

# History and Transmutation: Exploration of the Historical Evolution of Gannan Hakka Traditional Nühong Culture

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**Abstract:** The traditional Hakka Nühong<sup>1</sup> culture in Gannan<sup>2</sup> was born with the first migration of Hakka ancestors in the Wei and Jin Dynasties. It has a profound historical and cultural heritage and has become an important handicraft culture of Hakka ethnic group. The traditional Hakka Nühong in Gannan is rich in varieties and exquisite in craftsmanship, which is a unique handicraft cultural form of women in china. This paper takes the Hakka folk Nühong culture in Gannan as the object, and discusses its evolution process and mechanism from two aspects of history and inheritance. Among them, at the historical level, through field research, literature analysis and other research methods, to explore the continuity, integration and development of Hakka traditional Nühong in terms of cultural emergence and evolution with Han culture and local culture (She ethnic group, Yao ethnic group, etc.), and put forward the cultural evolution mechanism between the two. From the perspective of cultural evolution, this paper makes a comparative analysis of the cultural and social functions, crafts and modeling of Hakka traditional Nühong in various historical periods, explores the artistic forms and functional evolution of traditional Nühong, and puts forward strategies for the inheritance and development of Hakka traditional Nühong culture in the digital era.

## 1. Overview of traditional Gannan Hakka Nühong culture

Chinese traditional culture has a long history, and various ethnicities and regions have been multiplying and developing, which has spawned a brilliant and diverse folk culture. Traditional Nühong culture, as a representative of culture, is not only an important part of women's own life, but also an important part of every Chinese daily thing. At the same time, Gannan Hakka culture, as one of the sources of Hakka culture in the world, has a very important historical position in the Hakka cultural circle. It can be said that Gannan Hakka Nühong culture has become a cultural card that can represent Hakka culture.

Nühong culture, as a touch of poetry and romance in the rich and splendid traditional Chinese culture, not only has a unique and profound spiritual connotation, but also has pleasant external morphological characteristics. Generally speaking, the traditional Nühong skills in China are mainly reflected in the skills related to clothing production such as spinning, knitting, weaving, embroidery, and tailoring. Under the traditional concept of "men farming and women weaving" in the Han feudal society, women's Nühong skill was an objective standard to measure a woman's virtue at that time, and even became a moral standard for women. As a branch of the Han ethnic group, Gannan Hakka inherits the Han cultural concept in many aspects. Naturally, there are also standards and requirements for Nühong skills in the personality shaping of female groups. These requirements are also reflected in various Nühong cultures such as spinning, embroidery and tailoring. However, due to the fact that the Hakkas are migrant people, on the one hand, they maintain the traditional culture of Han culture, on the other hand, they live next to the ethnic minorities such as the she and Yao ethnic groups, and influence each other culturally, forming a unique Hakka culture [1]. It can be seen that the Hakka Nühong culture in Gannan is quite different from the traditional Nühong culture of Han culture due to its regional characteristics. The most remarkable feature is that it adheres to

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<sup>1</sup> Nühong refers to the traditional handicraft culture of ancient Chinese women, based on skills such as needlework, weaving, sewing, embroidery, cloth making, and knotting.

<sup>2</sup> Gannan refers to the southern region of Jiangxi Province, China.

the concept of "simple and practical" Nühong creation and at the same time gives consideration to a certain aesthetic taste of Han culture. For example: the basic color of Hakka women's clothing is blue dyed by plant indigo, which highlights the simple temperament, but some embroidery patterns with the concept of typical Han cultural circle are decorated on the local or edge, reflecting the natural identity of Hakkas in Gannan to Han cultural culture. In short, Gannan Hakka Nühong culture is based on the Han culture and integrated into the unique cultural form of the local ethnic minority's cultural symbols.

