



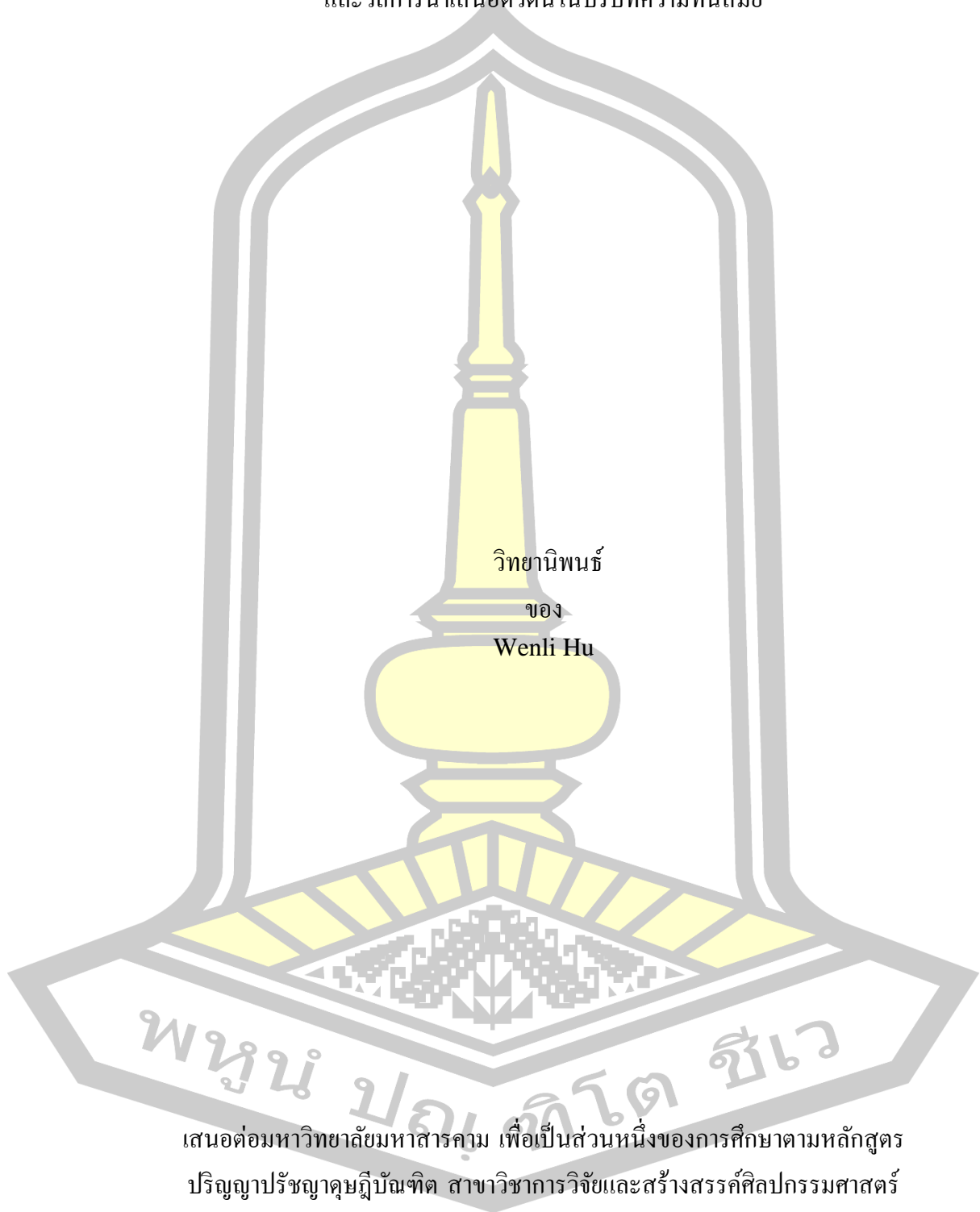
Indigo Culture of Minorities in Guangxi Region, China : Local Wisdom, Ethnicity
and Trajectory of Self Representation in the Context of Modernity

Wenli Hu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation
November 2023

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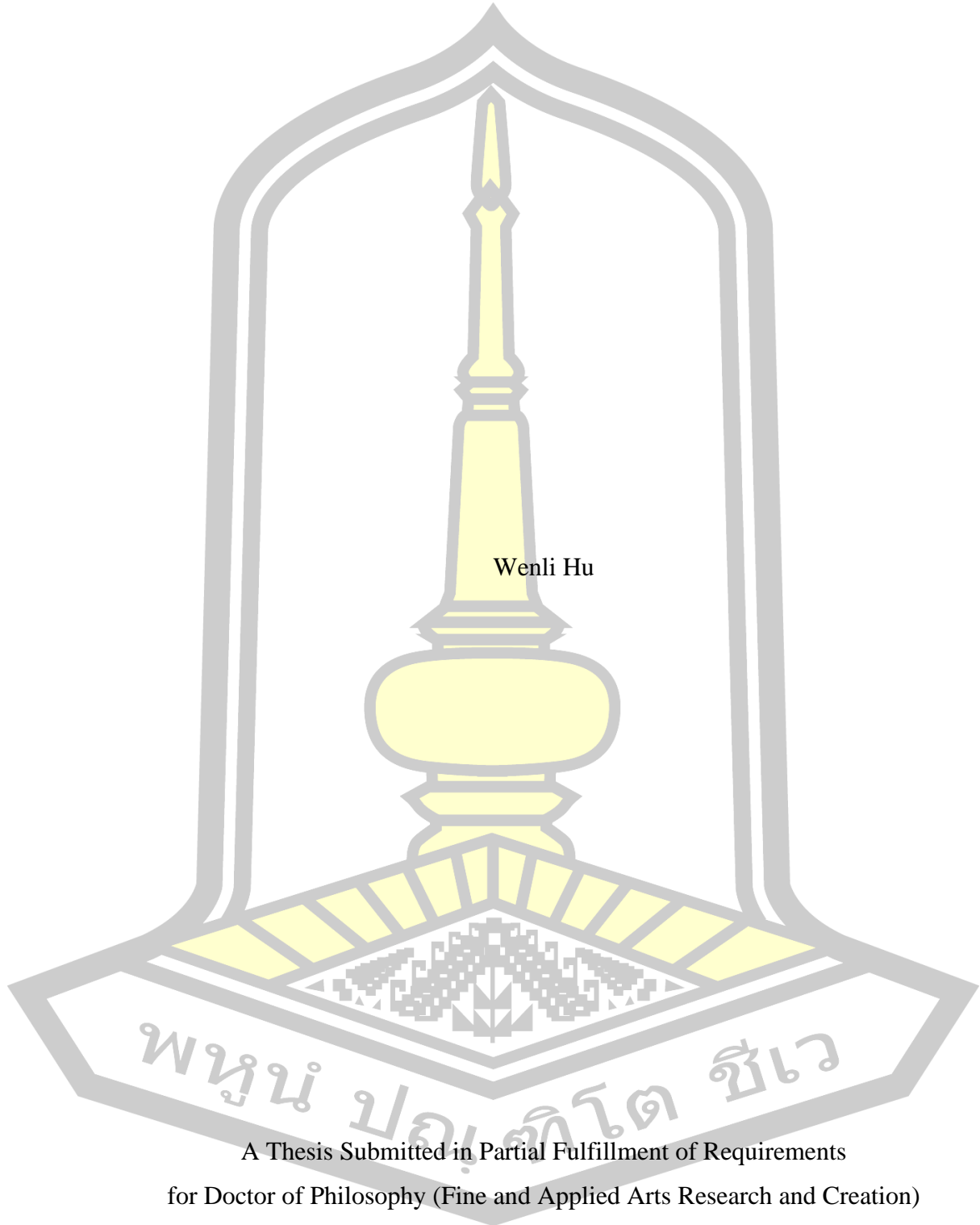


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November 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Wenli Hu , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

Examining Committee

Chairman

(Assoc. Prof. Niyom
Wongphongkham , Ph.D.)

Advisor

(Prof. Supachai Singyabuth , Ph.D.)

Committee

(Assoc. Prof. Arkom Sa-
Ngiamviboon , Ph.D.)

Committee

(Asst. Prof. Peera Phanlukthao ,
Ph.D.)

Committee

(Yihan Ke , Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation

(Asst. Prof. Peera Phanlukthao , Ph.D.)

