

The Process of Transformation Minority Wisdom to Modern Fashion case of Dong's Indigo dyeing Product at Ma'anzhai Village, Guangxi Region, China*

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Abstract

The Dong people are a minority in Guangxi Province. It is a group of people who have the wisdom to produce indigo color from the tree that gives indigo. Their indigo dyeing with cotton and there is a special tactic to make the indigo dyed fabrics look reddish-black blue. And there is a special technique to create the indigo dyeing cloth with different intensity levels of color. In the dyeing process, according to the number of dyeing passes, different degrees of blue will be obtained. As well as having luster and it has been used in various social and cultural contexts of Dong group. In particular, the wedding tradition where the Dong cloth is an important role in the ritual. Therefore, the indigo-dyed cloth is one of the important ethnic cultural identities of the Dong people at Guangxi. Importantly, at present, the uniqueness of indigo dyeing fabrics from the ethnic wisdom of Dong are gradually became a staple in one type of modern fashion of contemporary Chinese people. Because there are some group of new fashioned consumers who have a taste for modern products related to local wisdom and ethnic identity. Such indigo dyed fabrics have been fashioned by a new generation of fashion designers.

It was designed with an integrated Chinese style with ethnic characteristics. It is becoming a modern fashion that is popular with consumers in modern society in China today. It was also certified by the exhibition “Design with Temperature” on the occasion of the 10th anniversary of Shanghai Design, where is one of the highest of modern exhibition management of China. This situation is an important driving force for modern fashion by using indigo dyed fabrics from the traditional wisdom of ethnic group of Dong are more vibrant. And to result in the revival and earning of income from the traditional wisdom of Dong ethnic group seriously.

Keywords: Minority of Dong group, Indigo dyeing product, Local Wisdom, Modern Fashion, Glocal Style

Introduction

The People’s Republic of China (PRC) is the most populous country in the world with more than 1.4 billion people divided into 22 provinces, geographically diverse. China is a multi-ethnic country composed of 56 ethnic groups. The Chinese nation is a collective term. The 56 ethnic groups are an organic part of the whole Chinese nation (Yu Shuixiang and Lvshuhua. 2020). Each ethnic minority has long inherited wisdom from their ancestors. Including the production of indigo-dyeing culture that are the most characteristic of the Dong people of Guangxi region.

Since China’s economic reforms in relation to global markets in 1978, China has become the fastest growing economy in the world. China is recognized the world’s largest exporter. It is the world’s second largest importer and the world’s second largest economy in terms of gross domestic product. Market price and purchasing power parity with such progress, the Chinese society is a significant modern society in the world. In addition to advances in context of economic and industrial technology. China’s fashion design industry is also progressive and modern on par with international standards. The works of modern Chinese

fashion designers are also being in the world-class standards. The most importantly, there has been a phenomenon of bringing fabrics from the wisdom and dressing styles of various ethnic groups to integrate into modern fashion. Become a innovation product that combines the local wisdom and international or Global, known as “Glocal Style products”. That are popular and become an important modern social phenomenon in China today.

From the above social issues, this is clearly evident in the case of the Dong people's indigo dyed fabric production wisdom in Ma'anzhai Village, Guangxi Province, which is a community in the subtropical rainforest area in the south where borders Hunan. There is one main indigo grass in village, which named *Baphicacanthuscusia* (Nees) Bremek, belonging to the family *Acanthaceae* described with modern botanical name. The slaty nature prefers humidity and is mostly found in the forest edge of the subtropical region, mainly distributed in the tropical and subtropical regions of eastern India, Southeast Asia,

southwest China and southeast China (ZHANG LB, WANG C. 2019.) It grows well in moist evergreen forests in low light areas and not wet which is 100-2000 meters above sea level. This bluegrass is widely distributed in China, such as Guangdong, Hainan, Hong Kong, Taiwan, Guangxi, Yunnan, Guizhou, Sichuan, Fujian, Zhejiang, and abroad, such as Bangladesh, northeastern India, Myanmar, Himalayas and other places to Indochina Peninsula (ZHANG L and WANG C. 2019). The rich sap in the branches and leaves of the kind is also easy to precipitate, and it is generally regarded as the best blue dyed plant in the world. This plant was used by the Dong people to produce it as a raw material for the blue color in their ethnic textile. Dye indigo cloth of Dong mixed with local steaming, beating and mixing process. The fabric has a dense fiber. It's quality can protect the cold in winter and give blue and black dazzling with red. So it is a special identity of the indigo dyed cloth of the Dong group here. Importantly, as a result, the fabric of Dong wisdom

is used by designers as a staple in modern fashion. That gives special physical beauty, cleanliness, purity and safety and reflecting the values of the noble and eccentric wisdom of this minority group. Which is a special feature for this modern fashion group Glocal Style.

In the process of modernity of China, indigo dyed fabric was used as main material in modern fashion. The special properties of the cloth from the special wisdom of the ethnic minorities. Which is a traditional organic fabric Dyeing with natural plant dyes environmentally friendly. Through a special process of Dong group is the uniqueness of making the dark blue color and brightly. It made Dong's indigo dyed cloth look like it was created by magic. It is one of the most special features of ethnic minority cloths.

Then, Dong's wisdom of indigo dyeing has been inherited from ancestors in all steps. Since the production of indigo cake to make it into dark blue and purple fabrics emitting a mysterious light. Which requires advanced wisdom that has been accumulated for a long time.

