

Traditional Costumes of Hakka in Gannan: Reflections of Cultural Diversity of Han and She

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Abstract

This study focused on the traditional Hakka costumes of the Gannan region in China and aimed 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 The theories utilized multiculturalism and the anthropology of costumes, and the study combined methods, such as historical document analysis, field surveys and interviews, and case studies, to thoroughly examine the cultural characteristics, historical evolution, and social significance of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. It was found that these costumes were 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 revealed 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.

Keywords: Gannan Hakka; Traditional Costumes; Cultural Diversity; Han; She

Introduction

This study focuses on the development and changes of Gannan Hakka traditional costumes through the long-term cultural exchange and integration between the Han and She cultures. China, as an ancient civilization with a long history, has a traditional culture that dates back 5000 years (Chunguang, 2014). Among them, Hakka culture, as an important component of Han culture, exhibits unique cultural characteristics in the Gannan region. However, despite the growing academic attention to Hakka costume culture, there remains a significant research gap in the study of Gannan Hakka traditional costumes, especially in terms of their cultural depth and social significance (Xianglin, 2018).

The research area focuses on the traditional costumes of the Hakka people in Gannan, exploring how they reflect the blend of Han and She cultures. Gannan is not only a main settlement for Hakka people but also a vital area for the inheritance of She culture. The traditional costumes of the Gannan Hakka possess the Han's characteristics of simplicity, durability, and practicality, while also embracing the She's focus on color, detail, and decoration (Muling & Youjian, 2023). As Han migrants moving south, the Gannan Hakka, under the influence of Han culture, have traditional costumes that display cultural layers of traditional Han auspicious patterns, reflecting Confucian, Daoist, and folk thoughts (Hui, 2023). The color palette of Gannan Hakka traditional costumes primarily includes solid colors like blue, black, grey, white, and dark red (Li & Dandan, 2020). Reviewing past academic research, it's clear that despite the growing studies on traditional Hakka costumes, there's still a lack of systematic research on the features, evolution, and modern societal significance of Gannan Hakka costumes, with no comprehensive analysis considering history, geography, and the blending of ethnic cultures; Furthermore, current studies often focus on the costumes of women and children, concentrating on their superficial features and lacking in-depth discussion of the cultural significance and social impact behind them.

This study aims to fill this research gap by using multicultural and costume anthropology theories, alongside the latest research findings and field data, to comprehensively analyze the development, artistic style, cultural connotation, and its impact on the social and cultural identity of the Gannan region of Gannan Hakka traditional costumes. The research objectives include revealing the unique position of Gannan Hakka costumes in the blend of Han and She cultures, assessing their role in preserving regional cultural diversity and promoting cultural heritage, and providing strategies and recommendations for the protection and development of Gannan Hakka culture to local and related institutions.

The structure and content of this study will revolve around the aforementioned goals, aiming to reveal the unique cultural characteristics and diversity displayed by the Han and She ethnic groups in the realm of costumes. This is significant for enabling the academic community and society at large to gain a more comprehensive understanding of the richness and diversity of Chinese traditional culture. By interpreting the cultural symbols and symbolic meanings in Gannan Hakka traditional costumes, this study not only reveals the deep cultural information and social symbols behind the costumes but also provides a new perspective for the semiotic interpretation of Chinese traditional costumes and a deeper understanding of Gannan Hakka culture. Furthermore, the findings of this study provide an important reference for the government and related institutions to formulate effective measures for the protection, promotion, and inheritance of Gannan Hakka culture.

Research Objectives

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.

Literature Review

Academic research on Hakka costumes began relatively late. Qian Qianyu emphasized that the open-front shirt, as a representation of traditional Hakka costumes, features the characteristic “Hakka blue shirt” (Qiang & Han, 2015). Shi Qiong pointed out that Hakka costumes combine the traditional features of the Central Plains Han ethnic group with the adaptability of their migration lands (Qiong, 2024). Meanwhile, Wang Mingfeng explored the spirit of diligence and simplicity reflected in Gannan Hakka costumes (MingFeng, 2023). Despite initial studies, there is a lack of systematic analysis on the integration of Han and She cultures, the role of costumes in cultural identity, and a comprehensive examination of the cultural and social changes reflected in costumes.

