



REVIVING HAKKA'S WEDDING RITUALS THROUGH CONTEMPORARY
CULTURAL ADAPTATION APPROACH



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy Design
Silpakorn University
Academic Year 2023
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Adaptation Approach
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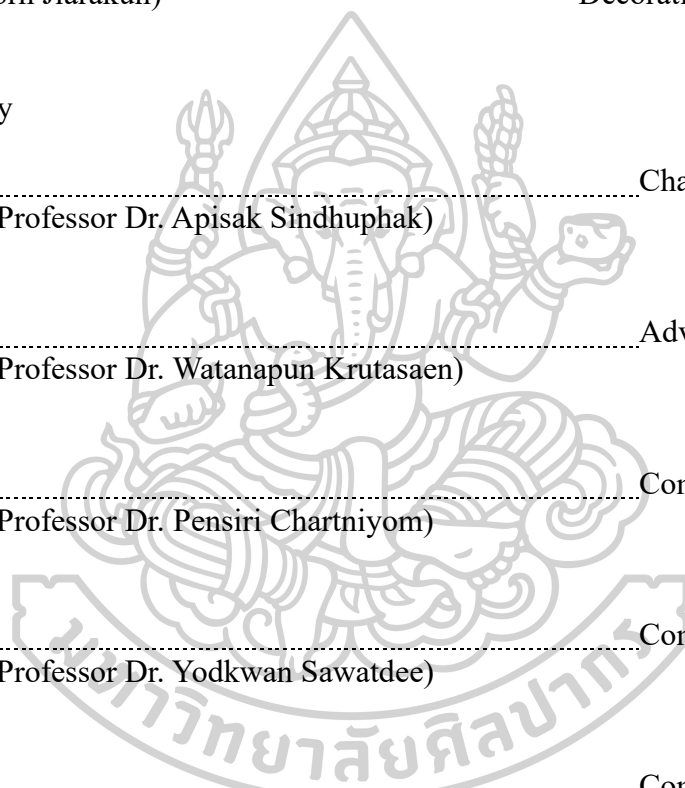
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This research addressed the problem of traditional Hakka wedding customs gradually declining due to modernization. The majority of new Hakka descendants are unaware of the traditional wedding ritual and tend to merge into Western practice. This research used contemporary aesthetics as a design concept to revive and promote these traditions. Utilizing a mixed-methods approach, the study combined qualitative and quantitative techniques. Qualitative research methods included interviews and surveys to gather insights from Hakka community members, artists, and cultural experts. The quantitative study used a questionnaire to examine cultural, traditional, authenticity, charm and emotional factors to assess their impact on the willingness to adopt Hakka weddings. The findings indicated that all these factors positively influence the younger generation's willingness to adopt Hakka weddings. The research highlighted a contemporary approach combined with visual literacy, semiotics theory, culture industry and 21st-century design concept theories in enhancing the visibility and relevance of Hakka wedding traditions, offering practical recommendations for cultural preservation initiatives. This dissertation provided a framework for artists to utilize contemporary art to promote and sustain cultural heritage.



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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Hakka has been one of the important ethnic groups in China since the Han dynasty era G. Campbell (1912). In recent years, the Hakka culture has gained academic attention as a source of traditional cultural education and patriotic education. For example, The Hakka Folk Cultural Relics Museum of Gannan Normal University created a Hakka cultural exhibition to promote and popularize Hakka culture awareness in society. In this exhibition, Hakka cultural relics were displayed, showing the people's way of life based on the idea of "ancient for the present."

This museum collects China's largest Hakka folk cultural relics, containing over 30,000 pieces of excavated Hakka's related tangible artifacts, including architecture, ancient books, paintings, ceramics, clothing, and furniture. Hakka's intangible cultural heritages, such as knowledge, way of life, and rituals, were also highlighted in the exhibition. Hakka's wedding ritual was creatively designed and displayed among the exhibited rituals.

Even though Hakka culture has been studied for over a hundred years, starting from Luo Xiangqi of the Republic of China (Ardizzoni, 2022), 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 , which retain Hakka's cultural characteristics, could be a way of preserving and inheriting Hakka culture (Erbaugh, 1992).

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. Such elements can appropriately be used to design Hakka's modern wedding concepts and innovative Hakka's wedding-related products with aesthetic and cultural values and could be the way to prolong the Hakka heritage to the next generation.

1.2 Research Objectives

The main objective of this study was to identify the key determinants of Hakka culture perception among young generation. In order to fulfill this objective, several specific objectives were established as follows:

1. To Investigate the characteristics of traditional Hakka wedding culture.
2. To develop contemporary Hakka cultural products by merging rituals with modern design techniques.
3. To analyze the factors influencing the inclination towards Hakka wedding themes among younger generations in Jiangxi province.

1.3 Research Questions

This study intended to obtain the answers to following questions:

1. What are the current wedding preferences of young generation in Jiangxi province?
2. What influencing the inclination towards Hakka wedding among younger generations in Jiangxi province?

1.4 Research Hypothesis

This research seeks to explore how various variables affect this willingness to adopt modern Hakka wedding reception of younger generation. By examining these independent variables, the study aims to provide insights into the cultural dynamics that encourage or hinder the continuation of Hakka wedding traditions among young people.

In this study five main hypothesizes are analyzed:

1. Charm factors are effective on the willingness to adopt Hakka wedding
2. Cultural factors are effective on the willingness to adopt Hakka wedding
3. Traditional factors are effective on the willingness to adopt Hakka wedding
4. Authentic factors are effective on the willingness to adopt Hakka wedding
5. Emotional factors are effective on the willingness to adopt Hakka wedding

1.5 Research Significance

At present, many traditional cultures and customs face the threat of extinction due to evaluation, globalization, and modernization. This study attempted to preserve the precious cultural heritage by adapting it using the contemporary approach. Contemporary cultural work will bridge tradition with innovation. Heritage remains vibrant and accessible for future generations.

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. Later, the traditional wedding customs were combined with contemporary visual design to create valuable art objects. The designs were tailored to today's wedding market preferences, providing a comprehensive resource for designers, marketers, customers, and the modern wedding industry. By cultivating a more profound comprehension of Hakka marriage culture, the researchers believed that more cultural heritage and distinct customs specific to the Hakka region were recognized.

Hakka culture is now confronting the challenge of loss with modernization. Urbanization and migration have diluted traditional practices, endangering language and customs. Younger generations often stray from ancestral roots, opting for assimilation into Western culture. Urgent efforts are essential to document, preserve, and revitalize Hakka heritage.

Contemporary art could be a vital medium for cultural transmission, bridging diverse cultures and generations and fostering a shared legacy for present and future generations in the 21st century. Exhibitions, installations, and online galleries should

be introduced and globally accessible to express cultural voices and promote Hakka cultural awareness.

1.6 Research Framework

This research concept and framework have been developed based on a review of relevant literature and materials. First, the historical study of ancient Hakka culture was examined by its origins and identity. Researchers then gathered more in-depth information from the engaged couples, experts of Hakka culture and the wedding profession. From the findings, the researcher designed the concept art according to how today's younger generation identifies and perceives it by using the contemporary approach. Lastly, the researcher performed and exhibited a set of new designs of Hakka wedding culture for future generations (Figure 1).

Figure 1

Research Framework



Note. Research framework illustrated by the researcher.

1.7 Research Scope

1.7.1 Content Scope

The content scope of this study included an examination of the historical and cultural context of Hakka culture, emphasizing the traditional wedding rituals and ceremonies.

1.7.2 Area and Sample Scope

The study was limited to investigating Hakka people and participants who live in the Jiangxi province only. Data were collected between October 2011 and January 2012.

1.8 Definition of Terminology

Hakka Culture refers to the distinctive cultural heritage and practices of the Hakka people, a subgroup of the Han Chinese. It encompasses their unique language, traditional architecture (notably the “Tulou”), hearty cuisine, folk music and dance, festivals, traditional clothing, and strong social values emphasizing education, family, and perseverance. Hakka culture is characterized by its resilience and adaptability, reflecting the historical migrations and communal lifestyle of the Hakka people.

Hakka Wedding Tradition refers to the unique customs and rituals practiced by the Hakka people during marriage ceremonies. These traditions include elaborate pre-wedding rituals such as matchmaking and dowry exchanges, the use of traditional Hakka attire, specific wedding day ceremonies like the bride's home visit and tea ceremonies, and the incorporation of distinctive cultural elements such as Hakka music, food, and decorations. These practices reflect the Hakka values of family unity, respect for ancestors, and community cohesion.

1.9 Structure of the Thesis

- **CHAPTER 1: INTRODUCTION**

The research background, research objectives, and the significance of the study and research methodology were presented.

- **CHAPTER 2 LITERATURE REVIEW**

In this chapter, researchers provide an extensive review of the relevant literature focusing on Hakka culture and wedding tradition. The selective theories related to design concept art also presented and will be used for next chapters.

- **CHAPTER 3: RESEARCH METHODOLOGY**

This chapter explains the research methodology in detail including research process, research tool and methodologies for data collection and analysis.

- **CHAPTER 4: THE FINDING AND THE DEVELOPMENT OF KEXI DESIGN ART**

In this chapter, the researcher presents a finding from interviews and surveys along with the application of design concept which will be used as the evidence to support the study's hypotheses and later bring to conclusions.

- **CHAPTER 5: CONCLUSIONS AND DISCUSSIONS**

In the concluding chapter, the results are analyzed. Researchers provide answers that directly address the research question. Furthermore, suggestions for future studies also mentioned.



CHAPTER 2

LITERATURE REVIEW

The Hakka culture, known for its distinctive language, architecture, cuisine, and social traditions, is an essential but frequently overlooked part of Chinese cultural history. This chapter explores the current literature on Hakka culture, analyzing the historical migration patterns, culinary culture, and cultural social traditions.

The researcher utilized various theories to frame this investigation. Semiotics theory was employed to examine the symbolic meanings in Hakka traditions. Visual literacy theory was used to gain an understanding of the visual representations of Hakka heritage. 21st-century adaptation theories were employed to analyze changes and challenges in the present day. The culture industry framework was also utilized to explore how Hakka culture was commercialized and transformed into a product. The review aimed to integrate various theories to understand the mechanisms that facilitated the endurance and development of Hakka culture. It highlighted its strengths and areas requiring additional investigation to ensure sustainability in the contemporary environment.

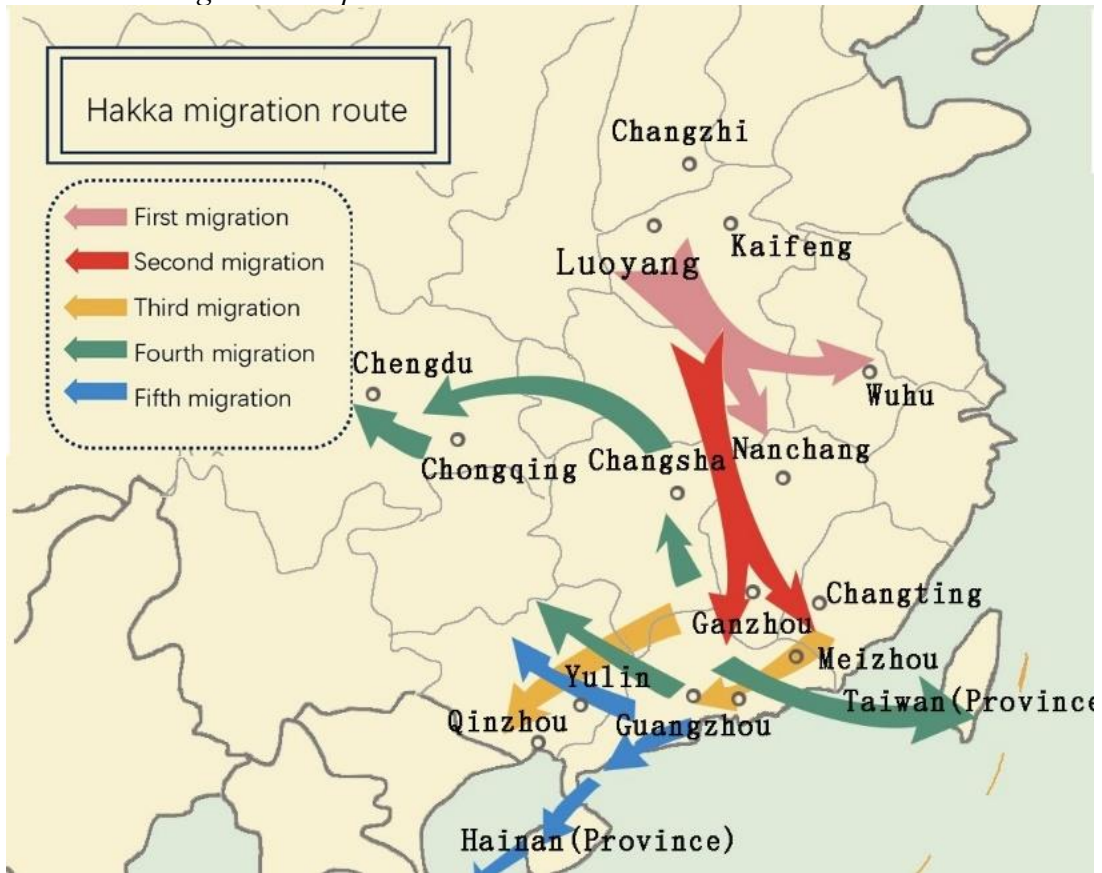
The term “Hakka ethnic group” was originally used by Luo Xianglin, a renowned scholar specializing in Hakka studies (Jianxin, 2007). In his early 1930s publication “Research on Nationalities and Nationalities,” Luo introduced the Hakka ethnic group as one of the diverse ethnic groupings in China. In the 1993 publication “Introduction to Hakka Studies,” Luo emphasized that Hakka is a significant subgroup of the Han ethnic group. Subsequently, the name “Hakka ethnic group” gained widespread usage in academic and cultural spheres.

Cavalli-Sforza (1981) added that due to historical wars, natural disasters they undergone multiple large-scale migrations and ultimately settled in the mountainous areas of the south, forming a unique Hakka community.

2.1 Origin and Migration of Hakka People

It's believed that Hakka people originated in Central Plains (Constable, 2015). As shown in Figure 2, throughout history, there are five major Hakka migration movements (George Campbell, 1912).

Figure 2
Hakka Five Migration Map



Note. Illustrated by the researcher based on a map by the World Hakka Business Association

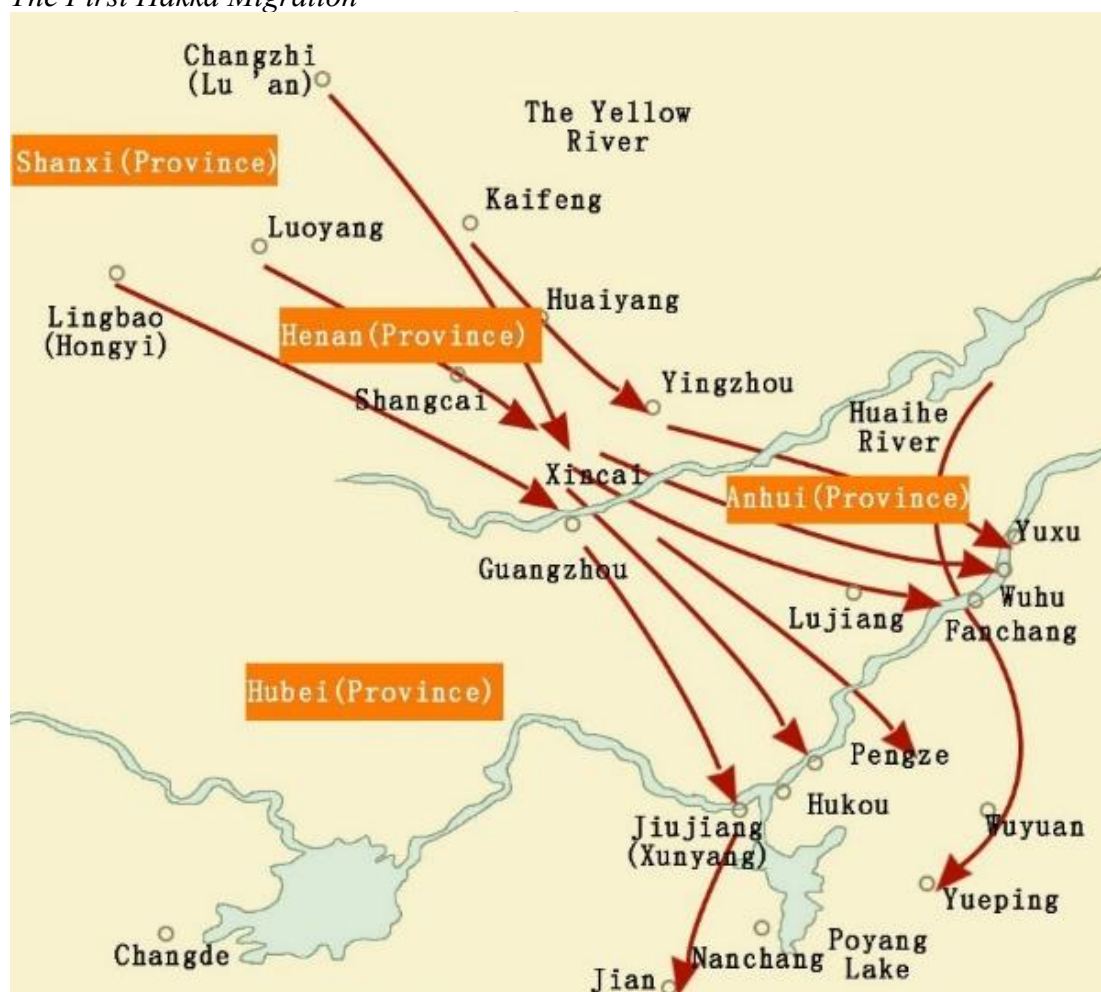


1. The First Migration (After the "Eight Kings Rebellion" in the Western Jin Dynasty)

The first Hakka migration happened during the Western Jin Dynasty, due to the "Eight Kings Rebellion" and the invasion of ethnic minorities. Large number of Han people in the Central Plains region migrated southward to Hubei, Anhui, Jiangsu, and other places. This wave of migration lasted for over 170 years, involving approximately 12 million people (Figure 3). This initial migration marked the beginning of the Hakka's long history of relocation (Kiang, 1991).

Figure 3

The First Hakka Migration



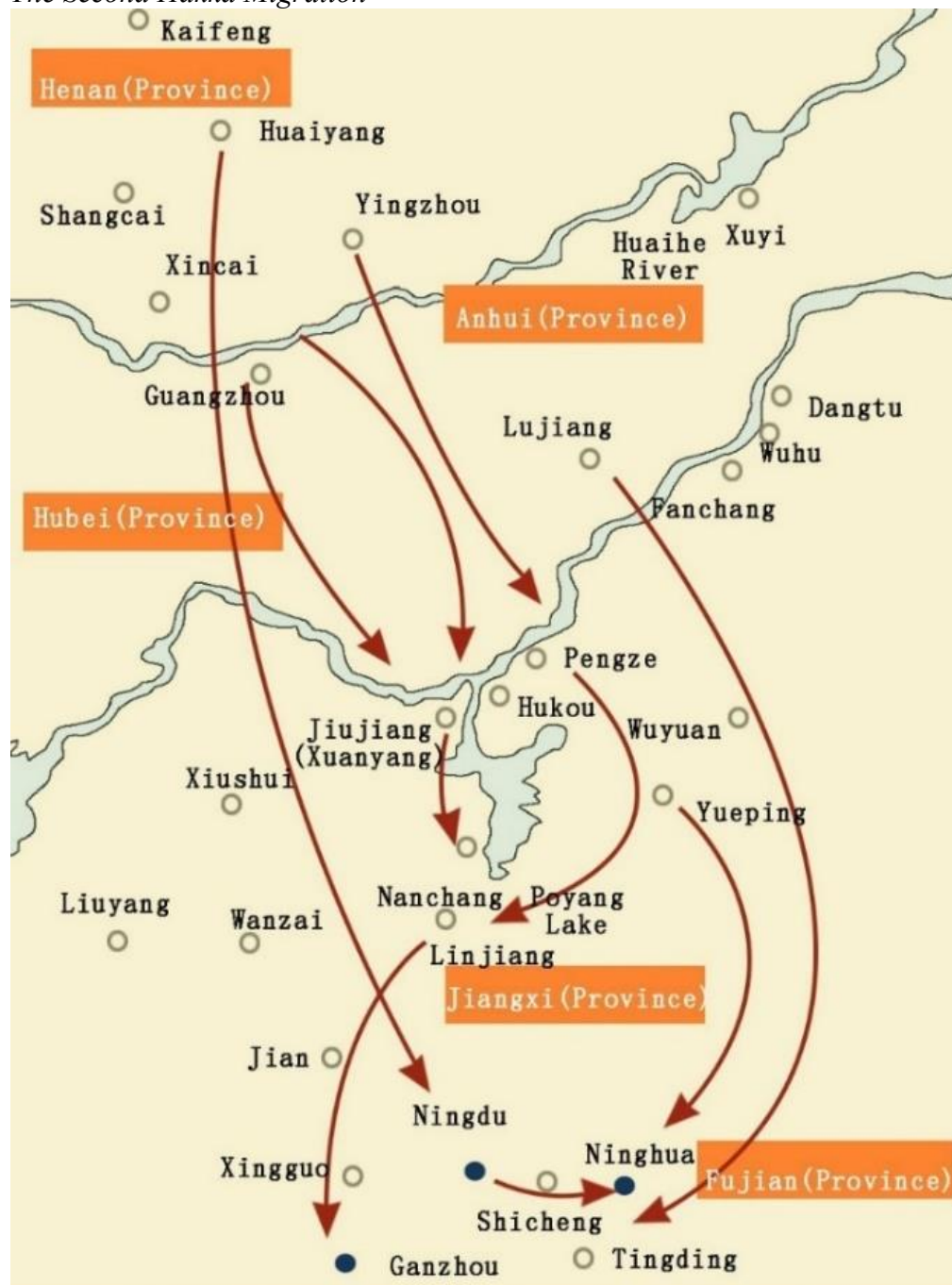
Note. Illustrated by the researcher based on the original map taken from the Hakka Museum.

2. The Second Migration (After the An Shi Rebellion in the Tang Dynasty)

The An Shi Rebellion in the Tang Dynasty caused a severe famine and war, many residents of the Central Plains migrated south again, mainly to the triangle areas of southern Jiangxi, western Fujian, and northeastern Guangdong. This second migration continued until the Five Dynasties period, lasting for over 90 years (Figure 4) (Kiang, 1991).

Figure 4

The Second Hakka Migration



Note. Illustrated by the researcher based on the original map taken from the Hakka Museum.

3. The Third Migration (Song and Yuan dynasties)

After the Northern Song Dynasty was captured by the army of Jin, millions of people crossed south with Song Emperor Gaozong to Lin'an. After the invasion of the Yuan Dynasty, the Central Plains once again encountered war and chaos, leading to a large-scale southward migration of people. Hakka people began to settle in Meizhou, Huizhou and other places in eastern Guangdong (Figure 5) (Kiang, 1991).