## 2. History and Evolution

Gannan Hakka of Jiangxi is an important part of all the Hakka people. The specific area refers to the southern area of Jiangxi Province, most of which is Ganzhou city. Therefore, Ganzhou is an important Hakka settlement, more than 95% of which are Hakkas, accounting for 12% of the world's Hakkas and 15% of the Chinese Hakkas. The eighteen areas of Ganzhou are all pure Hakka urban, such as Longnan and Dingnan, which are the birthplace of the Hakkas and one of the main settlements of Hakkas. As the first station for Hakka ancestors of Han culture to move to the south, the Hakka people spread to the world year by year from Gannan as the source, and eventually formed a folk system with the unique cultural form.

### 2.1. The Cultural Roots of Gannan Hakka Folk Nühong

At the end of the Northern Song Dynasty, due to war, famine, Dynasty change and other factors, a large number of Han people were forced to move to the south, and at the same time, the Han Nühong cultural tradition closely related to life was brought to Gannan area. After that, a series of unique Gannan Hakka Nühong culture gradually formed, The Han people in the north gradually merged with the local ethnic minorities in the process of continuous south migration, forming the Nühong production technology with the meaning of ethnic minorities. Therefore, in general, the cultural roots of the traditional Hakka Nühong in Gannan are mainly reflected in two aspects: First, because the main body of the Hakka people is the Han people who migrated from the Central Plains<sup>3</sup> to the south, and formed in the historical development of continuous migration and integration, so Hakka culture is based on the Han culture, and has the historical inheritance of the Han culture; Second, Hakka ancestors formed a common community area in the settlement area, constantly absorbed the local indigenous culture dominated by the She ethnic group, and interacted and merged with the She ethnic<sup>4</sup> ancestors, eventually producing a language, common economic life and common psychological quality that is different from other regions or ethnic groups, so that it has a unique ethnic character [2]. In the author's opinion, the historical inheritance and ethnic integration of the Hakka Nühong culture in Gannan must be differentiated in specific types. From the perspective of anthropology, the evolution and development of Gannan Nühong culture experienced the integration of two different local cultures. The two kinds of local cultural integration are: 1.the integration of Han culture and Chu culture, 2. the integration of Han culture and she, Yao and other native cultures. The specific analysis is shown in Figure 1.

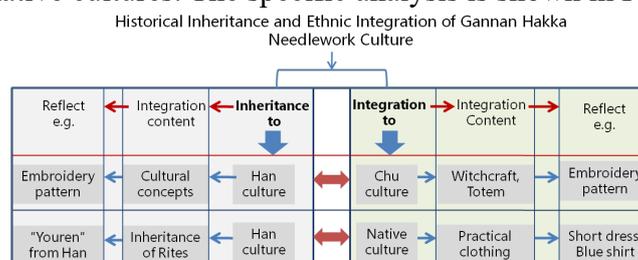


Figure 1 The Analysis of the Historical Inheritance and Ethnic Integration about Gannan Hakka Nühong Culture

<sup>3</sup> Central Plains refers to the middle and lower reaches of the Yellow River, centered around Heluo, and is the birthplace of Chinese civilization.

<sup>4</sup> She ethnic group is one of the ethnic minorities in China, distributed in mountainous areas such as Fujian, Zhejiang, and Jiangxi.

From the historical research, it can be found that the clothing of Gannan Hakkas basically keeps the characteristics of Han people in the Han Dynasty, and the most typical example is called "YouRen" (a kind of clothing with the direction of the placket on the right) which is come from the Han style. This style has lasted from the date of the formation of the Hakka to modern times. Another example: the "Gannan Hakka Children's Hats", which was very popular in the Gannan Hakka area, actually is the "Tiger Head Hat" derived from the Han culture. The Hakkas in Gannan have always followed the traditional rules of the Han culture that the male masters the outside and the female masters the inside. Therefore, in the aspect of clothing embroidery patterns, Gannan Hakka Nühong culture reflects the social filial piety and auspicious cultural characteristics of Han culture. [3] However, because the Gannan Hakka Nühong culture is a form of the integration of Han culture and local indigenous culture, which reflects the great practical characteristics, it is also very different from the Han Nühong culture. For example: in the aspect of embroidery patterns, it partly reflects the totem worship of the local natural environment, and refers to the local indigenous people to make short shirts for easy work.