Therefore, this 'Glocal Style fashion design' has a unique visual beauty. And the stories of the wisdom are also described as the special values of modern fashion. It's all been a power of this modern fashion group. The charm attracts the attention of designers and consumers in modern society. Modern fashion 'Glocal Style' has resulted in the renewal of wisdom and generating income for Dong people in Ma'anzhai community. I am also one of the modern fashion designers. I have been promoting the restoration of Dong wisdom and bring the special indigo dyed fabrics to create modern fashions for serving my consumers. And it was also accepted to participate in the 10th Anniversary of Shanghai World Expo 2010 Creative Design Exhibition. All of the mentions above is the Process of Transformation Minority Product to Modern Fashion, which is central of my article.

Dong people of Ma'anzhai, Sanjiang village at Guangxi

The Dong people are one of the 56 ethnic minorities in China.

The Dong nationality is one of the oldest nationalities in Sanjiang. The Dong people call themselves “GEM”, which means “brave and silent”. Chinese historical records mostly refer to the Dong area as “Xidong” and “Mandong”, and the ethnic minorities living in “Xidong” are called “Dong Min”, “Dong Man”, and “Dong People”. Since its inception, most of the ethnic groups have lived in the mountains and dongs.” (Guangxi Zhuang Autonomous Region Editorial Group. 1987). They live in the lower provinces of China, including Guangxi. The way of life of Dong relate to the ecosystem and accumulated many important wisdoms. Especially the unique characteristics of weaving and dyeing indigo. Their cloth became the identity of the Dong people at “Ma’anzhai village”, where is my fieldwork in this article.

Ma’anzhai village is located in Linxi Township, Sanjiang Dong Autonomous region. This community has a history of about 300 years. Located on a mountainous terrain that stretches in the north of the province. Ma’anzhai covers an area

of 0.36 square kilometers and has an altitude of 1300.00 meters. The village governs 1 villager group, with 87 rural households, a rural population of 430, and a per capita income of 1913 yuan. They are recognized as an ethnic group that maintains strong traditions. Ma’anzhai is unique community in its ancient architecture, the drum tower and “Chengyang Fengyu Bridge”. Both architectures are also public spaces of the community. In addition, the community currently uses both buildings as the cultural tourism center. As a result, the houses around the drum tower were thus transformed into a souvenir shops of the community as well.

As a rural settlement dominated by agriculture, a village is a spatial unit with a fixed area and a clear boundary, where villagers live and multiply for a long time. It is composed of the production and social activities, lifestyles, and beliefs of a certain group of people in a certain area. A relatively independent regional society is a social unit corresponding to a city, and it carries the political, economic, and cultural

life styles of the countryside. In the Qing Dynasty, there were both zhai and village called natural settlements in Guangxi. The settlements of the Han or Zhuang people who were naturalized and taxed on the plains were mostly called village, while the unnatural minority settlements living in the mountains and forests or on the banks of the water were mostly called zhai. Called a zhai is an agricultural settlement just like the village. The ancestors of the Dong people at Ma'anzhai Village chose the location to set up a community on an area rich in natural resources. It consists of forests, diverse flora and fauna including abundant water resources. Affecting farmers is the main occupation that has been inherited for a long time. However, this community has restrictions on arable land and housing construction. And the transportation system that is not as complete as other districts.

Above has resulted in the Dong people adapting and creating a cultural correlation with endemic ecosystems. It become the wisdom of ethnic life in various dimensions and inherited from each generation

of Dong. One of the important wisdoms is to surrender fabrics with distinctive indigo dyeing. The Dong people mainly use natural ingredients in their living area. They developed a strategy to make the indigo-dyed fabric a special color that interspersed between black, purple and red. It was even called a magical fabric (Yang Nianying, 2020: interview). The Dong people use fabrics from this great wisdom to make clothes and wear them in daily life and the rituals. Especially the wedding ceremony. The special indigo dyed fabric has thus become a distinctive ethnic identity. Furthermore, today's modern fashion designers have also used it as a fabric in their modern fashions. As a result, the fabric from Dong wisdom is famous. Both as the advanced wisdom of the ethnic minorities and the modern fashion of the Glocal Style.

Wisdom of bright indigo-dyed fabrics of Dong cloth in Ma'anzhai village.

The term 'Local Wisdom' is a combination of knowledge and traditions that are specific to a

location. Which are passed on from generation to generation of Dong at Ma-anzhai village. They can use natural materials from the local environment for indigo dyeing. There are the blue grass (corresponding to the "horm tree" in Thailand), ash from the rice plant, dioscorea and fish scales. All of them are used as the main raw material for dyeing indigo fabrics and creating bright colors for the fabric, which is the most advanced wisdom (Yang Nianying. 2020: interview). In addition wisdom is choosing the start date of indigo meat production from the blue grass. Their ancestors determined working days in relation to climatic characteristics suitable for the growth of microorganisms. And including the wisdom transmitted from generation to generation through the value system through wedding tradition and some rituals that require special fabrics as a component. The case mentioned above, is the indigo culture of Dong people at Ma-anzhai that truly demonstrates the advanced wisdom of adapting to their local environment.

The dress culture of Dong people is associated with brightly colored indigo-dyed fabrics. The traditional clothing color has gradually forming a unique tribal dress that uses the special bright colors as the main fabric. And there is a process of inheritance through various traditions that must be dressed in a strict style. Especially the bride in the wedding ceremony. Although a steady stream of Central Plains culture flows into the Dong area through the two rivers (Duliu River and Qingshui River), the traditional clothing color concept of the Dong nationality has gradually formed a set of stable and unique clothing background colors in the process of the baptism, blending and acculturation of Chinese culture (Zhang Xiaode. 2017) To produce ultra-bright colored fabrics of the Dong people at Ma'anzhai Village. To use natural color from blue grass tree. Blue grass is a local herbaceous plant that produces a dye and has medicinal properties. And use cowhide glue and fish scale glue to brighten them up. The plant *Isatis indigotica* is also used for its

antibacterial and antiviral activity and Dioscorea is used to make fabrics more resistant to washing (Yang Nianying. 2020: interview). Dong people dyed the cloth several times to make it look so dark till like black. The aesthetic principles of dyed fabric must be bright. So the indigo dyed cloth of the Dong people glowed purple like to conjured by magic. But practically, this genius dyed dark indigo dyed fabric, was appropriate to wear while working in the fields. Because it is a herbal fabric that helps to heal the wearer's skin.