Figure 5

The Third Hakka Migration

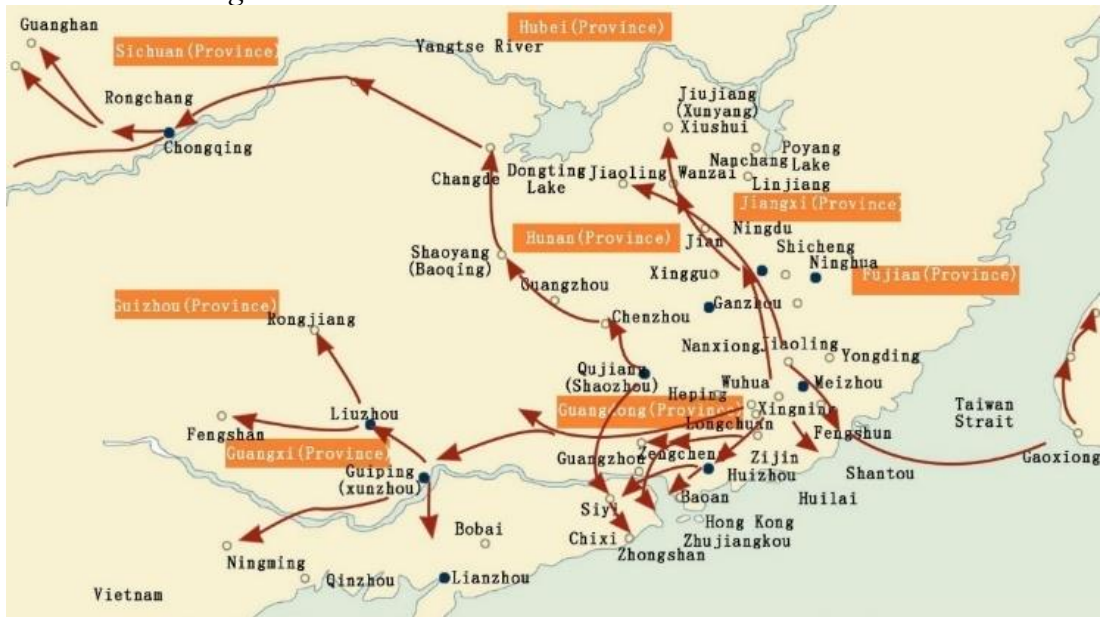


Note. Illustrated by the researcher based on the original map taken from the Hakka Museum.

4. The Fourth Migration (Early Qing Dynasty):

In the early Qing Dynasty, due to the Manchu occupation of the Central Plains and the expansion of the Hakka population, the Hakka people moved to Taiwan, Guangxi, Hunan, Sichuan, and other places (Figure 6) (Kiang, 1991).

Figure 6
Hakka Fourth Migration



Note. Illustrated by the researcher based on the original map taken from the Hakka Museum.



5. The Fifth Migration (From Middle to Late Qing Dynasty):

During the Taiping Rebellion and the Tuke Rebellion, the Hakka people migrated again, mainly to Hainan and Guangxi. In addition, since the late Southern Song Dynasty, Hakka people have also migrated overseas by sea and land, reaching places such as Nanyang, Myanmar, and Vietnam (Figure 7) (Kiang, 1991).

Figure 7
Hakka Fifth Migration



Note. Illustrated by the researcher based on the original map taken from the Hakka Museum.

When population migration occurs, it often leads to significant cultural shifts and transformations within both the migrating and host communities (Cavalli-Sforza, 1981). Migrants bring their own customs, languages, and traditions, which can enrich the cultural landscape of the host community, fostering greater diversity and multiculturalism.

However, this blending of cultures can also lead to tensions as different cultural norms and values come into contact, sometimes clashing and creating social friction. In the migrating community, the need to adapt to new cultural environments can result in the gradual erosion of traditional practices and languages, particularly if younger generations assimilate more readily into the dominant culture of their new location.

Despite these challenges, the Hakka people have managed to preserve a robust cultural identity. The following section delves deeper into the specific elements of Hakka culture, exploring how their unique architectural styles, culinary traditions, and social customs have evolved and been maintained over centuries.

2.2 Hakka Culture

Hakka culture refers to culture created by Hakka people. The characteristic and practices of Hakka culture are ancestor worship, emphasis on education, root-seeking consciousness, pioneering spirit and unique and colorful folk customs are the externalization of these three cultural characteristics (G. Campbell, 1912).

Hakka culture is distinguished by its rich heritage, resilient spirit, and distinctive traditions that have evolved over centuries through their migratory history across various regions of China.

The Hakka are known for their unique in many aspects such as language, traditional music, dance, and architecture. Their customs and social practices emphasize familial bonds, respect for ancestors, and community cooperation, reflecting a deep-rooted sense of identity and continuity.

Researchers divided Hakka culture's characteristics into 4 categories; distinctive architecture, and unique culinary traditions, clothing and folk Arts.

2.2.1 Hakka Architecture

Traditional Chinese architecture is deeply rooted in the country's history and culture, reflecting the values and beliefs of the society (He, 2013). Hakka architecture refers to a distinctive form of construction found exclusively among the Hakka people in southern China. These structures are usually created with the intention of providing defense and are characterized by a single entrance and the absence of windows at ground level (Wertz, 2016).

According to Knapp (2005), Hakka architects provide aspects of their heritage as they adapted and innovated through multiple migrations. Ardizzoni (2022), however, argued that most of traditional Hakka building was built to represent the wealthiness and status of the owner (Ardizzoni, 2022).

The roots of Hakka architecture can be traced back to ancient defenses in southern China, as evidenced by the discovery of tomb models from the Han Dynasty and Three Kingdoms period in Guangzhou, Guangdong, and Ezhou, Hubei (Wertz, 2016).

In the article “Hakka Architecture”, Wertz (2016) summarizes that there are three types of Hakka dwellings: Phoenix house (五鳳樓), Round house (土樓, 圓屋), and Flat house (平房)

An article by a graduate student in architecture shed lights to why there are three types of Hakka dwelling. The followings are the analysis regarding the shapes of the Hakka architectures.

Upon their arrival in Fujian, the initial wave of Hakkas assumed positions as officials in the imperial court. They had the financial means to construct the highly opulent residences known as 五鳳樓 (Phoenix House-Figure 8), which were designed to resemble the imperial court (Figure 8). Unless the residents were granted permission by the emperor, it is improbable that they could construct dwellings in this

particular style and with such ornate decorations, without putting their lives at risk for defying the imperial court (Hakka architecture, n.d.).

Figure 8

Hakka's Phoenix House



Note. Retrieved from: <https://www.photophoto.cn/tupian/kejiawufenglou.html>

During the intermediate phase, the Hakkas experienced a decline in their backing and connection to the imperial court. They had to contend with the local residents on a level playing field, although in reality, the locals had more advantages. Deprived of the emperor's blessings and protection, who was facing his own difficulties, they frequently fell victim to attacks by the local population. The circular buildings (Figure 9), also known as 土樓 or 圓屋, were constructed with the primary purpose of serving as highly fortified structures to repel attacks from the local population (Hakka architecture, n.d.).

Figure 9

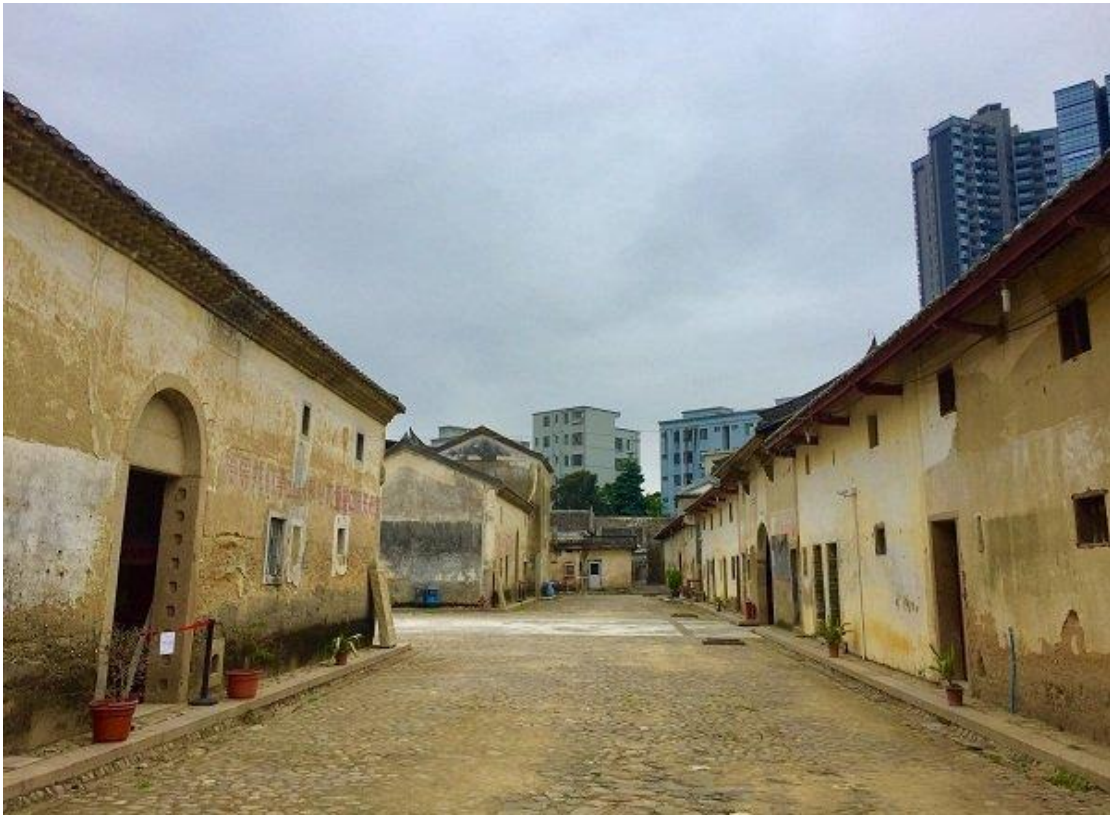
Hakka Round House or Circular Tulou



Note. Hakka Compound resident consists of circular and square Tulou. Retrieved from https://www.travelchinaguide.com/attraction/fujian/fuzhou/earth_tower.htm

During the last phase of migration, the Hakkas were mostly assimilated into the local population. The demand for protection and defense diminished. In order to establish friendly relationships with the local residents, the 平房 were constructed as a representation of inclusivity and approachability. Piang Fongs or flat houses (Figure 10) might also serve as early residences for the lower-class individuals, such as servants and lower-ranking officials, who accompanied the nobility on their march southward (Hakka architecture, n.d.).

Figure 10
Hakka's Flat House



Note. Hakka flat residence. Retrieved from <https://m.sohu.com/n/490495722/>

There is evidence suggesting that the phoenix houses were common in the early Hakka settlements in Fujian. In the upper (eastern) Pearl River region of Guangdong, Round houses were frequently found, however in the Pearl delta, Piang Fong houses were commonly seen (Hakka architecture, n.d.).

Among the three styles of Hakka circular dwellings, Tulou or earthen buildings, have gained renown for their unique architectural design, cultural significance, and historical importance. The term “Tulou” actually refers to any earth building, regardless of shape. Hakka Tulou have earned international recognition, notably being designated as UNESCO World Heritage Sites, attracting tourists from around the world (Fan, 2021). There are primarily three types of Hakka Tulou - circular (Yuanlou) as shown in Figure 9, oval (Weilonglou) and square (Wufenglou) as shown in Figure 11.

Figure 11
Hakka Surrounded Square House



Note. Hakka Surrounded House. Retrieved from https://www.travelchinaguide.com/attraction/fujian/fuzhou/earth_tower.htm

Upon analyzing the evolution of Hakka dwelling styles, it is evident that the Hakka circular dwelling style can best represent the Hakka trait as it doesn't carry much of the imperial court's characteristics and is not ordinary like the more recent flat housing style.

2.2.2 Hakka Cuisine

Hakka cuisine is one of the most famous Cantonese cuisines together with Chaozhou cuisine and Cantonese cuisines (Chang, 2023).

Due to the migration of the Hakka people from the predominantly damp, chilly, and foggy Central Plains region, they developed a preference for spicy flavors such as chili and pepper. There is a belief among Hakka people that consuming chili and peppers might help eliminate moisture from the body (Lee et al., 2018). The signature dishes of Hakka cuisine include Salt baked chicken (Figure 12), Stuffed tofu (Figure 13) and Braised pork belly in brown sauce (Figure 14).

Figure 12
Salt Baked Chicken



Note. Whole baked juicy with a smoky and salty flavor chicken. Retrieved from https://www.sohu.com/a/642972450_121123855

Figure 13
Stuffed Tofu



Note. Deep-fried and steamed firm tofu stuffed with seasoned ground pork or shrimp. Retrieved from https://k.sina.cn/article_2606541451_9b5caa8b001017nml.html

Figure 14

Braised Pork Belly in Brown Sauce



Note. Tender pork belly glistening with rich brown sauce served on top with preserved vegetable. Retrieved from <https://www.ubereats.com/nl-en/store/new-taste-da-dong-bei/Lq-mNEfyT1Cf2NDs70N4-w>

Aside from main dishes, Hakka always has a unique snack for every festival. Mug wort dumplings (Figure 15-16), symbolizing vitality and renewal during Qingming Festival. Ciba (Figure 17-18) a delicacy of glutinous rice balls stuffed with sweet fillings during Mid-Autumn Festival. These snacks not only tantalize the taste buds but also weave tales of heritage and unity, enriching each festival with Hakka traditions.

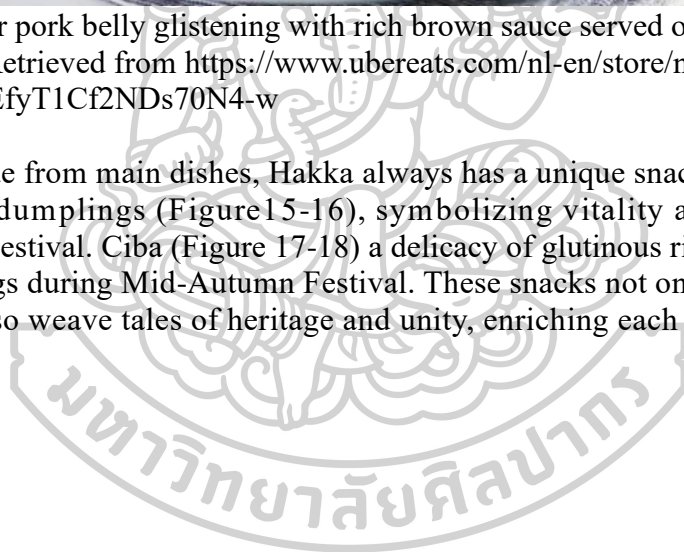


Figure 15
Mug Wort Dumplings



Note. Hakka people usually beat mug wort and rice together to form a dough stuffed with pickled vegetables, buckwheat heads, and cured meat. Retrieved from <https://www.douguo.com/cookbook/2445549.html>

Figure 16
Mug Wort Dumpling Filling



Note. Cured meat, chopped bamboo shoots and pickled cabbage as filling for mug wort dumpling. Retrieved from <https://www.zhihu.com/question/645393986/answer/3438516989>

Figure 17*Ciba -Hakka Sweet Snack*

Note. Ciba is sweet rice ball made of steamed glutinous rice then pounded it into a sticky paste wrapping with powder of peanuts, sugar, red dates, sesame or nuts served with brown sugar syrup. Retrieved from https://www.chinadaily.com.cn/regional/2013-05/07/content_16483155.htm

Figure 18*Ciba Filling*

Note. Ciba filling consisted of peanuts, sugar, red dates, sesame or nuts. Retrieved from <https://m.douguo.com/recipe/mip/2444358>.

2.2.3 Hakka Clothing

Hakka clothing is primarily conservative, simple, and practical. The everyday Hakka outfit consists of an upper garment (Shan) and pants (Ku) (Figure 19) (Gao, 2017). The upper garment is a pocketless, collared shirt with wide sleeves that fasten near the right collarbone. The pants are large-crotch pants worn by both men and women. Hakka clothes are usually blue and black, with little ornamentation. Clothing in blue, commonly called "blue shirts," is related to producing indigo-dyed clothing

materials in the border areas of Jiangxi, Fujian, and Guangdong (Figure 20). It's worth noting that the blue indigo used by the Hakka people comes from a natural, non-toxic plant dye that is harmless to the human body (Hsu, 2013).

Figure 19

Everyday Hakka Outfits



Note. A black and white photo of three women wearing Hakka Traditional dress (Gao, 2017)

Figure 20

Typical Hakka Blue Shirt



Note. Indigo blue dyed upper garment. Retrieved from <https://cyber.fhjh.tp.edu.tw/xinpuhakka/know-more-about-hakka.html>

Hakka Hat

Due to the fact that women also have to work on farming and fishing, it's important for Hakka women to have a hat as a part of everyday outfit. Bamboo hat is commonly used in summer and headscarf for winter.

A summer hat or cool hat is usually made of bamboo decorated with a dark color cloth which sewn around as hat veil. Its diameter can reach a width of 70cm, which can completely cover the entire body which effectively protect from the sun and the heat. In general, the status of wearer can be assumed from the color of the hat strap which normally made of ribbon. Unmarried woman usually uses white, married woman use red, and middle- elderly women use dark, cyan or black (Figure 21).

Figure 21

Summer or Cool Hat



Note. A group of elderly women wearing summer hats with red ribbon strap. Retrieved from <https://www.vintag.es/2020/05/hong-kong-1973.html>

Headscarf

The Hakka head scarf, traditionally worn in winter, serves both functional and cultural purposes. It provides warmth and protection against cold winds, while also symbolizing ethnic identity and heritage. The scarf's design and materials reflect local craftsmanship, blending practicality with cultural expression among the Hakka community (Figure 22).

Figure 22
Headscarf



Note. A Hakka woman wearing red headscarf during winter . Photographed by the researcher

2.2.4 Hakka Folk Art

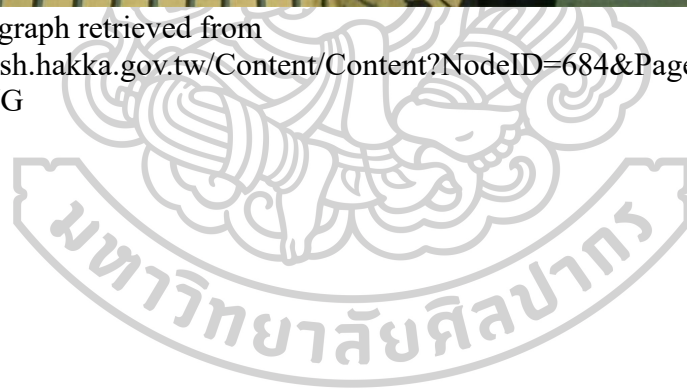
Lion dance is the most common form of celebration among Hakka people for all auspicious festivals and weddings (Jianxin, 2007). Chinese people believe that lion is an auspicious divine animal capable of exorcising demons and warding off evil spirits. Lion dance requires understanding of martial arts, which is closely related to martial arts (Figure 23).

Hakka Lion Dance is different from other lion dances in many aspects. In terms of performance style, the traditional Hakka lion dance is performed by men, and the performers dress up as dogs or other auspicious animals (such as brave men and lions) to the sound of gong and drum music and make various forms of action to celebrate good luck. During the performance, the lion dancers need to show martial arts and be full of masculinity. The Hakka lion dance is also known as the cat dance. The performer imitates the cat's movement and expression, mixed with other animal movements, such as the horse walk and the Qilin walk.

Figure 23
Hakka Lion Dance



Note. Photograph retrieved from <https://english.hakka.gov.tw/Content/Content?NodeID=684&PageID=43496&LanguageType=ENG>

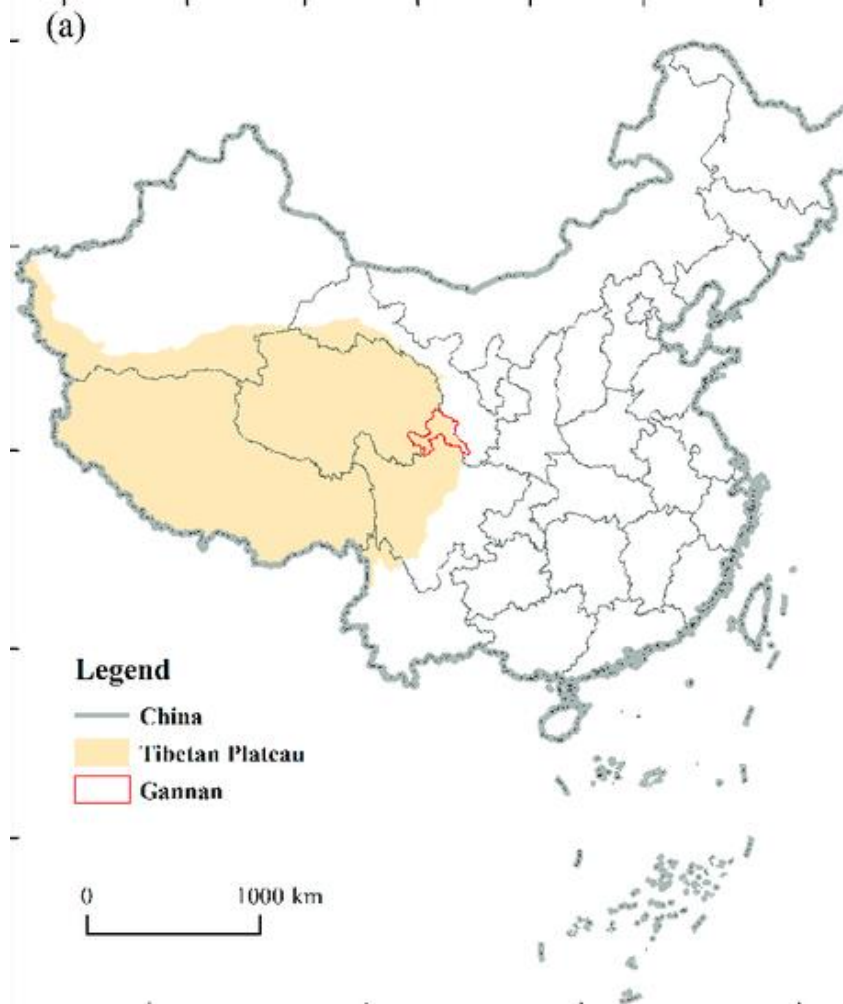


2.3 The Role and Importance of Hakka Culture (Gannan Region) Ecological Protection Zone

The Hakka Culture (Gannan Region) Ecological Protection Zone is a national cultural and ecological protection zone approved by the Ministry of Culture and Tourism in July 2023, located in Ganzhou City, Jiangxi Province (Figure 24) (Zhao, 2022) The protected area focuses on protecting intangible cultural heritage and provides comprehensive protection for Hakka cultural forms with profound historical and cultural heritage, good survival status, important value, and distinct characteristics.