## 2.2. The historical evolution of Gannan Hakka traditional Nühong culture

From a historical perspective, the evolution and development of Gannan Nühong culture mainly experienced four stages that reflect the rise and fall of Gannan Hakka culture. The details are as follows: the incubation stage (Qin, Han Dynasties and Wei Jin, Tang Dynasty); the integration stage (Song and Yuan Dynasties); the stable stage (Ming and Qing Dynasties); the decline stage (the Republic of China, the founding of new China, reform and opening up); and the inheritance stage (after 2007). [4] The specific analysis is shown in Table 1.

Table 1 Analysis of the Historical Evolution Stage of Gannan Hakka Nühong Culture

Stage	Historical period	Style and Form of Nühong
Incubation stage	Qin and Han Dynasties	At this stage, the orthodox Nühong culture style of the Han culture was still maintained, with less external influence.
	Wei Jin and Tang Dynasty	
Integration stage	Song Dynasty	With the continuous migration and settlement, the clothing form began to adapt to the environment of Gannan, producing subtle changes.
	Yuan Dynasty	
Stable stage	Ming and Qing Dynasties	The costume style tends to be stable, forming the Hakka Nühong cultural characteristics different from the Han Nühong culture. The embroidery pattern is simple and generous, and the costume style is simple and practical.
Recession stage	The middle of the Republic of China	Hakka folk dress coexists with the new Zhongshan suit, cheongsam and other styles
	The People's Republic of China	Great changes have taken place in social fashion, and Hakka traditional Nühong culture has gradually faded from the historical stage
	China's Reform and Opening up Period	Hakka traditional clothing is hard to see, only a few old people adhere to
Inheritance stage	After 2007	Inheritance of Hakka Nühong culture in Gannan and innovation in the new era

Throughout the development historical context of the Gannan Hakka Nühong, it is not difficult to find that the Gannan Hakka Nühong technology system started from the Han cultural circle. After the inheritance and development of Hakka people moving south, it has gradually evolved into a set of unique intangible cultural heritage that can adapt to the local living environment, is more practical and has the imprint of Chinese culture. Therefore, most of the mature Hakka clothing production technology in Gannan is developed on the basis of practicality, which is a practical and simple aesthetic clothing system. At the same time, it's not hard to find from the development

process of Gannan Hakka Nühong culture that practical objects are easy to preserve and continue in the difficult social development, and form unique and simple aesthetic values. [5] Such as Dingnan, Shicheng, Ningdu, Ruijin, Ganxian, Yudu and other major pure Hakka counties and cities that best represent the Hakka Nühong culture in Gannan, the costume folk custom is more prominent, and the specific clothing and dressing in the folk customs of marriage, newborn, funeral and so on, in the early Qing Dynasty, has formed a practical and fixed costume system. For example: the representative Dingnan Hakka clothing can reflect the wearing habits of people in Gannan Hakka area. According to the records of *Dingnan County Annals*, the main items of Hakka clothing in Dingnan include the following categories: 1. Women have winter head kerchief, hat curtain, casual clothes and trousers, embroidered cotton padded jacket and trousers, embroidered silver chain gourd shaped apron, wooden shoes, cotton rain shoes with a cloth cover and wooden bottom, etc. 2. For males, there are copper top felt hats, cloth top melon skin hats, wisps of hair hats, long shirts, Mandarin coats, over the top pants, wooden shoes, cloth top wooden bottom cotton rain shoes (commonly known as "Jiao Xie"), etc. 3. Children have embroidery hats, saliva pockets, cotton leg quilts, excrement and urine stickers, bandages and cassocks, open crotch pants, auspicious pattern belly bags, etc. It can be seen that Dingnan clothing is a practical clothing system, which reflects the wearing style of civilians. Moreover, women have abandoned the habit of wearing skirts in the Han culture and changed to pants, which is more practical and easy to work.