To beat the fabric is the technique to make indigo dyed cloth emit a mysterious magenta light. Dong women put the folded cloth on top of the stone and beat the cloth with a hammer. Beating will cause the fibers to be compressed tightly together. The condensation of the fibers and the smooth, glossy surface of the smashed fabric will emit a luster. After smashing the fabrics, it will add complete properties. Contains a shiny blue-black-purple, natural indigo fragrance and softness when body touched. All of the above

are the components that create a sense of the magic of the fabric (Yang Nianying. 2020: interview). More importantly, it's also a big reason why modern fashion designers use this magical fabric as a staple in their global fashion styles. As a result, their modern fashion collection are unlike any other. With a fabric that indicates advanced wisdom, a long history of ethnic culture, friendly to nature. In addition, the physical properties are comfortable to wear and the fabric has medicinal properties for the skin at the same time. The ethnic medicine of the Zhuang nationality in Guangxi also has theoretical support, and the smell of plants also has the effect of curing diseases, which is called Heavenly Doctor.

Space and time in the dimension of indigo mud production wisdom

The Dong's ancestors set the 6th day of the 6th month of the Chinese lunar calendar on every year as the start date for the production of indigo mud in indigo tanks. Analyzing those days, it was found



Picture 1: Cotton, indigo cake and brightly dyed fabric. After undergoing a special dyeing and coloring process with Dong ethnic wisdom
(Photo: Hu Wen Li, July 31, 2020)

that the middle of summer was suitable for bluegrass fermentation (Yang Nianying. 2020: interview). It is a time when the weather is sweltering and the air has relative humidity suitable for the production of indigo mud. Because bluegrass is a microorganism that likes sweltering weather. Which is suitable for the expansion of microorganisms in indigo tanks. If conditions are not right, microorganisms will not expand and indigo will not occur. To become a way of being passed on to the offspring. The ancestors set the that day of every year as an auspicious day for the village. One of the auspicious events is to start producing indigo cakes. In this regard, I joined Yang Nianying's family in indigo co-production working from July 28 to August 1, 2020.

The production of indigo mud begins with the creation of indigo tanks, collecting blue grass, a type of herbaceous plant, and soaking them in indigo tanks. Dong people collect the blue grass by uprooting both the plant and the root. The author presents the process of producing indigo cake and special fabric dyeing in Ma An zhai village as follows;

Indigo mud production steps:

Indigo mud means indigo which is made into a lump of mud. So it is called indigo mud. There are many types of trees in the world for making indigo mud. But at the Dong community, Ma-anzhai village used to produce indigo cakes from the tree of 'bluegrass' (corresponds to the 'Hom leaves' in Thailand). Therefore,

the author will explain indigo mud production from the experience that the I has worked with Yang Nianying's family as follows:

Bluegrass fermentation process

Yang Nianying, a Dong blager, meticulously prepared every step for this participatory fieldwork: After harvesting the bluegrass from

the field, put it into a plastic bucket (about 150L) and pour 2/3 of the water, and the surface is woven with bamboo strips. Cover it with flakes, compact it with several bricks, cover it, and soak it for 2-3 days (If the temperature is low, the villagers will use a local native stone to heat it in the fire, and then put it in a bucket to heat it.)



Picture 2: Hu Wenli holds the Dong's blue grass and blue indigo mud

I have participated working on the creation of the Indigo tanks with Yang Nianying and her daughter, Chen Limei on July 31, 2020. (Photo: Hu Wen Li. July 31, 2021).

The suspension of indigo mud is settling into indigo.

After fully fermented, take out the bluegrass, add an appropriate amount of lime (about PH=11 as determined by PH test paper) to



Picture 3: Yang Niaying and daughter Chen Limei were soaking all parts of the bluegrass, roots, stems and leaves in a plastic bucket to get the indigo melted water out. (Photo: Hu Wen Li. July 31, 2021)

make rich foam with repeated water in a tub, commonly known as “Beat Indigo”. After standing for one day, the blue indigo adheres to the lime and sinks into the bottom of the bucket. Carefully pour the upper

layer of water away to obtain the blue indigo mud deposited at the bottom.

Building a dye vat

This is to prepare the condition to be ready for dyeing with



Picture 4: Yang Nieying was soaking all parts of the bluegrass, roots, stems and leaves in a plastic bucket to bring out the indigo melt water.

(Photo: Hu Wen Li. July 31, 2021)



Picture 5: The purification of indigo water to create bubbles. And pour water into the bucket To allow the microorganisms in the dye tank to receive oxygen

(Photo: Hu Wen Li).

indigo dyes. The dye water must be created to have alkaline properties. In ancient times, the people of the Dong people used the local rice straw burning ash to obtain a strong alkaline liquid, the pH value is usually 11, but nowadays, it has been generally replaced with caustic soda. Each region where indigo dyes fabrics produces a different lye. In the northeastern region of Thailand, it produces lye with ash powder from banana stalks, palm sprouts and some plants. Filter the lye to make the indigo mixture. Using water to soak the tamarind as an acid to cause the water to create a condition. That will allow microorganisms to grow (Sarunya Phakdisuwan. 2021: Interview).