Dean of Faculty of Fine - Applied Arts
and Cultural Science

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

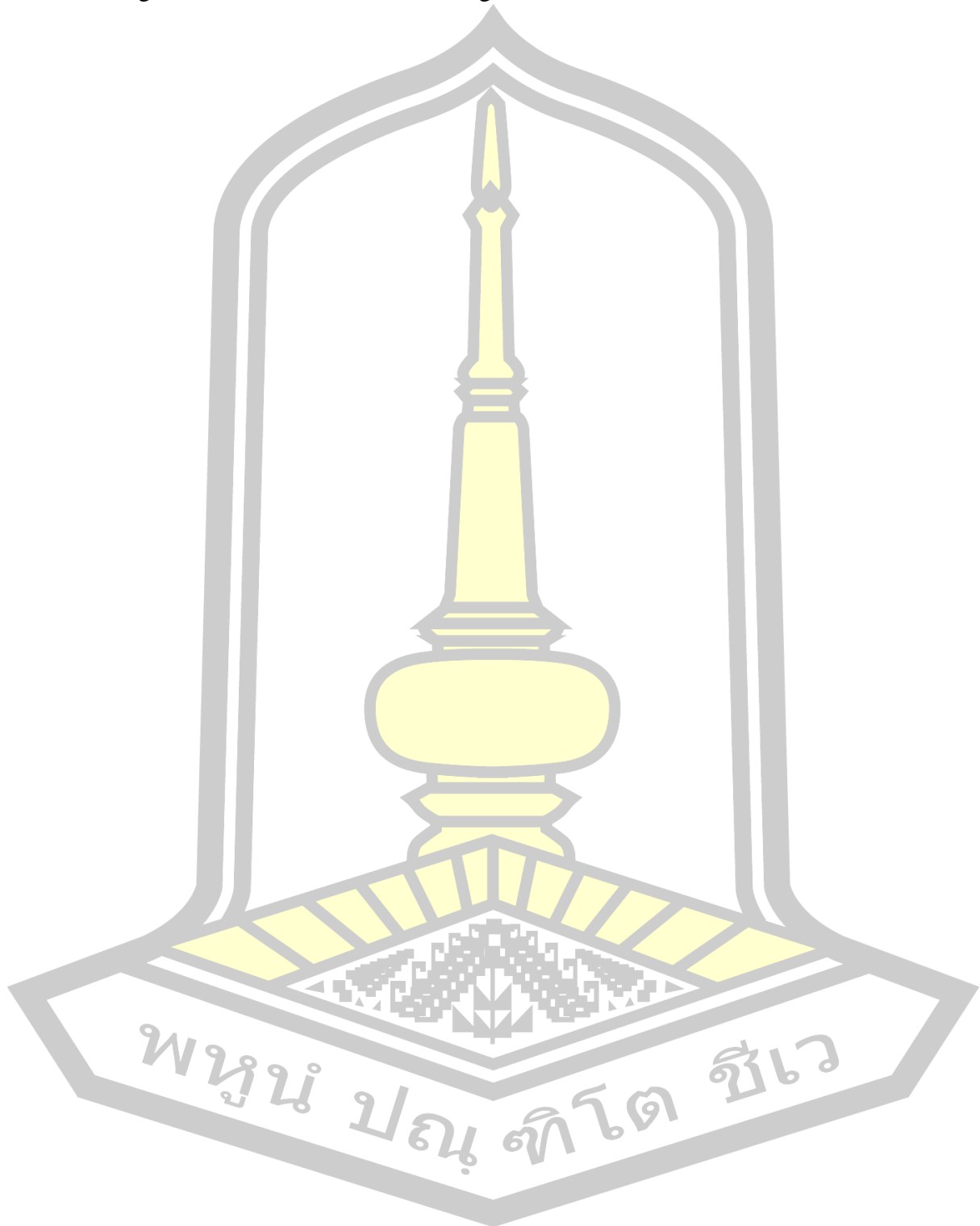
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ADVISORS	Professor Supachai Singyabuth , Ph.D.		
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ABSTRACT

This study is basic research and uses qualitative research methods. From the phenomenon of 'Indigo Culture of Minorities in Guangxi, China', we will study the issues of local wisdom, ethnicity, and trajectory of self-identity in the context of China's modernity. The research found that twelve ethnic groups have lived in Guangxi for generations., including the Han and eleven ethnic minorities. The physical space, topography, and climate of Guangxi's multi-ethnic settlements are factors that create ecological and biological diversity. Various ethnic minority groups have developed wisdom related to the area. It has become local Knowledge and local wisdom in many aspects. In particular, the wisdom of producing indigo mud and dyeing cloth with indigo is complex and has special characteristics. At the same time, various ethnic groups have their own lifestyles related to indigo, whether it is daily life or rituals. In both cases, local wisdom and ethnicity become self-identity. That indicates who we are and how we are different from others. Later, when China developed, the country transitioned into being modern in the context of globalization. China has established a policy for developing ethnic minorities to use their self-identity to the outside world. In this context, the phenomenon of the trajectory of self-identity has emerged. Through 2 types of indigo-dyed cloth, ethnic minorities presented self-identity, causing the invention of tradition and commoditization. Including the presentation of indigo fabric to be 'fake' or look like real indigo products. The second case is that another person acts as an intermediary or 'cultural broker', and the fashion designer Glocal style offers their self-identity.

Regarding the indigo cloth of ethnic minorities in this part, a phenomenon has occurred revitalization. This group reproduces indigo cloth's authenticity, which has encouraged minorities to return and revitalize their indigo-dyed wisdom again. An important finding in the research is the state of modernity does not destroy or disintegrate the self-identity of minorities. On the contrary, modernity encourages minorities to return to study and revive the wisdom of their ancestors. All of this is a phenomenon called "new indigo culture".

Keyword : Local Wisdom, Ethnicity, Trajectory of Self Representation, Modernity,
Indigo Culture of Minorities in Guangxi



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As I pause to pen down this note of gratitude, my heart swells with emotion, reflecting upon the journey that was. Completing this doctoral thesis is not an achievement I can claim as my own; it is the culmination of endless support, unwavering faith, and countless sacrifices made by so many.