However, the aesthetic value brought by the new era makes the Hakka traditional costume cultural system constructed in the period of agricultural civilization slowly disappear, which is the ups and downs of the development process and historical destiny of Gannan Hakka Nühong culture. Fortunately, after 2007, all kinds of traditional intangible culture gradually received the attention of cultural departments at all levels. Gannan Hakka Nühong culture returned to the public in a more unique and novel way.

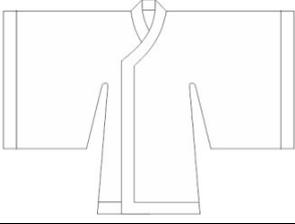
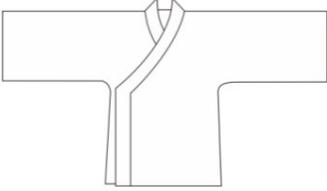
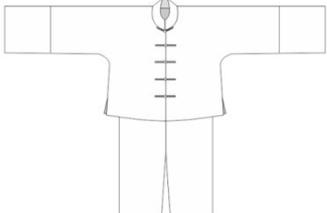
### **2.3. The Evolution of the Cultural Connotation of Gannan Hakka Folk Nühong**

In history, Hakkas mainly experienced 6 large-scale migrations, especially after the third and fourth migrations (Tang and Song dynasties), and gradually formed a unique and stable group in the population. [6] However, the Nühong culture at this time still maintains various hierarchy concepts and totem worship concepts in the Han culture, basically maintaining the shape and style of the Han culture clothing, wide clothes and large sleeves, especially the women at that time were wearing wide pants and skirts outside, which made it difficult to move outside. The Chinese feudal culture is that women are not allowed to show themselves at will and cannot farming in the ground. And the clothing color of the upper class is gorgeous, which is obviously different from the clothing color of ordinary people. Therefore, the Nühong culture at that time generally still followed the strict hierarchy concept in the orthodox culture of Han culture. With the completion of the fifth migration of Hakkas, in order to adapt to the local living environment, the clothing style of Gannan Hakkas gradually absorbed the short and narrow shape characteristics of the shirt in the local indigenous clothing style, and the clothing style gradually developed towards the practical direction. Among them, "blue shirt" (a blue shirt dyed by plants) is a typical style. At the same time, influenced by the culture of the southern ethnic minorities, and based on the objective fact that Hakka women in Gannan actively participate in social work, the classification and constraints of the clothing grade and clothing etiquette system in the Hakka area in Gannan are gradually blurred and weakened. For example: the Hakka women in Gannan don't wrap their feet, don't wear "three inch Golden Lotus" shoes or "Bound-feet", and the embroidery pattern elements on various types of clothing don't have specific grade division rules. Instead it reflects a natural and unrestrained simple beauty. Therefore, after a long period of evolution and development, the general trend of Gannan Hakka Nühong is from complex to simple; The color of clothing changed from gorgeous to simple; The material of clothing has changed from luxury to simplicity. All of these lead to the simplification of the etiquette system and the formation of a relatively fixed costume system.

Generally speaking, with the gradual stability of Hakka group culture, Hakka clothing has gradually formed and integrated its unique plain, practical and Han cultural characteristics.

Therefore, from a historical point of view, the evolution of the cultural connotation of the traditional Hakka Nühong in Gannan has experienced a historical process from tedious to simplified, from ritual restraint to simple and practical. The specific analysis is shown in Table 2.