Indigo mud is usually sealed with plastic bags and ready for use. Villagers generally use modern plastic buckets to build tanks. The size of the plastic bucket is about 55cm high and the diameter is about 66cm. Add 3/4 of the water into the bucket, and inject about 3 kg of caustic soda to obtain a liquid with a pH of about 11. Based on past

experience, the villagers also failed to build the tank without knowing the reason;

Put about 3 catties of blue indigo mud in a wooden basin and about 1 catty of alive rice distiller's grains into the tank together. After the materials are put in, use a penny to shake the dye solution quickly, so that a rich foam (indigo flower) will appear. Appropriately, the color and shape of the blue indigo flower can be used to judge the quality of the tank, and the color of the dye solution can also be used to determine whether to add blue indigo mud or rice distiller's grains;

Leave it to ferment for 3-5 days, shaking it twice a day. If the tank is found to be in poor condition, the villagers will also pick wild mittens on the mountain, and chop the branches and leaves into the tank to help the fermentation succeed. When the dye liquor is in a bright yellow-green state, and the indigo flower is in a bright blue-purple state, it means that the dye liquor has reached an ideal state before dyeing the cloth.



Picture 6: The local materials used to build the indigo vat



Picture 7: Earthworm used to improve the successes of indigo vat.

(Photo: Chen Limei at Ma An zhai)

After filling the material, Yang Nianying used a stirring bowl and scooped up the water to adjust the oxygenation of the water.

In the northeastern Thailand, this process is called “Jok Kram” (Saranya Phakdeesuwan, 2021: Interview). This step is to stir the dye water to

stimulate the formation of dark blue bubbles. Continue doing this twice a day. Yang Nianying used the method of observing the water color in the tank. When the water turns a dull greenish yellow, it indicates that the indigo is ready to be used to dye the fabric.

Additionally, the color and shape of the indigo blue bubbles that appear in the tank are used as indicators of the dye solution quality, and indicates how much indigo and fermented rice must be added. Most importantly, the Dong Ma Anzai people wanted the indigo dyed cloth to be black with red inserts. At this stage, Yang Nianying will use the yam plant on the mountain to achieve this goal as follows:

Dong's wisdom of dyeing bright colors

The special wisdom of the Dong at Ma'anzhai village is to dye the white hand-woven cotton into a deep blue with black and red interlacing. Weather condition, sunlight and the number of days

required for dyeing are important factors in dyeing fabrics reddish-black color. I will explain the steps as follows.

Processing procedures before dyeing

The white fabric is woven by traditional loom after cotton spinning. In order to make the cotton thread woven well, it needs to be soaked in water and boiled with plant ash water to make the thread more refreshing and not easy to break. After it is thoroughly dried, use the mountain A wild plant (the specific Chinese name is not yet known) is used to boil the water over the thread (equivalent to using rice water to make the thread slurry in some areas). The Dong villagers also use flour liquid instead of soaking and rubbing the cotton thread to dry to make the thread more smooth and easy to knit. Therefore, the white fabric must be treated before dyeing in the dyeing vat. The fabric must be boiled in water for half an hour to desizing, cleaned and dried for later use;

Dyeing the fabric to get a dark blue color

Hang a piece of Penny on the top of the dye vat, put the dried white cloth into the dye vat, and pour it back and forth four times with the dye vat for about 10 minutes, take it out and dry it in the penny for about two hours. After half-drying, repeat the above steps. 5 times. Repeat this procedure 5 times a day, call it 1 course. After 1 course, rinse the cloth by the river, and let it dry until the next day. Repeat 1 course, which is 5 times. This was repeated 3 times for 3 days, and the cloth turned dark blue. In addition, the dyeing vat is used up every day to properly replenish the blue indigo mud, rice distiller's grains, caustic soda, and water, commonly known as "raising vat" to maintain continuous dyeing ability. The more dyeing passes, the darker the fabric;

The process of making dark blue indigo fabric to make it red.

In order to pursue the dyeing effect of black and red, the villagers of Ma'anzhai chose the

dioscorea spp. which can be dug up in the nearby mountains as the over-dyeing material. After dioscorea spp. are usually picked, they are peeled and sliced as soon as possible, and soaked in caustic soda water for later use. (PH test paper test is about 11), heat an appropriate amount of yam water, put the dark blue cloth in a tub filled with yam water, and roll it a little bit for color. The size of the cloth is about 33-35. Cm, the size of the tub is slightly larger;

The cloth on which the yam water has been used is tiled and exposed to the sun in the square in front of the Drum tower of Ma anzhai village. The sun-bathed side is black, and the un-sun-bathed side is purple.

Dioscorea cir-rhosa Lour. is also known as blood mother, mountain pig potato, red boy, rulang, golden flower fruit and so on. It is a wild plant of *Di-oscorea* (*Di-oscorea*) of the *Dioscoreaceae* family (*Dioscoreaceae*). It belongs to a medium-sized evergreen woody twining vine. It grows in Zhejiang, Jiangxi, Hunan, Liangguang, Yunnan, Guizhou, Sichuan and



Picture 8: Hu Wenli and Yang Nianying dyed the fabric by dioscorea dyeing
(Photo: Hu Wen Li,1, August, 2020)

other provinces. Dioscorea has a strong adaptability. It can grow on hillsides, forests, forest edges, and river valleys. It is especially suitable for growing in sparse forest shrubs on sunny hillsides (Lei Chaoyun, Dai Zhengfu and Zhang Yicheng. 2002).

