

21ST CENTURY HAKKA CULTURE REINTERPRETATION

Tao Shiya ^{1*} and Watanapun Krutasaen ²

^{1,2} Faculty of Decorative Art, Silpakorn University.

Email ¹597433743@qq.com (*Corresponding Author), ²Watanapun@gmail.com

DOI: [10.5281/zenodo.12079215](https://doi.org/10.5281/zenodo.12079215)

Abstract

In the long history of the Chinese nation, "Hakka" is one of the important ethnic groups of the Han ethnic group, and Hakka culture is an important component of traditional Chinese culture. In recent years, it has received widespread attention and importance from the academic community. Culture is the support for the development of human society, and "upholding integrity and innovation" is the direction and principle for the Chinese nation to inherit and promote traditional culture. The study of Hakka culture has a research history of over a hundred years, starting from the scholar Luo Xianglin of the Republic of China. The research and development of Hakka folk art is still in its early stages, and there is a lack of related applied research results, and excellent works are even rarer. Especially with the continuous development of society and the progress of human civilization, people's marriage concepts and aesthetics are constantly changing, and the visual elements in Hakka traditional marriage customs are also experiencing cultural loss. Therefore, it is particularly important to grasp the unique cultural connotations and emotional implications of local wedding customs, combine them with the personalized needs of modern young people, and use modern design techniques to design wedding visual designs that combine local cultural characteristics with modern social development.

Keywords: Hakka Culture Reinterpretation.

1. INTRODUCTION

Even though Hakka culture has been studied for over a hundred years, starting from Luo Xiangqi of the Republic of China, research and studies on Hakka weddings are scarce. With society's continuous growth and human civilization's progress, the concepts and ideas of life and marriage are constantly changing and could lead to cultural loss. By incorporating knowledge about Hakka and creative practices to design modern Hakka wedding customs, which retain Hakka's culture characteristics, could be a way of preserving and inheriting Hakka culture (Qiu & Qiu, 2022). In this research, Hakka's marriage rituals and culture were studied, revealing and reflecting people's pursuit of happiness through stages of life, from marriage, reproduction, and childbirth. From this Hakka wedding ritual, the researchers were able to analyze and synthesize the essence of the ritual in the forms of auspicious patterns and art design.

This article adopts the methods of field investigation, literature review and In depth interviews for research. Conduct on-site investigations in the Hakka region, directly observe and experience the local wedding culture, and conduct preliminary records and analysis. and collect literature materials related to Hakka wedding culture and modern visual design, and conduct content analysis. By conduct in-depth interviews with local residents, cultural scholars, designers, etc. in the Hakka region to obtain more first-hand information.

Hakka culture is now confronting the challenge of loss with modernization (Ho, 2024). Urbanization and migration have diluted traditional practices, endangering language and customs (Qiu & Qiu, 2022). Younger generations often stray from ancestral roots, opting for assimilation into Western culture. Urgent efforts are essential to document, preserve and revitalize Hakka heritage. In this research, the researcher decided to

create a broader understanding and more engagement in the remarkable traditional Hakka wedding rituals; the process of extensive examination of Hakka marriage traditions, wedding rituals, and art will be performed.

2. LITERATURE SURVEY

So far, a large number of studies have been conducted on the extraction of Hakka culture, but there is still little research on the extraction of Hakka color visual symbols, Hakka script visual symbols, and Hakka customs visual symbols. This article will further investigate the weak links in the study of Hakka culture, and combine modern concepts with traditional Hakka culture to draw conclusions.

Hakka culture extraction: To this day, we are extracting elements of Hakka culture for today's design, with the aim of better inheriting Hakka culture and reflecting the spirit of Hakka culture, rather than being complacent or reproducing Hakka furniture from a certain period. Instead, we are respecting the aesthetic of the current era and refining the connotation of Hakka culture with current aesthetic concepts, in order to better promote the development of Hakka culture in design. At the same time, injecting new soul into modern design and the spiritual connotation of Hakka culture (Lin et al., 2022)

Cultural and artistic visual symbol extraction : Nowadays, society has entered a new era, and the rapid development of the economy has strengthened people's pursuit of a better life. Tourism has become the dominant force in people's lives, the mainstay of a better life, and a symbol of national culture showcasing to the outside world (Liang et al., 2022). With the increasing demand for tourism and the rapid development of the times, the products of tourism brands are constantly iterating, resulting in the emergence of novel and diverse products, making their tourism brand products dull and lacking in connotation. Therefore, it is particularly important to inject cultural connotations into tourism brand design. The visual form of Hakka culture tends to be commercialized on the market, lacking artistic charm and losing the practical role of tourism cultural and creative products (Liao, 2023). Through multiple verifications and studies, it has been found that the Hakka lifestyle customs, architecture, and decorative patterns in Gannan are purely based on a large number of visual symbols that reflect Hakka culture (Wang, 2023). This visual image that delves deeply into Gannan Hakka life has attracted the attention of a large number of researchers. Therefore, this visual symbol has been refined and applied to creation, presenting tourism brand cultural and creative products with the charm of Gannan Hakka life.