Figure 24

Map of Gannan Region Ecological Protection Zone



Note. Gannan Region (Zhao, 2022)

This national protection zone aims to preserve the region's traditional architecture, language, customs, and natural landscapes, which are integral to Hakka identity as it composes of following characters.

1. Source of Cultural Materials and Artifacts

There are a large number of Hakka people living in the protected area, which preserves a large amount of Hakka traditional culture, such as language, customs, diet, marriage customs, etc. This provides scholars with an excellent on-site research environment, allowing them to directly observe and collect raw materials related to Hakka culture.

2. A Model of Hakka Architecture

The traditional buildings such as Hakka walled houses and earth towers in Gannan serve as material carriers of Hakka culture. They not only reflect the lifestyle and aesthetic concepts of Hakka people, but also serve as important material evidence for studying Hakka history, social structure, and defense strategies.

3. Representatives of Ecological Culture

The natural environment of Gannan region is closely linked to Hakka culture. The concept of harmonious coexistence between Hakka people and nature has been perfectly reflected here, providing a valuable case for studying the relationship between Hakka culture and ecological culture.

4. Living Fossils of Hakka Marriage Customs

In the process of modernization and urbanization, many traditional marriage customs are facing the danger of disappearing. However, the Hakka marriage customs in the Gannan Hakka Cultural Ecological Protection Zone have been well preserved, providing rare living materials for studying traditional Hakka marriage customs.

5. A Place for Cultural Exchange and Integration

As an open protected area, Gannan Hakka Cultural Ecological Reserve is not only a representative of Hakka culture, but also a place for exchange and integration with other cultures, providing strong evidence for studying the dissemination and changes of Hakka culture.

6. A Base for Cultural Inheritance and Education

The protected area is not only dedicated to cultural protection, but also focuses on education and training for the younger generation, which helps to inherit and promote Hakka culture.

7. A Model for Studying the Development of Hakka Culture and Economy

The successful case of how the Gannan Hakka Cultural Ecological Protection Zone utilizes its own cultural resources, develops cultural tourism, and promotes regional economic development provides valuable practical experience for studying cultural economics.

In summary, the Gannan Hakka Cultural Ecological Protection Zone plays an irreplaceable role and importance in studying Hakka culture and Hakka marriage

customs. It provides a valuable research platform for scholars to have a deeper and more comprehensive understanding and study of Hakka culture.

The Hakka Culture (Gannan Region) Ecological Protection Zone has the function of preserving and showcasing the traditional Hakka marriage customs, acting as a living representation of these cultural practices. In the following section, the researcher aims to thoroughly examine this elaborate marriage ritual and determine how it may be revived and adapted to contemporary circumstances.

2.4 Hakka Marriage Culture in Gannan Region

Hakka people also follow the same wedding ritual as other Chinese ethnic groups: The Six Rites. These procedures can be traced back to the Zhou Dynasty, first seen in the Book of Rites—Hunyi, and practiced as etiquette until today (Chai, 2007). Even though Hakka weddings follow Chinese rituals, there are differences in some aspects, which will be mentioned in this section through each wedding ritual.

1. The Proposal or *nà cǎi*.

Traditionally, the marriage was initiated by the man's family with the help of a matchmaker who would ask the woman's family permission. If both families agree, the gifts will be given to the woman's family, symbolizing prosperity and good fortune as a formal proposal to the bride's parents.

2. Name and Birthday Matching or *wèn míng*.

Once the proposal was accepted, the matchmaker revisited the bride's home for her name, birthday date, and time of birth.

3. Visiting the Fortune Teller or *nà jí*

The matchmaker would then take the man and woman's names and birthdays to a fortune teller to ensure they were a good match. The Chinese zodiac has undoubtedly been used as the basis for this process.

4. Preparing and Giving Wedding gifts or *nà zhēng*

Once their match has been confirmed, the man's parents would send betrothal gifts to the woman's family. These gifts usually include gold, jewelry, wine, tea, and foods with auspicious meaning. Amongst the gift would be a silver coin engraved with the character 求 (*qiú*), meaning "proposal". The bride's parents would return another coin bearing 允 (*yǔn*), meaning "agreed". Giving wedding gifts was one of the most essential etiquettes of the Six Rites, and it was meant to show respect towards the bride and her family.

5. Choosing the Wedding Date or *qǐng qī*

The matchmaker would return to the fortune teller again to decide the wedding date. Apart from the wedding date, the fortune teller also calculates the auspicious time for the bride to go out on the day of marriage and the specific time to arrive at the groom's house. The chosen dates would be written on red paper and wrapped in a red envelope with the words "forecast the best time" on it. Then, the matchmaker informed the woman's family and sought their consent. After receiving the red

envelope, the female family will also seek fortune tellers to calculate whether the day is suitable and auspicious. If it is confirmed that it is good, the woman will give the acceptance to get married on the next day. After both parties have confirmed the wedding date, the woman will start preparing her dowry. The amount of dowry is generally determined based on the amount of the groom's dowry. The female needs to prepare a pair of hens and a roaster (Figure 25) called the “Zupo Chicken” or “leading chicken” which will be brought back to the male partner's house together.

Figure 25
Zupo Chicken



Note. A lady prepares Zupo Chicken and other items as dowry. Photographed by Lai Guozhu.

Figure 26
Preparation of Dowry Items



Note. Dowry items are prepared by bride's family member and relatives.
Photographed by Lai Guozhu.

6. The Wedding Ceremony Day (qin ying).

The most important and final stage of the Six Rites is the wedding day. For Hakka traditional wedding has a special ritual of “Crying for marriage” (Figure 27). Crying for marriage is a ritual to show reluctance toward parents and loved ones and gratitude for their upbringing. This custom is believed as the prevention of future conflict between the mother-in-law and daughter-in-law.

Figure 27
Crying for Marriage



Note. Bride and bridesmaids are crying at the wedding ceremony to show the gratitude for her parents.

On the wedding day, the bride wakes up early, takes a shower, and then wears a brand-new wedding dress (the bride does not wear old clothes). A close relative will perform an ancient facial treatment called Jiaolian to depilate fine hair from the face by threads. Ancient Chinese regarded Jiaolian as a symbol of marriage. After dressing up, a red veil will be put on, and wait for the groom.

After dressing up, the groom travels to pick up the bride, carrying a large pottery jar with the red word 'happiness' written on it. The jar is filled with items symbolizing the happiness of marriage and fertility, such as glutinous rice, red dates, peanuts, longans, lotus seeds, two branches of ginger, and red cypress trees. This jar is sealed with red paper, with the word 'happiness' written on it (Figure 28).

Figure 28
Wedding Parade



Note. Dowry items are attached with the word "Happiness". Photographed by Lai Guozhu.

Generally, the ceremony is held at the groom's ancestral hall. When the bridal sedan or wedding car arrives, a long firecracker, a salute gun, and a souna (Chinese double-reed woodwind instrument) are set off, and the bride is carried toward the hall (Figure 29).

Figure 29*Bride Carried to the Wedding Sedan*

Note. Bride is carried to board the sedan chair. Photographed by Lai Guozhu.

Before entering, the customs of the bride's first step are also applied; the bride's first step is called crossing the fire pot. A pot filled with talismans and unique leaves is placed at the doorstep, which will be lit by an elderly female relative. The bride has to step over without avoiding the flame. Then, the bride will sit on a bamboo stool in the middle of a rice threshing basket, which is placed in the middle of the ancestral hall, waiting for the right auspicious time of the ceremony. This stage, known as "temper grinding" (Figure 30), practices the bride's patience.

Figure 30*Temper Grinding*

Note. The bride sits on the stool in the middle of threshing basket. Photographed by Lai Guozhu.

When the exact timing of auspicious time, with the help of the bridesmaid, the bride walks out of the basket and stands on both sides of the temple with the groom. The lead wedding person will rhythmically sing the wedding greeting in the Hakka language, introducing the bride and groom. The groom and bride will worship heaven, earth, ancestors, and each other (Figure 31).

Figure 31

Ancestor Worship Ceremony



Note. The groom and bride make a bow to each other. Photographed by Lai Guozhu.

After the worship ceremony, the couple will have a toast. After drinking, two young boys will lit red lanterns and lead the couple into the bridal chamber. At the bridal chamber, the groom will use the stick to remove the bride's red veil (Figure 31). Peanuts, red dates, longans, and lotus seeds must be sprinkled on the wedding bed (Figure 32), and children are requested to grab fruits to eat, symbolizing a joyful and prosperous family.

Figure 32
Unveiling of the Bride



Note. Groom is lifting the red veil for the bride. Photographed by Lai Guozhu.

Figure 33
Hakka Traditional Wedding Bed Decoration



Note. Photographed by Lai Guozhu.

Family and friends are invited the banquet to celebrate the moment. Before the guests leave, they should be prepared with an accompanying gift, such as wedding candy, cake, lotus meat, ice cream, etc.

On the third day of marriage, there is a ritual of “returning home,” where the bride takes her husband back to her parents' home to visit them for safety. After lunch, she can leave but cannot stay overnight. At this point, the Hakka wedding is officially concluded.

2.5 Hakka Cultural Sites

In order to gain a firsthand understanding of Hakka marriage ceremonies, the researchers decided to visit Hakka cultural sites that showcase Hakka marriage customs.

2.5.1. Wei Family Compound

The Wei Family Compound located in the area of Luo Jia Alley, Hebao Pond, and Cigu Ridge in the old town of Ganzhou which is the largest existing Hakka family residential complex from the Qing Dynasty. The compound was initially built during the Jiaqing period (1799-1820) and last for almost 200 years. It is designated as a cultural relic protection unit in Jiangxi Province.

The Wei Family Compound is famous for its largest surviving urban family residence from the Qing Dynasty. Its remarkable architect structure represents the distinctive "Nine Wells and Eighteen Halls" style of southern Jiangxi.

In 2019, the Wei Family Compound was renovated and transformed into the Southern Jiangxi Hakka Culture Museum to represent a precious and culturally rich elements as well as Ganzhou's ancient architecture.

Figure 34

Wei Family Compound



Note. The entrance to Wei family Compound as a Southern Jiangxi Hakka Culture Museum. Photograph taken by the researcher.

Figure 35

Exhibition at Wei Family Compound



Note. Entrance to Exhibition at Wei Family Compound. Photograph taken by the researcher.

Figure 36

Wedding Exhibition at Wei Family Compound



Note. Photograph taken by the researcher.

Figure 37
Display of Bridal Chamber



Note. Photograph taken by the researcher.

2.5.2 The Yaxi Enclosed Houses

Built by the ancestors of the Chen family, the Yaxi Enclosed Houses (Figure 38-43) are in Yaxi Village, Longyuanba Town, Quannan County, Ganzhou City. The builder of this compound, Chen Xianxue, was the son of Chen Shouying. This compound consists of both earth and stone-enclosed houses that can accommodate up to 103 households. The location and construction of the Yaxi Enclosed House fully utilized the theories of traditional Chinese Feng Shui. The location is exquisitely chosen, with a beautiful landscape and precisely aligned spatial axes.

The site is now recognized as a provincial-level cultural relic protection unit and belongs to Northern Guangdong. The houses have been included in the tentative list for World Cultural Heritage.

Figure 38
The Yaxi Enclosed Houses



Note. Photograph taken by the researcher.

Figure 39
Interior of the Yaxi Enclosed Houses



Note. Photograph taken by the researcher.

Figure 40
Wedding Exhibition at the Yaxi Enclosed Houses 1



Note. Photograph taken by the researcher.

Figure 41

Wedding Exhibition at The Yaxi Enclosed Houses 2



Note. Photograph taken by the researcher.

Figure 42

Wedding Chamber Decoration



Note. Photograph taken by the researcher.

Figure 43*Display of Bamboo Wicker Baskets*

Note. Photograph taken by the researcher.

2.5.3 Guanxi Hakka Enclosed Houses

The Guanxi Hakka Enclosed House Compound (Figure 44-47) is located in Guanxi Town, approximately 23 kilometers southeast of Longnan City. The Xu family built Guanxi Hakka Enclosed Houses.

In 2012, the Guanxi Enclosed House Compound was considered a part of the "Three Clusters and Four Enclosures" of southern Jiangxi enclosed houses. It was included in the "Tentative List of World Cultural Heritage in China." This nomination marked the Guanxi Hakka Enclosed House as one of the World Cultural Heritage sites.

Figure 44*The Guanxi Hakka Enclosed House Compound 1*

Note. Photograph taken by the researcher.

Figure 45

The Guanxi Hakka Enclosed House Compound 2



Note. Photograph taken by the researcher.

Figure 46

The Guanxi Hakka Enclosed House Compound Map



Note. Photograph taken by the researcher.

Figure 47*Exhibition at the Guanxi Hakka Enclosed House Compound Map*

Note. Photograph taken by the researcher.

2.5.4 Zhenggui Village

Zhenggui Village (Figure 48-50) is in Liren Town, Longnan City, Ganzhou City, Jiangxi Province. It's famous as a historical Hakka village dating back over 500 years. Covering an area of 1.97 square kilometers, traditional Hakka cultural resources such as enclosed houses and folk culture were found and perceived as a rural tourism spot for sightseeing, leisure, experience, and vacation. It has been recognized as "Jiangxi Province's Leisure Tourism Beautiful Village" and one of the "Top 100 Most Nostalgic Villages in China (Jiangxi)."

In the past, Zhenggui Village was also famous for a fragrant osmanthus tree that could be smelled for miles. Although this original osmanthus tree is now complex to find, Zhenggui Village remains renowned for its osmanthus.

In December 2018, the Ministry of Housing and Urban-Rural Development proposed to include Zhenggui Village in the fifth batch of Traditional Villages of China. On June 6, 2019, it was officially included in this prestigious list.

Figure 48
Zhenggui Village



Note. Photograph taken by the researcher.

Figure 49
Wedding Exhibition at Zhenggui Village 1



Note. Photograph taken by the researcher.

Figure 50*Wedding Exhibition at Zhenggui Village 2*

Note. Photograph taken by the researcher.

The researcher obtained valuable insights into the evolution of wedding customs by conducting a comprehensive literature review on Hakka weddings and personally visiting Hakka villages. The following section compares how traditional Hakka weddings and modern Hakka weddings differ.

2.6 Comparison of Traditional and Modern Hakka Wedding Ceremony

Most of the world's cultures are facing the threat of extinction. Many communities are witnessing a gradual fading of their age-old practices. As modernity sweeps across cultures, ancient practices and languages have drifted toward the brink of extinction. Hakka culture happened to bear the same situation.

A deep and comparative study is essential to finding practical solutions for preserving Hakka wedding traditions. Comparing these traditions with current wedding practices among the Hakka community can reveal the extent of changes and the influences of modernization.

Table 1 summarizes traditional Hakka weddings compared to modern Hakka Weddings in this section.

Table 1
Comparison of Traditional and Modern Hakka Wedding.

Topic	Traditional Hakka Wedding	Modern Hakka Wedding
Initiation of relationship	Arranged by parents or matchmaking	Introducer
Confirmation of Engagement	Engagement arranged by elder brothers or fathers	Engagement certificate (signed and stamped by the couple and witnesses)
Confirmation of the wedding	Dowry	Exchange of rings during the ceremony
Reception	Groom's house	Church, hotel, or hall
Wedding Attire	Traditional	Combination of traditional and western
Wedding parade music	Flags, large gongs - complex and grand pageantry	Music band playing the wedding march
Wedding transport	Bridal sedan chair	Car
Rituals	Kneeling and kowtowing	Bowing
Ambien Music	Drumming and playing suona, loud instruments	Western music band
Cerebration of marriage	Scattering wedding candies	Throwing paper flowers and confetti
Farewell ceremony	Meeting and thanking relatives	Bride and groom along with the officiants and witnesses sign and stamp the wedding document

Note. Analyzed and compiled by the researcher.

This comprehensive study and comparison served as the basis for creative development in Chapter 4, which preserves and promotes Hakka wedding traditions in a way that respects their historical significance while accommodating contemporary lifestyles. However, incorporating traditional Hakka wedding rituals into modern settings may necessitate more than just their direct adoption. Therefore, it is necessary to investigate and employ suitable theories to adapt Hakka's centuries-old wedding tradition effectively.

2.7 Theory and Related Research

Understanding and interpreting Hakka wedding culture requires more than just taking the original rituals and applying them verbatim. This section explores the theories of visual literacy and semiotics, emphasizing their crucial role in enhancing visual communication. It delves into the foundations of these theories and their applications, particularly in decoding the symbolic language of Hakka culture. Additionally, it examines the commodification of cultural elements through the lens of

Culture Industry Theory. Modern design concepts can be developed as innovative approaches for preserving and revitalizing cultural heritage in the 21st century.

2.7.1 Visual Literacy Theory

Visual communication is communication without using written and spoken language. Yotkrai (2008) mentioned that visual communication was the best way of communicating because the perception of the image conveys a deeper meaning than other methods.

Looking at one picture, apart from the object we can see in the picture, the details, information, and surroundings also affect our perception. The level of understanding of the picture depends on the individual's experiences and vision (Maria Avgerinou, 2002).

The term “visual literacy” was defined in 1969 by John Debes, the founder of the International Visual Literacy Association (Association), 2023), as:

“Visual Literacy refers to a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, symbols, natural or man-made, that he encounters in his environment. Through the creative use of these competencies, he is able to communicate with others. Through the appreciative use of these competencies, he is able to comprehend and enjoy the masterworks of visual communication.” – John Debes, 1969.

Messaris (1995) defines visual literacy as the gaining of knowledge and experience. Visual literacy includes the group of skills which enable an individual “to understand and use visual for intentionally communicating with others” (Ausburn, 1978). The simple way to describe the world is “Visual literacy,” which can refer to what is seen with the eye and what is seen with the mind. To understand the meaning of an image or visual, the reader must combine the critical skills of exploration, critique, and reflection.

Thompson (2019) mentioned that visuals stimulate perception, which is better than other perception methods as it conveys a deeper meaning. Humans gain perception through five senses: touch, sight, hearing, smelling, and taste. From the study of the five human senses, Boonsom Waraeksiri, 1996, cited in Rangkhawat (2002), stated that sight is the highest percentage of humans use daily as shown in Table 2.

Table 2
The Daily Percentage used of Five Senses

Types of Five Senses	Daily Percentage Used
Seeing	83%
Hearing	11%
Smelling	3.5%
Touching	1.5%
Tasting	1.0%

Note. (Rangkhawat, 2002)

This can be concluded that visual literacy enables decoding visual signs, naturally leading to an understanding of semiotics and deeper meaning interpretation. However, combining visual literacy and semiotics together promotes better understanding and deeper interpretation of signs and their meanings. Semiotics or Semiology should also be introduced for visual communication which will be discussed in next topic.

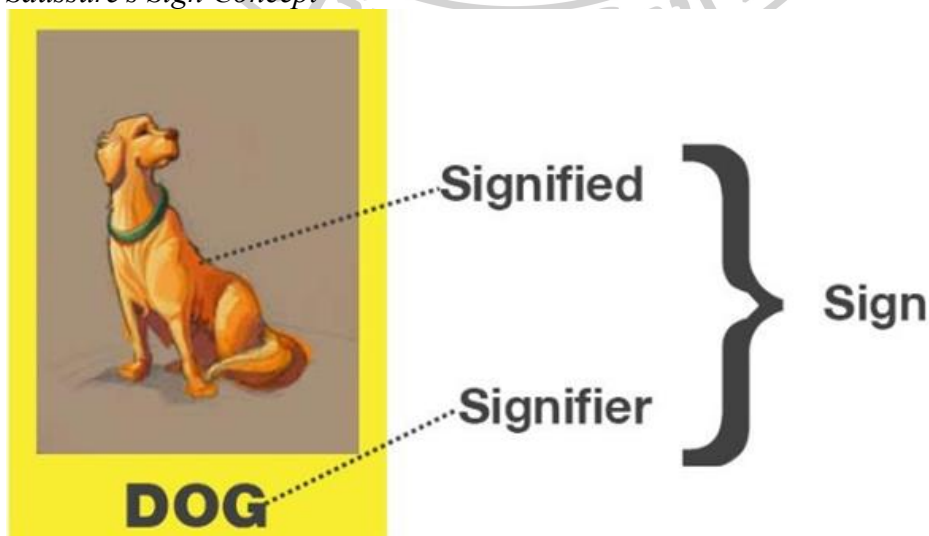
2.7.2 Semiotics Theory

Semiotics derives from the ancient Greek “semesion” meaning sign. Generally, semiotics is the study of signs that indicate something that points to significant, often concealed meanings (Hodge, 2020).

Semiotics has a long history, with two founding fathers, Ferdinand de Saussure and Charles Sanders Peirce. Saussure emphasized structure, while Peirce emphasized complexity and flow (Yakina & 2014).

Ferdinand de Saussure, one of the founders of semiotics, viewed signs as the fundamental units of meaning and identified two components as signifier and signified (Figure 51).

Figure 51
Saussure’s Sign Concept



Note. Photograph retrieved from <https://squareholes.com/blog/2019/03/14/semiotic-decoding-of-categories-and-culture/>

Signifier is the form a sign takes, which could be a sound, a word, a photograph, a facial expression, etc. In figure 32 the word “DOG” as a signifier to give the meaning of dog.

Signified is the concept or object that the sign represents, when the word “Dog” or the sound “Dog” appear, the concept of animal “Dog” will also appear in your imagination.

Peirce’s Sign Theory is an in-depth exploration of signification, representation, reference, and meaning. Peirce’s approach stands out for its extensive scope and complexity, particularly in highlighting the role of interpretation and philosophy. He emphasized the significance of semiotic across various fields. Peirce considered sign theory not only to logic but also to the process of inquiry and scientific discovery, and even as a method for substantiating his pragmatism.

In Peirce’s Semiotic theory, sign was divided into three types: Icon, index and symbol, as shown in Figure 52 (Yakina & 2014).

Figure 52
Icon, Index, and Symbol



Note. Illustration retrieved from <https://vanseodesign.com/web-design/icon-index-symbol/>

Icon has clear physical links between the signifier and what they represent. From the left illustration in Figure 52, the “bicycle” serves as “Icon” as it has the shape that anyone can recognize.

Index has a factual relationship between the signifier and the signified, the illustration depicting “a skull with cross bones” displayed in the middle of Figure 52 conveys a global meaning of “a sense of danger”.

Symbol is defined by culture or knowledge of the reader. The symbol in the right of Figure 52 represents satanic church by Satanism (White, 2024).

Combining visual literacy and semiotics in design enhances the ability to create and interpret visual messages positively. This mutual knowledge of two sciences will optimize designer’s capability to embed deeper meanings in their work. Especially for cultural contexts related work, it’s necessary for the designers to understand all elements including cultural symbols and meanings for the design work.



2.7.3 Decoding Semiotic of Hakka Symbol

This section provides a comprehensive understanding of the symbolic language of the Hakka culture. The researcher compiled the semiotic analysis of Hakka symbols by exploring their meanings and cultural significance.