Dioscorea has been dyed in ancient times, and the “Supplements to Compendium of Materia Medica” records: This product is a genus of boiled juice that can be dyed with yarn and silk, and is used for summer clothes, from grass. Another example is the folk custom in some areas of Guangxi and Guangdong provinces

to dye clothes, fishing nets, sails, etc. with dioscorea tubers. The “Guangdong Xinyu” records: “Dioscorea opposita. It is good for producing Beijiang. The white is not useful. Use it. It must be red. The red is more glue. The fisherman dyes the ribbons. It makes the ramie refreshing. It is not only good for water, but also resistant to salty tides and not perishable....” (ZHANG LB, WANG C and LI S. 2019). Dyeing this step, it is the wisdom that is very important to the bright colors of the Dong people.

The process of making the colors brighter

Dioscorea dyeing is a very important process for the magic cloth of the Dong nationality, but cooking water cloth with the scales of local fish is a more special process, which inevitably reminds people of the wisdom of the Dong people and the five elements of Yin and Yang. According to some studies, the ancestors of the Dong nationality

came from Jiangxi, and they still have Taoist beliefs. The theory of Yin and Yang and the Five Elements has far-reaching influence. Under the premise of fully grasping the characteristics of the material, The scale water is softer than the common leather glue sizing cloth. This process will give the indigo-dyed fabric a brighter color and greater durability.



Picture 9: Ctenopharyngodon Idella scales

The shiny appearance of the tong fabric is unique. It's like a mystery that people wonder how it happened. Until the cloth was given the nickname of a cloth directed by

magic. Therefore, it is considered an advanced wisdom in making the best use of locally available materials. (Photo: Hu Wen Li, August 1, 2020)

Pounding the fabric to make it firm

After the fabric is dry, put it in the indigo dye tank and dye it one more time, wash and dry it. The next day, put the cloth on the stone and use a hammer to beat it. Forging the fabric to make the spaces in the rounded cotton threads from flattening and making the fabric more dense. In addition, the fabric's fibers will reflect a special luster of purple and red with a special luster. All the above steps can be repeated 4-5 times. Saranya Phakdeesawan (2021: interview) noted that The battered fabric is particularly dense. Even the water will seep through it is difficult. It has become a very warm fabric in winter.

The steaming

Finally, all the above steps can be repeated 4-5 times. Wrap a roll of cloth that is evenly folded back and forth in a zigzag shape with a piece of cloth, put it in a wooden steaming bucket, fumigate the cloth with firewood for 4-5 hours, and take it out to dry. Dry, steam and dry continuously for two or three days.

The Dong villagers have the ultimate pursuit of pursuing black and red colors. The last steaming process actually reduces the appearance of color fastness, making the cloth more "red", but it is also easier to defloat. They prefer the cloth to touch. It is easier to lose the floating color, and the steaming process cannot be omitted, which is enough to prove that the black, red and bright cloth are extremely high in the minds of the Dong villagers.

The traditional indigo production process in my country is a process of continuous improvement. Before the Qin and Han Dynasties, the technique of dipping, kneading and dyeing was mainly used. "Qi Min Yao Shu" written by Jia Si Xie in the Northern Wei Dynasty has been used to this day. From the perspective of aesthetic attributes, its form, color and production process can be called art. Dong cloth is not only a treasure of the Dong nationality art, but the culture it contains is also an important part of the culture of the Chinese nation.

Biological resources are the most direct and important material



Picture 7: Photoed by the author at Ma'anzhai May 24, 2021

basis for the survival and reproduction of early humans. People's social ideology, such as thought, knowledge, religion, culture, and other social ideologies, all contain biological resources and biodiversity. Biodiversity and cultural diversity are interactions and coexistence relationships (Pei Shengji. 2011)

Bright indigo dyed fabrics and Dong ethnic identity

The self-sufficient living conditions of the Dong people in Ma'anzhai and their ideology of harmonious coexistence with nature make their traditional culture lasting stable and powerful. In the past, Dong cloth was regarded as an important indicator of whether a woman could marry a man of the same ethnic group. For example, the girl's dowry in a wedding was prepared by the mother with 12 sets of ready-made garments, 2 sets of cotton jackets, and several loads of cloth. Nowadays, Dong cloth is not only used for wedding ceremony, newborns, clothing for the elderly (the clothes that men and women in the village must prepare for the

day of their future death when they reach the age of 60) are also used in the beaming ceremony of newly built houses.

According to the author's field observation ceremony on May 24, 2021, the main beam was wrapped in Dong cloth with various auspicious objects and tied in the middle of the beam. A roll of Dong cloth and offerings were placed on the altar table of the ceremony. Performing the ceremony together is to bless the owner of the house to have food and clothing, and have a worry-free life. After the ceremony, the roll of cloth will be taken away by the mage. It can be seen that the pursuit of black and red in the beliefs of the Dong people in Ma'anzhai is not only used in life but also in major rituals. This is also a symbol of the cultural identity, history, culture, family, belief and wisdom of the Dong people (Chen Limei, 2021: interview). The bright cloth is the result of the long-term use of natural biodiversity by the people of Ma'anzhai, condensing the wisdom and hard work of the local Dong people for generations, carrying the culture

of the Dong people, becoming an important part of the cultural diversity of the Dong people, exuding its own unique artistic charm. During celebrations such as weddings and funerals, discussing village events, important festivals, and sacrificial ceremonies, the Dong people put on Dong clothes made of bright cloth, because bright cloth is not only very careful in sewing, but also in the process of wearing. Be very careful, for fear of getting old. This shows that the villagers in the community cherish the hard-won Dong cloth very much, and it is one of the signs of mutual recognition, unity and unique ethnicity of the Dong people. So, the Dong cloth is truly an important cultural identity of the Dong people.