To deeply explore how Gannan Hakka and She traditional costumes reflect different cultural dimensions and reveal the unique role of costumes in the process of cultural conflict and

adaptation, this study will employ multiple theoretical frameworks. First, Hofstede's cross-cultural theory provides a theoretical basis for understanding how different cultures reflect their values, norms, and social organization differences in costume design, particularly emphasizing the representation of cultural dimensions in costumes and the process of cultural conflict and adaptation (Hofstede, 2001). Second, Kim's theory of cross-cultural adaptation further emphasizes the importance of cultural interaction and adaptation strategies, providing a framework to understand how Gannan Hakka people use their traditional costumes to display cultural adaptation and identity shaping (Kim, 2000). Lastly, the theory of costume anthropology, especially the theories of Eicher and Roach-Higgins on clothing behavior and social identity, along with Davis's discussion on the relationship between costumes and cultural change, provides theoretical support for our analysis of how costumes serve as a critical perspective for reflecting social identity, culture, and social changes (Davis, 1994; Eicher & Roach, 1992).

In summary, this research aims to use the aforementioned theoretical frameworks to deeply explore the cultural integration and differences within Gannan Hakka traditional costumes, the role of costumes in cultural identity and social changes, and how Gannan Hakka traditional costumes respond to cultural adaptation and changes throughout history and modernization processes. This aims to fill the gaps in existing research and provide new insights and understandings to the academic community and society.

Conceptual Framework

This research is a research study. This study aims to explore how Gannan Hakka traditional costumes reflect and integrate the cultural diversity of the Han and She ethnicities. By applying cross-cultural theory, cross-cultural adaptation theory, clothing behavior and social identity theory, and costumes and cultural change theory, this study has constructed a comprehensive conceptual framework. This framework aims to explore Gannan Hakka traditional costumes from four main aspects: cultural dimensions, cultural adaptation, social identity recognition, and cultural change. This conceptual framework will guide the systematic collection and analysis of data in this study to gain a deep understanding of the reflection of Han and She cultural diversity in Gannan Hakka traditional costumes and the socio-cultural dynamics behind it.

