits remote villages to collect methods and tools for Hakka weaving belts, organizing over ten patterns and weaving methods such as "Peng", "Ya", "Zhong", "Guo", bamboo, butterflies, plum blossoms, etc. She also compiled decades of notes, creating a detailed set of tool usage and mnemonic techniques to teach her students hands-on (Liao Qiuhua, personal communication, October 3, 2023). Zhou Lexiang has also made efforts to collect and organize auspicious patterns in Gannan Hakka children's hats, having already collected eight large volumes of pattern collections, with more than 500 patterns, and has created samples through paper cutting (Zhou Lexiang, personal communication, October 5, 2023).

According to the views of three skill inheritors in the interview, although the government has taken some measures, such as listing Gannan Hakka costumes as intangible cultural heritage and actively collecting various materials on Gannan Hakka costumes to obtain related textual, image, and physical materials (Zhou Lexiang, personal communication, October 5, 2023), and establishing Gannan Hakka Dong Tou Pa skill training centers, promoting Hakka culture in schools (Liao Qiuhua, personal communication, October 3, 2023), the results have not been entirely satisfactory. However, the effectiveness has been less than ideal. Addressing the current situation, Cai Yanyan, Liao Qiuhua, and Zhou Lexiang all mentioned the necessity for the

government to provide more support, including financial support and enhancing cultural identification. For example, the funding for the protection of intangible cultural heritage at all levels is far from sufficient. At the municipal level, it's only 3,000-5,000 yuan per year, at the provincial level, 5,000-8,000 yuan per year, and at the national level, just over 10,000 yuan per year, which is far from enough (Zhou Lexiang, personal communication, October 5, 2023). Their views emphasize the need for the government to play a more active role in the inheritance and protection of Gannan Hakka culture, while also noting the importance of societal support and recognition of Gannan Hakka culture.

The modernization process and changing market demands have posed challenges to the survival of traditional costumes. The waning interest of the younger generation in traditional crafts, coupled with the fact that almost no one wears Hakka costumes in daily life anymore, and the declining market demand for Hakka costumes, have led to severe survival issues for the making and inheritance of Hakka traditional costumes.

In the interview, Cai Yanyan mentioned that in response to changes in modern market demands, her company "Hakka Yijin" has hired professional clothing designers to analyze and study Hakka traditional costumes and innovate them, attempting to combine traditional elements with modern design. Zhou Lexiang and Liao Qihua have similarly adapted to market demands by incorporating traditional patterns in tourism souvenirs, everyday accessories, and crafts. These efforts demonstrate that innovation and adaptability are key to preserving and passing on traditional costumes.

#### **4.2.2.2 Suggestions on the Inheritance and Protection of Gannan Hakka Traditional Costumes Cultural**

According to the views of experts and scholars in the interviews, to promote the inheritance and protection of Gannan Hakka costumes, the government should adopt diversified support strategies. This includes providing financial support, formulating specific policies, and launching dedicated projects to promote the protection and development of this culture. Additionally, it is particularly important to

strengthen the professional knowledge and practical capabilities of government officials in the field of cultural heritage protection.

To increase the public's, especially the younger generation's, awareness and interest in Hakka culture, extensive promotion should be carried out through various channels such as school education, community activities, and media publicity. Simultaneously, effective regulation of the cultural creative industry is crucial to ensure that it adheres to the core values of traditional culture while pursuing commercial interests. For this purpose, professional guidance is also needed to assist the creative industry in better inheriting and promoting Hakka culture.

Furthermore, designers and craftsmen are encouraged to integrate modern aesthetics and technology while preserving traditional elements, innovatively developing Hakka traditional costumes to meet both the spirit of tradition and the needs of modern society. Through such comprehensive measures, it is possible to more effectively inherit and protect Gannan Hakka costume culture, thereby promoting its recognition and respect on a broader scale.

Museum staff have pointed out that Gannan Hakka traditional costumes, as a form of intangible cultural heritage with unique artistic characteristics, have gained significant attention in recent years with the rise of Hakka reunions, tourism, and investment promotions. This has led to a surge in research, protection, and inheritance activities. Currently, there are three popular modes of traditional cultural protection: the official mode, the grassroots mode, and the combined mode of government, civilians, and academia (Zhong Qinglu, personal communication, November 5, 2023).