Special indigo dyeing wisdom of the Dong people in the context of modernity

Since China entered the economic reform era and has developed the country towards a comprehensive modernization. China has a policy to encourage minority communities to restore their unique identities.

Supporting income generation into the community through various methods including cultural tourism. In the above context, Chengyang Bazhai began to develop tourism in 1987, and it has been 34 years now (Zhang Jin. 2011). At the same time, Ma'anzhai Community has gradually adapted and turned into a tourist village community. Under the influence of the background of this era, the Dong people and their blue indigo culture have undergone certain changes (Chen Limei, 2021: interview). In a tourist context, the Dong Ma'anzhai people's indigo-dyed dress and cultural identity has been captured by others. Including modern fashion designers who come to travel in the Ma'anzhai community, this group includes authors.

Although special indigo-dyed fabric wisdom received a lot of external attention. But the traditional dyeing and weaving of the Dong people is facing a cultural heritage crisis. From the number of people who have the wisdom to dye cloth is limited to elderly women. Which is less and less each year. Moreover,

the new generation of women who inherited wisdom is also limited. Because the development context of China has led the new generation to live in the big cities. Dress according to popular culture has also taken the dress from the body of the younger generation.

Today's women wearing real Dong cloth are seniors over the age of 70. Younger women don't wear Dong in everyday life. But they will wear a traditional style made with modern polyester fabric in accordance with the color of traditional fabrics when they have to join a group singing welcome to the tour operator. In which the culture of dress and singing of Dong women is most clearly called to serve the tourism business. However the fabric that is sewn to be dressed to welcome tourists is not the fabric from Dong wisdom. But it is a fabric produced by an modern polyester.

I asked them, why you did not wear the authentic attire to welcome tourists? And asked if they really wanted to wear a really Dong

cloth to show the tourists. I was unanimously answered that, they just dressed authentic clothes very carefully on the day of the wedding, and it is impossible to use it as a performance costume. They are reluctant to wear it and cherish it very much. And the fabric of these traditional wisdoms is limited. It has become a precious inheritance given by a mother or grandmother. And very few tourists understand the value of the traditional wisdom of the Dong people. Most tourists only can touch the visible form. Still, the dress helped to persuade the artificial turbans to become souvenirs for ordinary tourists. This is a fabric suitable for tourists who only buy them as souvenirs and objects to remember while visiting Dong community. Different from modern fashion designers who seek fabrics from the true wisdom of Dong people. To design and produce modern fashion, the Glocal Style, where authenticity means the special value of such modern fashion.

Indigo-dyed fabric, advanced ethnic wisdom to the creation of modern fashion in the author's experience

Fashion design is the art of designing that weaves people's lives into clothes. Using time, place, culture and tradition as the basis for creation. In one year, the collection of clothing is divided according to the season of the fashion wearer. Modern fashion design complicates the way people live in modern society. The needs of modern people differ from those of traditional people who lead a one-way lifestyle. But modern people have diverse lifestyles. Therefore, the need to tell yourself and and tell others "who you are?" through dress. Thus affecting various styles of modern fashion as well.

Therefore, modern fashion designers and modern fashion consumers. it is necessary to seek attire that reflects the 'identity' in order to make a difference among the diversity of people. For me, I chose to use the fabrics from Dong's

advanced wisdom as raw material. and using tribal clothing styles as my modern fashion guide. which in addition to having the beauty of special colors, tight fabrics to deodorize sweat There is also the smell of indigo mud that enters the nose. It's all very local and want to use this cloth.

For this group of consumers, health-conscious, local, local identity. In addition, this traditional fabrics and it has become a modern fashion that adds a special touch. Modern fashion products that can meet the needs of my Glocal stye fashion consumers powerfully. Therefore, the fabrics from the wisdom of the minority widely accepted and connected in modern fashion. Special indigo dyed fabrics have resulted in modern fashion designs. Become a special A-level. Raw materials in modern fashion design. This is a situation based on the integration of cultural products of local minorities and environmental characteristics as a starting point.

My creative process is an 'Invention of Minority traditions'. That combines the wisdom of indigo

dyeing and dress culture of Maanzhai, Dong people and other ethnic groups through my fashion creation process. And it has become a modern fashion based on ethnic minority traditions.

Collaboration between modern fashion designer and manufacturers of special indigo-dyed fabrics by the Dong people

My creating modern fashion Glocal Style, I worked with Yang

Nianying and her daughter. Which is a collaboration between 'local wisdom' inherited from Dong's ancestors and 'modern designer' who are appreciated with minority wisdom. The special qualities mentioned above are important reasons for choosing indigo dyed fabrics of Dong people. In 2020, I started working with Yang Nianying and her daughter. She is one of a few women of the Maanzhai people who also understand the wisdom of special indigo dyed fabric production.



Picture 8: Traditional style of Maanzhai and a new style designed for one artist by the author in a fusion way(Designed by author but made by Yang Nianying)

Based on the author's investigation of the cutting characteristics of women's handmade clothing in Ma'anzhai and the characteristics of Dong cloth itself, I used a relatively modest design idea: I started designing with micro-updates. On the basis of respecting the cutting methods familiar to local villagers, combined with the needs of modern urban life and the aesthetics of urban people, we try to design some clothing to realize that the traditional fabrics in the countryside can enter the lives of certain consumer groups in the city. Our modern fashion sets have made the Dong people realize that rural fabrics can enter the lives of consumers. Both persons in the picture are Wu Qimeng's mother (pictured left) and Teacher Wu Jin Lin (right pictured).