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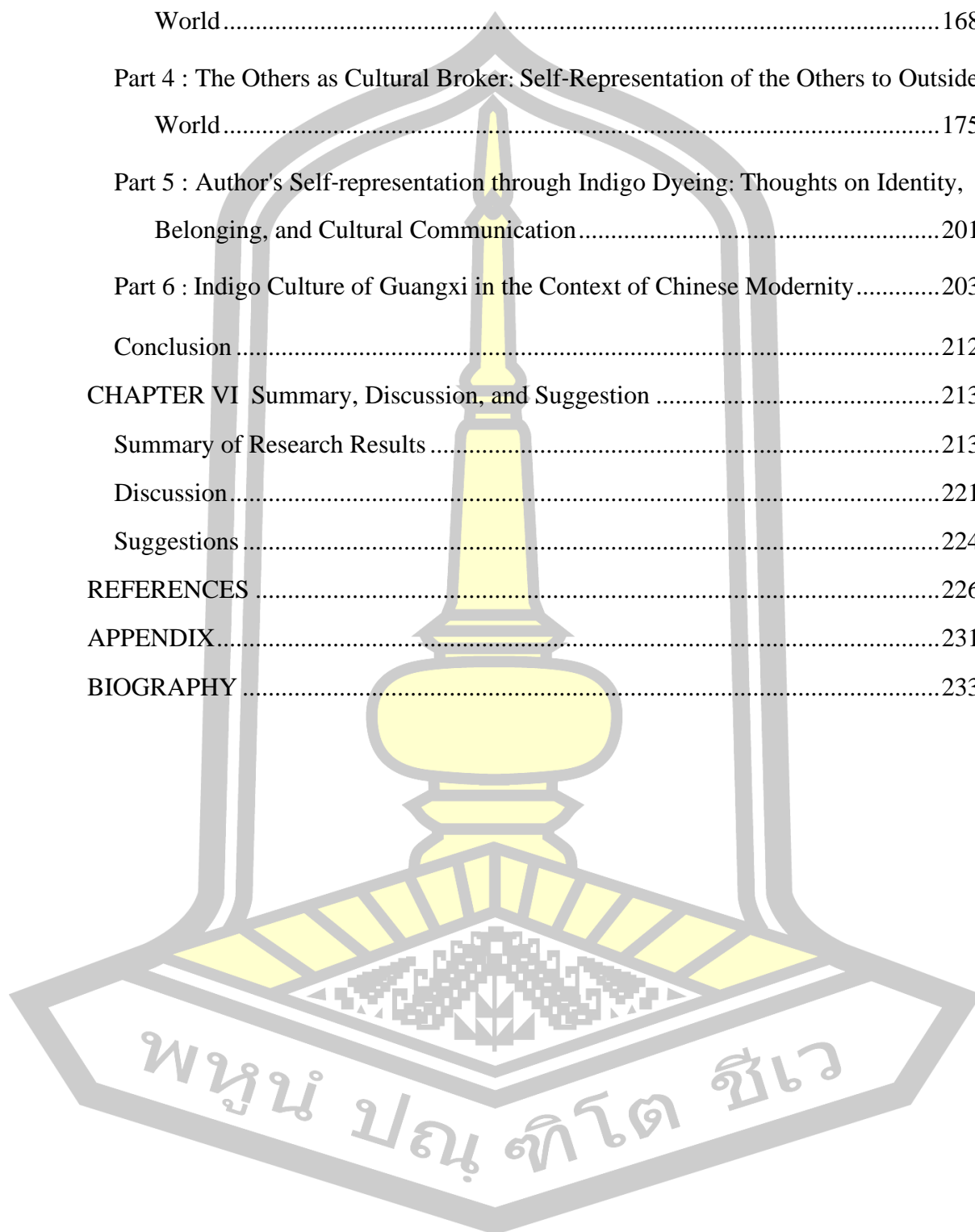
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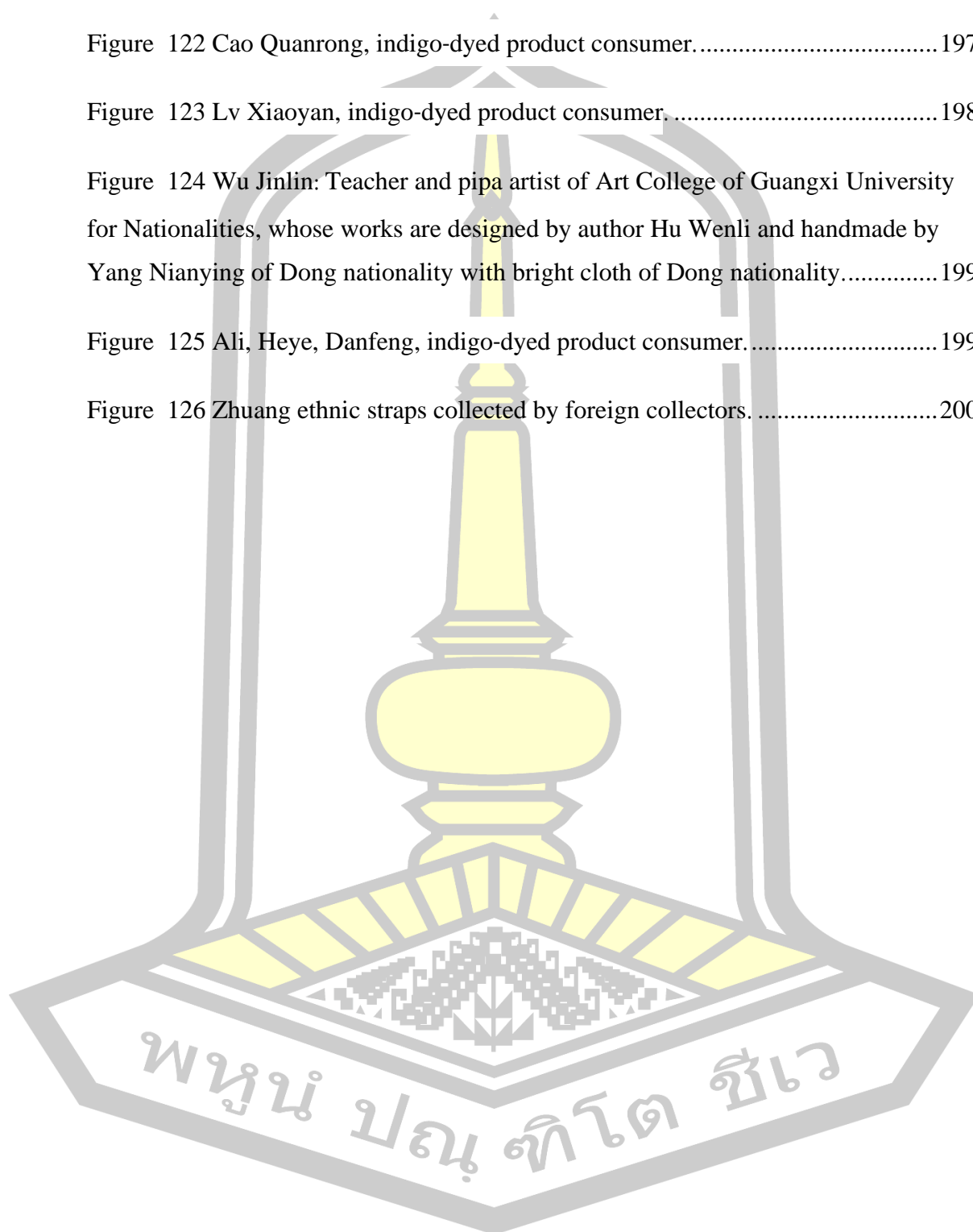
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CHAPTER I

Introduction

1. Research Background

Guangxi Zhuang Autonomous Region is also known as "Gui". It is located in the south of China, East borders with Guangdong Province. To the south, it borders Beipu Bay and the Hainan Sea to the west of Yunnan Province in the northeast of Hunan Province. Northwest borders Guizhou Province. The south-west side is adjacent to Vietnam. Guangxi Zhuang Autonomous Region is a social area with 12 ethnic minorities: Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, Shui, and Gelao (Huang Chengshu. 2002). As of 00:00 on November 1, 2020, the resident population of the whole district was 50,126,804. Among the permanent resident population, the Han population is 31,318,824, accounting for 62.48%; the minority population is 18,807,980, accounting for 37.52%, of which the Zhuang population is 15,721,956, accounting for 31.36% (Bulletin of the Seventh National Population Census No. 3).

Importantly, each group has a culture related to its local ecosystem. The above phenomenon is called "local wisdom" from the "local knowledge" of each ethnic minority. One of the most essential wisdom is the wisdom of producing and using indigo-dyed fabrics, which is an important "Text" in my research. Guangxi's ecological features suit various flora and fauna, including the indigo plant. Minorities have accumulated wisdom in using indigo from local trees to become indigo culture. It has become a manifestation of various ethnic minorities. The indigo culture of the twelve ethnic groups developed concerning the modernity context of China today. Under modern conditions, the Chinese government has encouraged ethnic minorities to build income from cultural identity. In this context, the Guangxi ethnic group presents the indigo culture to others in various ways. At the same time, outsiders have brought the indigo culture of ethnic minorities significantly different products to deliver to the external society at home and abroad. The above phenomenon researcher called "Indigo culture of the Guangxi ethnic minority," the central chapter in this research.

As presented above, Guangxi is recognized as the country's most ethnically diverse autonomous region. The 12 ethnic minority groups have lived in Guangxi for many generations, as mentioned above. Zhuang is the most populous minority. The majority of the ethnic minority live in the central, western, southwestern regions and northwest of Guangxi. Most of the Hans live in the east, southeast, and northeast of Guangxi (Ji Jingjuan. 2020).

Guangxi is located in a low-latitude area; the Tropic of Cancer traverses the central part and is bordered by the tropical ocean Beibu Gulf in the south and the Yunnan-Guizhou Plateau and Nanling Mountains in the west and north. Affected by the intense solar radiation and the circulation of winter and summer monsoons, the whole region belongs to the subtropical monsoon climate zone. The monsoon is obvious, the winter and summer are distinct, the summer is long and humid, and the winter is short and dry. Abundant precipitation, clear, dry, and wet, Guangxi has much rain; the average annual rainfall is 1520mm, and most areas are between 1300 and 2000mm. The distribution of sunshine in Guangxi is characterized by more in the

south and less in the north; more river valleys and plains, less hills and mountains. The seasonal variation of sunshine hours is characterized by the most in summer and the least in winter. The annual sunshine hours in various regions are 1169-2219 hours, more than that in the bordering provinces of Hunan and Guizhou in the north and less than that in most of Yunnan (Hu Baoqing & Bi Yan. 2011).

The characteristics of the Guangxi area are factors that affect the ecology, culture, and wisdom of indigo production. The southern part of Guangxi is located in the low-latitude region of the Tropic of Cancer. The tropical ocean, Beibu Bay, borders the central region. The western and northern sides are highlands. Yunnan-Guizhou and the Nanling Mountains. It is an area that receives intense sunlight and monsoon in winter and summer. Guangxi is, therefore, an area in a subtropical monsoon climate zone. The condition of the condition is monsoon. There are heavy rains. The summer is long and humid. Winters are short, dry, and cold. The winter and summer of Guangxi have distinctly different characteristics. Sunlight is evenly distributed in the south area, but the north is less diffused. Guangxi has many valleys and many river plains between valleys as well (Ji Jingjuan.2020). The above factors have resulted in the ecological diversity of Guangxi and the cultural diversity of minorities, especially indigo culture.

As a result of centuries, various ethnic groups have migrated to live in different physical areas of Guangxi. During the aforementioned long period, all ethnic minorities have created their "local knowledge," which has been associated with a unique location for a long time. They have experienced life in connection with nature. Different times and seasons. They have passed and passed on local Knowledge that has become "Local wisdom" or "minority wisdom." They transfer their wisdom from generation to generation with practices in daily life and ritual traditions in individual and tribal societies. Ultimately, the above phenomenon has become the "identity" of each tribe or minority (Clifford Geertz.1983) .