By decoding these symbols, we aimed to uncover Hakka cultural underlying messages and values. This analysis will examine traditional Hakka beliefs used in various cultural artifacts, such as clothing, architecture, and wedding items. We will interpret how these symbols communicate identity, heritage, and social values within the Hakka community through a semiotic approach. Symbolic meanings of the Hakka cultural elements were shown in Table 3.

Table 3

Decoding Semiotic of Hakka Symbol

Picture	Symbol
<p data-bbox="280 837 389 875">Dragon</p>  <p data-bbox="280 1462 847 1500">(Source: The Metropolitan Museum of Art)</p>	<p data-bbox="890 875 1428 949">The dragon is a symbol of noble power and male image (Cao, 2011).</p>
<p data-bbox="280 1541 395 1579">Phoenix</p>  <p data-bbox="280 1966 807 2004">(Source: Hakka Folk Heritage Museum)</p>	<p data-bbox="890 1574 1428 1686">The phoenix symbolizes grace and virtue, a new beginning and a symbol of luck (Lyuesword, 2021)</p>

Qilin



A sign of good fortune and an indicator of a virtuous ruler (Miller, 2015).

(Source: Hakka Folk Heritage Museum)

Lion



A symbol of courage and strength (Tsu, 2022)

(Source: Hakka Folk Heritage Museum)

A pair of Mandarin Duck



A symbol of love, devotion, affection and fidelity (Koon, 2020).

(Source: Smithsonian Institution)

Carp Fish



It symbolize a wish for benefits or advantages in business (Laufer, 1912).

(Source: Hakka Folk Heritage Museum)

Butterfly



A symbol of love, freedom, romance, and beauty (Tsu, 2022)

(Source: The Metropolitan Museum of Art)

Magpie



A symbol of happiness and good luck (Jiahui, 2022).

(Source: Hakka Folk Heritage Museum)

 Bat


The bat is usually shown upside down. In Chinese, the word for “upside down” (dao 倒) is homophonous with “arrived” (dao 到) means “blessings have arrived.” An image of five bats together represents the “Five Blessings” long life, wealth, health, virtue, and a peaceful death (Jiahui, 2022).

(Source: Hakka Folk Heritage Museum)

 Bamboo


It symbolizes honesty, humility, and loyalty (Fang, 2004).

(Source: Smithsonian Institution)

 Lotus


It symbolizes elegance and purity. Also refers to the wish for many children. (Fang, 2004).

(Source: the British Museum, London)

Plum Blossom



It symbolizes such qualities as perseverance and purity (Fang, 2004).

(Source; Photo/Official WeChat account of the Liu Haisu Art Museum)

Peony



It symbolizes accomplishment and high official position (Fang, 2004).

(Source: Yun Shouping, Peonies. Song Dynasty (12th Century))

Peach



Peach is a symbol of long life and immortality (Fang, 2004).

(Source: The Metropolitan Museum of Art)

Pomegranate



Pomegranate symbolizes plentifulness and offers blessings to have many children (Fang, 2004).

(Source: The British Museum, London)

Note. Compiled by the researcher.

2.7.4 Culture Industry Theory

In the era of modernization, transforming cultural elements into marketable products has become a defining feature. This process, often called the commodification of culture, involves reconfiguring cultural practices, symbols, and artifacts into goods that can be bought and sold. Traditional dances, music, crafts, and even rituals are repackaged and marketed to global audiences, often stripping them of their original context and meaning. This impacts the authenticity and preservation of cultural heritage and reshapes cultural identities to fit consumer demands (Su, 2024).

Adorno and Horkheimer fathers of Culture Industry theory defined it as the mass production of cultural products designed to give the illusion of art but presenting an ideology that, over time, lends itself to totalitarianism (Teodor W.Adorno, 1986) This theory highlights the relationship between culture and economic power, emphasizing how the commercialization of culture perpetuates societal inequalities and limits the potential for transformative social change

Ziwei Luo (2023) stated that commodification of culture produces homogenized cultural products that reinforce the status quo and suppress critical thought. The culture industry fosters conformity by standardizing and mass-producing cultural items and diminishes individual creativity and expression. This leads to a society where genuine cultural innovation is stifled, and culture serves more as a tool for social control than a means of personal and communal enrichment.

2.7.5 Design Concept for 21st-Century

Tremosa (2022) stated that 21st-century design should involve addressing significant challenges and viewing design as a problem-solving mindset. By identifying fundamental causes, designers could collaborate with experts and those they assist to develop effective solutions together. The purpose of design in 21st century will shift from delivering great products and experiences, design is starting to be considered as a way to solve complex human issues.

Figure 53
21st-Century Design Concept



Note. Retrieved from <https://www.interaction-design.org/literature/topics/21st-century-design>

Interaction Design Foundation created the 21st century design approach has four major characteristics as follow:

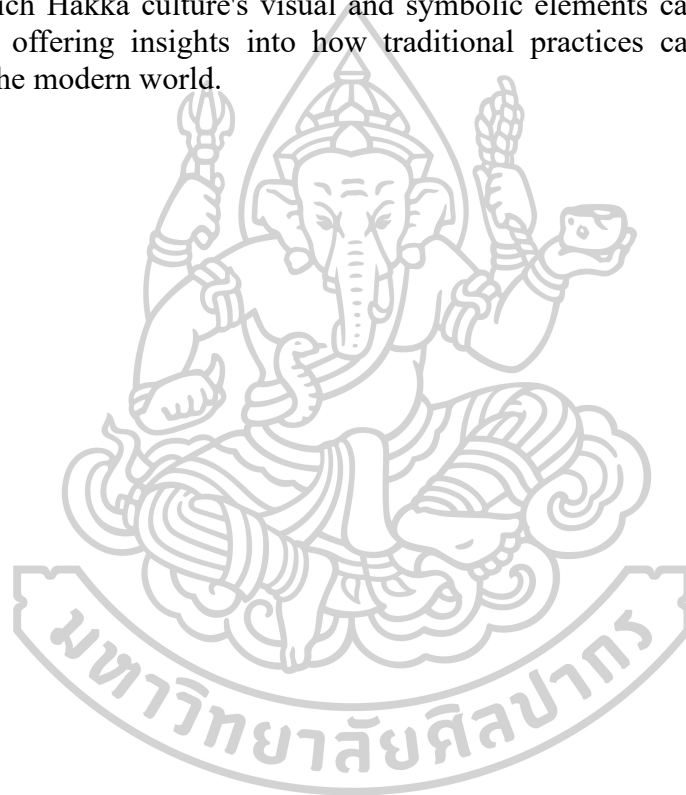
1. **People-centered.** This approach focuses on specific populations or accounts only for certain factors to make designing for particular groups.
2. **Solve the right problem.** Designers are more open-minded and receptive to new ideas and different ways of thinking about solutions.
3. **See everything as a system.** In this approach, the designer concentrates on identifying the root cause of a problem and the relationship between factors that might cause a chain reaction, leading to an accurate picture of the situation.
4. **Small and Simple intervention.** Designers should do small and simple interventions to monitor the approach and keep experimenting until desired effects occur because the first solution usually won't be the right one.

From the review of this 21st century design concept and cultural industry theory, the researcher believes that combining cultural industry theory with 21st-century design concepts offers a multifaceted approach to preserving and revitalizing cultural heritage in today's globalized world. Cultural industry theory provides a framework for understanding how cultural products and practices can be economically viable and socially impactful, emphasizing the importance of sustaining cultural traditions through commercial and community engagement. Integrating this with modern design concepts, which prioritize innovation, sustainability, and user-centric approaches, allows for the creation of culturally rich yet contemporary products and experiences.

This synergy can lead to the development of new cultural artifacts, tourism initiatives, and educational programs that resonate with modern audiences while maintaining authenticity. Additionally, it supports the local economy by creating jobs and promoting cultural tourism, and it fosters a deeper appreciation and understanding of cultural heritage among younger generations. Ultimately, this combination ensures that cultural traditions are not only preserved but also dynamically integrated into contemporary life.

2.8 Chapter Summary

Chapter 2 is composed of Hakka culture, exploring its wedding rituals, architecture, cuisine, and traditional clothing. The chapter begins with an overview of Hakka's origin and culture. It then examines Hakka architecture, focusing on the iconic circular Tulou (earthen buildings), known for their unique design and communal living arrangements. The culinary traditions of the Hakka people are also explored, emphasizing the distinctive flavors and cooking techniques that define Hakka cuisine. Traditional Hakka clothing, unique styles, and cultural symbolism are analyzed to understand its role in expressing identity and heritage. The chapter concludes with a review of the theories employed in the study, including visual literacy, semiotics, and contemporary design concepts. These theories provide a lens through which Hakka culture's visual and symbolic elements can be interpreted and understood, offering insights into how traditional practices can be preserved and adapted in the modern world.



CHAPTER 3

RESEARCH METHODOLOGY

This study aimed to examine the relationship between five independent variables consist of perception of charm, perception of culture , perception of tradition, perception of authenticity and emotion and the willingness of young generation to adopt the modern Hakka wedding reception.

This study is a mixed-method approach that requires both qualitative and quantitative analysis. In this chapter, researchers will provide:

- The research Instrument
- The population and sample design.
- The validity and reliability test.
- Data collection.
- Data analysis.

3.1 Research Instrument

The mixed methods were employed in this research consisting of both qualitative and quantitative approaches. The intent of the qualitative method used in the first phase of the research consists of focus expert group interviews and a survey of engaged couples to gain the insight opinion and attitudes toward Hakka wedding.

3.1.1 Expert Interview

In this process four Hakka culture experts and one wedding planner profession were interviewed with the opened questions regarding the characteristic of Hakka culture, Hakka wedding ritual , the application of Hakka culture , the young generation's attitude towards Hakka culture and the current situation of Hakka culture in modernizations.

3.1.2 Survey Form

A survey form consisted of 12 questions were distributed to people who plan to get married. The 50 samples were randomly selected through the database of Shi Man wedding Planner Company in Jianxi province. The form distribution was done both on line by WenJuanxing application and offline.

The researcher used a survey question to collect data which covered details of needs and preferences in wedding ceremony. Questions concerning respondent's preferred season for the wedding, type of wedding ceremony, wedding style, color scheme were asked .Apart from the respondents' preferences on the wedding, they were also request to share their knowledge of Hakka culture, the interest in a Hakka-themed wedding and the opinion on incorporating Hakka elements into the wedding reception. Respondents also were asked to choose their items that they wish to have for their wedding. Lastly, they were asked about the budget for the wedding.

3.1.3 Questionnaire

The researcher used a questionnaire to collect data which was adapted from the research instrument of Wang (2023).

Part one of this research includes respondents' demographic data of gender, age range, education, Hakka culture background and yearly income. In this part the questionnaire was designed to be close-ended question.

In part two, there were questions on perception of Hakka culture in five major aspects consisting of charm, culture, tradition, authenticity, emotion and the willing to adopt Hakka wedding ceremony. In this part the respondents were asked about the level of their perception of Hakka wedding rituals in various perspectives.

The researchers used Likert scale. This scaled answer provides five possible answers to question that allows respondents to indicate their positive-to-negative strength of feeling regarding the feeling towards Hakka wedding perceptions. The respondents had to rate their answers from the Likert-scale (five points) (Likert, 1932) as follow:

- 1 Strongly Disagree
- 2 Disagree
- 3 Neutral
- 4 Agree
- 5 Strongly Agree

3.2 Reliability and Validity Measurement

The reliability and validity of the questionnaire were assessed through a trial implementation involving 30 sets. This pilot testing phase aimed to identify and mitigate any inconsistencies or ambiguities within the questions. By analyzing the responses from these 30 sets, researchers were able to evaluate the reliability of the questionnaire, ensuring that it consistently measures the intended constructs. Furthermore, the trial helped to validate the content, confirming that the questions were relevant and accurately reflected the research objectives. The insights gained from this tryout informed necessary revisions, enhancing the overall robustness and accuracy of the final questionnaire.

In this study, Cronbach's alpha statistics approach was adopted to provide internal consistency or reliability of an assessment. Generally, Cronbach's alpha quantifies the level of agreement on a standardized 0 to 1 scale.

However, Cronbach's Alpha coefficient exceeding 0.8 suggests excellent reliability of the questionnaire, while a coefficient below 0.6 indicates inadequate. The verification results of this research were shown in Table 4.

Table 4 presents the reliability test of all variants in the questionnaires from the pretest. The Cronbach's alpha coefficient for each construct showed a very high level, ranging from 0.817 to 0.855. This result indicates a high level of internal consistency for a set of items in this questionnaire reflecting a strong reliability (Cronbach, 1995).

Table 4
Reliability Test Result

Variable	Terms	Corrected Item Total Correlation (CITC)	Croncha's Alpha after Item Deletion Alpha	Cronbach's Alpha
Charm Factors	ML1	0.678	0.793	0.839
	ML2	0.650	0.805	
	ML3	0.675	0.794	
	ML4	0.682	0.791	
Cultural Factors	WH1	0.681	0.777	0.831
	WH 2	0.647	0.792	
	WH 3	0.649	0.792	
	WH 4	0.660	0.787	
Traditional Factors	CT1	0.660	0.831	0.855
	CT2	0.772	0.806	
	CT3	0.691	0.819	
	CT4	0.719	0.807	
Authenticity Factors	ZS1	0.678	0.704	0.817
	ZS2	0.649	0.769	
	ZS3	0.681	0.736	
Emotional Factors	QG1	0.653	0.790	0.826
	QG2	0.691	0.751	
	QG3	0.704	0.738	
Willing to Adopt a Hakka Wedding	YY1	0.667	0.829	0.856
	YY2	0.724	0.805	
	YY3	0.703	0.814	
	YY4	0.698	0.816	

Note. Analyzed and compiled by the researcher.

In order to further ensure the accuracy of the research, this study also conducted a validity test on the questionnaire. Validity testing, in specific terms, refers to the degree of accuracy which a measuring tool or method can accurately measure the intended variables.

The questionnaire data were subjected to validity testing using the Kaiser-Meyer-Olkin (KMO) and Bartlett's sphericity tests through SPSS statistical analysis software. The KMO value ranges from 0 to 1, and a KMO value exceeding 0.6 indicates acceptable. A value closer to 1 suggests suitability for factor analysis. Additionally, if the significance level of Bartlett's sphericity test statistic falls within the 5% confidence interval, it indicates that the scale is suitable for further factor analysis (Bartlett, 1950). The validity test of this study was presented in Table 5.

Table 5
Validity Test Result

	KMO	Approx.	df.	Sig.
	Statistical Values	Chi-Square		
Charm Factors	0.815	459.601	6	.000
Cultural Factors	0.803	440.365	6..	.000
Traditional Factors	0.825	520.473	6	.000
Authenticity Factors	0.717	315.914	3	.000
Emotional Factors	0.718	336.906	3	.000
Willing to Adopt a Hakka Wedding	0.823	520.330	6	.000

Note. Analyzed and compiled by the researcher.

According to the results of the validity tests for each variable in Table 6, the KMO values for the dimensions of perception of Hakka wedding image are 0.815, 0.803, 0.825, 0.717, and 0.718 respectively, and the chi-square values for Bartlett's Test of Sphericity are 459.601, 440.365, 520.473, 315.914, and 336.906.

The KMO value for the willingness to hold a Hakka wedding among respondents is 0.823, and the chi-square value for Bartlett's Test of Sphericity is 520.330. The significance level for the validity tests mentioned above is 0.000, which means that the p-value is less than 0.01, indicating statistical significance.

Therefore, it can be concluded that the various parts of the scales used in this study have good validity and are suitable for further empirical analysis and testing.

3.3 Sample Size

This research mainly aims to study the relationship between the perceptions toward the willingness of the young generation in adopting Hakka wedding rituals, experts in Hakka weddings and professions were involved as a sample apart from young generation in general.

The researchers believed that samples genuinely represent the whole population, therefore, the sample size had to be carefully specified. To meet the target group criteria, the interview questionnaires were distributed to individual participating in Hakka wedding exhibition.

In this study, the samples were drawn from young people who born after 1990 and participated at Hakka wedding exhibition located at Gannan Normal University. The researchers found that the proper sample size for the population of this study was 306, which was enough to provide a 95 percent confidence level for statistical significance or, in other words, it would generate a margin of 5 percent error for population interpretation.

Sampling Method

Convenience sampling is the most appropriate method in this study due to the accurate situation of young generation. However, this research has put the best effort into distributing questionnaires to cover the range of ages of the participants in different professions and education background to ensure sample diversity.

3.4 Data Collection

This research collected data and information from primary and secondary sources. All of the independent variable data were directly collected from the survey and questionnaires, which were distributed to the visitors who participated in Hakka wedding Exhibition at Gannan Normal University located at Jiangxi province.

3.5 Data Analysis

In this research, the data analysis was divided into descriptive and inferential statistical analysis, which was run using the IBM SPSS program (IBM Corporation). Details on the data analysis will be discussed further in the following sections.

3.5.1 Descriptive Statistical Analysis

The analytical measure described the main characteristics of the collected data and attempted to summarize the data set in the numerical data for comparison. This descriptive statistical analysis is generally used to report, explain, and describe the nature of the sample.

In this research, the parameters for the descriptive statistical analysis, including frequency, percentage, mean, and standard deviation, were presented in the form of figures to provide general attributes of the samples and for inferential statistical analysis in the next step.

3.5.2 Inferential Statistical Analysis

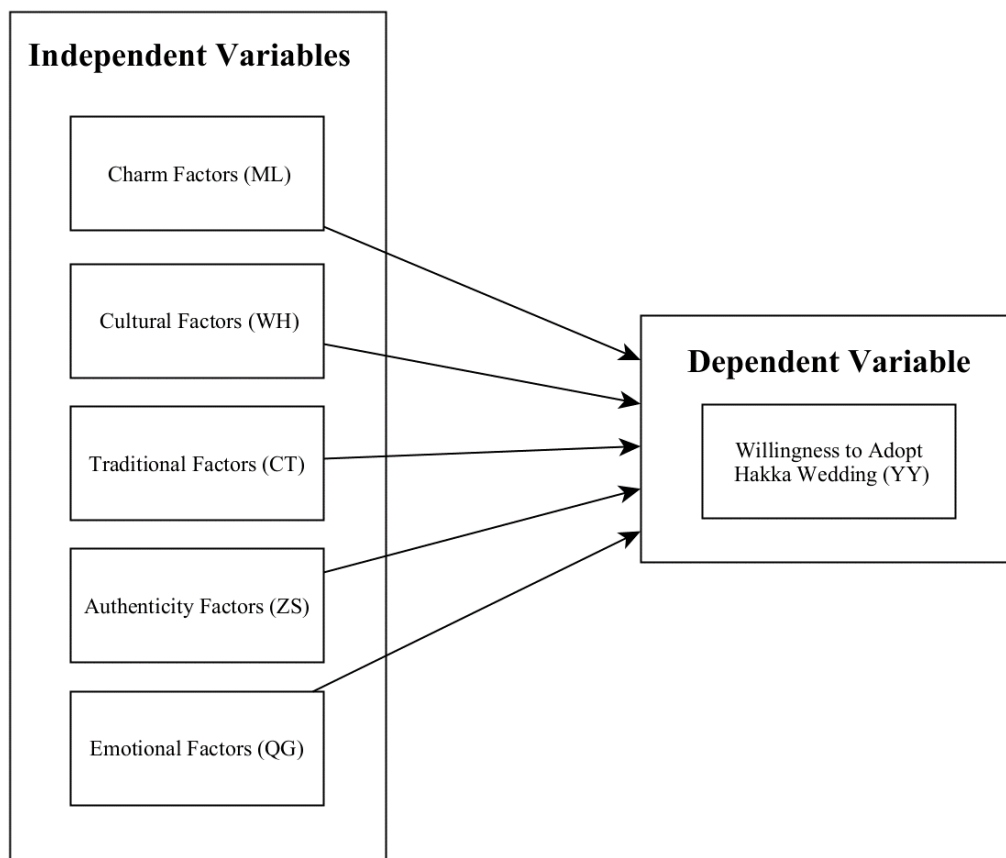
The inferential statistics approach allows researchers to use samples to generalize about the population from which the samples were drawn. Statistical

measures attempt to infer any information obtained from the samples partially collected to explain the population. Inferential statistical analysis is necessary since errors will always occur unavoidably regardless of how carefully the sampling process is carried out. As a result, no sample can absolutely and perfectly represent the population. Inferential statistical analysis is very useful for defining the probability of the characteristics of the population based on the collected samples.

Inferential statistical analysis also assesses the strength of the relationship between the independent and dependent variables. Moreover, inferential statistical analysis can assess the relative impact of various program inputs on program outcomes or objectives. The methods of inferential statistics involve mainly the estimation of parameters and the testing of statistical hypotheses.

In this research, the inferential statistical analyses used were Spearman's correlation and Stepwise multiple regression. The results from these analyses explain the interactions or influence of the independent variables on willingness to adopt Hakka wedding which is the dependent variable in the study (Figure 54).

Figure 54
Variables in the Study

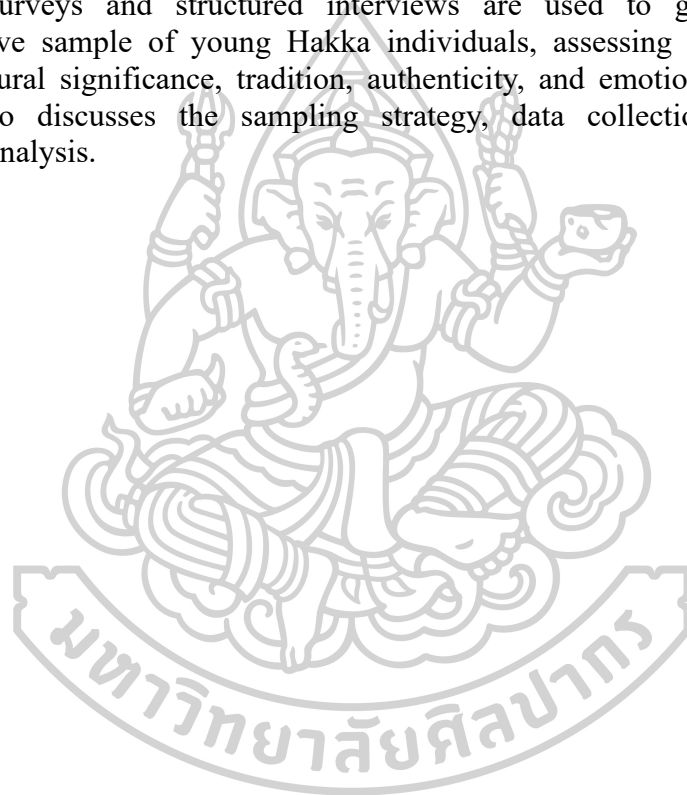


Note: Fives independent variables and one dependent variable of the study.

The variables in this study were the dependent variable which was the willingness of and five independent variable including perceptions of charm, culture, tradition ,authenticity and emotion which was adopted from Wang (2023) variables to find the Influence of Image Perception of Ordos Wedding Tourism Performing Arts Products on Potential Tourists' Travel Intention.