According to the analysis of museum staff interviews, three main models of Gannan Hakka costume cultural protection can be summarized: the official model, the grassroots model, and the combined model of government, civilians, and academia. The official mode is government-led, covering activities such as declaring intangible cultural heritage and establishing related protection policies. For instance, Gannan Hakka costumes have been included in the fifth batch of the national list of representative projects of intangible cultural heritage, and the establishment of the

Hakka Culture (Gannan) Ecological Protection Area is a manifestation of this model. The advantage of this model lies in its ability to mobilize substantial resources and forces for protection work, but its disadvantage is the limited scope of protection coverage. In the grassroots model, the protection of traditional culture is primarily initiated by the community, with common forms including commercial development. As Tao Xiaojun stated, the core of this model is the pursuit of economic benefits, and cultural protection often becomes a byproduct of commercial development, sometimes even damaging traditional culture in the process of pursuing commercial interests, thus attracting criticism. In the combined model of government, civilians, and academia, scholars are responsible for conducting research and making protection recommendations, while the government takes charge of formulating and implementing specific protective measures and mobilizing society to encourage community participation in cultural protection. Zhang Wei notes that a significant feature of this model is the shared responsibility for cultural protection among scholars, the government, and the community.

Specifically, on one hand, there should be a focus on collecting and studying physical Gannan Hakka traditional costumes, and promoting and disseminating the culture of Hakka traditional costumes. Currently, institutions like the China Hakka Museum, Jiangxi Hakka Museum, Ganzhou City Museum, Gannan Normal University Hakka Folklore Museum, and Jiangxi Provincial Museum, have collected and exhibited a series of high-quality Gannan Hakka traditional costumes (Zhong Qinglu, personal communication, November 5, 2023). The academic community has also conducted certain studies on Gannan Hakka traditional costumes. However, overall, the collection, research, and dissemination of Gannan Hakka traditional costumes are still in their initial stages, and their intrinsic features and values await further exploration.

On the other hand, there is a need for sensible development of Gannan Hakka traditional costumes. Under the guidance of experts, select Gannan Hakka traditional costume masterpieces that are both aesthetically pleasing and rich in content, apply modern design concepts, integrate traditional elements into fashion design, develop well-crafted, durable clothing that meets modern aesthetic standards and suits

the general public, and promote and sell these in the market, thereby creating a Hakka costume brand and a cultural creative industry.

In the context of modernization, Gannan Hakka traditional costumes have become marginalized. How to maintain their characteristics, disseminate their culture, unearth their value, and undertake preservation and innovation, remains a significant and challenging long-term task.





## CHAPTER 5

### DISCUSSION AND CONCLUSION

This chapter will summarize and analyze the research findings on traditional Gannan Hakka costumes, with a special focus on the reflection of Han and She cultural diversity in traditional Gannan Hakka costumes. By synthesizing the research from previous chapters, it delves into the role and impact of traditional Gannan Hakka costumes in Gannan's socio-cultural and historical memory, as well as their significance in contemporary society, and proposes potential directions and suggestions for future research, aiming to offer new perspectives for understanding the cultural diversity and complexity of traditional Gannan Hakka costumes.

#### 5.1 A Brief Summary of the Study

This study revolves around Gannan Hakka traditional costumes, explores the connections between Han and She cultures, compares their differences and similarities, and analyzes how these cultures have influenced Gannan Hakka traditional costumes. Additionally, the study also focuses on the impact of these costumes on the social and cultural aspects of the Gannan region, including their role in cultural heritage and historical memory, as well as their influence on shaping local society and culture.

##### 5.1.1 The Influence of Han and She Cultures on Gannan Hakka Traditional Costumes

###### 5.1.1.1 Historical Evolution of Gannan Hakka Traditional Costumes

Throughout the historical evolution of Gannan Hakka traditional costumes, there has been a close alignment with the Han clothing system and its characteristics, continuously adapting to the natural geographic environment of the Gannan region with practicality as a standard. Gradually, elements representing She ethnic clothing culture were integrated, while political and economic factors consistently influenced the historical evolution of Gannan Hakka traditional costumes.