"Indigo Culture" is one of the "Local knowledge" and "local wisdom" phenomena of ethnic minorities in the Guangxi region. Indigo culture is a unique culture of the Guangxi ethnic minority from the past to the present. In the context of the cultural identity of minorities, Indigo culture presents prominent issues in human society regarding the wisdom of indigo production, dyeing, and indigo-dyed costumes. Knowledge of producing indigo from local trees that give the color indigo. The peculiar process of creating indigo-dyed fabrics has unique characteristics, such as giving it a dazzling contrast. It is an ethnographic, artistic process of a unique ethnic minority cultural heritage. At the same time, the design and manufacture of garments in indigo-based ethnic cultures is also a prominent social issue. Clothing made from indigo-dyed fabrics of each ethnic minority. It is created under conditions related to the seasons. Its identity style has been preserved and passed on to the new generation through essential traditions and rituals, such as marriage ceremonies. Therefore, from the "indigo dyeing wisdom" above, it has a relationship with "ethnicity" simultaneously.

There are many types of indigo plants in Guangxi. My fieldwork found that in the central, southern Guangxi Basin and most of the plains in the Guangxi region grow *Indigofera tinctoria*. This is a legume plant. The border mountains in Guangxi are fertile and in different systems. The mountains' geological structure and soil properties are other, resulting in diverse economic production patterns and Indigo

culture. The culture requires material-borne areas, while most of the western regions of Guangxi and northern mountainous areas are cultivated. *Strobilanthes cusia* (Nees) Kuntze. These indigo plants are native to each landscape. Thus, the geographical environment determines the basis for producing ethnic indigo materials. Each group has the wisdom to choose raw materials for indigo dyes, including production methods, use, and cultural expression under geographical conditions. In addition, historical events are constantly being revealed, showing intercultural coordination. This results in the coexistence of multi-ethnic cultures. In that context, they exchanged local Knowledge about indigo dyeing. It has become a cultural foundation concerning ecology.

Although they have different cultural identities and national characteristics, they have a common indigo dye and use nature to create a unique indigo dye in social life. Due to the diversity of geography and plants in Guangxi, various ethnic groups understand nature and use different plants for indigo dyeing. For example, in material selection or craftsmanship, Dong, Miao, and Yao have distinct craftsmanship in other places. The author found that the Dong villages in Sanjiang and the Miao villages in Rongshui are very characteristic in the production process of blue indigo cloth. After dyeing, the fabric is further processed with yam and fish scales or kraft glue to reflect a beautiful red light. The Miao people use egg whites to make bright cloth. The fabrics are solid and beautiful, and many foreign fashion designers bring back these traditional fabrics from China's ethnic regions for redesign.

Several ethnic groups in the Guangxi region are famous for their indigo culture inherited from their ancestors. They have the wisdom of producing indigo mud and dyeing from indigo. There is a culture of dressing in indigo-dyed cloth daily and in ritual traditions in the dimension of "Ethnicity." Therefore, the products and social processes associated with "indigo" are the most essential and distinctive cultural identity of the Guangxi ethnic minority.

So, the indigo dyeing culture in Guangxi originated from wealthy villages in the Guangxi ethnic area. Geographical diversity has created a wide variety of sizes, materials, and plant diversity, which has given rise to a collection of indigo dyes.

As for "Ethnicity," is an essential structure of Indigo culture of ethnic minorities and local wisdom. "Ethnicity" in this research means ethnicity through the use of indigo-dyed fabric products by ethnic minority groups in the Guangxi region, especially in ritual traditions. These minorities use indigo-dyed fabrics to wear in rituals and other unique festivals. Such bodily practices can tell who they are and how they differ from other groups. Notably, the ethnicity-related indigo production, indigo dyeing, and clothing made from indigo-dyed fabrics also express the self-identity of each ethnic minority.

In ethnicity, clothing, and attire serve as symbols of status along the way. Clothing has become a symbol of discrimination and identification of social membership. Various statuses and ranks in a hierarchical society Clothing is an external symbol of a person's identity and status. In the Qing Dynasty, Han nationality was in Guangxi. High-status men wear long jackets and jackets. And women wear short robes, While the average person wears clothes made of homemade fabrics. Both men and women wear loose tops and pants to facilitate maternity. However, the national costumes in Guangxi are not as sophisticated as the Han costumes and uniforms in the Central Plains. But there are also situations in which clothes

distinguish the social status of people. Song Ren Zhou Chufei "answered outsiders" said that in the Song Dynasty, The average Yao man wore a "Polka dot shirt and pants or white towels," while their leaders "A blue and purple robe," especially during the period of indigenous official rule in the history of Zhuang nationality. The strict rules regarding the dress of the chieftain system were also challenging. Native officials referred to local emperors. to show power. They stipulated that the average person under them could only wear black and blue coarse clay cloth for clothing and trousers. Dress is not allowed with a collar. Academics can wear gray or white shorts clothing. Only those who pass the exam can wear long coats and jackets like local officials (Yu Shijie. 2018) .

For example, in Anping Tuzhou (in present-day Daxin County), local officials have several rude rules: ordinary people can only wear homemade clothes, and foreign "guest clothes" (woven cloth) are not allowed. Men and women should wear a headscarf. "Guest fabrics" and strictly use silk and satin. And people are not allowed to wear long gowns or rain hats on the streets. Anyone who violates the above rules is beaten and severely fined. In Nandan Tuzhou, local officials have stated that their subordinates should not wear collared clothes. And they can't produce clothes with delicate fabrics such as woven fabrics and satins (Yu Shijie. 2018). .

However, the ethnic minorities in Guangxi are like any other minority in China. However, they have a unique socio-cultural in a particular area. However, their society is directly tied to the Chinese government's governance and national development policies. China underwent a major national policy transition during the era of Deng Xiaoping's government, which formulated a policy of developing and reforming the country's economy by connecting with the outside world. Deng Xiaoping opened up a relationship with the world. Both socialist and capitalist countries, Along with the development of industry, economy, and society in the country simultaneously. Such policies have resulted in China becoming a modern society that is no different from the general community in the world. Now recognized as the most advanced country in terms of the State of modernity, many modern products have replaced traditional products of ethnic minorities, including indigo production and local weaving.

In the context of modernity and under the minority development policies of the national and local governments. Minority communities have tried to portray their self-identity by commodifying their culture, predominantly through ethnic cultural tourism. Several ethnic minorities in Guangxi present their Indigo cultural identity to tourists and visitors to generate income. This context affects the revival, reinventing, and presenting yourself to others diversely and interestingly. The basin has become an important place and material area for indigo dye products of various ethnic groups. To communicate with the outside world, Guangxi is home to Zhuang, Han, Miao, Yao, and other ethnic groups. Since modern times This is coupled with the commercial development and continuous expansion of the market in Polder City at all levels. Polder City not only strengthens economic exchanges between urban and rural areas. It also became a central place for Zhuang, Han, Yao, and other ethnic groups to conduct financial discussions. The city is used as a point of purchase for local products in ethnic areas and to sell foreign goods. Foreign goods are delivered to essential and rural polder towns through urban markets through city centers and sold to local minorities, while indigenous products are sold in ethnic areas. Flows into

urban markets in opposite directions through this channel. In this way, where ethnic villages and urban markets are the ends of both, and the Mekong River is a medium for transactions, several trade circles have formed in different regions of Guangxi (Chen Wei 2006).

The various existing historical records and survey materials, in the long-term production and life process of pre-modern ethnic groups, production, and consumption were integrated. Although there was little commodity exchange inside, they exchanged commodities with the Han people very early. For example, the cultivated area of Dayao Mountain in Guangxi is minimal, so there is almost no land that can be used for planting indigo. However, other products on the mountain are rich. There is no fixed place for commodity exchange within the mountain Yao people. The local Yao people mainly go to the surrounding Yaoshan Mountain. The Han polders conduct trade. Through these markets on the border between Yao and Han, the local Yao people have achieved economic exchanges with the Han people outside the mountains. Because of such exchanges, the women of the Yao nationality in the mountains hardly dye their own cloth, but go to the market with other special products to exchange with other ethnic groups who can make blue indigo cloth ("China Ethnic Minority Social and Historical Survey Data Series" Revision Committee.2009).

A large number of commodities are traded here, which definitely expands the main body of the town's trading. There are not only mutual transactions between farmers, farmers and handicraftsmen, but also transactions between merchants. Various cultures collide, merge and coexist here. All for the inter-ethnic economic exchanges and Regional economic development has created conditions (Chen Wei.2006).

As a commodity trading place, the polder is a place where people from all over the world gather, and it also provides a rare opportunity for local ethnic groups to meet and communicate. Therefore, it has become an important channel for the intensive transmission of economic culture and information and an important channel for farmers to communicate with the outside world. It is also the best way to transmit public information with the lowest cost and the most time-saving in remote ethnic areas in modern times. Folk information, such as the news of marriage and funerals, is mostly spread through the polder. The government also often uses the polder to disseminate decrees and news of current affairs at home and abroad to the people of all ethnic groups. Since people from all walks of life gathered in the town, storytellers, singers, jugglers and all kinds of craftsmen showed their crafts here. Teahouses, restaurants, and shops in Polder are the intersection of rural and urban information. Through this communication, farmers can obtain various news and social Knowledge, which broadens their horizons and Knowledge. In addition, the activities of farmers in the polders also helped to expand their social circles (Chen Wei. 2006).