Table 2 Analysis of Different classes of Gannan Hakka Clothing Styles during the Pre and Post formation Stage

Period	Dress obsession of hierarchy	Dressing conditions of different classes	Clothing style (take men's clothing style as an example)
Before the formation of Gannan Hakka clothing system (before the Ming and Qing Dynasties)	Keep the Han hierarchy of dress	Upper class -- robes The fabric is gorgeous, and the clothing production process strictly follows the hierarchical system	
		Lower class--short clothes The fabric is cheap, and the clothing production process strictly follows the hierarchical system	
After the formation of Gannan Hakka clothing system	Disappear of the upper and lower classes dress, almost no hierarchy	Upper class—blue short clothes (Occasionally wearing a robe)	
		Lower class – blue short clothes	

### 3. Art story: the development of Gannan traditional Hakka Nühong handicraft

On October 17th 2003, the 32nd General Conference of UNESCO adopted the Convention on the protection of intangible cultural heritage, which is an important milestone in the protection of intangible cultural heritage in human history. As of December 2018, Ganzhou city has a total of 10 ethnic intangible cultural heritage representative projects, 96 provincial projects, 165 municipal projects, and 556 county projects, and have 5 ethnic intangible cultural heritage project inheritors, 75 provincial-level inheritors, 192 city level inheritors and 336 county level inheritors. In recent years, Ganzhou city has carried out the inheritance and protection of Hakka culture in an all-round way through the construction of inheritance bases and the creation of "the hometown of art". Now Ganzhou city has built 1 provincial-level intangible cultural heritage production protection demonstration base, 1 provincial-level intangible cultural heritage campus research base, 5 provincial-level intangible cultural heritage research, inheritance and communication bases, and 9 municipal intangible cultural heritage research, inheritance and communication bases. Among them, Xingguo (folk song), Yudu (Suona Performance) and Anyuan (Tea Picking Opera) were selected as the "Hometown of Chinese folk Culture and Art", and 6 townships were selected as the "Hometown of Jiangxi Folk Culture and Art".

At present, Ganzhou city has 1 representative list of human intangible cultural heritage, 13 ethnic intangible cultural heritage representative projects, 108 provincial intangible cultural heritage representative projects, 327 municipal intangible cultural heritage representative projects, and 1,524 county-level intangible cultural heritage representative projects. Also there were 8 representatives of ethnic intangible cultural heritage, 100 at the provincial level, 309 at the municipal level and 1,147 at the county level. From 2018 to 2023, the specific analysis of the trend of Ganzhou intangible cultural heritage projects is as Figure 2.

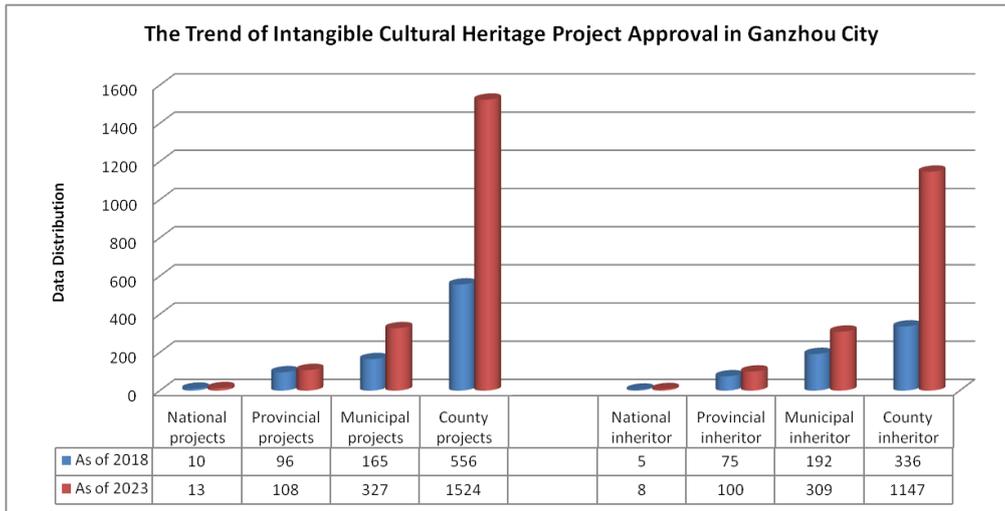


Figure 2 Trend Chart of Intangible Cultural Heritage Project Approval in Ganzhou City

From the above statistics, it can be found that from 2018 to 2023, the Hakka culture in Gannan region, represented by Ganzhou City, has received strong support from the government and sustained development. In January 2023, the ethnic Hakka (Gannan) cultural zone was officially established. It marks that Gannan Hakka culture as a ethnic project has achieved breakthrough results. As an important part of the achievement, Gannan Hakka Nühong culture will have a better development. At present, there are 4 intangible cultural heritages above the provincial level, 8 above the municipal level and 8 above the county level. The proportion of Gannan Hakka Nühong intangible cultural heritage in Gannan Hakka intangible cultural heritage is shown as Figure 3.