A. Just as Gannan Hakka people adhere to the ancestral concept of "preferring to sell ancestral fields rather than forget ancestral words," their dedication to their ethnic culture has led to their costumes largely preserving the ancient Han system. This contrasts with the Central Plains costume culture, which often blended with northern ethnic minorities and foreign nations, frequently changing its styles and forms. The distinctive features of Hakka traditional costumes are highlighted in the contrast between southern and northern costume styles.

B. The formation of Gannan Hakka traditional costumes exhibits a "snowball model". Building on the core foundation of Central Plains Han clothing, it continuously integrates the clothing features and indigenous cultures encountered during the southward migration of the Han people, growing like a snowball to form its characteristics. Hence, in the few remaining active examples of traditional Hakka costumes, one can still discern the elegant aspects of Qing dynasty attire, the culmination of Ming dynasty costumes, the simplicity of Song dynasty garb, and the charm of Tang dynasty fashion.

C. In adhering to the Central Plains Han system, Gannan Hakka traditional costumes follow a principle of "doing what is needed and refraining from the unnecessary." Its characteristics stem from prioritizing "survival" and "practicality," learning from the merits of indigenous costumes represented by the She ethnic group to adapt to life in the Gannan region. These factors have contributed to Gannan Hakka traditional costumes possessing features of ethnic minority cultures, in addition to the base of Central Plains Han costumes.

#### **5.1.1.2 The Artistic Style of Gannan Hakka Traditional Costumes**

The artistic style of Gannan Hakka traditional costumes, defined by their garment shapes, embroidery patterns, colors, textile materials, and craftsmanship, strives for simplicity, practicality, and rustic elegance, representing the materialization of Gannan Hakka culture. This style synthesizes the costume culture of the Central Plains Han ethnicity while also learning from the costume cultures of minority groups such as the She, in response to survival needs, fully adapting to the natural and geographical

environment of the Gannan region.

A. The embroidery patterns on clothing are carriers of Gannan Hakka traditional costume culture and a culmination of the long-term living experiences of the Gannan Hakka people. Gannan Hakka traditional costume embroidery patterns are based on Central Plains Han costume patterns, incorporating elements from the She and other minority ethnic group's clothing in the Gannan area. These patterns embody strong ethnic cultural, migratory characteristics, and regional features, encapsulating rich artistic and cultural connotations in clothing. Compared to the embroidery patterns of Central Plains costumes, although there are fewer decorative designs and no clear hierarchical distinctions, the content of Gannan Hakka patterns is richer, mainly featuring various motifs like animals, plants, figures, geometric shapes, and objects, each with its unique characteristic.

B. In the process of acquiring textile materials to craft traditional Gannan Hakka costumes, the Hakka people's pursuit of a simple beauty that mirrors nature is evident. This pursuit is manifested in sincere emotional exchanges among people and objects, aiming for an aesthetic ideal of natural harmony. Materials like Xia Bu and kudzu cloth are meticulously cultivated, dyed, and processed by the Hakka people. The inherent natural beauty of these raw materials genuinely enriches the user experience, offering a "multi-dimensional aesthetic experience".

C. The stylistic formation of Gannan Hakka traditional costumes has been shaped by four historical factors: firstly, the influence of the region's natural geography; secondly, the impact of economic and cultural exchanges; thirdly, the influence of the Hakka people's frugal lifestyle and their innate talent for innovation; and fourthly, the effects of the Hakka people's migratory history. These factors have led to the "simplicity" and "naturalness" characterizing Gannan Hakka traditional costume styles.

#### **5.1.1.3 Main Factors and Cultural Reflections in the Formation of Traditional Gannan Hakka Costumes**

The formation of the unique characteristics of Gannan Hakka traditional costumes is the result of a combination of various factors. Its formation and development

are influenced by the Gannan Hakka people's attachment to the Central Plains, as well as the natural and cultural environment of the Gannan Hakka region, including the integration of various cultures.