Ma'anzhai in the context cultural tourism and the adaptation of Yang Nianying family

Ma'anzhai village has adapted to a cultural tourism community. A new context has

settone the way of life of the villagers. Important areas of the community have been changed or added to new meanings. The village's Drum Tower seems to have become the center of tourism for tourists. With the drum tower as a public area of the community that is used to organize public events of the community, especially various dinner parties.

Nowadays, the banquet is organized to serve tourists and other activities. It is also an important community viewpoint for tourists. The situation was an important occasion for the family who set up their homes around the Drum Tower to adapt to a souvenir shop. Yang Nianying, who had a house on the west side of the drum tower, turned part of the house into a shop along the way. Traditional clothes and antiques from nearby villages or villages are the items in her shop. Before, all the goods she bought from the outside market did not bring the works of indigo dyeing special wisdom to sell.

When I learned that Yang Nianying had crafts from Dong wisdom as a personal treasure and kept on the third floor house. I have

a lot of interest. Mother Yang and daughter took me to see. Fabrics from cultural heritage wisdom are preserved in cotton bags along with cotton yarns, dyed fabrics, blankets and various woven fabrics. As a modern fashion designer, I have found a wonderful ethnic fabric for modern fashion design. Indigo-dyed fabrics are characterized by their color and brightness, softness and fresh scent. and unique luster. But they didn't share these wisdoms with other products. It is something that is too valuable to sell. And if it is sold, it must be set at a very expensive price. Therefore, it is not suitable as a souvenir for most tourist who want to buy inexpensive little products to take home.



Picture 9: The indigo dyed fabric shows shades from simple indigo to black. And there is also a disparity in it. Emitting a wonderful magenta color. It represents the superior wisdom of Dong people. Importantly, it is a fabric that is especially appreciated by modern fashion designers. (Photo: Hu Wen Li, July 2020)

As a modern fashion designer, I admire Dong's fabric and dress very much. I bought a traditional wedding dress shirt from Yang Nianying. It is a fabric that is authentic from the indigo dyeing process, the culturally meaningful pattern, and the process used in the wedding ceremony. She said that I was the first person to buy a

real Daughter's wedding dress from her. The products she displays in the store are all modern fabrics and traditional style clothing purchased from the outside market and some traditional old objects from the village or neighboring villages. The store does not really display the contemporary characteristics of the village's dyeing and weaving products. Physically and mentally, I experience ethnicity from the wedding dress of Dong. The structure of the set is simple, spacious and unique color. It gives the feeling of

having unlimited freedom. When Dong's wedding dress was dressed up, I added it with trendy scarves, pants, high heels and leather bags. Many local residents praised it as a fashionable and valuable fashion. While the children's clothing is a concise Chinese structure, with a cloth button closure at the front. Both styles all present the simple personality of Ma'anzhai's traditional attire, graceful and gentle. This is in line with the aesthetic psychology of a certain group of consumers in today's new society.



Picture 10: Author (first person of first picture) wear the traditional Dong style. Yan Xuemei (middle) wears the modern clothes. Li Jun Yi, author's son wears the Dong cloth.

Special wisdom fabrics of the Dong people with modern fashion, Glocal Style

My modern fashion creative design uses the principles of flexibility and integration. Flexibility here means not adhering to certain rules. I create modern fashion from Dong's special indigo dyed fabrics like the work of an artist. I use my own aesthetic preferences as a setting. By integrating the appropriate patterns that come from different ethnic dress cultures at times. I also work as a 'intermediary' who takes the opinions of peers and consumers. They offer a life-changing experience, or a thought-provoking encounter with different ethnic costumes in a museum.

They also often exchange the characteristics of each group and add them to modern fashion products. It is often the source of modern fashion innovations in my work. When I finished my design I usually send it to my mother, Yang Nianying, and her daughter. Even though the fashion dress I send them to see is not a form of clothing

in the Dong culture. The mother and daughter who produced the fabrics are very proud in their unique fabrics being worn in the everyday life of modern people in the big cities. New consumer demands have resulted in the revival and dyeing of fabrics with special wisdom again. Because it has become an important income of the Dong people ever.

So my fashion is a space of integration, flexibility, and exchange between designers, consumers and fabric producers. When the fabric is presented with modern fashion outfits. I have a lot of fans who are interested and appreciate my modern fashion. I've noticed that, amongst all walks of life, people who like glocal tyle fashion are spread out. Except for government working groups that have to wear uniforms.

The distinctive feature of the traditional costumes of Dong people is that they are very simple and have almost no decorations. The characteristics are very consistent with the tastes of the modern fashion consumers of the Glocal Style. Besides the black and red specialties,

the unique scent evokes a spiritual sense of ethnic cultural connotation. It adds value to the fabric and the modern fashion from it. Such

wonderful properties have propelled the global style fashion into a mid- to high-end product.



Picture 11: Grouping for a photoshoot exchange views and talk about the origin of the fabric and the fashion. It is part of the modern fashion consumption. (Photo: Hu Wen Li, November 11, 2020). The people in the picture are Wu Ninghua (top left), Lv Xiaoyan (top right), Qin Huajun (bottom left) and Li Yuanqin (bottom right). Everyone are dressed in my modern fashion which used the special fabrics of the Dong people.

My consumer commented, the properties of special indigo-dyed cotton fabrics. It's comfortable to wear. While the style of fashion has also charged the symbolism of Chinese tradition. It creates a feeling of better life, associated with a valuable tradition. In addition, I have noticed, that this fashion consumer is also interested in stories of ethnicity, local wisdom which is the origin of the fabric and fashion style. Some even asked to join the field work at Ma anzhai community.