3.6 Chapter Summary

Chapter 3 outlines the methodology employed in the research, detailing the systematic approach used to investigate the younger generation's willingness to adopt Hakka wedding traditions. The chapter begins by describing the research design, which combines quantitative and qualitative methods to provide a comprehensive analysis. Surveys and structured interviews are used to gather data from a representative sample of young Hakka individuals, assessing their perceptions of charm, cultural significance, tradition, authenticity, and emotional connection. The chapter also discusses the sampling strategy, data collection procedures, and regression analysis.



CHAPTER 4

RESEARCH RESULTS

This chapter presents the results of the research on Hakka wedding product design, outlining the key findings from each phase of the study. It begins by analyzing the comment and information from the experts and the survey. The chapter then details the development and prototyping of new Hakka wedding graphical adapted design process, emphasizing how these designs integrate cultural authenticity with modern aesthetics. Finally, it evaluates the prototypes based on feedback from Hakka culture experts and wedding industry experts and general opinion of young generation. In this chapter, the results of the research will be explained gradually offer a comprehensive understanding of the research outcomes and their implications for Hakka wedding product design.

4.1 Phase 1: Research Results and Analysis

4.1.1 Expert Opinion and Comment About Hakka Wedding Issues

In this section involved in-dept interview of five experts in Hakka culture, wedding traditions, and wedding planning. Their comments address key aspects such as cultural symbolism, traditional rituals, the influence of modernization, and the design of wedding products that honor Hakka heritage. The interview details shown in Table 6.

Table 6
Expert opinion and Comment

Expert	Specialty	Details of Interview
Professor Lin Xiaoping Dean, School of History, Culture and Tourism, Gannan Normal University Research interests: Chinese history and Hakka culture	The characteristics of Hakka culture	Dr. Lin stated that Hakka people originally were Han Chinese from the Central Plains, who migrated southward to Guangdong, Fujian, Jiangxi, and other regions due to wars and political changes. They preserved their unique Hakka dialect and developed distinct cultural traits in architecture, cuisine, and marriage customs, such as the traditional Hakka tulou (earthen buildings) and salt-baked chicken. Hakka culture is primarily manifested in language, cuisine, and traditional festivals. The Hakka dialect remains the main language for communication among Hakka people. Hakka cuisine, with its unique cooking methods and flavors, holds a special place in Chinese gastronomy. Additionally, Hakka people highly value traditional festivals such as the Spring Festival, Qingming Festival, and Mid-Autumn Festival, which are not only times for family reunions but also occasions to

pass down many customs and cultural practices.

Professor Tao Xiaojun College of Fine Arts and Design, Gannan Normal University Research direction: Hakka folk culture	Hakka Wedding customs	Professor. Tao mentioned Hakka marriage customs are very rich and include several main stages: proposal, engagement, wedding procession, wedding ceremony, and return visit. Traditionally, before the wedding, the groom's family sends betrothal gifts to the bride's family to express sincerity. On the wedding day, the bride, accompanied by her relatives and friends, is escorted to the groom's home for the wedding ceremony, where they worship ancestors and parents, symbolizing their formal union. Three or six days after the wedding, the bride returns to her parents' home for a short visit, known as the "return visit."
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These marriage customs are not just wedding rituals; they reflect family and social ethics. Through these ceremonies, Hakka people express respect for their ancestors and the importance of family. The wedding also serves as a vital link between two families, reinforcing cultural identity and social cohesion within the Hakka community.

Professor Zeng Xiaomei "Hakka paper-cut" intangible cultural inheritors Research direction: Hakka paper-cutting, Hakka marriage customs	Young Generation attitude towards Hakka Customs	The new generation in the 21st century has a complex view of Hakka culture. On one hand, they are influenced by modernization and globalization, which makes them more open and diverse. On the other hand, they are also beginning to re-examine and identify with their cultural roots. Many young Hakka people are rediscovering and inheriting Hakka culture through modern media and activities, such as social media, cultural festivals, and documentaries.
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Modernization has had a dual impact on traditional Hakka marriage customs. On one hand, many traditional practices, such as the intricate betrothal and wedding processions, have been simplified or forgotten in modern society. On the other hand, modern technology has provided new platforms and ways for the transmission of traditional culture. More and more young people are learning and sharing Hakka culture through the internet, allowing some traditional customs to be preserved and spread in new forms.

Professor Zeng believe Hakka culture will continue

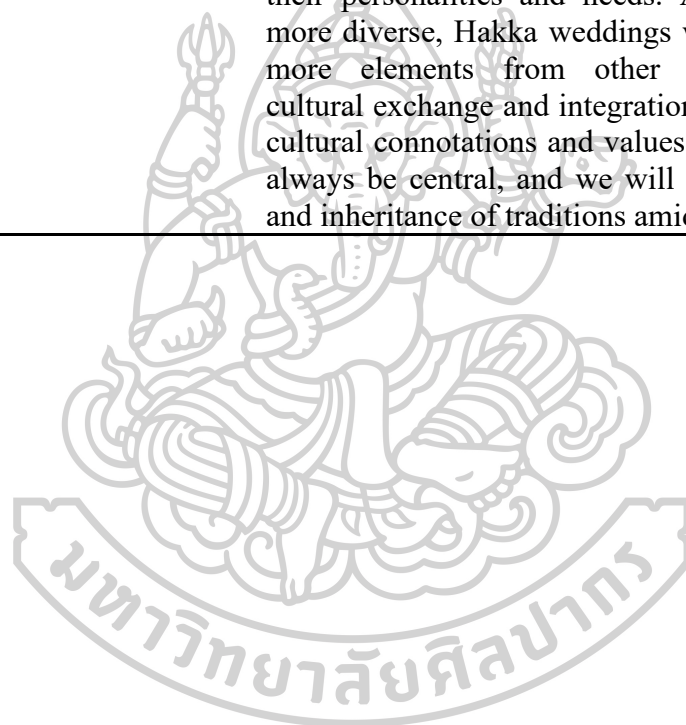
to adapt to the needs of modern society while maintaining its core traditions. The inheritance of culture is not just about the continuation of forms, but more importantly, the transmission of intrinsic values.

In the future, with the active participation and innovation of the younger generation, Hakka culture is expected to rejuvenate and become an important part of the multicultural landscape in the context of globalization.

<p>Professor Wu Hongmin Dean of School of Fine Arts and Design, Gannan Normal University Research direction: Visual design research</p>	<p>Application of Hakka culture in cultural and creative art design</p>	<p>Professor Wu insisted that in cultural and creative art design, we often incorporate elements of Hakka culture, such as the architectural style of Hakka tulou (earthen buildings), traditional patterns and motifs, and the colors and styles of Hakka clothing. Through these designs, we aim to convey the unique charm of Hakka culture and to help more people understand and appreciate it.</p> <p>When designing cultural and creative products related to Hakka marriage customs, I focus on the combination of tradition and modernity. On one hand, we need to preserve the essence of traditional marriage customs, such as the "Three Letters and Six Rites" and unique Hakka wedding rituals. On the other hand, we also need to incorporate modern aesthetics and practical functions to make these products culturally significant while meeting the needs of contemporary people.</p>
<p>Ms. Huang Rong Ganzhou city Shi Man wedding company responsible Research direction: Wedding design and planning</p>	<p>Hakka Wedding Planning Expert</p>	<p>Mrs. Huang mentioned about the planning a modern Hakka wedding. She always gives a special attention to balancing traditional and modern elements. For example, retaining traditional ceremonies such as the "Three Letters and Six Rites," the wedding ceremony, and the return visit. At the same time, introducing new elements of modern weddings, such as personalized wedding decorations, modern banquet menus, and the use of technology (such as live streaming and drone photography) to meet the diverse needs of the couple and their guests.</p> <p>Mrs. Huang also commented modern technology has brought many changes to the innovative design of Hakka weddings. For example, virtual reality technology can allow guests to experience the entire</p>

traditional Hakka wedding process, enhancing interactivity and engagement. Social media platforms can share the wedding's highlights in real-time, involving more people. Drones and high-definition photography can capture and showcase every detail of the wedding, preserving beautiful memories. These technological elements not only enhance the quality of the wedding but also help to spread traditional culture more widely.

She believed that the future trend of innovation in Hakka weddings will increasingly focus on we design weddings with exclusive features based on their personalities and needs. As society becomes more diverse, Hakka weddings will also incorporate more elements from other cultures, achieving cultural exchange and integration. However, the core cultural connotations and values of the wedding will always be central, and we will maintain respect for and inheritance of traditions amidst innovation.



4.1.2 The Results of the Survey

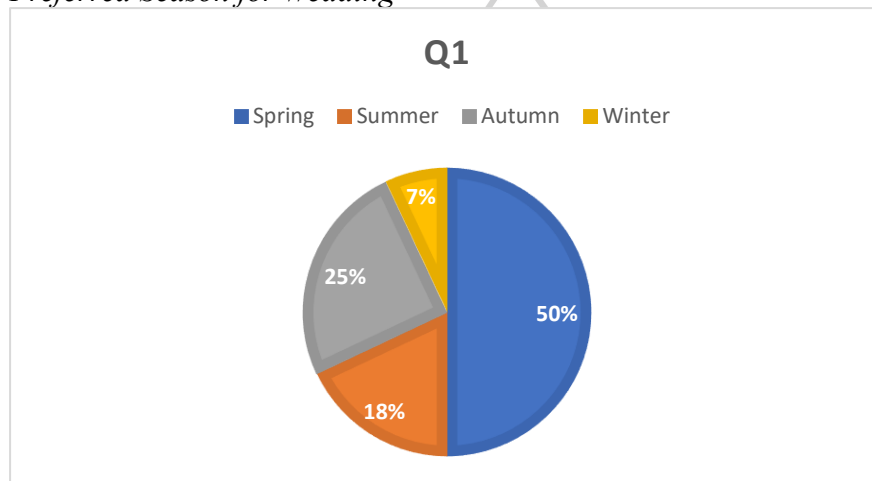
This section presents the results of the data collected from the survey. The survey form was sent to 50 people who plan to get married. The results as follow:

1. Preferred Season for Wedding

Figure 55 presents preferred Season for wedding of respondents 50% of respondents preferred Spring while the percentage of respondents who preferred Autumn was 25% and 18% preferred Summer. This figure shows that only 7% preferred Winter

Figure 55

Preferred Season for Wedding

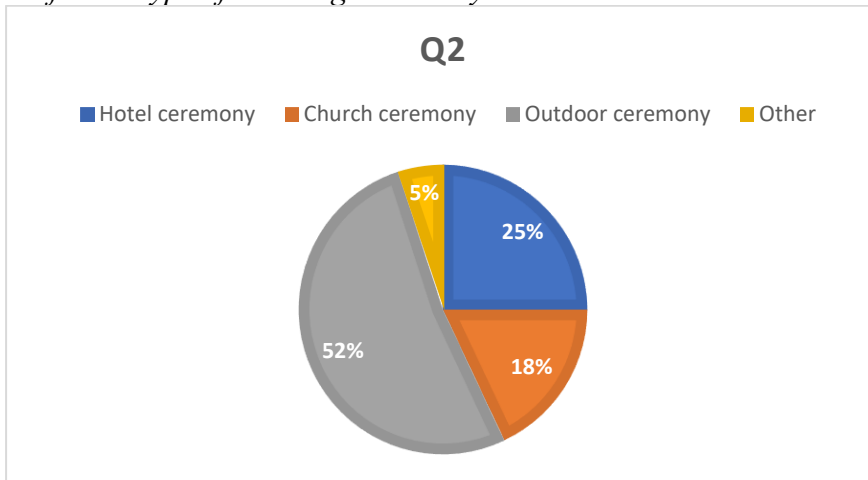


Note. Data collected by researcher.

2. Preferred Type of Wedding Ceremony

Figure 56 presents 52% of respondents preferred outdoor ceremony while the percentage of respondents who preferred hotel ceremony was 25% and 18% preferred church. This figure shows that only 5% preferred other type of ceremony.

Figure 56
Preferred Type of Wedding Ceremony

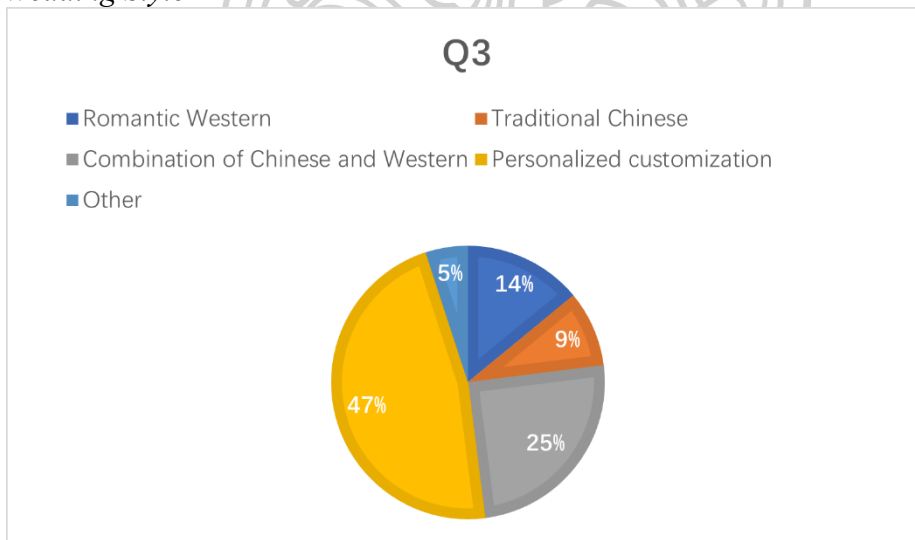


Note. Data collected by researcher.

3. Preferred Wedding Style

Figure 57 presents 47% of respondents preferred personalized customization while the percentage of respondents who preferred combination of Chinese and Western style is 25% and 14% preferred romantic Western. This figure shows that 9% of respondents preferred traditional Chinese and 5% preferred other style.

Figure 57
Wedding Style



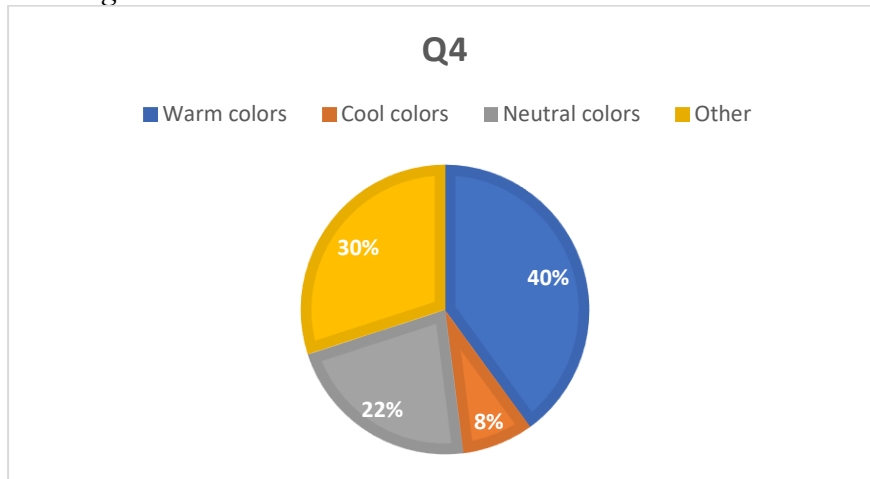
Note. Data collected by researcher.

4. Preferred Color Scheme for the Wedding

Figure 58 presents 40% of respondents preferred warm colors while the percentage of respondents who preferred other color scheme is 30% and 22% preferred neutral colors. This figure shows that only 8% preferred cool colors style.

Figure 58

Wedding Color Scheme



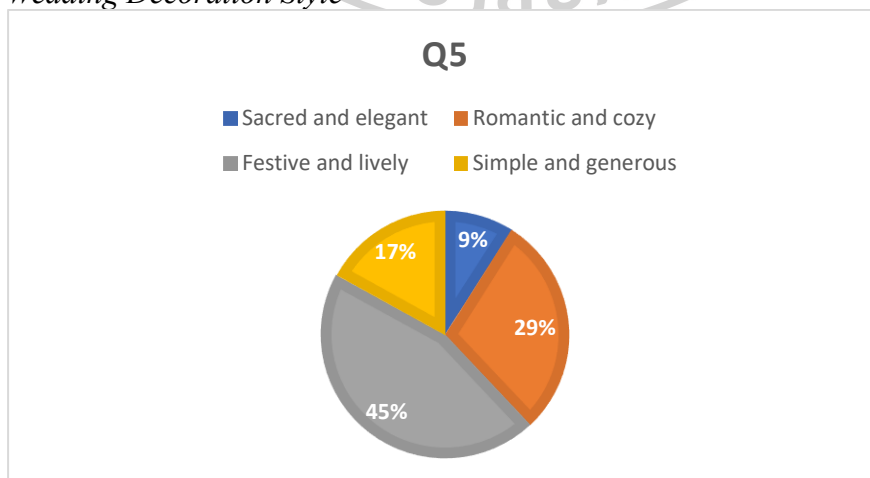
Note. Data collected by researcher.

5. Desired Wedding Decoration Style

Figure 59 presents 45% of respondents preferred festive and lively wedding decoration style while the percentage of respondents who preferred romantic and cozy is 29% and 17% preferred simple and generous. This figure shows that only 9% preferred sacred and elegant decoration style.

Figure 59

Wedding Decoration Style



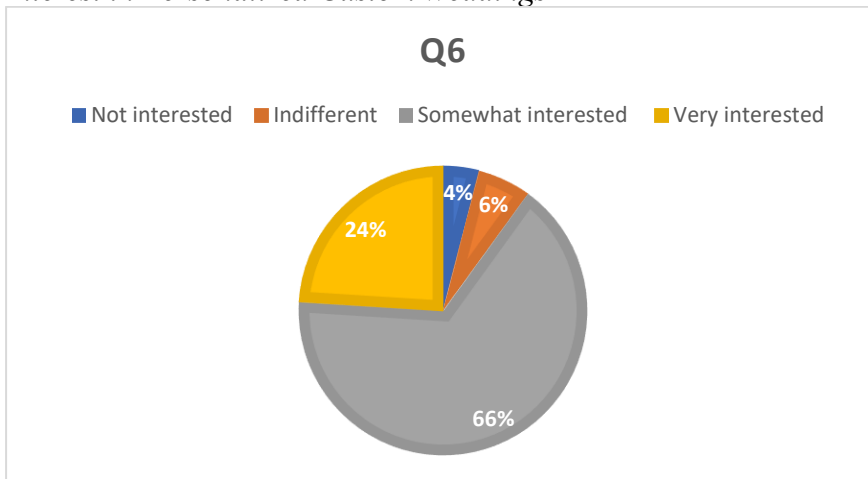
Note. Data collected by researcher

6. Interest in Personalized Custom Weddings

Figure 60 presents 66% of respondents had neutral interest towards personalized wedding while the percentage of respondents who very interest is 24% and 6% preferred simple and generous. This figure shows that only 9% preferred scared and elegant decoration style.

Figure 60

Interest in Personalized Custom Weddings



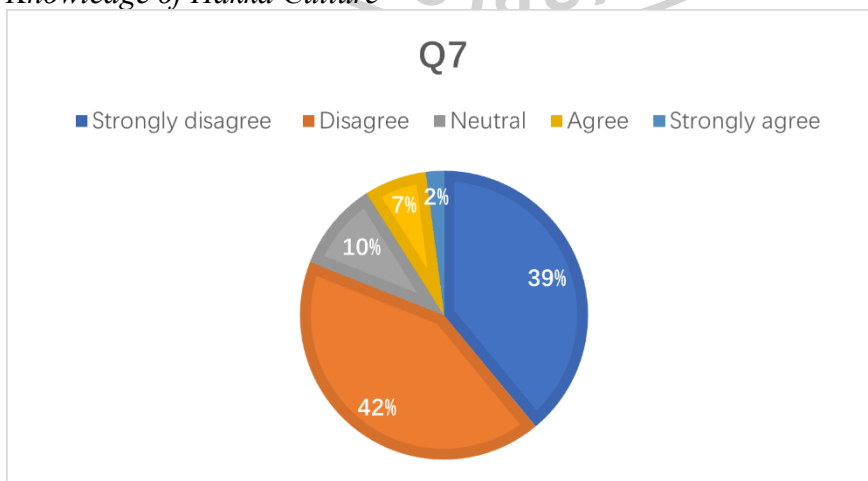
Note. Data collected by researcher.

7. Knowledge of Hakka Culture

Figure 61 presents 66% of respondents had neutral interest towards personalized wedding while the percentage of respondents who very interest is 24% and 6% preferred simple and generous. This figure shows that only 9% preferred scared and elegant decoration style.

Figure 61

Knowledge of Hakka Culture



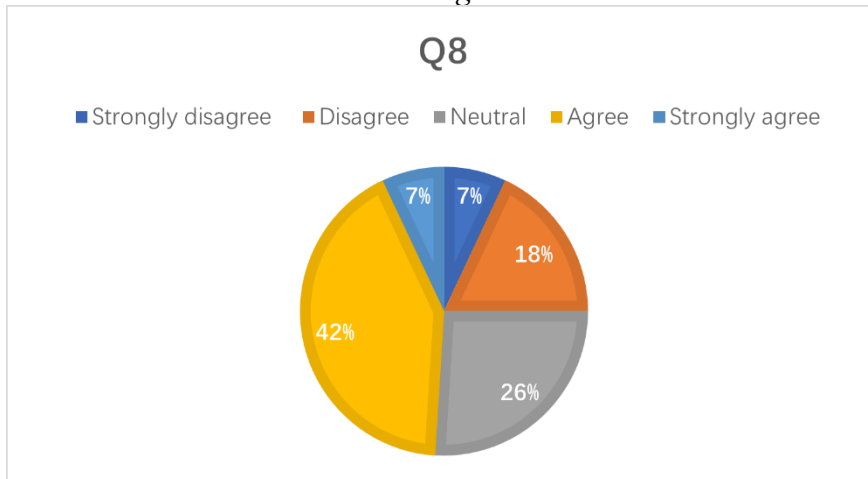
Note. Data collected by researcher.

8. Interest in a Hakka-themed Wedding

Figure 62 shows that 42% of respondents were highly interested in the Hakka wedding theme, 26% were neutral, and 18% were low. This figure shows that the highest and lowest interest rates were the same, both sharing 7% of respondents.

Figure 62

Interest in a Hakka-themed Wedding



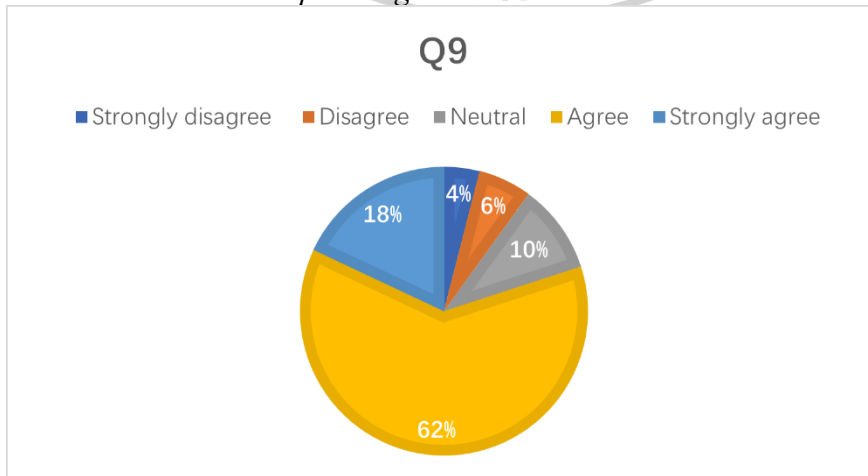
Note. Data collected by researcher.