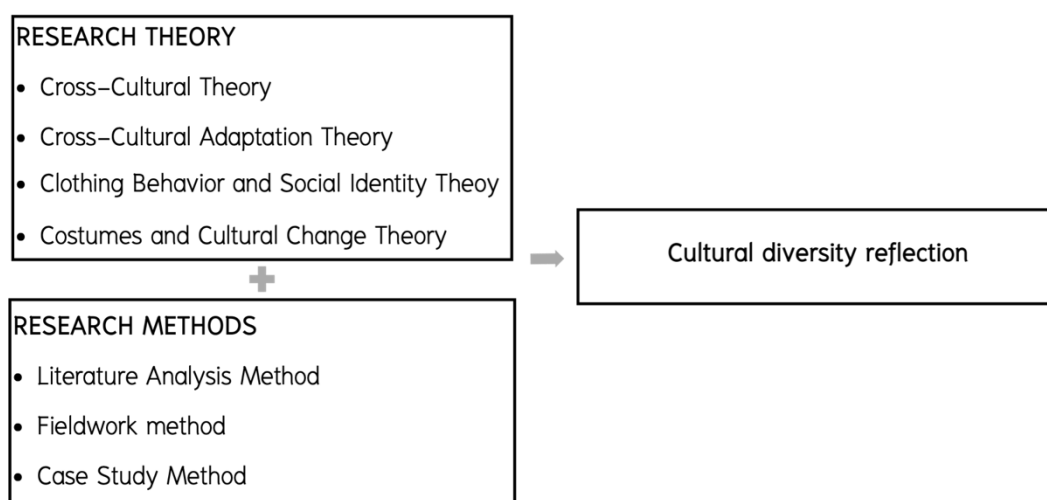


Fig.1 Conceptual Framework

Research Methodology

This study employs a comprehensive methodology, combining literature review, field surveys, and sample analysis to explore the cultural diversity and heritage value of Gannan Hakka traditional costumes. By systematically reviewing academic papers and government reports from the past five years, it builds a theoretical foundation and identifies gaps in the research. Conducting a three-month field investigation in the Gannan area, 100 samples of Hakka traditional costumes were collected based on diversity and representativeness principles, including men's and women's clothing, accessories, and headwear, to deeply understand the cultural background and production process of the costumes. Through detailed description, classification, and analysis of these samples, the study focuses on design elements, material selection, and crafting techniques. Moreover, by conducting semi-structured interviews with 5 expert scholars and 3 museum staff, as well as in-depth interviews with 3 cultural inheritors of Gannan Hakka traditional costumes, this study aims to gain deep insights into Gannan Hakka traditional costumes. Data will be processed through content analysis and thematic analysis to identify core themes and patterns in costume design and creation, ensuring the accuracy and reliability of the research findings.

Research Results

Objective 1. The results showed that the historical evolution and the formation of the artistic style of Gannan Hakka traditional costumes are the outcomes of a combination of multiple

factors, significantly influenced by the Central Plains complex of Gannan Hakka people, the natural and cultural environment of the Gannan Hakka region, the integration of Han and She cultures, and the pioneering spirit.

1. The historical evolution process of Gannan Hakka traditional costumes.

British anthropologist E. Tylor believed that the invention of clothing was not the result of mere fantasy, but emerged through the gradual evolution of existing things (Tylor, 2022). This indicates that the formation of characteristics in Gannan Hakka traditional costumes is closely related to the migration background of the Hakka ethnic group, their settlement environment, and the developmental laws of costume art itself. Interviews reveal that, in their nearly thousand-year migration history, the Hakka people extensively communicated with the people of the areas they passed through and settled in, absorbing the essence of various cultures and forming a unique Hakka costume decoration culture. Gannan Hakka traditional costumes are an important part of Han ethnic costumes, based on Central Plains Hanfu, incorporating elements of She and other ethnic minority costumes in the Gannan area, and developed to adapt to the local geographic environment.

The development history of Gannan Hakka traditional costumes can be divided into four historical stages: the incubation period (from the Qin to the Tang dynasties), the feature highlighting period (from the Song to the Yuan dynasties), the feature maturation period (from the Ming to the Qing dynasties), and the feature decline period (after the Republic of China).

The incubation period witnessed the southward migration of the Central Plains Han ethnic group and the formation of the Hakka ethnic lineage. The establishment of Nanban County during the Qin Shi Huang era, the strengthened control of the Han dynasty over the Gannan area, the “Five Barbarians creating chaos in China” during the Wei, Jin, Southern and Northern Dynasties, and the “An Lushan Rebellion” during the Tang Dynasty promoted the cultural integration of the Central Plains Han ethnic group with the indigenous people of the Gannan area. Hence, a blend of Han ethnic costume culture with that of the indigenous people of the Gannan area emerged during the Han dynasty, though differences remained significant. During this period, Gannan Hakka ancestors adhered more strongly to Central Plains culture, with commoners’ clothing focusing more on practicality in labor. This shows that these groups exhibited a contradiction between persistence and adaptation, tradition and innovation. Under these contradictions, the emergence of new aspects in Gannan Hakka traditional costumes was relatively slow, with no significant differences

from the costumes of the Central Plains Han people of the same period, especially compared to the prosperous Tang Dynasty costumes.



Fig.2 Painting of a Tang Dynasty Lady Adorned with a Floral Hairpin

The feature-highlighting period of Gannan Hakka traditional costumes occurred during the Song to Yuan dynasties, during which the attire showed a trend of blending Central Plains Hanfu with indigenous dress, gradually diverging from the Central Plains Han system and displaying She ethnic costume styles, with its characteristics increasingly pronounced. During this period, the costume colors were simple, and the styles were modest and natural. During the Song and Yuan periods, due to the 'Jingkang Incident' and the southward movement of the Yuan army, there were two large-scale southward migrations, with these war-displaced migrants carrying a strong Central Plains cultural complex. The 1975 excavation of the Southern Song dynasty Huang Sheng's tomb in Fuzhou city revealed the clothing characteristics of the southward-migrating nobility. These costumes reflected adaptations to the southern climate, such as the design of detachable sleeves for easy length adjustment, and fabric-saving designs under a mindset of simplicity. Meanwhile, the southward-migrating nobility retained characteristics of Central Plains clothing, reflecting a mentality of maintaining the Han ethnic group's orthodox status. The discovery of Huang Sheng's tomb provided concrete evidence for the regional integration and characteristic development of Han ethnic clothing in the Gannan, Fujian, and Guangdong border areas.