The main body of Hakka people is the Han people who have migrated from the Central Plains to the south and lived in groups, forming a historical development trajectory of continuous migration and integration (Yang et al., 2024). Therefore, their Hakka culture is based on the Central Plains Han culture, and from the perspective of time dynamic trajectory, it has historical inheritance and development (Xinhong et al., 2023). And the Hakka ancestors formed a common community area in their settlement and migration areas, continuously absorbing the local indigenous culture dominated by the She ethnic group (Cao et al., 2024). The Hakka ancestors and the She ethnic group exchanged and integrated with each other, ultimately producing language, common economic life, and common psychological qualities that were different from other regions or ethnic groups, giving them unique ethnic characteristics. The Hakka ancestors formed a common region, common economic life, common language, and

common psychological quality in the historical development trajectory of continuous migration and integration, which is an important manifestation that distinguishes them from other ethnic groups and groups.

Hakka culture innovation : Gannan Hakka culture, as a prominent part of excellent traditional culture, is a diversified culture formed by integrating the cultures of the She and Yao ethnic groups, with the excellent traditional culture of the Han ethnic group as the main body (Guo, 2022). Despite the changes of the times, it still maintains the essence of Hakka culture, adhering to the values of patriotism, integrity, and hard work. In terms of classification, it can be further divided into two categories: material culture and intangible culture (Chen & Sensai, 2023). Among them, material culture is further divided into architectural culture, culinary culture, and clothing culture, while intangible cultural heritage includes dialect culture, folk culture, traditional handicrafts, etc (Zhuang et al., 2022).

Hakka decoration deepening design : Hakka traditional decorative patterns have gradually formed on the basis of long-term historical evolution and cultural precipitation, with distinct regional characteristics and rich decorative connotations (Zhang, 2022). However, with the development of society, people's decorative concepts and material craftsmanship have also undergone changes. Some traditional decorative patterns are gradually fading out of people's vision and disappearing in today's rapidly developing urbanization construction. Introducing Hakka traditional decorative patterns into classroom design teaching not only enriches the teaching content of design majors, but also expands the path of cultivating characteristic talents in local applied colleges.

Visual design of Hakka cultural and creative products : From exploring cultural uniqueness, condensing design features, to researching the entire process of design method model making and design practice demonstration. The design method is divided into two sections: sorting out design elements and expressing design culture, as well as six steps: exploring representative elements, positioning design, expressing design, and applying products. The Hakka cultural and creative brand logo design, brand IP image design, brand illustration design, and cultural and creative product application, which are characterized by the integration of diverse cultures, have received praise and recognition from local governments and market audiences. Hakka cultural and creative products enable Hakka culture to be perceived, consumed, and inherited in the new era, empowering regional economic development with culture (Fan & Chen, 2024).

Hakka wedding design : According to the "Book of Rites" of the Zhou Dynasty, "There are six rituals at dusk, including receiving gifts, asking for names, receiving blessings, receiving tributes, requesting dates, and welcoming guests in person." This is a complete set of marriage procedures, namely the Six Rites (Hu, 2023). which have been followed by various dynasties throughout history. Hakka weddings in most regions follow the "Six Rites" procedure, but different regions may have slight additions or changes due to local characteristics. However, overall, Hakka people attach great importance to "fair marriage". Although modern weddings have omitted procedures such as "raising the sedan chair" and "returning to the door in the middle of the night", most of the procedures are still preserved, such as "choosing an auspicious time to enter" and "returning to the door" etiquette. These preserved programs are people's prayers for auspiciousness, expressing their longing for a better life and their emphasis

on family relationships (Han, 2023). The products involved in the Hakka "Six Rites" wedding program are the foundation and key to innovative design of wedding products.