A. Rooted in the Central Plains, Gannan Hakka people often identify themselves as “noble descendants of the Central Plains” or “scholar-officials”, manifesting a deep connection to their ancestral culture. This is evident in their costumes, retaining the loose and large form of Central Plains attire. However, their migratory journey inevitably led to encounters and influences from various regional cultures. To adapt to new environments, they could not rigidly cling to their original cultural forms, resulting in a blend of cultures. The distinctive features of traditional Gannan Hakka costumes emerged from this interplay between preservation and integration.

B. Traditional Gannan Hakka costumes incorporate cultural elements from both the places they migrated through and the indigenous residents of their settlement areas. Specifically, in terms of structure, Gannan Hakka costumes adopted the shorter style of the She people's attire. Gannan Hakka women, following the She, replaced skirts with trousers. Additionally, the production techniques, such as Gannan Hakka weaving bands, actively integrated elements from the She and other minority ethnic groups.

C. The development and evolution of traditional Gannan Hakka costumes have been consistently influenced by the natural geographical environment of the Gannan Hakka region. From the selection of raw materials to the choice of colors, aspects such as climate and terrain have imposed limitations. Additionally, significant historical events like the Taiping Rebellion have also shaped their development.

#### **5.1.2 Impact of Traditional Gannan Hakka Costumes on Local Society and Culture**

Hakka people constitute 95% of the population in the Gannan region, and Gannan Hakka costume culture is an important part of their ethnic identity and a significant expression of their culture. Currently, it is rare to see Hakka people wearing traditional costumes in daily life in the Gannan region, visible only in Hakka cultural

scenic areas or very remote mountainous regions. The inheritance and preservation of Gannan Hakka traditional costumes face multiple challenges, including a decline in traditional identification, difficulties in skill transmission, and changes in market demand. To effectively protect this cultural heritage, joint efforts from the government, society, inheritors, and all social sectors, as well as innovative and market-adaptive strategies, are required. With such comprehensive measures, the effective inheritance and protection of Gannan Hakka costume culture can be achieved, thereby promoting its recognition and respect on a broader scale.

### 5.1.3 Summary

This study, utilizing methodologies such as literature analysis, field investigation, and case analysis, deeply explores the development, artistic style, main driving factors, and cultural reflections of traditional Gannan Hakka costumes. The design, creation, and symbolic meanings of these costumes are significantly influenced by geographical environment, climate conditions, social structure, historical background, religious beliefs, folk traditions, and lifestyle. Moreover, the diversity of Han and She ethnic cultures is fully reflected in the colors, embroidery patterns, acquiring textile materials, and styles of these costumes.

The study reveals the significant role of traditional Gannan Hakka costumes in local cultural heritage and historical memory. Gannan Hakka costume culture not only carries the historical information of the Gannan Hakka people but also plays a crucial role in maintaining cultural identity in the Gannan Hakka region and promoting ethnic cultural diversity. Against the backdrop of modernization and globalization, the preservation and transmission of traditional Gannan Hakka costumes face several challenges, including the loss of traditional skills, diminishing interest among the younger generation, the professionalism of government departments, and changing market demands. Effective protection and transmission of Gannan Hakka traditional costume culture require the collaborative efforts of the government, society, inheritors, and all sectors of the community, including enhancing cultural education, raising public awareness, and governmental policy support. Moreover, integrating innovation into

heritage, such as incorporating modern design concepts and technology, can make traditional Gannan Hakka costumes more adaptable to modern life while maintaining their cultural uniqueness and historical value.

This study offers valuable insights into the socio-cultural development of the Gannan region. Furthermore, the findings provide significant references and suggestions for future cultural preservation and heritage work.