Fig.3 Costumes Unearthed from Huang Sheng's Tomb

The Ming and Qing dynasties marked the maturity period of Gannan Hakka traditional costume development, during which a unique feature system of costume categories was formed. The visual, behavioral, and conceptual characteristics of the costumes became more distinct, reflecting a trend of significant cultural integration with widespread influence. During the Ming and Qing periods, with the growth of Hakka people, especially those in the Gannan area, Gannan Hakka traditional costumes entered their most flourishing developmental phase. In the Ming dynasty, Central Plains costume culture became increasingly ornate and splendid due to the growing autocracy in the late feudal society. However, Gannan Hakka traditional costumes simplified the auspicious pattern decorations of the Ming period, achieving a combination of practicality and aesthetics. During this period, the She ethnic group had a profound influence on Gannan Hakka costumes. Gannan Hakka people, adapting to the mountainous climate and farming environment, adopted the short style of She ethnic clothing, forming a men's clothing system based on short front-closing jackets, large-lapel shirts, and wide-legged pants. Women started wearing trousers similar to those of the She ethnic group, and the decorative style of the costumes also resembled that of She women.



Fig.4 The Costumes of Hakka in Gannan

The final stage of the development of Gannan Hakka traditional costumes occurred during and after the Republic of China era, during which the external driving forces of costume evolution shifted from political to economic factors. Since the Republic of China, costume evolution was primarily influenced by changes in the political system, and after the economic reforms and opening up, the economy became the main driving force. As the political system and consumption concepts changed, the foundation for the development of traditional costumes gradually diminished, leading to a decline in their distinctive development. During the Republic of China period, the influence of Western culture popularized new forms of clothing such as the Zhongshan suit, shirt uniform trousers, suits, and the modernized qipao among students, intellectuals, and other groups. Concurrently, in the Gannan Hakka region, there was a trend of men wearing Zhongshan suits and student attire, and women popularly wearing qipaos. After the establishment of the People's Republic of China, political movements like the "Cultural Revolution" had a significant impact on clothing, leading to uniform styles and colors, primarily in shades of gray, blue, and green, reflecting the policy drive towards national uniformity in dress. After the reform and opening-up, the rapid development of the commodity economy and frequent international trade led to profound changes in consumption concepts, with people beginning to seek novelty, individuality, and quality, accelerating the decline of traditional costumes. This phase of transition not only reflects the deep impact of social, political, and economic factors on the evolution of clothing but also marks the historical progression of Gannan Hakka traditional costumes from prosperity to decline.



Fig.5 Youths in Gannan during the Republic of China

2. The artistic style of Gannan Hakka traditional costumes.

Due to the long-term influence of the natural geographical environment and various cultures of their habitat, Gannan Hakka traditional costumes not only preserve the legacy of Central Plains traditional costumes but also exhibit their unique individuality. The artistic style of Gannan Hakka traditional costumes can be interpreted through their textile materials, forms, colors, craftsmanship, and embroidery patterns.