Most importantly, the consumption of modern fashion in the form of a Glocal Style is not just about wearing it. It also includes meetings both online and onsite. Do photoshoots and share them on social media of their group. A group to exchange views on products, styles, fashion and the background of the fabrics. The above-mentioned cases, they are the process of consuming this modern fashion. The process of consumption also goes hand in hand with the expansion of modern fashion consumer networks glocal stye along the way. Thus, the modern fashion that uses fabrics has

served to make the wearer a special person from a group of colleagues. With a set that is special both from the fabric and the design pattern.

Special fabrics from wisdom travel to the national exhibition “Design with Temperature”

Modern fashion in the form of Glocal Style is not only perceived by consumers. The bright, purple light has made its way into China's modern fashion. The Shanghai Academy of Fine Arts and the World Expo Museum selected my fashion items to exhibit at “Design with Temperature” or Shanghai World Expo 2010, the 10th anniversary of Shanghai's design city. The works will be exhibited in the Shanghai World Expo Exhibition Hall from December 31, 2020 to February 28, 2021.

In this work, I have brought together the identity of the three ethnic groups. The superstructure is the Danbai Kuyao pattern in South Guangxi. The embroidery fabrics of the Miao group in Guizhou and the



Picture 12: The modern fashion Glocal style in the Exhibition of Shanghai World Expo 2020. This is work in my global style. My work is right-hand piece for first picture. In the second photo, the same modern fashion was dressed for a photoshoot by student from Guangxi International Business Vocational College (GXIBVC). It is a modern fashion that uses special indigo dyed fabric from Ma-anzhai village. The design takes inspiration from the Nandan Bai Ku Yao dress.

bright indigo dyed fabrics of the Dong people at Ma'anzhai village, Sanjiang, Guangxi region. Ethnic groups have been integrated into the new innovations of modern fashion. It is designed as a loose-fitting trousers with a casual charm and goes well with shirts. That suit the aesthetic tastes of contemporary people. It has become a fashion Glocal Style certified to the status of "One of the modern fashion" in the context of globalization.

Wisdom of Plant Dyeing, Modern Fashion, Glocal Style and University Student Education

In the past, the inheritance of ethnic wisdom was limited to the community or community of that ethnic group. And when any wisdom is out of duty to the people of that ethnicity, it will also be abandoned. The special wisdom of dyeing fabrics in natural colors of Dong people

and other ethnic groups as well. But with the design of creating modern fashion in Glocal Style. The process of reviving wisdom.

However, my role is both a fashion designer and art teacher in Guangxi University for Nationality. It is my view that successors in modern social contexts are not necessarily confined to people of that ethnicity. But should also be youths in my university. So I opened a course and a special studio to teach my students the wisdom of natural dyeing.

I have put my conventional wisdom in the “Decorative Pattern Design” and “Ethnic Crafts” courses. Those are closely related to traditional indigo dyeing techniques. My teaching is based on theoretical knowledge, design practice and instilling tastes and attitudes that value ethnic wisdom. I led a team of students to create a plant dyeing art design studio in Guangxi University for Nationality. My students therefore produce from dyeing fabrics with different types of natural colors including indigo and designing fabrics into modern fashion and innovative products. My Student

Portfolio and Winner National Student Innovation and Entrepreneurship Program in 2020. Based on development Concept “National craftsmanship non-genetic inheritance and innovative fashion”.

Studio at my institute Committed to researching the traditional Chinese plant dyeing and coloring culture. And practicing the technique of natural dyeing directly and integrate traditional culture into modern life through a variety of arts. Using modern design combined with folk wisdom and successors in ethnic minority areas.

My work and my students represent the modern city. Our work and work processes are thus a platform for coexistence between modern cities and rural areas with diverse traditional wisdom.

Summarize

Every ethnic group has a way of life associated with learning the natural environment to become a variety of wisdom. The wisdom of the minority is inherited from the descendants through practice. There will also be cultural traditions

directed to the identity of the tribe, especially the indigo-dyed fabric culture of Dong people. This is a fabric that is so special that it is said to be a wonderful woven cloth. But when the context of society changes according to national development trends. The cloth and the wisdom of dyed magic gradually lose its social function. Except for traditional wedding rituals. Still, most of the young brides use special dyed fabrics from their mothers without her own hands. While being worn to welcome tourists and souvenir products are chemically dyed fabrics from the factory. And the blue fabrics from Dong people's magic indigo factory, which are cheaper and less time consuming to produce their own fabrics. In addition, in the context of national development has taken the new generation out of the community. Along with taking away the inheritance of the wisdom of producing wonderful indigo dyed cloth from Dong society.

While the state of fake fabrics that replace the real fabrics, reality in the community. Dong's special wisdom fabrics are the

ones that enhance the quality of the modern fashion group Glocal Style. A new set of demand is the power to re-invention of tradition, the production of indigo dyed fabrics from special wisdom again. The social process has changed from the original production for use in ceremonies and ceremonies of the Dong people. It is used by fashion designers as the main material for creating modern fashion. Special indigo dyed fabrics from wisdom must be perceived in the fashion dimension, Glocal Style. The special features and story contained in the fabrics are important components of the consumption of this fashion product among the modern Chinese society.

Thus, the process of transitioning fabrics from extraordinary wisdom to extraordinary modern fashion works. Therefore, it is a collaboration between designers and the people of Tong. Designers act as a broker. They design, manufacture, and are the node of the Glocal Style fashion consumer network. Therefore, it serves to connect minority wisdom with

Modernity. Making minority wisdom a part of the modernity of consumers in modern society in China today. such a situation Has significantly affected the generation of income, reviving the special wisdom of minority.

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