The development of the polders, especially the consumption patterns of the residents of the polders, has also had a subtle influence on the ethnic minorities. As far as clothing is concerned, there are great changes from material to style. In some Zhuang areas, the costumes worn by ethnic minorities are not much different from those of the Han. In the Qing Dynasty, women of the Zhuang nationality often wore short clothes and long skirts, braided their hair on the vertebrae, and decorated them with silver ornaments or cloth handkerchiefs. There are also differences in styles and

colors from place to place. In the late Qing Dynasty and the Republic of China, influenced by urban Han women's clothing, complex skirts were gradually replaced by Han-style blouses and trousers, and only some villages retained ancient costumes (Fang Sumei. 1995).

Different ethnic groups in Guangxi ethnic areas have constructed their own cultural identities through different indigo-dyeing cultures. All regions have actively responded to the requirements of the national policy of revitalizing rural areas. Villages with unique cultural resources are facing an opening to the outside world. revenue and improve people's economic conditions. The traditional indigo culture is one of the ways to express. In modern society, indigo dyeing culture is not only the exchange and interaction of the way of life and production between ethnic groups, but also various ethnic groups and regions have the opportunity to show their unique indigo dyeing culture to outside tourists.

Indigo dyeing culture in modern society can increase income through the expression of villagers. On the one hand, it is displayed through cultural tourism activities. For example, in Ma'an Village, Sanjiang, Guangxi, a special tourism company has designed an indigo dyeing culture. Music and dance commendation programs are displayed to foreign tourists. Another example is the clothes-drying festival in Hongyao. Women hang traditional costumes outside the windows of traditional houses for tourists to watch. In Nandan County, Guangxi, the Baiku Yao people also showed the whole process of indigo dyeing and weaving to tourists. On the other hand, it is to show their own indigo fabrics to professional fashion designers, in order to sell their traditional fabrics to get extra income. During the field investigation, the author also found that villagers are showing professional designers (people who want to find real traditional indigo dyed fabrics) It is different from the way of expression for ordinary tourists who don't care if what they see is real cloth (Hu Wenli.2021).

From the fieldwork in the Guangxi Indigo culture area continuously. I found that in addition to the self-expression of insiders to outsiders, there are also situations where outsiders replace them to express themselves to the outside world. For example, designers use different indigo dyeing methods to show the outside world. For example: the author himself As for the redesign using the bright cloth of the Dong nationality, the work was selected for the Shanghai Design Week exhibition and exhibited in the Shanghai World Expo Museum for two months. In addition, the author established his own design studio, which specially used the traditional indigo-dyed fabrics in Guangxi ethnic areas to develop in line with modern clothing for urban people's aesthetic needs has received a good response. Of course, there are many domestic and foreign designers who also collect traditional indigo-dyed fabrics from various ethnic regions in China for modern and fashionable designs, and bring traditional fabrics to the international fashion stage.

The phenomenon from this research area reflects the large issue in human society regarding indigenous wisdom very clearly. Indigo culture in the ethnic minority communities in Guangxi is therefore a research field that is particularly suitable for researching the phenomenon of local wisdom. It is "local knowledge" that these minorities learn by living a way of life in relation to the local ecosystem. It is also passed on to the new generation from generation to generation. Until indigo dyeing became the knowledge system of such tribes. Another example is the second

part of nationality. In the process of national society, different peoples have different methods of indigo dyeing. This allows each nationality to have its own distinct cultural identity and characteristics. Their nationality and indigenous wisdom did not just disappear, but also create a cultural phenomenon of the original creation. There are many academic issues of concern. The way of expression also changed with the opening of the country to the outside world in the process of contact with the outside world. The way of local wisdom, nationality, and self-expression It's a very interesting academic issue.

My studies on Indigo culture both in China and abroad. Studies on Indigo culture consist of ecocultural perspectives, clothing and dress, anthropology, and sociological theory. In addition, studies have been done on the color of trees giving indigo. Here are blue, purple, purple, and black. Indigo study in the dimension of traditional dress culture, which focuses mainly on the study of handicrafts. In addition, indigo cloth was studied in the royal dignity system. The last group study Emphasis is placed on comparative research on the clothing culture of many ethnic groups.

There are also classical Chinese documents. Most of the academic works study the process of indigo dyeing in the history of China during the various dynasties. Such as "Qi Min Yao Shu", "Xuehuan Embroidery", "Summary of Materia Medica", "Shangshu" and "Tianshui Ice Mountain Record" "Da Dai Li Ji", "Zhou", "Li", "Tang Materia Medica", "The Book of Songs". Some ancient books describe the Buyi ethnic indigo culture in Banwan Village, Guizhou Province. Zhoucheng of Dali, Yunnan, Guangxi Rongshui Miao Autonomous County (Xiaosang Village), Guangxi Autonomous Region Sanjiang Dong (Laoba Village) etc. In addition, no research has been found to study issues of local wisdom and ethnicity in self-identity dimensions. And the trajectory of presenting their self to others. Which is a phenomenon of ethnic indigo culture in present-day Guangxi. Therefore, the large social issue is such an interesting academic issue. So it is still waiting and demanding serious research.

As I am a lecturer and researcher at Guangxi University for Nationality. And I have a special interest in Indigo minority culture. I would like to study "Indigo Culture of minorities in Guangxi Region: Local Wisdom, Ethnicity, and Trajectory of Self Representation in the Context of Modern China".

This research population is minorities in the Guangxi region. I use the concept "local knowledge" from the book "Local Knowledge: Future Essays in Interpretive Anthropology" by Clifford Geertz (Clifford Geertz.1983) to study and understand the phenomena of minority wisdom of indigo mud production and indigo dyeing. The concept of "Ethnicity" from the book "The Sociology of Ethnicity" by Sinisa Malesevic (Sinisa Malesevic. 2004) to study traditional minority rituals associated with indigo and indigo-dyed fabrics. And use the concept "Trajectory of the Self" in chapter three from the book of "Modernity and Self-Identity Self and Society in the Late Modern Age" by Anthony Giddens (Anthony Giddens.1991) to study the negotiating self-identities of minorities at Guangxi to other through their indigo culture in the context of China's modernity.

This research will be very useful to academic circles of Indigo culture in China. The research design can be used as a research model for studying other artifact phenomena in the context of modernization around the world. Importantly, my research can support the policy utilization of China's development of minorities at the local and State levels.

2. Purposes of Research

This research aims to study the indigo culture of ethnic minorities in Guangxi region, China. There are 4 essential objectives as follows.

- 2.1 To study the development of minority societies about the Indigo culture.
- 2.2 To study the indigo dyeing wisdom of ethnic minorities.
- 2.3 To study the ethnicities and social processes of indigo-dyed textiles of ethnic minorities.
- 2.4 To study the trajectory of self-representation to others through Indigo culture in the context of the modernity of China.

3. Research Questions

3.1 In China's Guangxi region, What are the physical space and ecosystem characteristics related to the Indigo culture, the social characteristics of ethnic minorities, and the development of ethnic minority societies in various contexts from the past to the context of modernity?

3.2 What ethnic minorities in Guangxi have local Knowledge regarding the production of indigo mud, dyeing cloth with indigo, creating distinctive characteristics of indigo dyeing, and the process of producing clothing that uses indigo-dyed cloth?

3.3 In the context of the ethnicity of minorities in the Guangxi Region, what are the cultural traditions related to the use of indigo-dyed cloth, both in everyday life and in what traditions and rituals?

3.4 In the context of China's modernity, How do ethnic minorities in the Guangxi region present themselves as self-identity through indigo, indigo-dyed cloth, to others and people outside of Guangxi society?

4. Definition of Terms

4.1 "Indigo culture" in this research means the culture associated with indigo dyeing and indigo dyeing costumes of the minority in the Guangxi region and others involved.

4.2 "Minorities" in this research means 12 ethnic minorities in the Guangxi region. They have an indigo culture inherited from their ancestors. Today, ethnic minorities present themselves to others through their Indigo culture in various ways. Others, especially designers, have also given minority self-identity through their Indigo culture.

4.3 "Local wisdom" in this research means indigo wisdom of ethnic minorities in the Guangxi region. It is a combination of local knowledge and traditions that are specific to a location of their place and that are passed on from generation to generation. This research concentrates on the wisdom of indigo mud production, fabric production, and dyeing with indigo using various techniques. Notably, the wisdom of the indigo output, indigo dyeing, and clothing made from indigo-dyed fabrics to express the self-identity of each ethnic minority.

4.4 "Ethnicity" in this research means ethnicity through the use of indigo-dyed fabric products by ethnic minority groups in the Guangxi region, especially in ritual traditions. These minorities use indigo-dyed fabrics to wear in rituals and other

special festivals. Such bodily practices can tell who they are and how they differ from other groups. Importantly, the ethnicity-related indigo production, indigo dyeing, and clothing made from indigo-dyed fabrics also express the self-identity of each ethnic minority.