3. CONCEPTUAL FRAMEWORK

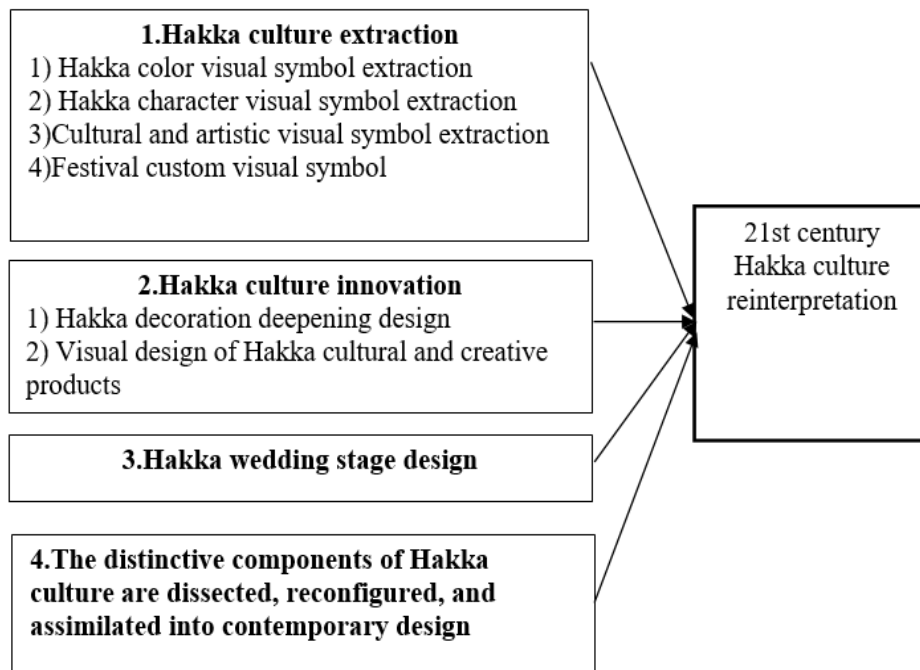


Figure 1: Conceptual Framework

4. RESEARCH METHOD

The Research methods and processes: on site investigation: Conduct on-site investigations in the Hakka region, directly observe and experience the local wedding culture, and conduct preliminary records and analysis.

Literature research: Collect literature materials related to Hakka wedding culture and modern visual design, and conduct content analysis.

In depth interviews: Conduct in-depth interviews with local residents, cultural scholars, designers, etc. in the Hakka region to obtain more first-hand information.

5. RESULT AND DISCUSSION

The history and status of Hakka culture reinterpretation: The history and status of Hakka culture reinterpretation through out the extensive history of the Chinese nation, the Hakka ethnic group has emerged as a significant component of the Han nationality (Han, 2023). The Hakka population forms the second-largest ethnic group in Taiwan and was one of the largest groups of early immigrants. Hakka immigrants arrived in Taiwan at different times and at different places, so they are dispersed throughout the island; however, they mostly reside in western Taiwan. The Hakka people are divided into dialect groups with different dialects distinguishing one group from another. Dialects serve as the most basic bonds between Hakka people, in addition to being the most widely recognized (Yang et al., 2024). Similarly, one important reason why one dialect group refers to other dialect groups as Hakka is because they have their

own dialect. Hakka culture has many special aspects; important material objects include Hakka cuisine, dried persimmons, handmade art, common household objects, and tung flowers, while important abstract elements include being hardworking, economical, and conservative summarized Hakka cultural factors in terms of four dimensions: spiritual attitude, lifestyle, subtle ethnicity, and government promotion of cultural reinvention.

The culture of the Hakka people holds great importance within traditional Chinese culture and has garnered widespread attention and appreciation from scholars in recent years (Wang et al., 2024). With nearly 10 million Hakka individuals residing in southern Gannan, which stands as the largest gathering place for this ethnic group worldwide, encompassing an area of approximately 40,000 square kilometers across 20 counties, there exists a wealth of cultural resources and geographical advantages that provide an exceptionally favorable space for research and innovation.

The identity of the Hakka culture reinterpretation unique 4 specific of Hakka Wedding. Hakka color visual symbol extraction, Hakka character visual symbol extraction, Cultural and artistic visual symbol extraction and Festival custom visual symbol found that unique elements embedded within Hakka Culture:

Hakka Attire: Influenced historical migrations attire retains features typical Central Plains Han clothing incorporating styles prevalent Fujian Guangdong Jiangxi regions characterized simplicity single colors shapes prioritizing comfort convenience exemplified cardigan shirts crotch pants worn predominantly guest families (Yang et al., 2024).



Hakka Accessories: Women favor wearing bamboo hats adorned dark printed cloth known 'hat curtains,' especially when working outdoors summer months preventing heatstroke sunburn due prolonged exposure sunlight diameter reaching seventy centimeters covering entire body effectively.