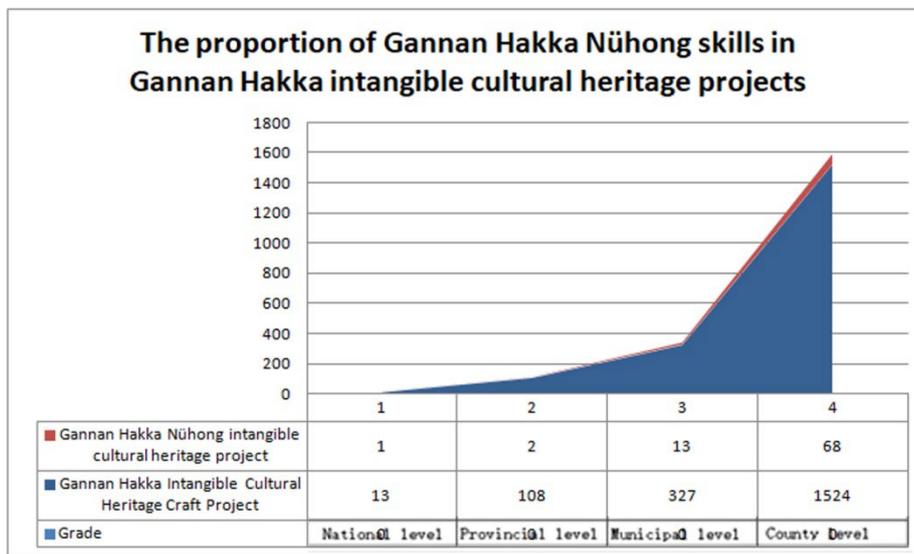


Figure 3 The proportion of Gannan Hakka Nühong skills in Gannan Hakka intangible cultural heritage projects

In 2023, "Gannan Hakka Costume" has been listed in the fifth batch of ethnic intangible cultural heritage list, which will play a key role in the inheritance and protection of Gannan Hakka Nühong culture. [7] In recent years, under the strong praise of the government, many relevant cultural communication and development institutions and intangible cultural heritage inheritors have been established. There were also some commercial brand institutions, such as the "Hakka clothing and brocade" clothing series products of "Ganzhou Fan Pai Cultural Communication Co., Ltd.", which are committed to building a clothing brand with Hakka clothing culture as the core. These institutions and inheritors provide direct power for the inheritance and development of Gannan Hakka Nühong culture. This article presents a list of representative intangible cultural heritage projects, inheritors, dissemination organizations, and commercial promotion brands of the

influential Nühong culture in the Gannan region, as shown in Table 3.

Table 3 Statistics of typical heritage institutions and inheritors in Gannan involved in Nühong cultural<sup>5</sup>