The embroidery patterns on Gannan Hakka traditional costumes reflect a long-term accumulation of life. Based on Central Plains Hanfu embroidery and integrating elements from minorities like the She people, it highlights practicality. Though minimal in decoration, the content is rich, showcasing animals, plants, text, characters, items, and geometric patterns. Especially, animal and plant patterns are most common. These patterns reflect migration and regional characteristics, rich in artistic and cultural connotations. The patterns are mainly used in women's and children's costumes, symbolizing blessings and aspirations for a good life. Influenced by Han culture and Buddhism, Taoism, and She culture. Animal patterns, like butterflies and phoenixes, signify auspiciousness and diligence. Plant patterns, like peonies, pomegranates, and lotuses, symbolize wealth and beauty. Text patterns, like "happiness, prosperity, longevity, joy" and "long life, wealth," imply health, wealth, longevity. Character patterns derive from Hakka legends, primarily featuring the God of Longevity and the Eight Immortals, reflecting a positive life attitude and love for life. Item and geometric patterns, like "sugar rings", "harrows", and "carrying hooks", express desires for diligence, bountiful harvests, and happiness. These patterns not only display the life philosophy of Gannan Hakka people but also highlight their simple nature and pursuit of a good life.



Fig.6 The Embroidery Patterns of Gannan Hakka Traditional Costumes

Ramie and kudzu, as the main textile materials for Gannan Hakka traditional costumes, are locally known as “summer cloth” and “kudzu cloth” respectively. These fabrics are favored for their cool and breathable qualities, resistance to sticking when wet, insect and mold resistance, toughness and softness, ease of dyeing, and durability against dirt and washing. The geographical environment of the Gannan region, including its hilly and mountainous areas upstream of the Gan River, acidic red soil, typical subtropical humid monsoon climate, mild weather, ample sunshine, and plentiful rainfall, provides ideal conditions for the growth of herbaceous plants like ramie and kudzu. Therefore, ramie occupies a central position in the making of Gannan Hakka traditional costumes. Its use reflects the profound influence of the natural environment on the characteristics of the costumes.



Fig.7 Summer Cloth

Gannan Hakka traditional costumes primarily use solid colors, especially blue, green, and red, which are the most common. Among these, blue has almost become its signature color. The Hakka people have a deep emotional attachment to the color blue. On one hand, it serves as an

emotional repository for the sadness of losing their homes throughout their migratory history. On the other hand, blue symbolizes the continuity of life and, combined with Feng Shui concepts, reflects the significance of life activities. The practicality of blue costumes and the use of natural dyes like indigo and tea blue, suit the mountainous environment and the necessities of life. Red is commonly found in children's and wedding costumes, symbolizing celebration and good wishes. Gannan Hakka people prefer optimistic colors, especially using red in children's costumes to express care and blessings. Representing masculinity, it reflects the symbolic and metaphorical nature of colors.



Fig.8 Gannan Hakka Blue Shirt

Gannan Hakka traditional costumes encompass various types, among which the large-lapel shirt, children's hat, and winter headscarf are the most iconic and representative. The large-lapel shirt retains the characteristic crossed collar and right lapel of Hanfu, presenting an overall right-leaning effect, diluting the hierarchical features, and incorporating the She people's clothing edge-rolling embroidery technique, with a strong contrast in colors. Gannan Hakka children's hats are the most intricate in craftsmanship in the Gannan area, with exquisite patterns, mainly including types such as tiger head hats, lotus hats, and bell hats, and have a history of over 450 years to this day, often used to express elders' blessings for children's healthy growth. The Gannan Hakka winter headscarf is a combination of northern headscarf culture and Gannan local culture, an indispensable part of women's attire, commonly used during postpartum confinement and by middle-aged women, symbolizing the passing of traditions from generation to generation and the wish for many children and blessings. The winter headscarf consists of the scarf, forehead wipe, and flower belt, reflecting the Gannan Hakka people's traditional thought of "unity between heaven and humanity".



Fig.9 Gannan Hakka Large-Lapel Shirt, Children's Hat, and Winter Headscarf

3. The main driving forces and cultural reflections behind the formation of Gannan Hakka traditional costumes.

The unique structure, color combinations, and auspicious patterns of Gannan Hakka costumes stem from the historical and cultural psyche of the Hakka people. These include the Central Plains complex preserved through multiple historical migrations, cultural integration with minorities like the She people, and the natural geographical environment of the Gannan area. These are the specific driving factors and cultural reflections in the formation of Gannan Hakka traditional costumes.