Hakka Gatehouses: Symbolic auspicious imagery gate towers embody profound cultural meanings merging philosophical ethical moral thoughts aesthetically

conscious representations elaborate wood carvings paintings stone engravings adorning structures reflecting family prosperity status (LAI et al., 2023).



Hakka wedding stage design: Exhibition Showcasing Creative Designs Centered Around Hakka Marital Customs:

Marry	
<p>Dowry decoration Dowry supplies should be wrapped in red rope or red cloth.</p>	
<p>Pre-wedding preparation The bride kowtows at the ancestral hall of her ancestors, praying for blessings and a happy marriage. Finally, put on a red hood and wait for the groom to greet him.</p>	
<p>Pre-wedding preparation The number of brides needs to be odd, and it must be even when returning to the man's home.</p>	
<p>Perform the wedding ceremony Auspicious time, began to worship, the bride in the bridesmaids helped out of the rice sieve, and the groom stood on both sides of the ancestral hall.</p>	

Enter the wedding house
 After the husband and wife drink, the two little boys point the red light and respectively lead the couple into the marriage room.



Hakka wedding custom creative design exhibition site

Show Figure	
Exhibition space	
Signature plate and preface	
Exhibit	



Until now, Due to the limitations of on-site investigations and the influence of subjective consciousness of respondents, further research is needed on the results of this survey.

6. CONCLUSION

This study obtained important findings on the characteristics of Hakka culture, changes in marriage customs, and attitudes of the new generation through in-depth literature research, field research, expert interviews. Modern interpretation of Hakka cultural characteristics: Hakka culture is deeply influenced by its migration history and unique social environment, and its characteristics have taken on a new look in the 21st century (Li, 2022). Modern Hakka culture not only preserves traditional elements such as language, customs, and art, but also incorporates the diverse cultural characteristics of modern society.

Inheritance, The new generation faces unique challenges in inheriting Hakka culture. They are more inclined to approach and learn traditional culture through modern technology and innovation, which provides new opportunities for the innovative inheritance of traditional culture.

These findings not only provide a new perspective for understanding and promoting Hakka culture, but also provide practical suggestions and strategies for the modernization, inheritance, and sustainable development of Hakka culture.

In the context of modern society in the 21st century, Hakka culture has undergone significant reshaping and redefinition. This reshaping not only involves the preservation and inheritance of traditional cultural elements, but also involves adapting these elements to the needs and values of modern society. The diversification, globalization, and technological changes in modern society have provided new forms of expression and channels of dissemination for Hakka culture, enabling it to transcend geographical and cultural boundaries and spread and influence more widely. Maintaining and developing cultural identity: The modern reshaping of Hakka culture is crucial for maintaining and developing the cultural identity of Hakka communities (Chou & Huang, 2021). It helps the new generation of Hakka people maintain connections with their ancestors in the context of globalization, while ensuring that cultural traditions do not disappear over time.

The richness of cultural diversity: The elements and values of Hakka culture have made significant contributions to the treasure trove of global cultural diversity. In an increasingly globalized and interconnected world, protecting and promoting this diversity is crucial for building a more inclusive and understanding international community.

References

- 1) Cao, K., Liu, Y., Cao, Y., Wang, J., & Tian, Y. (2024). Construction and characteristic analysis of landscape gene maps of traditional villages along ancient Qin-Shu roads, Western China. *Heritage Science*, 12(1), 37. <https://doi.org/10.1186/s40494-024-01155-y>
- 2) Chen, G., & Sensai, P. (2023). *Hehuang Xiansuo Music Culture in Qinghai, China* [MahasarakhamUniversity]. <https://202.28.34.124/dspace/handle/123456789/2215>
- 3) Chou, R.-J., & Huang, F.-T. (2021). Building community resilience via developing community capital toward sustainability: Experiences from a Hakka settlement in Taiwan. *International journal of environmental research and public health*, 18(17), 9012. <https://doi.org/10.1186/s40494-024-01155-y>
- 4) Fan, Z., & Chen, C. (2024). CuPe-KG: Cultural perspective-based knowledge graph construction of tourism resources via pretrained language models. *Information Processing & Management*, 61(3), 103646. <https://doi.org/https://doi.org/10.1016/j.ipm.2024.103646>
- 5) Guo, L. (2022). Extraction and Reuse of Visual Elements of Children's Hat Creative Products Based on Gannan Hakka Culture. *Highlights in Art and Design*, 1(1), 50-54. <https://doi.org/10.54097/hiaad.v1i1.1698>
- 6) Han, M. (2023). The logic between nature and culture: food in the wedding traditions across East Asia. *International Journal of Anthropology and Ethnology*, 7(1), 9. <https://doi.org/10.1186/s41257-023-00088-x>
- 7) Ho, J. T.-w. (2024). Emergent place-identity: place activation through the architectural restoration of a small Hakka household in the Hong Kong countryside. *Built Heritage*, 8(1), 7. <https://doi.org/10.1186/s43238-024-00117-4>