9. Attitudes Toward Incorporating Hakka Cultural Elements into the Wedding

Figure 63 shows that 62% of respondents had positive attitudes toward incorporating Hakka cultural elements into the wedding, while the percentage of respondents who had strongly positive attitudes is 18%, 10% had neutral attitudes, and 6% had bad negative attitudes, respectively. This figure shows that only 4% had strongly negative attitudes toward incorporating Hakka cultural elements into the wedding.

Figure 63

Attitudes Toward Incorporating Hakka Cultural Elements into the Wedding

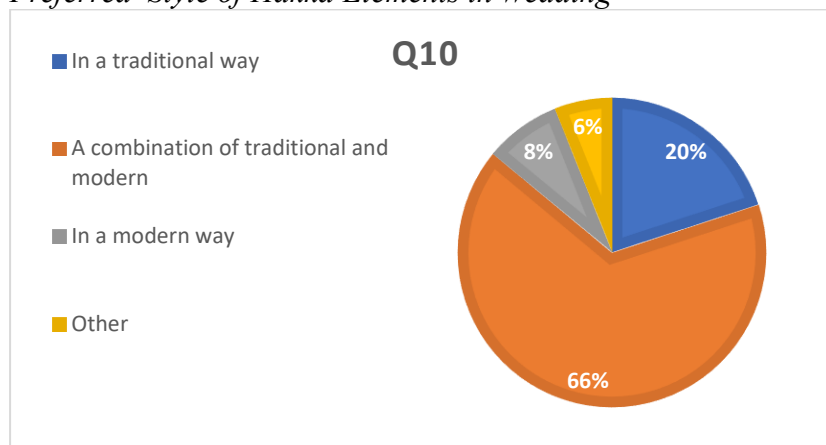


Note. Data collected by researcher

10. If Incorporating Hakka Elements in Your Wedding, How Would You Prefer it to be Presented

Figure 64 presents 66% of respondents preferred the combination of traditional and modern while the percentage of respondents who preferred in traditional way is 20% and 8% preferred modern way . This figure shows that only 6% preferred other style.

Figure 64
Preferred Style of Hakka Elements in Wedding

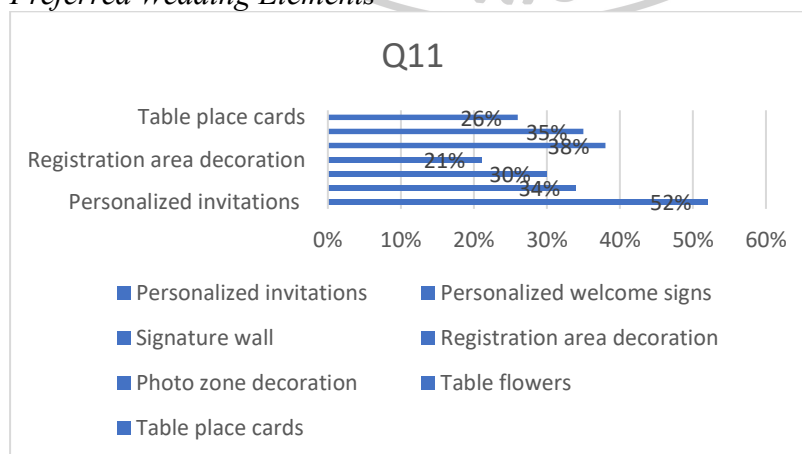


Note. Data collected by researcher.

11: Wedding elements you would choose for your wedding (multiple choices allowed)

Figure 65 presents 52% of personalized invitations were selected while photo zone decoration was selected 38% and table flower was selected 35%. the percentage of respondents who selected personalized welcome sign were 34% , 30% for signature wall in traditional way, 26% table place cards and 21 % for registration area decoration.

Figure 65
Preferred Wedding Elements



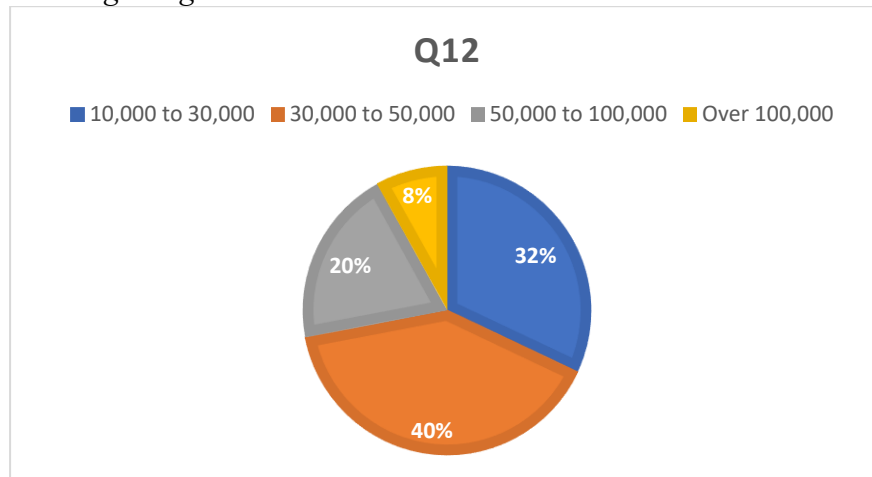
Note. Data collected by researcher

12. Wedding budget (RMB)

Figure 66 presents 40% of respondents planned the cost of wedding ceremony around 30,000-50,000 RMB while 32% use budget around 10,000-30,000 RMB and 20% budgeted around 50,000-100,000 RMB .Only 8% excess 100,000 RMB.

Figure 66

Wedding Budget in RMB



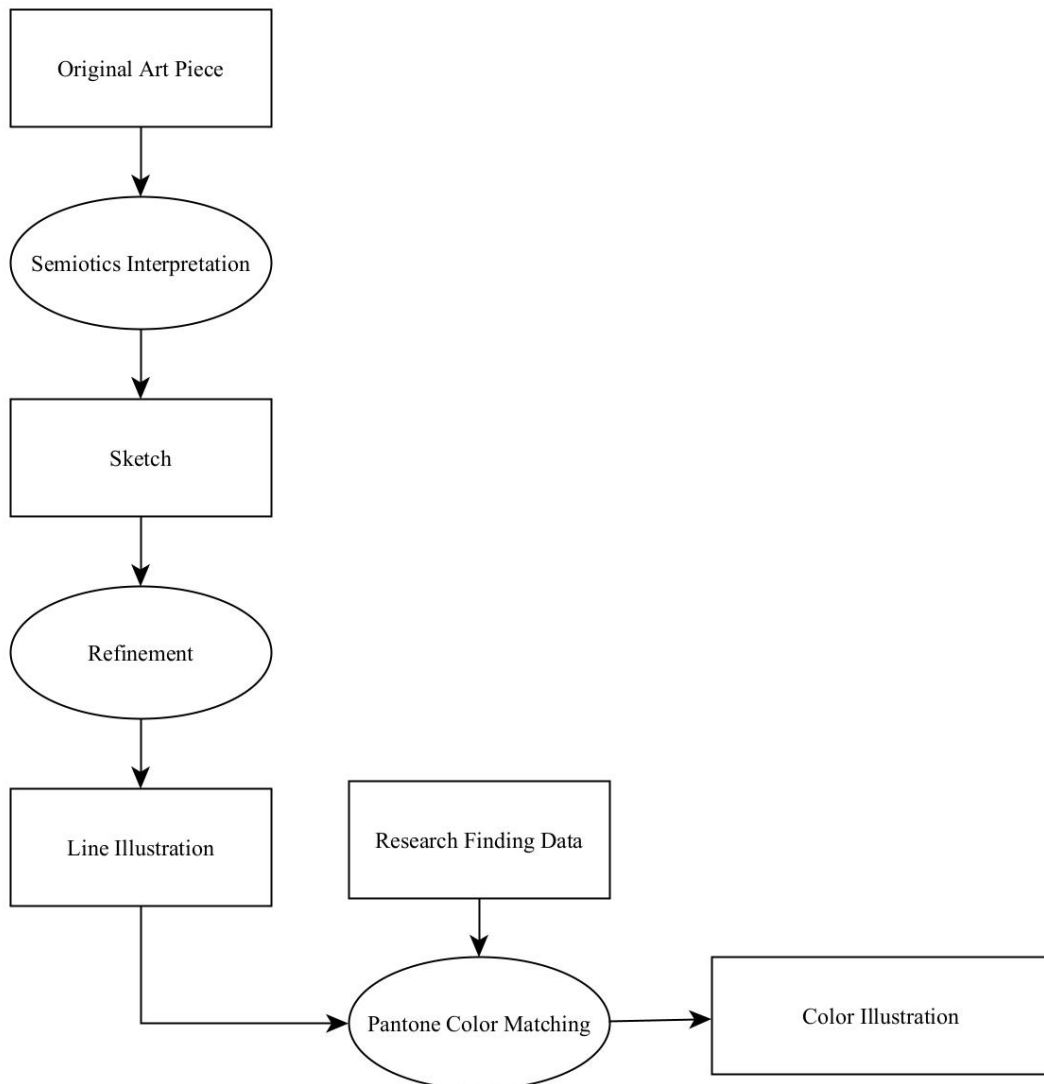
Note. Data collected by researcher.

4.2 Phase 2: Design Process Based on Research Data

4.2.1 The Process of Pattern Extraction

Pattern were crafted from an original art piece involves a pattern extraction process that bridges traditional artistry and modern design briefly shown above in Figure68 . The process begins with drafting the initial concept, capturing the essence of the original artwork through detailed sketches. These drafts are then meticulously translated into clean, precise line illustrations, ensuring that the original piece's foundational elements and intricate details are preserved and enhanced. The final stage involves adding color, where the color is carefully selected to reflect or complement the original artwork (Figure 67).

Figure 67
Pattern Extraction Process Flow Chart.

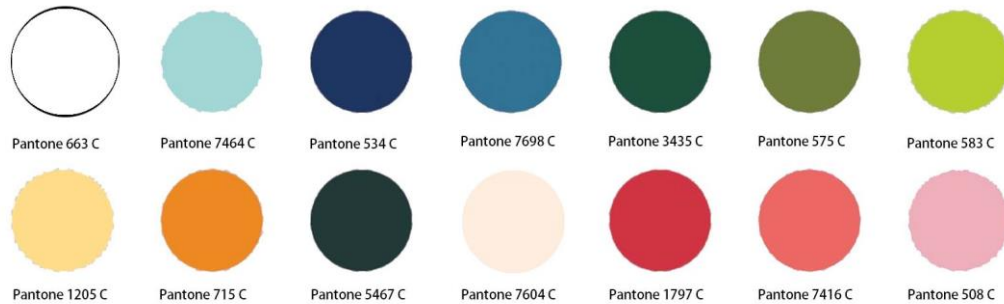


Note. Process flowchart illustrated by the researcher.

The colors were chosen based on the research survey feedback, which revealed trends and dominant color choices mentioned earlier in this chapter. Later, the colors were matched and selected according to the Pantone Color Matching System to ensure that the selected colors were visually striking and emotionally engaging, enhancing the overall impact and effectiveness of the design.

The Pantone color guides are used by artists, designers, printers, manufacturers, marketers and clients in all industries worldwide for accurate color identification, design specification, quality control and communication (Pantone, 2017). Selected Pantone colors for this process are shown in Figure 68. The application of pattern extraction were shown in Table 7.

Figure 68
Color Tone for Hakka Design Art works



Note. Illustrated by the researcher based on Pantone color system.

The application of pattern extraction process displayed in Figure 67, embodied artistic and cultural value. The design process involved extensive research into cultural symbols, historical contexts, and contemporary aesthetics, ensuring each artwork element resonated with a deep cultural significance. Integrating traditional motifs with modern techniques created a dynamic fusion that speaks to the past and the present. The results of the application of pattern extraction are shown in Table 7.

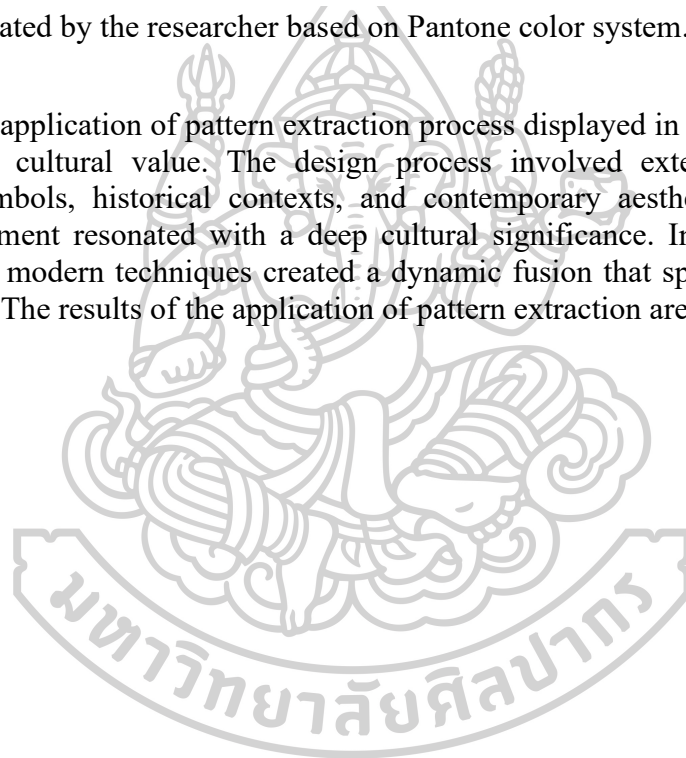




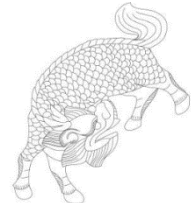


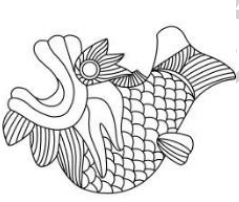


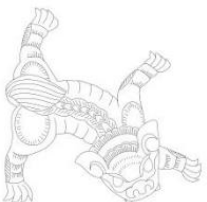



Table 7
Application of Pattern Exaction Process .

Name and Origin	Symbolic Meaning	Line Illustration	Full Colored Illustration
 Phoenix Source; Hakka Folk Heritage Museum	The phoenix symbolizes renewal and transformation, embodying the ideals of regeneration and immortality (Britannica, 2024).		
 Qilin Source; Hakka Folk Heritage Museum	The Qilin embodies the virtues of compassion and gentleness (Britannica, 2024).		
 Carp Fish Source; Hakka Folk Heritage Museum	Carp fish symbolizes the attainment of high status and success through hard work and determination (Laufer, 1912).		
 Lion Source; Hakka Folk Heritage Museum	The lion is a symbol of strength, protection, and good luck (Liu Yunjuan, 2012).		



A pair of Carp Fish
Source; Hakka Folk
Heritage Museum

The image of two Carp fish resemble the ideas of continued wealth, harmonious relationships, and enduring prosperity (Laufer, 1912).



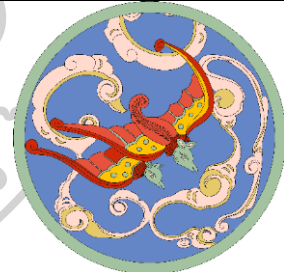
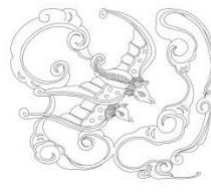
Magpie
(Source; Hakka Folk
Heritage Museum)

The magpie is a symbol of good luck, joy, and marital happiness (Jiahui, 2022).



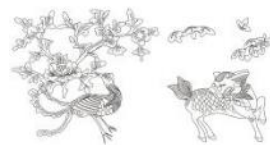
Bat
Source; Hakka Folk
Heritage Museum

The bat is a powerful symbol of good fortune and happiness (Tsu, 2022).



Phoenix and Qilin
Source; Hakka Folk
Heritage Museum

the phoenix and Qilin represents the ideals of virtue, prosperity, protection, and harmony





Plum blossom
Source; Hakka Folk
Heritage Museum

Plum blossom
is a symbol for
resilience and
perseverance
in the face of
adversity
(Clunas,
2013).



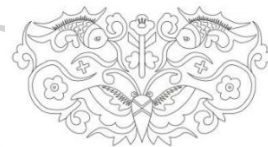
Source; Hakka Folk
Heritage Museum

Owls
symbolize
wisdom and
good luck (Pei,
2019).



Source; Hakka Folk
Heritage Museum

Butterfly
Chinese
pronunciation
is HuDie,
homophonic
FuDie, Fu
means China's
good luck,
meaning full of
fortune
(Pei, 2019).



Tiger
Source; Hakka Folk
Heritage Museum

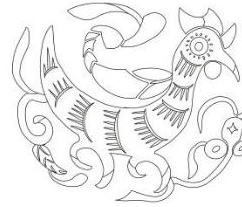
Tiger
symbolizes
bravery ,
strength and
protection (Pei,
2019).





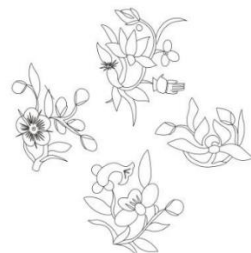
Source; Hakka Folk Heritage Museum

The phoenix symbolizes renewal, transformation, regeneration and immortality (Britannica, 2024).



Source; Hakka Folk Heritage Museum

Peach is a symbol of long life and immortality (Fang, 2004).



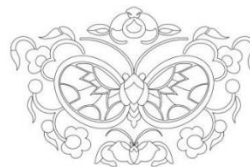
Source; Hakka Folk Heritage Museum

Pattern orchid, the lotus, the chrysanthemum and the plum represent the four seasons.



Source; Hakka Folk Heritage Museum

The butterfly represents the beautiful and pure love.





The butterfly and the warbler symbolize pure love



Source; Hakka Folk Heritage Museum

Note. Compiled by the researcher.



4.2.2. Branding “KeXi”

The brand “KeXi” is chosen by using Chinese characters "客喜" to visually represent regional identity and meaning of happiness. The font design is inspired by the unique architectural style of Tulou (Figure 68), using pictorial characters in a rounded design to soften the edges and better align with the theme requirements of weddings.

After continuous attempts of sketching and drafting, the final designed logo shown in Figure 69 was obtained. The overall design concept is to use a simple color of red, gold, and black, along with clean lines. The logo layout follows a more traditional typography style to symbolize the meaning of harmony and unity.

Figure 69

Inspiration of “KeXi” Logo



Note. Photograph retrieved from <https://m.fx361.com/news/2020/0415/8234650.html>

Figure 70

Final Logo for “KeXi” Brand

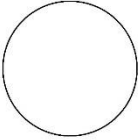



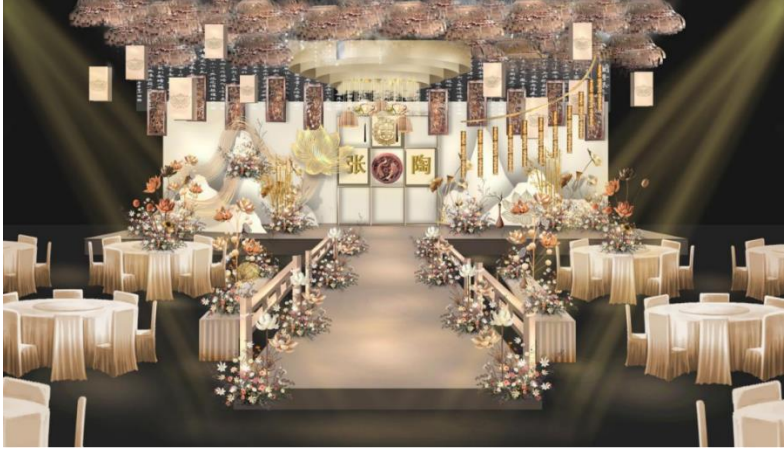


Note: Four designs of “KeXi” Brand logo colored in Red, Gold and Black.

4.2.3 Application of Design Concept for Wedding Elements.

In this process, design concepts were applied to create a backdrop and display items based on the survey results. The first three selected and most popular items were photo zone decoration, table flowers, and signature wall. The design process and final designs are shown in Table 8 and 9.

Table 8
Hakka Wedding Backdrop and Display (Golden Theme)


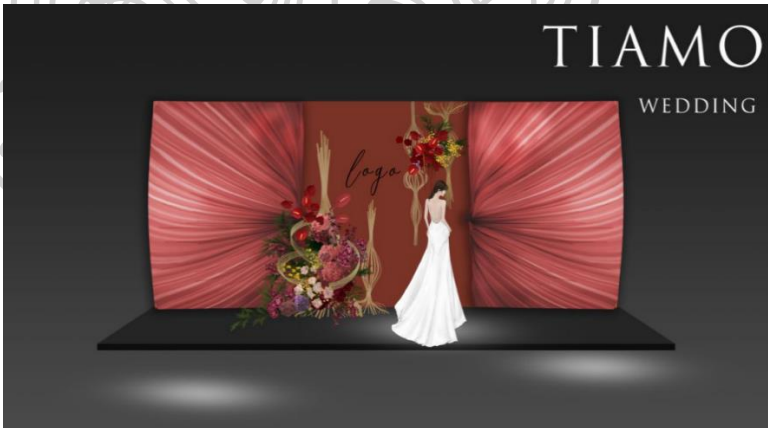
Process	Descriptions
Semiotics Application	Bamboo represents resilience and longevity of life, being born with joints, seen as having integrity.
	Lotus represents the pure and beautiful love of couples, like the lotus and its connected roots.
	Mountain represents Water represents the greatest beauty lies in nature and imagination.
Color Matching	Water benefits all things without contention, dwelling in the places that people dislike, thus aligning closely with the Tao
	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>Pantone 663 C</p> </div> <div style="text-align: center;">  <p>Pantone 7499 C</p> </div> <div style="text-align: center;">  <p>Pantone 156 C</p> </div> <div style="text-align: center;">  <p>Pantone 729 C</p> </div> </div>
Design Art Work	

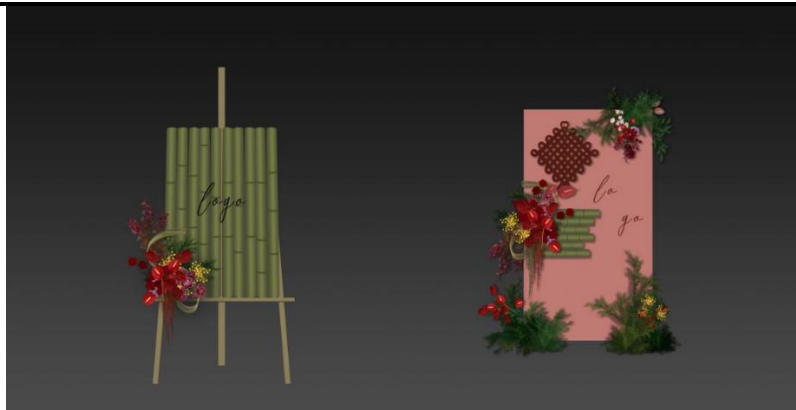


Design Work



Table 9
Hakka Wedding Backdrop and Display (Red Theme)

Process	Description
Semiotics Reference	Bamboo represents resilience and longevity of life, being born with joints, seen as having integrity.
Reference	Peony presents accomplishment and high official position
	Curtain representative element of the retro style and are also a popular decorative element in wedding design.
	Blue and White Porcelain: The artistic lines drawn with deep blue ink contain indescribable classical beauty.
Color Matching	 <p data-bbox="523 1055 1241 1077">Pantone 663 C Pantone 1205 C Pantone 7607 C Pantone 484 C Pantone 3435 C</p>
Design Art Work	



Actual
Design Work



4.2.4 Application of Design Concept for Wedding Related Items.

Based on the literature review and survey findings, the researchers found several essential wedding items that are necessary for the wedding reception and can be given as gifts. Red envelopes, pillowcases, clothes, bags, mugs, and coasters were selected as the main category for wedding products.