Relevant commercial cultural brands (typical examples)			
category	Brand name	Business content	
Clothing brand	Hakka Brocade	Clothing; Fashion	
Handmade brand	"Muzhao" Studio	Hakka blue dye cultural heritage	
Media company	Ganzhou Wanwei Media Co., Ltd. (Intangible Cultural Heritage Communication Base of Jiangxi Province)	Cultural communication	
Related non commercial cultural dissemination institutions (typical examples)			
category	Organization name	Related research content	
government organs	Hakka culture (Gannan) ecological protection experimentation area	The inheritance and spread of Hakka Nühong culture in Gannan	
government organs	Jiangxi Hakka Museum	The inheritance and spread of Hakka Nühong culture in Gannan	
University research institutions	Gannan Normal University Hakka Folk Museum (Jiangxi Social Science Knowledge Popularization and Publicity Base)	Education and dissemination of Gannan Hakka Nühong culture	
University research institutions	Jiangxi University of Science and Technology -- Digital Research Base of Gannan Hakka culture	Study on the digitalization of Hakka Nühong culture in Gannan	
Relevant cultural heritage projects and inheritors (above the municipal level)			
Project Category	Project Name	Level	Batch
Ethnic Intangible Cultural Heritage List	Gannan Hakka clothing	ethnic level	The 5th batch
Intangible cultural heritage list of Jiangxi Province	The production technology of Quannan blue napkin	provincial level	The 3rd batch
Intangible cultural heritage list of Jiangxi Province	Dingnan Hakka children's hat making skills	provincial level	The 5th batch
Intangible cultural heritage list of Ganzhou City	Children's embroidered hat making skills	Municipal level	The 1st batch
Intangible cultural heritage list of Ganzhou City	Dingnan Hakka clothing	Municipal level	The 1st batch
Intangible cultural heritage list of Ganzhou City	Dingnan children's flower hat making skills	Municipal level	The 2nd batch
Intangible cultural heritage list of Ganzhou City	Quannan blue handkerchief technique	Municipal level	The 2nd batch
Intangible cultural heritage list of Ganzhou City	Longnan Hakka ribbon	Municipal level	The 3rd batch
Intangible cultural heritage list of Ganzhou City	Yudu straw shoes manufacturing technology	Municipal level	The 4th batch
Intangible cultural heritage list of Ganzhou City	Anyuan Hakka embroidery	Municipal level	The 5th batch
Intangible cultural heritage list of Ganzhou City	Xingguo Hakka embroidery	Municipal level	The 5th batch
Intangible cultural heritage list of Ganzhou City	Gannan Hakka Paper Cuttings	Municipal level	The 6th Batch
Intangible cultural heritage list of Ganzhou City	Red Army shoes making skills	Municipal level	The 6th Batch
Intangible cultural heritage list of Ganzhou City	Handmade cheongsam making technology	Municipal level	The 6th Batch
Intangible cultural heritage list of Ganzhou City	Anyuan Hakka embroidered shoes	Municipal level	The 7th Batch
Intangible cultural heritage list of Ganzhou City	Hakka twine Crochet Technology	Municipal level	The 7th Batch

From the above analysis, it can be seen that after years of effort, a series of cultural institutions centered around Gannan Hakka culture have formed in the Gannan region, providing a strong

<sup>5</sup> data sources: <https://www.jxich.cn/index.html> Jiangxi intangible cultural heritage Digital Museum

driving force for the protection and inheritance of Gannan Hakka Nühong culture. According to statistics, these cultural institutions are mainly divided into two types: commercial cultural institutions and non-commercial cultural institutions, of which non-commercial cultural institutions account for a large proportion. The establishment of non commercial cultural institutions indirectly reflects the high importance that government departments attach to the dissemination of folk culture, and also reflects the shortcomings of folk culture in commercial promotion. Since 2017, Ganzhou city has fully implemented the master plan of Hakka culture (Gannan) ecological protection experimental zone, focusing on "mining and upgrading a number of intangible cultural heritage projects; rescuing and protecting a number of inheritors; setting up a number of heritage bases; and carrying out a series of exhibition and demonstration activities", then carried out many intangible cultural heritage activities in the public. Relying on the Cultural Department of the government, these activities tried to integrate the traditional Gannan Hakka culture into modern life, achieving the unity of social and economic benefits while disseminating Hakka culture, and achieving a good social response. For example, in 2022, "Dingnan Cultural Center" held the "Intangible Cultural Heritage into The Campus" activity. The director of "Dingnan Cultural Center" publicized the Dingnan Hakka folk hat in the local primary and secondary schools. This action not only promotes the Gannan Hakka Nühong culture, but also makes the next generation feel the charm of folk Nühong culture in Gannan.