- 8) Hu, X. (2023). The Characteristics of Rituals and Their Imprint on Chinese Culture. *Journal of Chinese Humanities*, 9(3), 247-263. <https://doi.org/https://doi.org/10.1163/23521341-12340156>
- 9) LAI, Y., YULING, L., & Nopudomphan, K. (2023). *Research On The Architectural Features And Culture From Weiwu Of Hakka In Jiangxi* Srinakharinwirot University]. <https://irithesis.swu.ac.th/dspace/handle/123456789/2663>
- 10) Li, L. (2022). Adapting Christianity to Hakka Culture: The Basel Mission's Activities among Indigenous People in China (1846–1931). *Religions*, 13(10), 924. <https://doi.org/10.3390/rel13100924>
- 11) Liang, F., Pan, Y., Gu, M., Liu, Y., & Lei, L. (2022). Research on the paths and strategies of the integrated development of culture and tourism industry in urban historical blocks. *Frontiers in public health*, 10, 1016801. <https://doi.org/10.3389/fpubh.2022.1016801>
- 12) Liao, M. (2023). The Application of Hakka Enclosed House Elements in Rural Public Space-Taking Gankeng Town as an Example. *Journal of Civil Engineering and Urban Planning*, 5(7), 13-22. <https://dx.doi.org/10.23977/jceup.2023.050703>
- 13) Lin, H. H., Chen, I.-Y., Lu, S.-Y., Tseng, Y.-H., & Lin, J.-C. (2022). Can cultural tourism resources become a development feature helping rural areas to revitalize the local economy under the epidemic? An exploration of the perspective of attractiveness, satisfaction, and willingness by the revisit of Hakka cultural tourism. *Open Geosciences*, 14(1), 590-606. <https://doi.org/doi:10.1515/geo-2022-0358>
- 14) Qiu, C.-a., & Qiu, Z. (2022). Language Maintenance and Shift of a fangyan Group: The Case of Mid-Mountain Hakka in Hakka-Chaoshan Adjoining Areas. *SAGE Open*, 12(4), 21582440221132521. <https://doi.org/10.1177/21582440221132521>
- 15) Wang, H., Zhao, M., Hu, W., Ma, Y., & Lu, Z. (2024). Critical Heritage Studies as a Lens to Understand Short Video Sharing of Intangible Cultural Heritage on Douyin. *Proceedings of the CHI Conference on Human Factors in Computing Systems*, <https://doi.org/10.1145/3613904.3642138>
- 16) Wang, M.-F. (2023). The Application of Marine Customs, Traditions, and Beliefs into Hakka Culture-based Creative Product Design. *Journal of Coastal Research*, 39(6), 1180-1193. <https://doi.org/10.2112/JCOASTRES-D-22-00087.1>
- 17) Xinhong, W., Dingju, Z., & Yingxi, M. (2023). Logical coupling and paradigm shift of regional cultures in terms of “the belt and road initiative” — A case study of lingnan culture. *International Journal of Engineering Business Management*, 15, 18479790231213556. <https://doi.org/10.1177/18479790231213556>
- 18) Yang, C., Zhang, X., Yan, S., Yang, S., Wu, B., You, F., Cui, Y., Xie, N., Wang, Z., Jin, L., Xu, S., & Zhang, M. (2024). Large-scale lexical and genetic alignment supports a hybrid model of Han Chinese demic and cultural diffusions. *Nature human behaviour*. <https://doi.org/10.1038/s41562-024-01886-9>
- 19) Zhang, J. (2022, 2022//). Research on Innovation and Development of Chinese Traditional Textile Technology Duntou Blue Based on Design. *HCI International 2022 – Late Breaking Papers: Ergonomics and Product Design*, Cham. <https://doi.org/10.1007/978-3-031-21704-339>
- 20) Zhuang, Q., Wan, M., & Zheng, G. (2022). Presentation and Elaboration of the Folk Intangible Cultural Heritage from the Perspective of the Landscape. *Buildings*, 12(9), 1388. <https://doi.org/10.3390/buildings12091388>