The design process aimed to modernize and preserve its cultural traits. The researcher drew inspiration from traditional Hakka patterns and symbols, subtly integrating them into the modern design to maintain a connection to the past. By blending these elements, the items remain relevant to cultural values and appeal to younger generations. This approach not only preserves the artistic value of the cultural aspects but also revitalizes them as meaningful and stylish products for modern-day usage. The final artwork for wedding items shown in table 10.

Table 10
Application of Design Concept for Wedding Related Items.

Category	Visual Representation
Clothes	
	
	



Pillowcases



Mug



Bag



Red Envelope



Coaster



4.3 Phase 3: The Research Exhibition

The Research Exhibition “ Hakka Wedding Culture Creative Design Teaching Achievement” was held at School of Fine Arts and Design, Gannan Normal University from October 12, 2023 to November 27, 2023.

This exhibition was a corporation between Faculty of Decorative Arts, Slipakorn University and School of Arts and Design, Gannan Normal University directed by researcher team of Shiya Tao , Prof. Watanapun Krutasaen and Associate Professor Xiaojun Tao (Figure71).

Figure 71

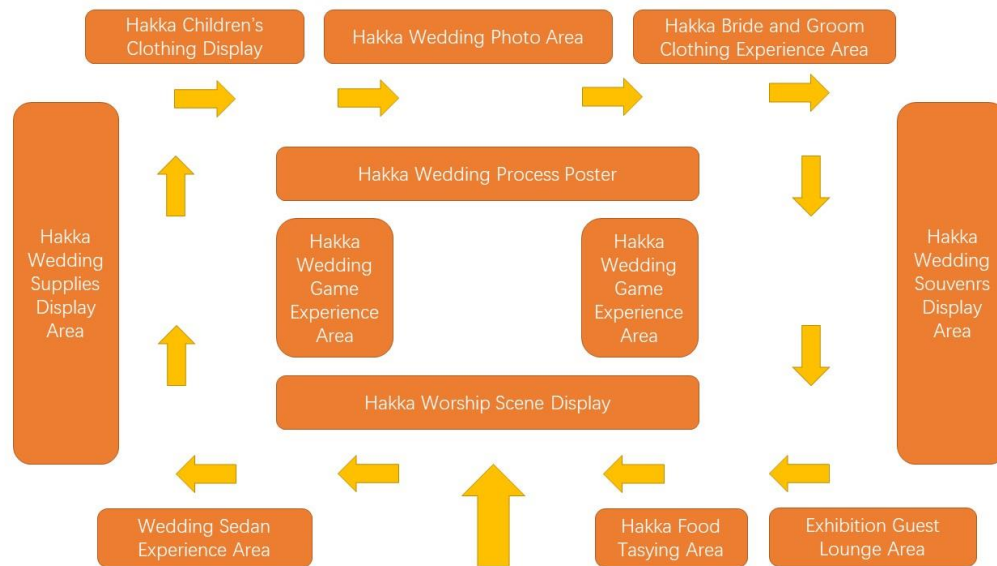
The Research Exhibition



Note. A group picture of researcher and team on the exhibition reception date.

With the aim to bridge the tradition with innovation to create the combination of cultural heritage and contemporary artistry. In this exhibition , visitors were offered a captivating journey into the rich cultural heritage and unique matrimonial traditions of the Hakka people. The artifacts, attire and rituals that reflected the profound significance of Hakka wedding customs, showing a blend of ancient practices and modern interpretations. Visitors will be immersed in the vibrant celebrations, intricate ceremonies, and symbolic elements that have been cherished and preserved through the new designed art works. Figure 71 shows the layout of the exhibition consisting of traditional Hakka wedding customs and display of related wedding related Items and new designed wedding related products.

Figure 72
Exhibition Layout



Note. Lay out illustrated by the researcher.

In the exhibition, visitors were offered a multifaceted exploration of Hakka culture and modern wedding trends, comprising distinct zones tailored to engage and educate visitors. The Hakka wedding display zone showcases the timeless rituals and traditions of Hakka weddings through immersive displays of ceremonial attire, symbolic artifacts, and historical photographs, providing a window into the cultural heritage of the Hakka people (Figure 73-89).

Figure 73
Exhibition Entrance



Note. The photographs were taken by the researcher.

Figure 74
Exhibition's Welcome Board



Note. The photographs were taken by the researcher.

Figure 75
Hakka Wedding Rituals

Hakka
Wedding
Process

客家婚庆 流程

客家先祖是中原汉族，儒家文化的婚姻礼仪在客家婚礼影响非常深远，虽然经历了上千年的迁徙和所到之处地方文化的融合，但基本还是遵照古代六礼的基础，又形成了富有特色的客家婚姻礼仪、礼俗。

三书六礼
三书：聘书、礼书、迎书
六礼：纳采、问名、纳吉、纳征、请期、亲迎

客家地区传统婚礼流程如下：

1、纳采 —— 在客家地区，这个步骤称为“过定”。纳采或“采择”是男方打听并选择适宜的女子为对象。当找到某家有适龄的女子后，男方会请媒人前去提亲。

2、问名 —— 在客家地区，这称为“行庚”。此步骤是男方托媒人询问女方的姓名和出生时间，目的是为了算命，看男女双方的生辰八字是否合适，有无冲突或对立。

3、纳吉 —— 在客家地区，此步骤称为“行聘”。当算命后得知两人的命格相合时，男方会将这个吉兆通知女方，这一步属于提亲或订婚的阶段。

4、纳征 —— 在客家地区，此步骤有时被称为“过小酒”或“订婚酒”。纳征是表示完成了婚姻的协议，男方会将彩礼和嫁妆送到女方家中，此时婚姻关系正式建立。

5、请期 —— 在客家地区，这称为“报日子”。这一步是男方选择结婚的吉利日期，并向女方通知，征求女方的同意。

6、亲迎 —— 在客家地区，这个步骤有多个称呼，如“娶奁”、“迎亲”或“接新娘”。此时，男方会派人或新郎亲自去迎接新娘。

Note. Designed by the researcher.

Figure 76
Hakka Sixth Rituals Explanation Board



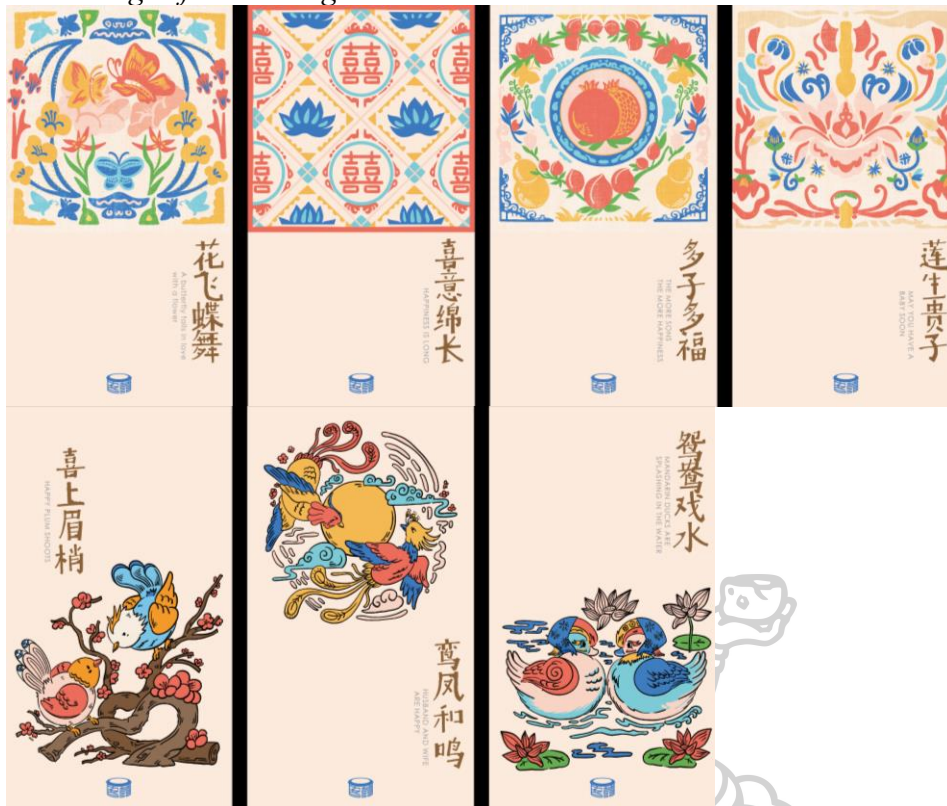
Note. Designed by the researcher.

Figure 77
Traditional Wedding Sedan Chair



Note. Designed and photographed by the researcher.

Figure 78
New Designs for Wedding Sedan Chair



Note. Designed by the researcher.

Figure 79
Gift Carrier Cage for Wedding Gifts



Note. The photograph was taken by the researcher.

Figure 80
Long Wine Vase



Note. The photograph was taken by the researcher.

Figure 81
Lacquered Wooden Box and Suona (Musical Instrument)



Note. The photograph was taken by the researcher.

Figure 82*Gold lacquer Wood Carving Coiled Dragon Candlestick**Note. Photographs were taken by the researcher***Figure 83***Hakka Gift Wrapping Style**Note. Photographs were taken by the researcher*

Figure 84
Hakka Wedding Related Items



Note. Photographs were taken by the researcher

Figure 85
Wedding Costumes



Note. Photograph was taken by the researcher

Figure 86
Hakka Children's Hat



Note. Hakka children's hat in Bamboo Big basket (Photographed by the researcher)

Figure 87
Exhibition Atmosphere



Note. Group of Hakka Culture experts participated at the exhibition ,Photographed by the researcher

Figure 88
Interactive Game Zone 1



Note. Participant was playing game at the Hakka wedding Exhibition ,photographed by the researcher.

Figure 89
Interactive Game Zone 2



Note. Participant was playing game at the Hakka wedding Exhibition ,photographed by the researcher.

The exhibition also includes a discussion session for Hakka culture experts to evaluate its content and presentation. These sessions provide a platform for experts in the field of Hakka cultural historians, designers, curators, and education professionals to offer insights and constructive feedback on the exhibition's effectiveness in conveying its themes and preserving cultural authenticity.

Figure 90 shows the discussion consisted of ten experts who are specialize in Haka culture .This session gave an opportunity for the researchers to learn from the expert perspectives and areas for improvement the feedbacks and comment showed in Table 11.

Figure 90
Expert Feedback and Discussion



Note. Photographs were taken by the researcher.

Table 11
Expert Feedback and Comments

Expert	Feedback
Liu Jingfeng (A retired research curator from the Ganzhou City Museum in Jiangxi Province specializes in Gannan and Taoist cultures.)	<p>Liu stated that the general understanding of Hakka customs often imitates past customs, overlooking the natural scenes of Hakka traditions. He pointed out that the unique aspect of this exhibition lies in its presentation of not only the lively scenes of Hakka wedding celebrations but, more importantly, the aesthetic and life values of the Hakka people.</p> <p>He mentioned some innovative designs in the exhibition, such as the ruyi-image and cloud-lock patterned pillows. These designs ingeniously incorporate the beliefs and symbols of the Hakka people into wedding items, reflecting the unique characteristics of Hakka culture. He particularly praised the phoenix patterns in the exhibition, considering them not merely imitating traditional phoenix forms but, more significantly, embodying the Hakka people's aesthetic ideals. The unique perspective of Hakka culture is showcased by incorporating elements of the original with modern techniques into the patterns.</p> <p>Overall, Liu Jingfeng thinks that the exhibition not only presents the traditional customs of Hakka weddings but also successfully displays the heritage and life values of the Hakka people. He appreciated the innovative designs in the exhibition, believing that these designs combined Hakka cultural traditions with modern aesthetics and showed the unique charm of Hakka culture. This interview provided positive feedback and affirmation of the concept and design of the exhibition.</p>
Lin Xiaoping (The dean of the School of History, Culture, and Tourism at Gannan Normal University and a member of the Chinese Folklore Society. His main interests	<p>Lin Xiaoping stated that choosing Hakka wedding customs for cultural and creative visual products was appropriate. He emphasizes that Hakka wedding customs are themes with innovative potential, and presenting them as artistic and creative visual products is novel and attractive.</p> <p>Lin Xiaoping also mentioned that this design work inheriting excellent elements of Hakka culture, such as auspicious patterns, pomegranates, gourds, and lotuses, which suitable for wedding designs.</p> <p>He thinks these traditional elements express beautiful meanings through homophonic puns.</p> <p>Lin Xiaoping pointed out that the combination of traditional</p>

include Chinese cultural history, the history of historiography, and Hakka folk culture.)

and Contemporary design applied in this work helps transforming the cultural elements in a modern way.

Lin Xiaoping commended that the author's design for being systematic and rich in cultural content. He notes that the author's design covers multiple aspects, including clothing, daily necessities, etc., all allied cultures with creative elements, making the exhibition exciting.

Lastly, Lin Xiaoping emphasized that this exhibition is full of aesthetic enjoyment and value. He mentioned that some works are famous among the audience, reflecting their attractiveness and practicality.

Huang Qingxi He is a master's Supervisor in Folklore Studies at Gannan Normal University. His primary teaching and research interests include folklore, Chinese folk literature, Nuo culture, Hakka culture, and social work.

Huang stated that the relationship between culture and art: Professor Huang Qingxi emphasizes that culture is the soul of art, while art is the creative expression of culture. He believes that the Hakka culture showcased in this exhibition reflects the spirit, interests, aspirations, and beliefs of the Hakka people, all materialized through the exhibits.

He also gave a positive evaluation of the exhibition's content, noting that the exhibits reflect the desires and meanings of the Hakka people, such as the “joy above the eyebrows” and the food in fruit plates, conveying blessings for the fertility of young couples. He asserted that wedding culture items manifest the Hakka people's customs and meanings, representing a concentrated expression of their wishes for life.

He said the author's theoretical work should be at the forefront of folklore studies, as the author’s research spans bibliographic studies to the study of folk events and folklife, placing them at the forefront of theoretical research.

He summarized in the final that this theoretical research on Hakka wedding customs had seven characteristics, including uniqueness, concentration, lifelikeness, ritualistic nature, contemporariness, integrativeness, and innovativeness. These characteristics reflect the uniqueness and complexity of Hakka wedding customs culture and demonstrate the author's profound insights and innovative thinking in theoretical research.

Overall, Professor Huang Qingxi believed that the author's exhibition and research have profound cultural connotations, showcasing the multi-dimensional characteristics of Hakka culture and especially emphasizing the uniqueness and importance of Hakka wedding customs culture. The author’s

	<p>research in the field of folklore is positively evaluated and considered to be at the forefront of theoretical study, contributing to the research and preservation of Hakka wedding customs culture.</p>
<p>Ding Yuehong She is the Vice Dean of the School of Fine Arts and Design at Gannan Normal University, a member of the China Animation Association, and an executive member of the Digital Arts Committee of the Jiangxi Province Artists Association. Her main research areas include digital media art and animation.</p>	<p>Ding Yuehong gave the comment on research format that while there are many studies on Hakka culture, the format of this author's research is significantly different from previous works. She believed that the format of this exhibition is more diverse with large-scale exhibitions. The researcher's designs is profound in content and varied in form, making the research exhibition more multi-dimensional.</p> <p>Ding also thinks that under the guidance of Professor Bian Du, this exhibition integrates international and local elements of Hakka culture, embodying an integrative international style. This integrative approach broadens the exhibition's application prospects on the global stage.</p> <p>Ding Yuehong emphasizes that this exhibition gives the audience a lifelike experience as if they were entering a real wedding scene. The exhibition is not just static displays but an immersive experience that allows people to feel lifelike scenarios, which is also considered innovative.</p> <p>Design integrated into life: Ding Yuehong observes that the author's design differs significantly from the students. The author's design is more easily integrated into daily life, not just as academic work but as a design that naturally exists in life. This approach makes integrating Hakka culture into everyday life easier, making it more intuitively apparent.</p> <p>Overall, Ding Yuehong highly rates the author's exhibition of cultural and creative practice results, noting its rich innovation, unique exhibition format, integration of international and local cultural elements, and the lifelike scenarios presented to the audience. She emphasizes that the author's design is integrated into life, making it more readily accepted and understood by people, which is significant for the inheritance and dissemination of Hakka culture.</p>
<p>Luo Chunhui He is the Vice Dean of the School of Fine Arts and Design at Gannan</p>	<p>Luo Chunhui believes the author's research topic is highly commendable. As an essential center of Hakka culture, Gannan has a rich Hakka heritage. However, this exhibition is the first time he has seen such a concentrated display of Hakka culture. He emphasizes that research on Hakka culture requires a deep accumulation of knowledge. The author, being a local Hakka from Gannan, along with a</p>

<p>Normal University. His main professional and research interests include Chinese painting, art creation in the Soviet area, and art history and theory.</p>	<p>family collection of Hakka cultural relics and previous research experience related to Hakka culture, has profound insights into studying Hakka wedding customs.</p> <p>Luo Chunhui points out that, judging from the atmosphere of the exhibition site and the works displayed, the author profoundly understands Hakka folk culture and Hakka wedding customs. He believes that the author has a profound grasp of the essence of traditional culture and has made multiple attempts at innovation, which is of great value in research and presentation.</p> <p>Luo Chunhui affirms the author's exhibition of cultural and creative practice results, considering the chosen topic significant. The author profoundly understands Hakka culture and has positively tried to inherit and innovate traditional culture. This research and exhibition represent a successful attempt and presentation.</p>
<p>Zeng Xiaomei Inheritor of the "Hakka Paper Cutting" intangible cultural heritage project, mainly creates Hakka folk and revolutionary-themed paper-cutting artworks.</p>	<p>Zeng Xiaomei stated that the exhibition's content was very rich of heritage and innovation. She highly appreciated the research and presentation of Hakka wedding customs in the Gannan area and considers as a pioneering and rare exhibition.</p> <p>Zeng Xiaomei as an inheritor of Hakka paper-cutting, she believed this theme has tremendous potential and deserves in-depth research and exploration to promote national cultural confidence. She stated that Hakka wedding customs could be the essential tool for spreading Hakka culture globally.</p> <p>Zeng Xiaomei also urged for more efforts in Hakka wedding customs. She said the act of promoting Hakka culture worldwide and providing more understand and appreciate Chinese-style and Hakka weddings to the foreigner is also essential. She believed Hakka culture has significant developmental potential and should be more widely inherited and promoted.</p> <p>In summary, Zeng Xiaomei greatly appreciated the exhibition for its cultural and creative practice results. She believed that Hakka wedding customs culture is a topic rich in depth and potential, poised to become a powerful tool for spreading Hakka culture.</p>
<p>Zhang Fangfang</p>	<p>Principal Zhang Fangfang said that he experienced a sense of dimensionality, richness, and innovation in the exhibition</p>

Former Principal of Dayu Middle School in Jiangxi Province, with over 30 years of experience in educational management.	<p>which means it is not just a static display but also features rich content and innovative presentation methods.</p> <p>He mentioned that when Hakka people face various problems, they consider three basic questions: Who are you? Where do you come from? Where are you going? .Following this way of thinking about the cultural inheritance of Hakka wedding customs can understand more about Hakka culture's connotations, history, current status, and future direction.</p>
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Principal Zhang Fangfang believed that Hakka culture is profound and has a history of thousands of years but is constantly evolving. He raised an important question: how to update and extend traditional concepts and culture continuously. He appreciated that this exhibition of Hakka wedding culture attributed as an excellent way to ensure conventional culture is inherited and promoted.

Overall, Principal Zhang Fangfang's opinion towards the exhibition topic was is appropriate in term of its inheritance and innovation of Hakka culture. He also mentioned that this event helps promote a call on the younger generation to continue following the lineage of Hakka culture and glorify Chinese traditional culture.

Wu Hongmin Dean of the School of Fine Arts and Design at Gannan Normal University.	<p>Wu Hongmin noted that Gannan Normal University is the good source for Hakka culture because it possesses abundant resources, including a folk customs museum and an extensive collection of Hakka cultural relics.</p> <p>Professor Wu Hongmin believed that cultural and creative products are trendy but still facing some challenges.</p>
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He pointed out that current cultural and creative products mostly revolved around with simple design and monotone. He suggested exploring the stories behind Hakka wedding customs to create more targeted cultural and creative products, not limited to everyday items.

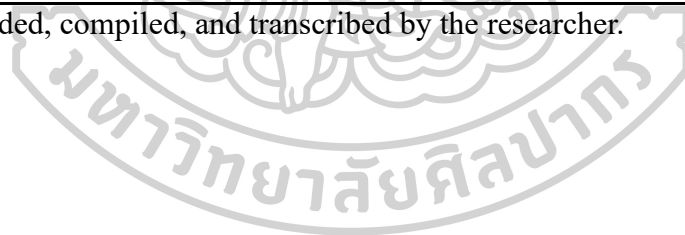
He mentioned the traditional custom of "crying marriage" and suggested further study on its story .

He suggested to reflect these stories in cultural and creative products, such as transforming longevity locks and Hakka hats into marriage-related products and marketing them as a part of content and themes of cultural and creative products.

Overall, Professor Wu Hongmin emphasized the importance of exploring and utilizing the potential of meaning behind Hakka wedding culture to create more innovative and

	targeted cultural and creative products.
Watanapun Krutesean Deputy Dean and Associate Professor, Faculty of Decorative Arts, Silpakorn University	<p>Professor Watanapun Krutesean stated that this research exhibition is culturally rich and elegant. The exhibition was done upon the application of integrating the academic work with every issue.</p> <p>He hoped that marketing could help promote the exhibition and increase the younger generation's interest, which would rationally increase the preference for traditional wedding ceremonies.</p> <p>Professor Watanapun stated that the exhibition can be promoted to the Hakka people and worldwide. He pointed out that the use of 21st-century technology could be an appropriate way to promote the inheritance and innovation of culture. He hoped that this research on Hakka wedding customs could fulfill this purpose. He also mentioned that married couples should raise their children in the Hakka way so it could be a positive influence on the next generation. He suggested using innovative ideas to create culture-rich but affordable products and items to promote culture awareness in general.</p> <p>In summary, Professor Watanapun Krutesean evaluated the research and exhibition positively, believing in its potential to influence a broader audience and promote the inheritance and innovation of Hakka traditional and cultural values.</p>

Note. Recorded, compiled, and transcribed by the researcher.