## 5.2 Discussion of the Results

The study of traditional Hakka costumes originated from the growing interest in "Hakka fever" and the deepening of Hakka academic research. The earliest direct study on the subject, titled "A Discussion on the Traditional Costumes of the Liudui Hakka in Taiwan," was written by Professor Lin Chengzi in 1981. Relatively speaking, research on Hakka costumes started late and is scarce, especially regarding Gannan Hakka costumes, mainly focusing on basic descriptions and design applications. This field lacks breadth and depth, with studies like "Ritual Characteristics and Color Patterns of Traditional Gannan Hakka Costumes " and "Study of Embroidery Patterns and Cultural Features of Gannan Hakka ." This research, based on extensive studies and fieldwork, is the first comprehensive systematic study of the diversity of Han and She ethnic cultures in Gannan Hakka costumes, using multidisciplinary cultural and anthropological theories. It fills a research gap and serves as a valuable reference for scholars in other costume study fields.

### 5.2.1 The Historical Evolution of Gannan Hakka Traditional Costumes

This research has made innovative contributions to the historical evolution of Gannan Hakka traditional costumes. We have divided the development of Gannan Hakka traditional costumes into four distinct historical stages: the Incubation Period (Qin to Tang dynasties), the Characteristic Highlight Period (Song to Yuan dynasties), the Maturity Period (Ming to Qing dynasties), and the Decline Period (after the Republic of China). This new periodization provides a more detailed and profound historical perspective for the study of Gannan Hakka traditional costumes, expanding the depth and breadth of research compared to the academic focus on the period from the Ming

Dynasty to the Republic of China. In earlier studies, Liu Yunjuan, Chen Dongsheng, and Gan Yingjin conducted comprehensive examinations of the evolution of Hakka women's costumes, dividing their evolution into three periods: from the mid-Ming Dynasty to the end of the Qing Dynasty, from the end of the Qing Dynasty to the early Republic of China, and from the early Republic of China to the mid-20th century. They summarized the style and characteristics of Hakka women's costumes in each period (Yunjuan et al., 2008). Zhou Sizhong and Zhang Lin also divided the research on Gannan Hakka women's costumes into three periods: the Ming Dynasty, the Qing Dynasty, and the Republic of China. They believed that the Ming Dynasty was the formation period of Hakka women's costumes, where the costume style was essentially consistent with that of Central Plains; the Qing Dynasty was the maturity period, with the formation of the style and cultural characteristics of Gannan Hakka women's costumes; the Republic of China was the decline period, where traditional Gannan Hakka women's costumes coexisted with modern costumes (Sizhong & Lin, 2013). The research not only expanded the temporal span but also explored new depths and dimensions in its analysis. By thoroughly examining the historical evolution of Gannan Hakka traditional costumes, this study provides a richer and more comprehensive perspective on the development trajectory and cultural connotations of Hakka traditional costumes, laying a solid foundation for future research in this field.

### **5.2.2 The Artistic Style of Gannan Hakka Costumes**

In the comprehensive analysis of the artistic style of Gannan Hakka traditional costumes, this study delved deeply into aspects such as embroidery patterns, colors, acquiring textile materials, and design styles of the costumes. These analyses have enriched the understanding of Gannan Hakka traditional costumes. This study categorizes the embroidery patterns of Gannan Hakka traditional costumes into five types: plants, animals, text, figures, and objects, as well as geometric patterns. This classification method differs from the research of Zhang Haihua and Zhou Jianhua. Zhang Haihua and Zhou Jianhua, in their study of Gannan Hakka Dong Tou Pa, divided the embroidery patterns into four categories: blessings, daily necessities, flora and

fauna, and text, attempting to interpret the survival consciousness and state of Gannan Hakka people through these patterns(Haihua & Jianxin, 2006). The embroidery pattern classification in this study is more detailed, reflecting more comprehensively the rich cultural connotations and artistic characteristics of Gannan Hakka traditional costumes.

Regarding the colors of Gannan Hakka traditional costumes, the views of this study are consistent with those of scholars like Wang Jiangang. We acknowledge the simplicity of Hakka traditional costume colors, mainly black, gray, blue, and white, believing that these colors reflect the Hakka people's character of being outwardly gentle but inwardly strong, hardworking and thrifty(Jiangang et al., 2009).