4.5 "Trajectory of self-representation" in this research means representing their self-identity through indigo-dyed wisdom and ethnicity related from the indigo culture of ethnic minorities to other groups. As well as 'other groups' who come to choose and represent 'Self-identities' from the Indigo culture of ethnic minorities to modern society worldwide.

4.6 Context of Modernity" in this research means China's new social context structure is currently connected to the global society through the modern socio-economic system. The context of the modernity of China appears since the economic reform with the interaction of modernity from 1978 to the present. The contemporary context has resulted in the connection and clash between modern culture and local wisdom and ethnicity of minorities. In particular, the Chinese government has a policy to develop a minority economy by promoting them to use their ethnic identity to negotiate with outside societies.

5. Research Methodology

This research uses a qualitative research methodology. Collect research data by fieldwork and document studies. Analyze through the humanities and social science concepts. Present the research result in a descriptive-analytical, accompanying photographs and line drawings. To explain the research methodology as follows:

5.1 Research populations and groups in research

The research topic "Indigo culture of minorities in Guangxi Region, China: Local Wisdom, Ethnicity, and Trajectory of Self Representation in the Context of Modernity" included several research populations. They can be classified as follows:

5.1.1 Minorities

The minority in this research is the ethnic minorities in the Guangxi region. Consists of 12 groups: Zhuang, Han, Yao, Miao, Dong, Mulao, Maonan, Hui, Jing, Yi, Shui, and Gelao (Huang Chengshu, 2002). Thence, I have been studying the indigo culture of all 12 groups of minorities, as a whole, in Objective 1. However, I select the specific case studies that are outstanding according to Objectives 2-4 as follows.

1) Case study representative for the issue of indigo dyeing wisdom. The ethnic minorities are the group of Dong and Miao. For Dong, I chose Ma'an Village, Sanjiang Dong Autonomous County, Guangxi, to be my research site. The term 'Local Wisdom' is a combination of Knowledge and traditions specific to a location, which is passed on from generation to generation of Dong at Ma-Zhai village. They can use natural materials from the local environment for indigo dyeing. There is bluegrass (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).

From my fieldwork at the Ma-anzai village in 2020, I found that the Dong people have surprising wisdom in choosing the start date for bluegrass indigo production. That is related to the climate that is suitable for the growth of microorganisms. Indigo production initiation operations are associated with special days designated as ritual operations. The above case is the indigo culture of the Dong people at Ma-anzai. They truly demonstrate advanced wisdom in observing and adapting to their local environment. Meanwhile, for Miao, I chose BaiKu Yao to research. They have a special dyeing technology. Using a type of mucus that the "sticky plant" secretes to make hair dye, apply it to a white cloth, and then put it in an indigo tank to dye. 2) Case study representative for the issue of the ethnicities and social process in relation to indigo-dyed textile. The ethnic minorities are the group of Yao and Miao. Baikuyao is a branch of the Yao nationality. It is named after all men who wear knee-length white trousers. Baikuyao is recognized by UNESCO as a nation with the most complete ethnic culture, and is called the "living fossil of human civilization". Baikuyao is a nation that has directly stepped into the modern social life form from the primitive social life form and still has the social and cultural information of the transition stage from the matriarchal society to the patriarchal society. The matrilineal social and cultural relics are the most prominent in premarital sexual intercourse. The costumes of the Yao people in white trousers are divided into men's and women's clothing, festive costumes, and casual clothing. "Two Pieces of Yao" originated from the summer clothing of Baikuyao women in special indigo dyeing cloth. Baikuyao women do not cover their breasts, which is not a display of eroticism, but the supreme worship of motherhood and reproduction. The unique Baikuyao costume shows that in ancient times, Baikuyao learned to use abstract national cultural symbols to express their life interest and cultural ideas, which has an important position and value in China's ethnic minority clothing culture (Zhou Shaohua. 2019).

Of course, other ethnic groups have different performances in this regard. For example, Qingshui Miao is mainly distributed in the Longlin pig farm in Guangxi and the Xinzhou area. In addition to being very good at indigo dyeing, batik, and other crafts, the Qingshui Miao women have remarkable characteristics in the production of pleated skirts. Unlike other Miao people who use rice milk to shape the shape (not wash forever), they sew the shape by hand. The skirt can be washed, but a skirt may take a woman two to three years. This is also enough to prove that the women of Qingshuimiao are patient with clothing. According to Mr. Liang Hanchang's field investigation, the women of Qingshui Miao need to start making gorgeous costumes for their future funeral when they are young girls, so that the day they leave the world in the future, their ancestors can recognize them. Therefore, Qingshui Miao's indigo clothing also has outstanding characteristics in terms of ethnicity (Liang Hanchan .2019: interview).

Case study representative for the issue of the trajectory of self-representation to others through Indigo culture in the context of modernity of China. The ethnic minorities are the group of Black cloth Zhuang and Dong. Black cloth Zhuang is a branch of the Zhuang people, calling himself "Min". Black cloth Zhuang takes black as beauty and uses black as a symbol of clothing and branches. His clothing is an important part of Black cloth Zhuang's material culture, reflecting his social and economic life and its changes. The Black Cloth Zhuang is one of the most

complete, prominent, and oldest ethnic groups that has maintained the characteristics of the Zhuang nationality so far and is a living fossil of the traditional Zhuang nationality culture. Black cloth Zhuang in Napo County has maintained a production and lifestyle for thousands of years and still follows its ancient national culture. With the development of the national policy on cultural tourism, on September 26, 2008, the Napo Black Cloth Zhuang Ecological Museum was completed and opened to the outside world, becoming the fifth eco-museum museum built and opened to the public in the "1+10" project in Guangxi. It covers 5 natural villages. The exhibition center covers an area of 1730 square meters and a building area of 964 square meters. The basic exhibition "Exhibition of Black Clothes in the Mountains" is divided into six parts: "Mountain Feelings", "Life and Work", "Daily Life", "Etiquette and Customs", "Black Charm", and "Davin and Ecological Museum". As of the end of 2019, more than 300 pieces/sets of cultural relics are in the collection. Therefore, it is chosen as the research point of the internal self-representation of the ethnic group.

Another case is the Dong group in MaAn village in SanJiang mentioned at 5.1.1, 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. They are 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 35 years now. 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 the context of cultural tourism, the Dong Ma'anzhai people's indigo-dyed dress and cultural identity have been captured by others. Including modern fashion designers who come to travel in the Ma'anzhai community, this group includes authors. But they wore a traditional style made with modern polyester fabric in accordance with the color of traditional materials when they had 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 a modern polyester. They just wear authentic clothes very carefully on the day of the wedding, and it is impossible to use them as a performance costume. 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 the Dong community. Different from modern fashion designers who seek fabrics from the true wisdom of the Dong people. To design and produce 15 modern fashions, the Glocal Style, where authenticity means the special value of such modern fashion (Hu Wenli.2021).

5.1.2 The population outside the ethnic minority group

The research populations are people outside the ethnic minority communities, they are the others who interact with ethnic minorities in Guangxi region by correlating conditions in indigo culture. To classify this group as follows.

1) Tourists who come to gaze and consume minority culture. There are province foreign tourists from all over the world and tourists from other provinces of

China, who usually have a deep interest in minority cultures and hope to experience different customs and cultures in minority communities.

2) Designers who come from fashion design studios all over the world and local Chinese fashion designers, as well as amateur designers who like to make clothes by themselves.

3) Businesspersons who are traditional cloth merchants from all over the world and Chinese traditional cloth merchants (including their own minorities and others outside)

4) Official of local and national governments

Official local government pays more attention to the development of local traditional culture such as indigo dyeing, which is a local characteristic culture. In response to the spirit of the State supporting the protection and inheritance of the intangible cultural heritage of ethnic minorities, the local government provided economic support for local traditional cultural undertakings.

National government in the past ten years, various documents on the protection and inheritance of intangible cultural heritage have been issued, a large amount of financial assistance has been given to the inheritors, and the performance of the local government has been assessed.

5) Other groups that may be involved. It consists of Artists, scholars, collectors of traditional products, etc. Scholars also took the local culture as the research object and brought the local culture to a higher academic level.

5.2 Field of Research:

5.2.1 Main place: My main research field is ethnic minority communities in Guangxi. I study separately for each key point of the issue as described in the research population [5.1.1].

5.2.2 Sub-place: My sub of research field, refers to the field that is the interaction platform of the Indigo culture outside the minority community. Such as universities, designer studios, stage walks of modeling, and exhibitions. Modern fashion shops that use ethnic indigo fabrics and ethnic dress styles. So this series of courses is spread in modern cities in Guangxi, China, and around the world. I have chosen to study both onsite and through the internet system.

6. Research Data Collection Tools

6.1 Data Collection

6.1.1 Fieldwork and data collection

1) Interview; Formal interview, Informal interview, Focus group interview.