In a feudal society with scarce resources and strict social hierarchy, the Hakka people suffered exclusion and persecution from the natives of the areas they passed through and settled in during their southward migration, reinforcing their attachment to the Central Plains and deepening their Central Plains complex. The profound and extensive culture of the Central Plains also comforted their wounded hearts due to migration. Gannan Hakka people consider themselves as the “orthodox Central Plains” with confidence and pride. The formation of the characteristics of Gannan Hakka traditional costumes is closely related to this, reflecting their “Central Plains complex” and “cultural confidence”.

After the Hakka ancestors entered the Gannan region, they developed the mountainous areas together with the local indigenous people, mutually integrating and promoting the Sinicization of the local ethnic minorities. Long-term mutual learning and exchange, especially interaction with the She ethnic group, have led to the influence and integration of Gannan Hakka culture with She culture. This has shaped the distinctive features of Gannan Hakka traditional costumes. Gannan Hakka traditional costumes are often mistaken for ethnic minority costumes. This misconception mainly arises because there are many similarities between Gannan Hakka costumes and those of ethnic minorities like the She. Upon arriving in the Gannan area, the Hakka people

wore short Tang-style shirts and broad-lapel shirts, which was related to the local climate and agricultural environment and was also inspired and influenced by She ethnic costumes. Additionally, the apron belts of Gannan Hakka women are similar to those of the She, not only in materials and weaving techniques but even in patterns.

The formation and development of Gannan Hakka traditional costumes have been deeply influenced by the unique natural environment of the Gannan area over a long period. This area is located in the southern part of Jiangxi Province, China, characterized by mountains and hills, a well-developed river system, and a subtropical monsoon climate. Regardless of gender, Gannan Hakka people participate in productive labor. To adapt to working in the mountainous areas, women seldom wear skirts and more often wear trousers. Moreover, because Gannan Hakka people have lived for a long time in a southern environment where all four seasons are like spring, the colors of natural elements such as blue skies, green trees, clear waters, and red earth make them feel beautiful, natural, and friendly. These simple yet vibrant colors also deeply attract Hakka women, making them enamored with the natural hues.

During their migration southward, the Gannan Hakka people not only deepened their attachment to the Central Plains but also solidified their pioneering spirit. The distinctive features of Gannan Hakka traditional costumes originate from the pioneering spirit ingrained in the Hakka people's genes. Therefore, as Central Plains Han Chinese who migrated south, the Hakka people, despite valuing orthodoxy, prioritized survival upon settling in the Gannan region due to the harsh living conditions. Consequently, regardless of gender, every Gannan Hakka person engages in productive labor and diligent farming. In terms of clothing, the principle was simply to cover the body and protect against the cold, with a focus on practicality. Additionally, their location far from the political and cultural center of the Central Plains meant that central authority and political information were relatively lax, as were the rituals, so Gannan Hakka costumes lacked the clear or strict hierarchical significance of traditional Central Plains costumes.

Objective 2. The results showed that Gannan Hakka costume culture is an important component of the Gannan Hakka people's ethnic identity and also a significant manifestation of Gannan Hakka culture. Gannan Hakka costumes are characterized by unique features in style, color, and patterns, showcasing the Hakka people's pride and individuality. With the development of modernization, the recognition of traditional costumes is gradually declining, and Gannan Hakka costumes are facing an identity crisis.

1. The current state of inheritance and protection of Gannan Hakka costumes.

The modern younger generation has a low interest in traditional culture. With the globalization and diversification of information, young people are exposed to a variety of foreign cultures, leading to a decline in interest and identification with traditional culture. As part of traditional culture, Gannan Hakka costumes also struggle to capture the interest of the younger generation. This results in a low level of identification with Hakka costumes among them. In interviews, artisans mentioned that the craft of making Gannan Hakka costumes is at risk of being lost. The influence of modern lifestyles has led to a lack of interest among the younger generation in traditional costume making. Fewer young people are learning the skills to make traditional Gannan Hakka costumes. This has led to a crisis in the transmission of some key skills. Gannan Hakka traditional costumes are now widely used in Hakka cultural promotion, product marketing, academic exchanges, and other occasions. However, in the construction of modern Hakka attire, there are too many non-Hakka and Western elements present. This shows a trend towards “pan-Hakka” and “Westernization.” Leading to an increasingly hollow culture of Hakka costume brands. Government agencies are key leaders in the inheritance and protection of Gannan Hakka traditional costumes. Although Gannan Hakka costumes have been listed in the national inventory of Intangible Cultural Heritage representative projects, and a Hakka culture (Gannan) ecological protection area has been established, the current effectiveness is still not ideal, one important reason is the presence of many government officials who do not understand cultural preservation.