Regarding the choice of textile materials, this study generally agrees with other scholars, asserting that Gannan Hakka traditional costumes primarily use natural textile materials like ramie and kudzu. The use of these materials reflects the pragmatic and nature-affinity characteristics of Gannan Hakka culture. Additionally, this study first discovered in interviews that Gannan Hakka children's hats and Dong Tou Pa are the most representative of all Hakka regional costumes. This discovery highlights the uniqueness and innovation of Gannan Hakka culture in terms of costumes.

In summary, this study not only deepens and expands upon existing research but also presents new insights and findings, providing new theoretical and empirical support for the study of the artistic style and cultural connotation of Gannan Hakka traditional costumes. These research achievements not only enrich the understanding of Gannan Hakka culture but also provide important references and insights for future studies in related fields.

### **5.2.3 The Main Driving Forces and Cultural Reflections in the Development of Gannan Hakka Traditional Costumes**

This study thoroughly explores the primary drivers and cultural reflections in the development of Gannan Hakka traditional costumes, revealing their close connection with Gannan Hakka people and the formation of Gannan Hakka culture. The study found that Gannan Hakka traditional costumes are the result of the fusion and evolution of Central Plains Han costumes and those of ethnic minorities such as the She people. This study offers a fresh interpretation of the factors influencing the development



of Gannan Hakka traditional costumes, highlighting the impact of the Central Plains complex, pioneering spirit, Gannan's natural geography, and the active assimilation of She ethnic costume culture on the style of Hakka costumes. This perspective differs from previous academic views that mainly focused on the Central Plains complex, migratory spirit, and the influence of the natural and cultural geography of migration destinations. For instance, Chai Lifang's study emphasized the impact of the historical background and geographic resources of the Hakka ethnicity on costume styles, suggesting that the simplicity of Hakka traditional costumes was shaped under these backgrounds(Lifang, 2008). Additionally, this research for the first time conducts an in-depth comparative analysis of the similarities and differences between Gannan Hakka traditional costumes and those of the Central Plains Han and She ethnic groups. We discovered that such comparisons not only enhance the understanding of cultural connections between the Gannan Hakka ethnic group, Central Plains Han, and different ethnic groups but also facilitate identification and integration among these groups, propelling culture towards a dialectical direction of diversity and unity. Wei Li's study comprehensively discusses the characteristics of Hakka traditional costumes, pointing out that they retain the ancient style of Central Plains Han costumes while also integrating the features of southern minority ethnic costumes(Li, 2008). This perspective indirectly supports the assertion of this study about the significant diversity of Han and She ethnic cultures in Gannan Hakka traditional costumes. These findings not only enhance the understanding of the cultural essence of Hakka traditional costumes but also provide new perspectives and theoretical foundations for future related research.

#### **5.2.4 The Inheritance and Protection of Gannan Hakka Traditional Costumes**

Currently, academic research on the inheritance and protection of traditional Gannan Hakka costumes is relatively weak, This study proposes that effectively protecting and inheriting the culture of traditional Gannan Hakka costumes requires the joint efforts of the government, society, inheritors, and all social sectors, aligning with the few existing research perspectives in the academic community. For example, Zhang Ruiyuan and others believe that the government should recognize the

significance of inheriting Gannan Hakka traditional costume culture, establish special funds, hold exhibitions, cultural performances, etc., to make more young people aware of the existence of Gannan Hakka traditional costumes and understand their cultural significance(Ruiyuan et al., 2015).

This study believes that protecting, inheriting, and developing Gannan Hakka costume culture involves exploring the cultural essence of traditional Gannan Hakka costumes, grasping the essence of the Gannan Hakka spirit, and combining the core of traditional Gannan Hakka costume culture with modern fashion design concepts, creating attire that not only showcases the cultural charm of traditional Gannan Hakka costumes but also suits contemporary aesthetic needs. Huang Xiuli and others believe that by modernizing Hakka costumes and integrating them into the new era, the true inheritance and innovative development of Hakka costume culture can be achieved(Xiuli & Fang, 2023). Xiong Jinhui similarly points out in her research that to inherit and develop Hakka culture, it is necessary to promote the advantages of Hakka culture in modern design activities, even seeking elements within Hakka culture that can inspire or guide our modern design today(Jinhui, 2008). The viewpoints of these scholars coincide with those of this study.