#### **4. Prospect of Gannan Hakka folk Nühong culture in the digital era**

Only when traditional folk culture keeps pace with the times can culture continue. Under the background of the digital era, digitalization plays a huge role in the inheritance and development of folk culture. At present, as a popular form of communication, digitalization not only provides good visual experience for the public, but also stimulates people's attention to folk culture, which not only shortens the distance between the audience and the tradition, but also expands the communication channels of folk culture. [8] Among them, digital cultural creation, as a virtual cultural product, should not only have the traditional value of viewing and collecting, but also have the value of social identity to meet the spiritual and cultural construction of young people. In recent years, there are also many researchers who love Hakka culture. They do digital collection and processing of some of the essence of Hakka traditional culture, and derive some digital cultural and creative products; especially some universities, research institutions and design companies have done a lot of design attempts, some of which have become more mature products. However, at present, there are few mature digital products only for Gannan Hakka Nühong culture, so there are still some blank research fields in it. In the future, more designers who love Gannan Hakka Nühong culture need to improve and develop this area. Specifically, to achieve the digitalization of the Hakka Nühong culture in Gannan, it can be achieved through the following four ways: 1. Establish a digital museum or database: through scanning, photography and other technical means, the cultural relics and crafts are digitally preserved, and a comprehensive digital museum or database is established for subsequent research display and spread. 2. Using virtual reality (VR) technology: Through VR technology, the whole process of Gannan Hakka folk Nühong production can be simulated, so that the audience can more intuitively understand and experience the charm of Nühong culture. 3. Using AI Technology: through AI technology, it can realize the digital intelligent design and production of cultural products, improve the design efficiency and production quality, at the same time, it can also reduce the labor cost, and provide support for the industrial development of culture. 4. Promotion through social media: in the current situation of the growing number of short videos, relevant information, pictures and videos of folk Nühong culture can be released through social media platforms, and through video tutorials, online courses and other forms, more people can learn and master Nühong skills, so that more people can understand and pay attention to this culture.

Today's digital trend has opened up new possibilities for the protection of folk culture in various regions, and the continuous updating of digital technology has also provided new opportunities for the inheritance and protection of Gannan Hakka culture. In short, the digital era provides more

opportunities and possibilities for the development of Gannan Hakka folk Nühong culture. As long as we are good at using digital technology and actively innovate, we can make this traditional culture radiate more brilliant luster in the new era.

## 5. Conclusion

Gannan culture has a history of more than 2,200 years, which breeds rich intangible cultural heritage resources and is the cradle of Hakka culture. Rich intangible cultural heritage is an important part of Hakka spirit, and it is also an important carrier for Hakka people to look back on their ancestors' memory and identity. The Hakka women in Gannan experience the scale of things and people in the process of Nühong production through a needle and a thread of improvisation, that deeply experience the physical beauty in daily life. The Nühong not only carries the daily life of Gannan Hakkas, but also provides rich cultural heritage media information. Here "technology" and "art" blend into one, Nühong culture is no longer a mechanical copy of Han culture, but a vague expression of free will of Hakka female inspiration, warmth and skill control. So, as an intangible cultural heritage, Nühong culture carries the cultural memory of the Gannan Hakkas for generations. However, with the current economic development and the impact of globalization, traditional intangible cultural heritage around the world is disappearing in the aggravation, as Mr. Feng Jicai said, "Almost every minute, there is a traditional culture is dying out". Therefore, the contemporary Hakka Nühong culture in Gannan urgently needs to be transformed into a cultural form that meets the aesthetic and practical needs of contemporary people. It should not only have the cultural commonness of contemporary folk customs, but also a new Nühong technical thinking and expression paradigm. It requires creators with traditional aesthetic thinking and unique technical performance, free and easy to use a variety of new media material languages, and seamless docking of the abstract creative ideas in the mind and the materials in reality. In short, in the future inheritance and innovative practice of Nühong culture, "how to innovate" is more important than "how to inherit".

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