Fig.10 Hakka Creative Costumes

2. Suggestions for the inheritance and protection of Gannan Hakka traditional costumes

Based on the views of experts and scholars interviewed. To promote the inheritance and protection of Gannan Hakka costume culture, 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. Furthermore, it is particularly important to strengthen the professional knowledge and practical abilities of government officials in the field of cultural heritage protection.

To enhance the public's, especially the younger generation's, awareness and interest in Hakka culture. Widespread promotion should be conducted through various channels such as school education, community activities, and media campaigns. At the same time, effective regulation of the cultural and creative industries is crucial, to ensure that they adhere to the core values of traditional culture while pursuing commercial interests. For this purpose, professional guidance must also be provided, to help the creative industry better inherit and promote Gannan Hakka culture.

Designers and artisans should be encouraged to integrate modern aesthetics and technology while retaining traditional elements, innovatively develop Hakka traditional costumes to conform to traditional spirit and meet the needs of modern society. Through such comprehensive measures, the culture of Gannan Hakka costumes can be more effectively inherited and protected, thus enabling it to gain wider recognition and respect. In the context of modernization, Gannan Hakka traditional costumes have become marginalized, how to maintain its uniqueness, disseminate its culture, unearth its value, and achieve inheritance and innovation, is a long and challenging journey.

Discussions

This study systematically phases the historical development of Gannan Hakka traditional costumes, dividing their evolution into the incubation, distinctive feature emergence, maturity, and decline phases. Compared to previous academic focus primarily on the Ming dynasty to the Republic of China period (Sizhong & Lin, 2013), it expands the depth and breadth of research. This periodization not only expands the depth and breadth of research on Gannan Hakka costumes but also reveals how this cultural phenomenon has evolved over time and interacted with social, economic, and environmental factors. By categorizing the embroidery patterns of Gannan Hakka costumes in detail—including plants, animals, characters, figures, and geometric patterns of

objects—this study showcases their rich cultural content and artistic characteristics. Zhang Haihua and Zhou Jianhua categorized embroidery patterns into four types: blessings, daily necessities, flora and fauna, and characters (Haihua & Jianxin, 2006), complementing the research on embroidery pattern classification. It further emphasizes the importance of natural materials such as ramie and kudzu vine in the choice of costume materials, resonating with existing academic viewpoints. Regarding the main driving forces behind costume development, this study highlights the influence of the Central Plains complex, pioneering spirit, and the active integration of She costume culture, echoing the research by Chai Lifang (Lifang, 2008), but offering a more in-depth analysis of cultural integration. In terms of the inheritance and protection of Gannan Hakka traditional costumes, this study proposes that government and all sectors of society need to work together, in agreement with the suggestions by Zhang Ruiyuan (Ruiyuan et al., 2015), and also introduces new strategies that integrate modern design concepts, aligning with the views of Huang Xiuli and Hu Fang (2023). However, this research further emphasizes the importance of promoting Hakka culture in design activities, providing new theoretical support for the innovative development of costume culture.

In summary, this research not only deepens and expands upon existing studies but also introduces new insights and discoveries. It enhances the understanding of the artistic style, cultural significance, and the inheritance and protection of Gannan Hakka traditional costumes, providing important references and insights for future research in related fields.

Knowledge from Research

1. The design, creation, and symbolic meaning of Gannan Hakka traditional costumes are influenced by a combination of factors such as geographical environment, climatic conditions, social structure, historical background, religious beliefs, folk traditions, and lifestyle.

2. The diversity of Han and She cultures is reflected in Gannan Hakka traditional costumes.

This study applies and expands Hofstede's cross-cultural theory, Kim's cross-cultural adaptation theory, and the anthropology of clothing theory, providing new perspectives on understanding the role of clothing in cross-cultural communication. Specifically, this study highlights clothing as a medium for cultural adaptation and social identity construction, widening the applicability and explanatory power of these theories in non-Western cultural contexts.