In summary, this research not only proposes new strategies for the protection and inheritance of Gannan Hakka traditional costume culture but also has garnered support and resonance from other scholars. These research findings provide feasible avenues for the future development of Gannan Hakka traditional costumes, paving new paths for their vitality and innovation in modern society. Through these efforts, we hope that Gannan Hakka traditional costumes will not only be preserved but also shine anew in the modern era.

### 5.3 Recommendations for Future Study

This study conducted an in-depth analysis of Gannan Hakka traditional costumes, revealing their significance in the fusion of Han and She ethnic cultures and their impact on the social and cultural aspects of Gannan. Based on current research

findings, this section proposes several suggestions for future studies, aimed at enhancing the depth and breadth of research on Gannan Hakka traditional costumes.

#### **5.3.1 Enhance Interdisciplinary Research**

It is recommended that future research should adopt a more cross-disciplinary perspective, integrating theories and methods from fields like anthropology, folklore, art history, and sociology, to more comprehensively explore the cultural meanings and social functions of Gannan Hakka traditional costumes. Employing new research methods, such as digital humanities techniques, for visual analysis of the costumes, to delve deeper into their cultural and historical value.

#### **5.3.2 Study the Modern Application of Traditional Costumes.**

Research how elements of Gannan Hakka traditional costumes can be integrated with modern clothing design, exploring methods for the modern transformation of these costumes, to enhance their appeal and practicality in today's society. Consider the possibility of transforming traditional costumes into cultural products, such as designing everyday items and souvenirs inspired by traditional costumes, thereby promoting and preserving this cultural heritage.

#### **5.3.3 Expanding International Collaboration and Exchange**

It is recommended to strengthen collaboration and communication with international scholars and institutions, sharing research findings, attracting more attention and resources, to provide a broader perspective for the study of Gannan Hakka traditional costumes. Conduct cross-cultural comparative studies, exploring the similarities and differences between Gannan Hakka traditional costumes and those from other cultures, to deepen the understanding of the diversity in costume cultures.

#### **5.3.4 Strengthening the Protection and Inheritance of Cultural Heritage**

It is recommended to evaluate the existing cultural heritage protection policies, propose more effective protection strategies, increasing public awareness and interest in this traditional culture, to ensure the continuous inheritance of Gannan Hakka traditional costumes.

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APPENDIX

## APPENDIX A

### Interview Purpose

Interviews with 5 expert scholars and 3 museum staff will provide in-depth insights and academic support on Gannan Hakka traditional costumes. Additionally, interviews with 5 cultural inheritors of Gannan Hakka traditional costumes will be conducted to understand their experience, skills, and cultural philosophies. These individuals are key figures in the creation and heritage of Gannan Hakka traditional costumes, and their perspectives will reveal the historical origins, craftsmanship, and the diversity of Han and She cultures inherent in these costumes.

### Interview Method

Using a combination of online interviews and face-to-face interviews

### Interviewee Information

ID	NAME	CATEGORY	ROLE/POSITION	INTERVIEW DATE
001	Zhang Haihua	Expert Scholars	Associate Professor at Gannan Normal University	Oct 1, 2023
002	Xiao Chengguang	Expert Scholars	Associate Professor at Gannan Normal University	Oct 2, 2023
003	Tian Huilong	Expert Scholars	Associate Professor at Gannan Normal University	Oct 26, 2023
004	Gao Jianjie	Expert Scholars	Professor at Gannan University of Science and	Oct 19, 2023
005	Lai Wenqing	Expert Scholars	Associate Professor at Gannan University of	Oct 18, 2023
006	Zhong Qinglu	Museum Staff	Deputy Director of Ganzhou Museum	Nov 5, 2023