4.4 Phase 4: Research Questionnaire Result

This section was intended to analyze the factors influencing the willingness to adopt Hakka wedding themes among younger generations.

As mention in the previous chapter, the study was descriptive and quantitative in nature. There were five factors mentioned in the questionnaire regarding charm factors, cultural factors, traditional factors, authenticity factors and emotional factors. The overall result of this research including the general background information of the participants were measured by frequency , percentage ,mean score and standard deviation as followed.

4.4.1 General Background Information

Table 12 presents the analysis of the gender data. It shows that number of respondents who answered the questionnaire were 163 males (53.27%) and 143 females (46.73%).

Table 12
Gender Distribution of the Participants

Gender	Frequency	Percentage (%)
Male	163	53.27
Female	143	46.73
Total	306	100.00

Note. Data analyzed and compiled by the researcher

Table 13 shows the respondents' age range divided into four groups. The majority of participants (40.52%) were aged between 26-30 years old. 31.05% of them were between 21-25 years old. 17.32% of them aged above 30 years old. 11.11% of them were under 20 years old.

Table 13
Age Distribution of the Participants

Age	Frequency	Percentage (%)
Under 20 years of age	34	11.11
21-25 years old	95	31.05
26-30 years old	124	40.52
Above 30 years old	53	17.32
Total	306	100.00

Note. Data analyzed and compiled by the researcher

Table14 presents the education level of respondents. 62.75% of respondents held the Bachelor's degree while the percentage of respondents who held the Master's degree was 24.18%. This table shows that 13.10% held the Doctorate education level and none of other education background were mentioned.

Table 14
Education Background

Education Background	Frequency	Percentage (%)
Bachelor's Degree	192	62.75
Master's Degree	74	24.18
Doctorate	40	13.10
Others	0	0.00
Total	306	100.00

Note. Data analyzed and compiled by the researcher

Table 15 presents the knowledge level of Hakka culture of respondents. 41.83% of respondents had a general knowledge while the percentage of respondents who know Hakka Culture by its name is 32.68%. This table shows that only 22.55% had an in-depth knowledge and 2.94% has none of the knowledge about Hakka culture.

Table 15
Knowledge Level of Hakka Culture

Knowledge Level of Hakka Culture	Frequency	Percentage (%)
In-depth Knowledge	69	22.55
General knowledge	128	41.83
Only know the Hakka Culture by its name	100	32.68
None	9	2.94
Total	306	100.00

Note. Data analyzed and compiled by the researcher

Table 16 presents the yearly household income of respondents. 52.61% of respondents had yearly household income range 50,001-100,000 RMB while the percentage of respondents who has 100,001-150,000 is 33.01%. This table shows that only 8.50% had income above 150,001 RMB and 5.88% has household income below 50,000 RMB per year.

Table 16
Yearly Household Income (RMB)

Yearly Household Income (RMB)	Frequency	Percentage (%)
Below 50,000 RMB	18	5.88
50,001-100,000 RMB	161	52.61
100,001-150,000 RMB	101	33.01
Above 150,001 RMB	26	8.50
Total	306	100.00

Note. Data analyzed and compiled by the researcher

Table 17 presents the Hakka wedding experience of respondents. 45.10% of respondents surprisingly had a knowledge about Hakka wedding but never attend the wedding ceremony while the percentage of respondents who once experience is 28.43%. This table shows that only 20.92% had more than once experience and 5.56% has never attended Hakka wedding.

Table 17
Hakka Wedding Experience

Hakka Wedding Experience	Frequency	Percentage (%)
More than once	64	20.92
Once	87	28.43
No experience with knowledge	138	45.10
Never	17	5.56
Total	306	100.00

Note. Data analyzed and compiled by the researcher

4.4.2 Descriptive Statistic Analysis of Variables

Mean and Standard Deviation analysis results shown in Table 18, can be observed that the mean values of four independent variables range from 3.27 to 3.45, and the standard deviations range from 1.118 to 1.215.

For the willingness of respondents to adopt Hakka weddings, the mean values range from 3.28 to 3.39, and the standard deviations range from 1.204 to 1.215.

In order to identify whether sample data follows a normal distribution are skewness and kurtosis.

The indicator of skewness can be interpreted if it resulted between -0.5 and 0.5, the data are considered fairly symmetrical. If the skewness is between -1 and -0.5 or between 0.5 and 1, the data are moderately skewed. If the skewness is less than -1 or greater than 1, the data are highly skewed (Sewa, 2011).

From the analysis results in Table 18, it can be seen that the values of skewness are ranged from -0.042 to -0.242 indicating moderate skewness.

In research, kurtosis is used to analyze the distribution of data. It helps researchers understand whether data points are heavily clustered around the mean or dispersed, providing deeper insights into the dataset's variability and distribution characteristics. Specifically, it tells us the degree to which data values are in the tails or the peak of a distribution (Ramalingam Shanmugam, 2015).

From Table 18 shows that the values of kurtosis of four variables ranged from -1.291 to -0.870 indicating negative kurtosis which means that it has a flatter peak and thinner tails compared to a normal distribution.

Table 18
Statistic of the Variables

Variable	Item	Mean	Standard Derivation	Skewness	Kurtosis
Charm Factors	ML1	3.27	1.152	-0.091	-0.945
	ML2	3.28	1.118	-0.084	-0.870
	ML3	3.32	1.183	-0.123	-1.099
	ML4	3.34	1.199	-0.083	-1.231
Cultural Factors	WH1	3.27	1.179	-0.014	-1.090
	WH2	3.27	1.125	-0.042	-0.937
	WH3	3.35	1.156	-0.128	-1.194
	WH4	3.36	1.148	-0.115	-1.054
Traditional Factors	CT1	3.33	1.153	-0.077	-1.077
	CT2	3.40	1.136	-0.242	-0.937
	CT3	3.42	1.207	-0.132	-1.194
	CT4	3.40	1.194	-0.244	-1.054
Authenticity Factors	ZS1	3.34	1.134	-0.079	-1.091
	ZS2	3.31	1.145	-0.083	-1.119
	ZS3	3.28	1.167	-0.132	-1.033
Emotional Factors	QG1	3.39	1.134	-0.144	-1.291
	QG2	3.33	1.145	-0.113	-1.101
	QG3	3.45	1.167	-0.156	-1.235
Willingness to adopt a Hakka wedding	YY1	3.28	1.215	-0.129	-1.136
	YY2	3.32	1.207	-0.089	-1.138
	YY3	3.39	1.204	-0.120	-1.212
	YY4	3.29	1.205	-0.100	-1.028

Note. Data analyzed and compiled by the researcher

Durbin Watson statistic is a test for autocorrelation in a regression model's output. The DW statistic ranges from zero to four, with a value of 2.0 indicating zero autocorrelation. Values below 2.0 mean there is positive autocorrelation and above 2.0 indicates negative autocorrelation (Durbin, 1950). A rule of thumb is that DW test statistic values in the range of 1.5 to 2.5 are relatively normal.

From Table 19 presents that DW statistic result of this study is 2.042 which is normal and indicates negative autocorrelation.

Table 19
Multiple Regression Analysis Report

Model	R	R ²	Adjusted R ²	R ² change in R-Square	F-value	Significance	DW
1	0.400	0.160	0.157	0.160	57.809	0.000	2.042
2	0.476	0.227	0.222	0.067	44.487	0.000	
3	0.513	0.263	0.256	0.036	35.997	0.000	
4	0.537	0.288	0.279	0.025	30.454	0.000	
5	0.547	0.299	0.287	0.011	25.577	0.000	

Note. Data analyzed and compiled by the researcher

4.4.3 Multiple Regression Analysis

At this stage, to evaluating the factors, Stepwise regression is applied to identify critical variables influencing the willingness to adopt Hakka weddings. Stepwise regression is an iterative method for constructing a regression model by sequentially selecting independent variables for the final model. This process involves successively adding or removing potential explanatory variables and testing their statistical significance at each step (Hannu Väliäho, 2021). Combining data on Table 19 and Table 20 show the results of the regression analysis. After considering the relationships between the variables five variables

Combining data in Table 19 and Table 20 shows the regression analysis results. After considering the relationships between the variables, five variables were introduced into a multiple regression equation, respectively mentioned as follows:

Step 1: At this stage, the first variable, that is, cultural factors, was introduced into the regression equation, meaning that this variable has had the most significant effect; the correlation coefficient, coefficient of determination, and adjusted determination coefficient were calculated as equal to $R=0.400$, $R^2=0.160$, and R^2 adjusted = 0.157 respectively. The value of F obtained from the analysis is significant at $P=0.000$ level, so the cultural factor alone contributes to about 16% of variations in the dependent variable of the willingness of the younger generation to adopt Hakka wedding.

The regression equation of the first step is: $y=7.591+0.430x_1$

Where Y = the willingness of the younger generation to adopt Hakka wedding

X_1 =Cultural Factors

Step 2: At this stage, after cultural factors, traditional factors were entered into the regression equation, the correlation coefficient, coefficient of determination, and adjusted determination coefficient were analyzed as $R=0.476$, $R^2=0.227$, and $R^2_{\text{adjusted}} = 0.222$ respectively. The value of F obtained from the analysis is significant at $P=0.000$ level, so the cultural factor alone contributes to about 22.70% of variations in the dependent variable of the willingness of the younger generation to adopt Hakka wedding.

The regression equation of this step is $Y=5.176+0.318X_1+0.288X_2$

Where, Y = the willingness of the younger generation to adopt Hakka wedding
 X_1 = Cultural Factors
 X_2 = Traditional Factors

Step 3: At this stage, after cultural and traditional factors, authenticity factors were entered into the regression equation, the correlation coefficient, coefficient of determination, and adjusted determination coefficient were analyzed as $R=0.513$, $R^2=0.263$, and $R^2_{\text{adjusted}} = 0.256$ respectively. The value of F obtained from the analysis is significant at $P=0.000$ level, so the cultural factor alone contributes to about 26.30% of variations in the dependent variable of the willingness of the younger generation to adopt Hakka wedding.

The regression equation of this step is $Y=3.985+0.258X_1+0.222X_2+0.294X_3$

Where, Y = the willingness of the younger generation to adopt Hakka wedding
 X_1 = Cultural Factors
 X_2 = Traditional Factors
 X_3 = Authenticity Factors

Step 4: At this stage, after cultural, traditional and authenticity factors, charm factors were entered into the regression equation, the correlation coefficient, coefficient of determination, and adjusted determination coefficient were analyzed as $R=0.537$, $R^2=0.288$, and $R^2_{\text{adjusted}} = 0.279$ respectively. The value of F obtained from the analysis is significant at $P=0.000$ level, so the cultural factor alone contributes to about 28.80% of variations in the dependent variable of the willingness of the younger generation to adopt Hakka wedding.

The regression equation of this step is
 $Y=2.929+0.211X_1+0.192X_2+0.252X_3+0.186X_4$

Where, Y = the willingness of the younger generation to adopt Hakka wedding
 X_1 = Cultural Factors
 X_2 = Traditional Factors
 X_3 = Authenticity Factors
 X_4 = Charm Factors

Step 5: At this stage, after cultural , traditional, authenticity and charm factors, emotional factors were entered into the regression equation, the correlation coefficient, coefficient of determination, and adjusted determination coefficient were analyzed as $R=0.547$, $R^2=0.299$, and R^2 adjusted = 0.287 respectively. The value of F obtained from the analysis is significant at $P=0.000$ level, so the cultural factor alone contributes to about 29.90% of variations in the dependent variable of the willingness of the younger generation to adopt Hakka wedding.

The regression equation of the first step is

$$Y=2.603+0.193X_1+0.159X_2+0.224X_3+0.164X_4+0.155X_5$$

Where, Y= the willingness of the younger generation to adopt Hakka wedding

- X1= Cultural Factors
- X2= Traditional Factors
- X3= Authenticity Factors
- X4= Charm Factors
- X5= Emotional Factors

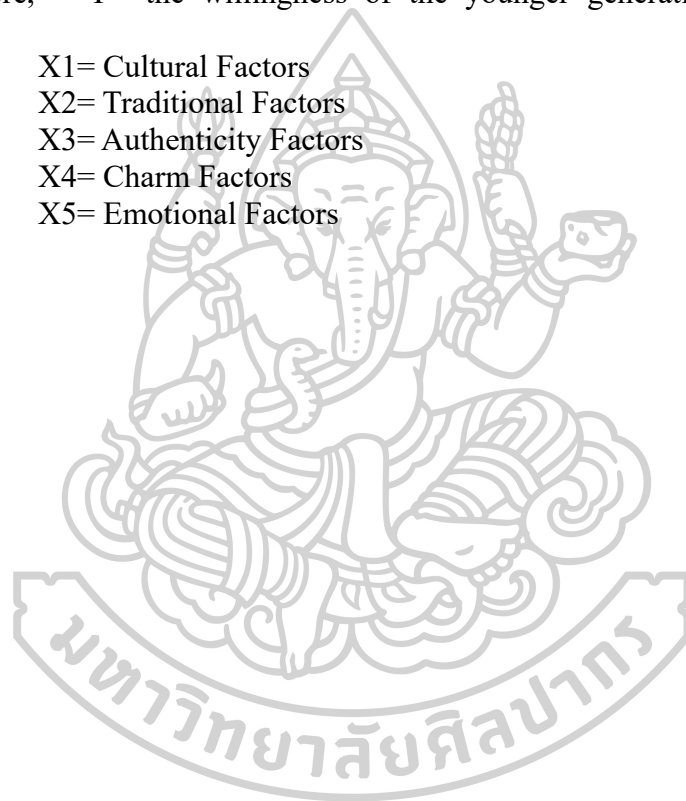


Table 20
Coefficient Analysis Report

Model	Unstandardized Coefficient		Standard Coefficient	t	Significance
	B	Standard Error	Beta		
1. (Constant)	7.591	0.777		9.766	0.000
Cultural Factors	0.430	0.056	0.400	7.603	0.000
2. (Constant)	5.176	0.883		5.864	0.000
Cultural Factors	0.318	0.058	0.296	5.429	0.000
Traditional Factors	0.288	0.056	0.279	5.133	0.000
3. (Constant)	3.935	0.921		4.273	0.000
Cultural Factors	0.258	0.059	0.240	4.346	0.000
Traditional Factors	0.222	0.057	0.216	3.878	0.000
Authenticity Factors	0.294	0.076	0.215	3.864	0.000
4. (Constant)	2.929	0.959		3.055	0.002
Cultural Factors	0.211	0.060	0.196	3.509	0.001
Traditional Factors	0.192	0.057	0.186	3.345	0.001
Authenticity Factors	0.252	0.076	0.184	3.305	0.001
Charm Factors	0.186	0.058	0.177	3.232	0.001
5. (Constant)	2.603	0.965		2.697	0.002
Cultural Factors	0.193	0.060	0.180	3.200	0.002
Traditional Factors	0.159	0.059	0.154	2.687	0.008
Authenticity Factors	0.224	0.077	0.164	2.926	0.004
Charm Factors	0.164	0.058	0.155	2.815	0.005
Emotional Factors	0.155	0.072	0.123	2.147	0.033

Note. Data analyzed and compiled by the researcher

4.5 Chapter Summary

Chapter 4 presents the research findings of all four phases, including a design framework to develop a contemporary design based on Hakka semiotics interpretation. The first part of the chapter reveals expert opinions and comments on Hakka culture and wedding traditions followed by the survey results. Data collected from the first phase then transformed to propose a modern design concept for Hakka weddings, integrating semiotic interpretations of traditional symbols with contemporary aesthetics and functionality. Data analysis and Regression analysis also were practice to test the relationship of five factors and a willingness to adopt Hakka wedding practices of younger generation.



CHAPTER 5

CONCLUSION

This chapter presented the conclusion, discussion, and limitations of the study. The implication of the study and recommendations were also suggested.

The study was conducted to (1) investigate the characteristics of traditional Hakka wedding culture, (2) develop contemporary Hakka cultural products by merging rituals with modern design techniques and (3) analyze the factors influencing the inclination towards Hakka wedding themes among younger generations in Jiangxi province. According to the objectives addressed previously, the study intended to obtain the answers to following research questions:

1 What are the current wedding preferences of young generation in Jiangxi province?

2 What are the factors influencing the inclination towards Hakka wedding themes among younger generations in Jiangxi province?

5.1 Research Findings

5.1.1 The Current Wedding Preferences of Young Generation in Jiangxi

Province

The results of this research revealed the current trends of wedding preferences among engaged couple of Jiangxi province in many aspects. The outdoor reception is the most preferred choice for wedding ceremony. Spring is the most popular season. The majority prefer personalized wedding parties to reflect their unique tastes and styles. A warm color theme was mainly chosen to create a lively and festive atmosphere. These preferences are predominantly managed within a budget of 30,000 to 50,000 RMB, indicating a desire for meaningful yet affordable celebrations.

The level of knowledge of Hakka wedding was also studied, the outcome revealed that the level of knowledge was average which led to moderate interest rate to adopt Hakka wedding style.

When study on younger generation in term of knowledge of Hakka culture, the result also showed moderate which agreed to the Faure (2008) and Yali Zhang (2017) both stated in their research that China was facing the challenge of declining its culture among the younger generation.

The researcher felt that maintaining knowledge of Hakka wedding which considered important rituals under Hakka culture is crucial for preserving the richness and diversity of Hakka heritage.

However, preserving and inheriting culture for future generations can be achieved through various methods. Park (2020) stated that the possible way to inherit culture, each generation must serve as a cultural link to the next with a sense of belonging, purpose, identity, and deeper meaning.

Cultural inherit should be a collective effort involving individuals of all ages to ensure the continuity and vitality of cultural heritage. Each generation plays a unique role in this process: elders provide wisdom and firsthand experiences of traditional practices, middle-aged individuals bridge the gap between past and present, and the youth infuse new perspectives and energy into cultural traditions. Through the

collaborative efforts of all age groups, cultural knowledge and values are effectively passed down, adapted, and sustained for future generations.

Apart from the collation of all ages, Hakka culture inherit can be achieved through engagement on digital platforms, especially when participatory cultural heritage projects are designed with a focus on community involvement and human-centered computing.

Especially, today China is currently in the process of constructing "Digital China". The implementation of a national strategy for the digitization of culture has strengthened the protection, creation, transformation, dissemination, and experiential aspects of Intangible Cultural Heritage (ICH) (HEMMINGS, 2022).

According to Wang (2023) concluded in his Research on the Influence of Image Perception of Ordos Wedding Tourism Performing Arts Products on Potential Tourists' Travel Intention , that global dissemination and cross-cultural exchange have made cultural information dissemination more convenient allowing Hakka wedding customs and culture to spread worldwide through online platforms.

5.1.2 Factors Influencing the Inclination Towards Hakka Wedding Among Younger Generations in Jiangxi Province?

This research studied five factors to determine if they affected the younger generation's willingness to adopt Hakka weddings. The results showed that all five factors positively influenced the willingness to adopt a Hakka wedding. These factors included cultural factors, traditional factors, authenticity factors, charm factors, and emotional factors. It is concluded that cultural related design elements should consider all these factors when creating contemporary art concerning cultural elements.

5.1.3 Other Related Findings

In the context of globalization and technological change, Hakka marriage customs have also undergone significant evolution. Modern Hakka weddings increasingly incorporate modern elements, such as contemporary wedding planning and visual design, while still preserving traditional ceremonies and customs, reflecting the fusion of tradition and modernity.

The researcher was able to find the Hakka Cultural Characteristics in 21st century context through the research framework in following aspects. The traditional Hakka culture has demonstrated remarkable resilience in preserving its customs and rituals over generations. Yet, the influence of Western practices, particularly in weddings, introduces a fascinating collaboration between tradition and modernity. For example, while traditional rituals like the Tea Ceremony and the Exchange of Vows remain, Western-inspired wedding attire or music might complement the proceedings. Moreover, adopting Western wedding planning techniques or venues may add a contemporary flair to the event without overshadowing the significance of Hakka traditions. This amalgamation of old and new in Hakka weddings symbolizes a dynamic cultural evolution, where heritage preservation harmonizes with embracing global influences, creating ceremonies that honor the past while embracing the future.

This finding related to the same finding of Zort Ç (2023) research which revealed that cultural values are the treasures and reflections of society and must be

preserved and passed down to younger generations. In order to inherit the culture , blending traditional elements with modern lifestyles is necessary in this modern day.

5.2 Suggestions for Further Study on Hakka Culture

Researcher believed that it is crucial for maintaining and developing the mutual collaboration of the Hakka culture authority and the community to helps the new generation of Hakka people maintain connections with their ancestors in a globalized context. The globalization approach might help promoting and connecting Hakka people worldwide and building more inclusive and understanding international community.

Through this modern remodeling, Hakka culture not only maintains its traditional essence but also continues to develop and adapt to the needs of the new era, demonstrating its vitality and resilience as a living and dynamically evolving cultural system.

Studying the roots and underlying meanings of cultural elements is crucial when creating something new especially the cultural elements .The use of semiotics can significantly aid in conveying their true meaning and create the clear understanding. Semiotics, the study of signs and symbols and their interpretation, offers a powerful framework for understanding the deeper layers of cultural symbols, rituals, and traditions. By delving into the semiotic dimensions of cultural elements, creators can uncover the historical, social, and psychological significance embedded within them. This understanding enables them to create new cultural artifacts, whether it's art, literature, music, or rituals, that resonate authentically with their intended audience.

Even through semiotics was used as a basis for interpretation of Hakka cultural elements ,the utilization of semiotics in Hakka culture also encounters certain limitations due to the intricate and multifaceted nature of this cultural heritage. One limitation lies in the diversity and complexity of Hakka customs and symbols, which can vary significantly across different regions and communities.

Further study on the semiotics of Hakka culture across different regions could offer valuable insights into the diversity and richness of Hakka symbolism and meaning-making practices. By examining how Hakka symbols are interpreted and utilized in various geographic contexts, researchers can uncover both shared cultural meanings and region-specific nuances. Additionally, exploring the impact of globalization, migration, and urbanization on Hakka semiotics could shed light on how traditional symbols adapt and evolve in response to contemporary challenges and opportunities. This interdisciplinary study holds the potential to enrich our understanding of Hakka culture while also contributing to broader discussions on semiotics and cultural dynamics

The researcher also suggested on the study of Hakka wedding customs through the migration history. Focusing on the five major migrations of the Hakka community could provide invaluable insights into the evolution and variation of their wedding rituals. Investigating how each migration wave influenced Hakka customs, from the Qing Dynasty to more recent migrations, could reveal changes in practices, adaptations to new environments, and the preservation of traditional values.

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