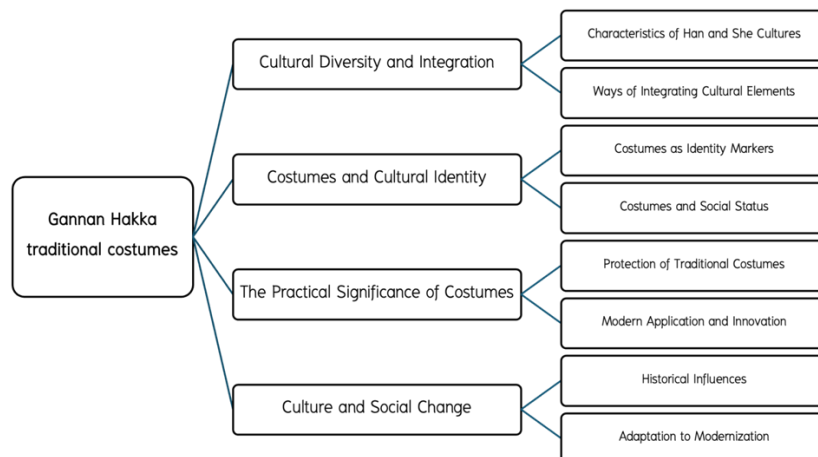


Fig.11 Research Knowledge Framework

Conclusion

This study delves into the design, creation, and symbolic meanings of Gannan Hakka traditional costumes, finding that these aspects are influenced by a combination of factors such as geographic environment, climate conditions, social structure, historical context, religious beliefs, folk traditions, and lifestyle. Through the analysis of colors, embroidery patterns, textile materials, and styles, this study highlights the embodiment of Han and She cultural diversity in Gannan Hakka traditional costumes.

The research shows that Gannan Hakka traditional costumes not only hold a key position in regional cultural heritage and historical memory but also symbolize the historical narratives of the Hakka people, fostering a sense of cultural identity and the formation of ethnic cultural diversity. However, faced with the dual challenges of modernization and globalization, Gannan Hakka traditional costumes are encountering issues such as loss of craftsmanship, dwindling interest among the youth, insufficient specialized support from the government, and changing market demands. To effectively protect and preserve this cultural heritage, it requires the collective efforts of the government, society, inheritors, and all social sectors, by strengthening cultural education, raising public awareness, and enhancing policy support to address these challenges. Integrating modern design concepts and technologies into the innovation of traditional costumes is also key to their survival and development in modern society, ensuring the preservation of their cultural characteristics and historical value.

In conclusion, this study not only enriches our understanding of Gannan Hakka traditional costumes but also provides practical advice and strategies for their protection and inheritance, emphasizing the importance of balancing innovation with the preservation of tradition in the face of modern societal challenges.

Suggestions

1. Enhance interdisciplinary research: It is suggested to adopt an interdisciplinary perspective, integrating theories and methods from anthropology, folklore, art history, sociology, etc., to fully explore its cultural significance and social functions. New research methods, such as digital humanities, are recommended for visual analysis of costumes, delving into their cultural and historical value.

2. Explore modern applications of traditional costumes: Study the integration of Gannan Hakka traditional costume elements with modern design to explore methods of modern transformation, enhancing contemporary appeal and practicality. Investigate the potential of traditional costumes as cultural products, such as everyday items and souvenirs inspired by traditional attire, to disseminate and protect cultural heritage.

3. Expand international cooperation and exchange: It is advised to enhance international cooperation and exchange, share research findings, attract attention and resources, and provide a broad perspective. Conduct cross-cultural comparative studies to explore the similarities and differences between Gannan Hakka traditional costumes and those of other cultures, deepening the understanding of costume culture diversity.

4. Strengthen the protection and inheritance of cultural heritage: Assess current cultural heritage protection policies, propose effective protection strategies, increase public awareness and interest, and ensure the continuous inheritance of Gannan Hakka traditional costumes.

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