ID	NAME	CATEGORY	ROLE/POSITION	INTERVIEW DATE
007	Zhang Wei	Museum Staff	Director of Ganzhou Library	Nov 5, 2023
008	Tao Xiaojun	Museum Staff	Director of Gannan Hakka Folklore Museum	Oct 21, 2023
009	Liao Qihua	Craft Inheritors	Inheritor of Gannan Hakka Ribbon Weaving Skills	Oct 3, 2023
010	Zhou Lexiang	Craft Inheritors	Inheritor of Gannan Hakka Children's Hat Skills	Oct 5, 2023
011	Cai Yanyan	Craft Inheritors	Inheritor of Gannan Hakka Costume skills	Oct 6, 2023

## APPENDIX B

### Gannan Hakka Traditional Costumes Interview Questions

#### 1. Interview Questions for Expert Scholars

Q1. Are you familiar with the historical evolution of the Gannan Hakka traditional costumes? Are there specific events or periods that had a significant impact on it?

Q2. In your research, what have you found to be the primary differences and similarities between the traditional costumes of Gannan Hakka and the She ethnic group?

Q3. Do you believe that certain elements or patterns in the traditional costumes of Gannan Hakka carry specific symbolic meanings? Please share some examples.

Q4. How do you think the traditional costumes of Gannan Hakka compares to the traditional costumes of Hakka from other regions in terms of similarities and differences?

Q5. How would you assess the preservation and continuation of Gannan Hakka traditional costumes in the context of societal and cultural shifts?

Q6. What measures do you believe should be taken to protect and preserve this costume culture?

Q7. Are there specific social groups or age brackets that show a heightened interest in the use and preservation of Gannan Hakka traditional costumes?

Q8. What do you believe is the cultural significance and preservation value of the Gannan Hakka traditional costumes? In what ways do they influence society and culture?

#### 2. Interview Questions for Museum Staff

Q1. Are you familiar with the historical evolution of the Gannan Hakka traditional costumes? Were there any specific events or periods that had a significant impact on them?

Q2. What are the main characteristics and representative styles of Gannan Hakka traditional costumes?

Q3. What are the manufacturing techniques, materials, and symbolic meanings of the Gannan Hakka traditional costumes?

Q4. Do you know of any folktales, legends, or customary rituals related to Hakka traditional costumes? Please share some stories or activities related to the costumes.

Q5. How do you perceive the similarities and differences in the dress culture between the Han and She ethnic groups in the Gannan Hakka traditional costumes?

Q6. In recent years, have there been any noticeable changes or development trends in Gannan Hakka costumes? Do they still retain their traditional characteristics? Or have any modern elements been incorporated?

Q7. Does the museum conduct relevant educational and promotional activities to help more people understand this traditional culture?

Q8. What measures has the government taken to protect and preserve the Gannan Hakka traditional costumes? What further measures need to be taken to protect and preserve, based on current actions?

### **3. Interview Questions for Craft Inheritors**

Q1. As an inheritor of the Gannan Hakka traditional costumes, where and how did you learn and master the skills?

Q2. What do you think is the most challenging part of the process of making traditional Gannan Hakka costumes? How do you deal with these challenges?

Q3. Do you involve certain special skills and craft techniques in the process of making traditional Gannan Hakka costumes? How are these skills and techniques passed down and protected?

Q4. What factors have influenced the design, material selection and production process of traditional Hakka costumes in Gannan?

Q5. What do you think is the uniqueness of traditional Hakka costume making in Gannan compared to other regions?



Q6. Is there a specific traditional motif or decoration that is important to you in your production process to have a special meaning? Please share some relevant stories or experiences.

Q7. Do you know any folk stories, legends or rituals related to Hakka traditional costumes? Please share some stories or activities related to costumes.

Q8. Are there people learning the traditional Hakka dress-making techniques from you now? What are the reasons for them to learn? What should we do if there is no one to learn the traditional Hakka dress-making skills?

Q9. What are your views on the future of traditional Ganan Hakka costume skills in contemporary society?

Q10. How do you balance the relationship between traditional craftsmanship and modern needs? Are there any attempts to incorporate modern elements into traditional clothing design?

Q11. What measures have been taken by the government to protect and pass on the Ganan Hakka traditional costumes? What more needs to be done on top of the current measures to protect and pass on the tradition?

## VITA

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