2) Observation; Normal observation (or general observation), Participatory observation

6.1.2 Documentary Data Collection

6.1.3 Tool or Equipment for data collection

1) Motion picture (cameras, video recording equipment)

2) Voice record

3) Field notebook

6.2 Data Synthesis and Data Analysis

6.2.1 Data synthesis: The researcher has set group the data simply while collecting data using the research conceptual framework as the primary tool. And

synthesize information in detail after collecting data by providing information in the system according to research objectives. I have continually reviewed the data whether Is each group of information sufficient or not, and whether is there any part that is not enough. This is for the purpose of collecting additional information.

6.2.2 Data Analysis: The researchers analyze the data by descriptive analysis with concepts in each chapter of the research. In addition, I has analyzed by dialogue with other people's studies. Both the study of Indigo culture and the work of the same concept group in my study of this matter.

7. Scope of research

7.1 Scope of research area

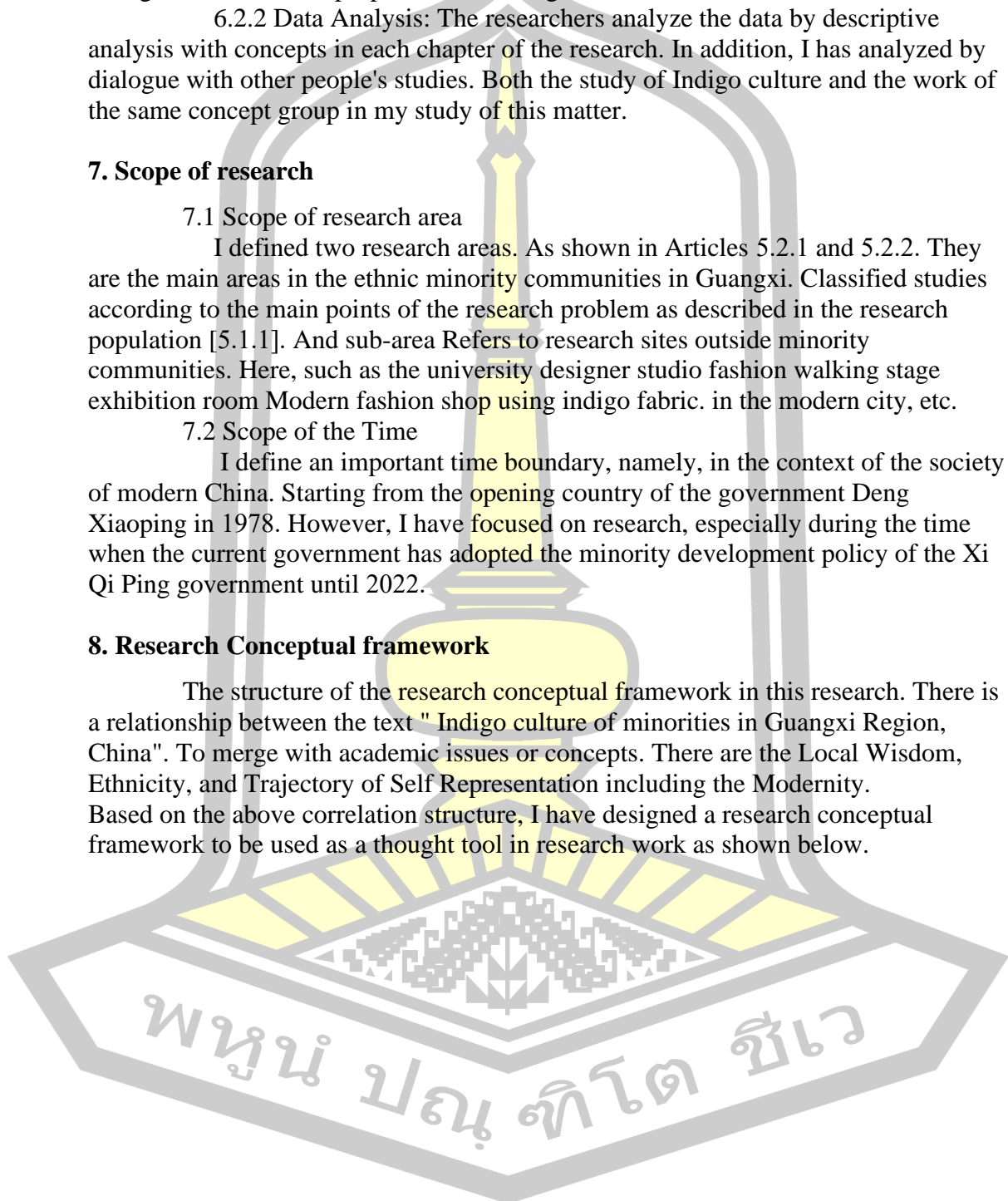
I defined two research areas. As shown in Articles 5.2.1 and 5.2.2. They are the main areas in the ethnic minority communities in Guangxi. Classified studies according to the main points of the research problem as described in the research population [5.1.1]. And sub-area Refers to research sites outside minority communities. Here, such as the university designer studio fashion walking stage exhibition room Modern fashion shop using indigo fabric. in the modern city, etc.

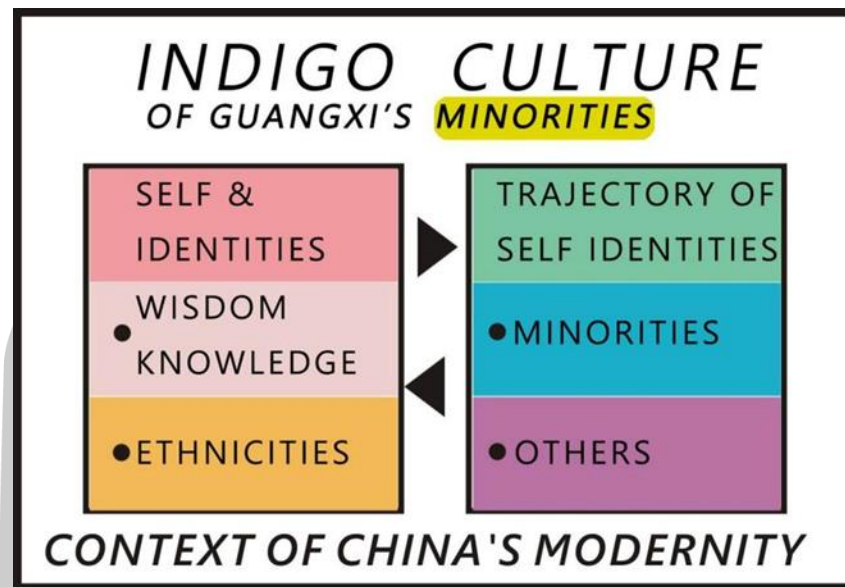
7.2 Scope of the Time

I define an important time boundary, namely, in the context of the society of modern China. Starting from the opening country of the government Deng Xiaoping in 1978. However, I have focused on research, especially during the time when the current government has adopted the minority development policy of the Xi Qi Ping government until 2022.

8. Research Conceptual framework

The structure of the research conceptual framework in this research. There is a relationship between the text " Indigo culture of minorities in Guangxi Region, China". To merge with academic issues or concepts. There are the Local Wisdom, Ethnicity, and Trajectory of Self Representation including the Modernity. Based on the above correlation structure, I have designed a research conceptual framework to be used as a thought tool in research work as shown below.





9. Literature Review

9.1 Indigo culture of minorities in Guangxi Region, China

Indigo dyeing culture belongs to a worldwide culture. Ancient China, ancient Egypt and ancient India etc, have historical records for more than thousands of years, but there is no clear conclusion in the academic circles where indigo dyeing technology first appeared. So far, we can know the thing is, different regions around the world have different plants and indigo dyeing processes, but the principles are basically the same. As mentioned above, the diversity of natural and geographical environment in Guangxi leads to the diversity of plants, and the diversity of ethnic groups also leads to the diversity of indigo dyeing techniques and application methods. This paper mainly focuses on the research on indigo dyeing culture of the twelfth generation of Guangxi residents. It can be seen from the previous literature that most of the literature focuses on the research of the indigo dyeing process itself, or research on the connotation of a certain color of a certain nation from the perspective of sociology and anthropology. However, the indigo culture in Guangxi has not been studied from the perspective of local wisdom, nationality and the trajectory of self representation.

As early as the 1920s and 1930s, my country's weaving and dyeing industry began to gradually replace traditional dyes with chemically synthesized dyes. Indanthrene blue is a chemically synthesized blue, which reduced the cost of weaving and dyeing due to its simple operation, strong color adhesion and low price, and became a fashionable product at that time. In contrast, traditional indigo dyeing has become a sign of "backwardness" and "outdated" in people's consciousness (Liu Daoguang, 2010).

The book "Research on Chinese Indigo Dyeing Art and Its Industrialization" summarizes the process of Chinese indigo dyeing from empirical production to scientific understanding for the first time, and clearly points out that Chinese indigo dyed fabrics only have basic production links such as planting and indigo production. During the First World War, there was rapid scientific understanding. However, with the end of the First World War, it declined rapidly, and

the printing and dyeing process stage has always stopped at the level of experience. The main reason for this is the rapid development of the international chemical industry (Liu Daoguang. 2010) .

Yu Shijie expounds the clothing culture of Guangxi ethnic minorities from a macro perspective, and there are also chapters devoted to indigo dyeing. Indigo dyeing craftsmanship can attract people's attention and interest again in today's high-tech development. Another important reason is that after China's economic reform and opening up in 1978, it is also facing a social problem, that is, the worsening environmental pollution. Historically, most of the Guangxi resident ethnic groups were mainly farming. Under the self-sufficient small-scale peasant economy, all ethnic groups used their own cotton, spinning, weaving, dyeing, embroidery, brocade and sewing. These exquisite folk crafts decorate the costumes in various colors. Since modern times, the social and economic development of Guangxi, the dissemination of modern culture, especially the economic globalization at the end of the 20th century, have had a major impact on the inheritance of Guangxi's traditional clothing craftsmanship, making the inheritance of traditional clothing craftsmanship on the verge of disappearance (Yu Shijie.2018).

Regarding the dyeing of clothing fabrics in the primitive society of Guangxi, there are very few ancient documents and unearthed objects. After long-term repeated exploration and practice, people have found that bluegrass can be dyed blue, madder can be dyed red, comfrey can be dyed purple, etc., which has opened up the way of artificially planting dyes, thereby enhancing the color sense of clothing and beautifying human life. From the ethnological survey data, most of the dyes produced in the traditional costumes of Guangxi ethnic groups are mainly original plants (Yu Shijie.2018). The sap-resistant dyeing process is one of the traditional printing and dyeing methods of Guangxi's aristocratic ethnic groups. It is mainly popular among the Miao people in Damiao Mountain in Guangxi and Baikuyao in Nandan County. There are many similarities between sap dyeing and batik, but there is also Its unique style, from the perspective of the whole process, sap resistance seems to be more primitive and simple than batik.

Indigo dyeing is one of the traditional dyeing methods of Guangxi residents. So far, there are still some people who live in mountainous areas, such as Zhuang, Yao, Miao, and Dong, who have grown bluegrass. Most of the fabrics of Guangxi Shimin's costumes are made of indigo dyeing. The process of indigo dyeing "bright cloth" of Miao, Dong, and other ethnic groups is more complicated and has national characteristics. When Miao, Dong, and other ethnic groups dye "bright cloth" with indigo, after dyeing the cloth, roll up the cloth and put it on a rice bucket to steam for one or two hours, then take it out to dry, then put it into an indigo vat for dyeing, and then take it out to dry. , After many times of repeated dipping, then dye it with yam or bovine blood, when it turns purple, take it out and put it on a smooth slate, tap it gently several times, and then dip an appropriate amount of egg white with chicken feathers and apply it on the cloth, add egg whites while beating. The more hammering, the higher the brightness. Finally, it becomes a "bright cloth" with a purple luster. This kind of "bright cloth" is not only resistant to dirt but also not easy to wrinkle. The color of the entire cloth is uniform, the purple light is sparkling, and it is bright and eye-catching. It is the best fabric for making traditional ethnic costumes (Yu Shijie. 2018).

At the end of the Qing Dynasty and the beginning of the Republic of China, after chemical dyes occupied the urban market in Guangxi, they gradually entered the minority areas in Guangxi. After these chemical dyes entered the minority areas in Guangxi, some villagers gradually gave up plant dyes and chose chemical dyes for dyeing. In the 1980s, with the development of modern industrial production, chemical dyes that are cheap, easy to dye, and difficult to decolorize continue to flow into Guangxi minority areas, and are gradually favored by minority women. Many people gradually give up the cultivation and production of indigo, and choose chemical dyes. Dyes dyed apparel fabrics (Yu Shijie.2018). After the 1860s, Chashan Yao, who lived a relatively prosperous life, stopped growing cotton, weaving cloth, and dyeing clothes by himself. After the 1950s, only Hua Lanyao and Aouyao planted some bluegrass to make indigo as a dye. At the beginning of the 20th century, there were still many people who planted bluegrass, and each family could harvest one or two hundred kilograms of bluegrass leaves every year. It has been gradually decreasing in the future. Generally, each family can only harvest 30 to 40 kilograms per year, and the most family is 50 kilograms. After the people's communalization in 1958, the land was reverted to collectives, so cotton and bluegrass were no longer planted, and cloth was no longer dyed. The technique of indigo dyeing was basically lost (Guangxi Yao Nationality Social History Survey. 2009).

Some scholars have studied the traditional costume culture of a certain ethnic group in Guangxi. They have also noticed that the craftsmanship and characteristics of indigo-dyed cloth made into black and purple "bright cloth" in Guangxi ethnic areas are all manifestations of the wisdom of using local plants. In Zhang Yunjie's doctoral dissertation, she did research on the traditional costumes of the Dong nationality in Guangxi and also mentioned the indigo dyeing process. After dyeing, beating, sizing, and steaming, the clothing fabric makes the soft and rough cotton fibers smooth and stiff, with a purple-red metallic luster. The selection of raw materials and methods for making indigo dyes are slightly different in different places.

The agent is relatively arbitrary, such as purple-red after adding diospyros, black after adding beef gum, and in some places, polygonum, diminutus, corns, and new ear grass are added as dye auxiliary materials, pepper, rhododendron, and maple. The incense is mainly used during cooking, and the amount added is only based on personal estimates. Therefore, there is a color difference between the fabrics dyed by different dyeing vats, and the same roll of fabric may also have side-to-side differences and head-to-tail differences. When cutting clothing and typesetting, choose the same roll and arrange it nearby to ensure that the same piece of clothing does not have color difference (Zhang Yunjie. 2019). But Zhang Guoyun mentioned that "it was found that it was not reasonable to take bright cloth as the symbol of Dong cloth" in her article (Zhang Guoyun.2019).

There are also many articles analyzing Guangxi's indigo dyeing culture from the scientific and technological point of view of chemical composition. For example, Deng Wentong demonstrated the traditional scientific and technological achievements of the Yao nationality by describing the science and technology in the indigo culture of the Indigo Yao and analyzing the principle of extracting indigo from the bluegrass through fermentation and the functions of the components of the indigo printing and dyeing solution in 1996 (Deng Wentong.1996).

Zhang Xinyi believes that the indigo dyeing process of the Mulao native cloth in Guangxi has national and regional characteristics, and its indigo dyeing process is very original, trying to provide a research template for the indigo dyeing process in China. Using the method of literature research and restoration experiments, the indigo dyeing techniques and steps of the traditional Mulao cloth were re-clarified. She believes that there are some problems in the production, technique, clothing, commerce, fashion, and inheritance of the Mulao native cloth indigo dyeing process. Only by realizing the coordinated development of environmental protection, economic development, and the quality of life of the Mulao people can the Mulao indigo dyeing process of indigenous cloth be effectively utilized and make breakthroughs (Zhang Xinyi.2018).

In addition to traditional ethnographic research types, some scholars have used some international academic concepts to study the Indigo culture of the Indigo Yao people in Lingyun County, Baise City, Guangxi Guangxi. For example, Feng Zhiming mentioned in her article that clothing and its production skills are developed by specific groups through experience. Body technology is the image expression of people's cultural concepts and emotional world, and it is also a consumption method for social communication, exchange, and display. She believes that the indigo dyeing and embroidery skills of Landianyao in Lingyun County, Baise, Guangxi have a long history and unique characteristics, and it is of great significance to explore the intricate relationship between their clothing shape, body, and skills (Feng Zhiming & Wang Caifeng, 2020).

Professor Chen Liqin at Guangxi University for Nationalities combed the development history of printing and dyeing in Guangxi, from ancient times to contemporary times to modern times, using rich literature and materials to comb through the historical changes of traditional printing and dyeing in Guangxi. It shows the development of traditional printing and dyeing in Guangxi. In the end, she emphasized connecting traditional skills with contemporary life, combining them with modern fashion, transforming intangible cultural heritage handicrafts into contemporary life aesthetic supplies, giving them a more modern life, and making them known, accepted, consumed, and appreciated by the public. This may be the best way to keep the intangible cultural heritage alive (Chen Liqin & Huang Chenyang. 2019).

An article on the history of Guangxi indigo industry, and an article about the rise and fall of the indigo industry in a certain area, which also reflects the development context of the Guangxi indigo industry signed by the times. In his article, Yu Shaobo (Researcher at the Museum of Yulin City, Guangxi) selected the Yulin indigo industry, the representative of the Guangxi indigo industry in the late Qing Dynasty and the Republic of China. Through the analysis and research of literature and field investigation data, he tried to show the indigo industry in the late Qing Dynasty and the Republic of China, which was in the midst of changes and turmoil. its real history (Yu Shaobo & Li Yifan. 2013).

The book "Splendid Guangxi" is divided into four parts: clothing knowledge, folk customs, craftsmanship, and travel food. The clothing part introduces the costumes, patterns, brocades, embroidery, and accessories of ethnic minorities in Guangxi; the folklore part uses traditional festivals, folklore, and customs as clues to record weddings, funerals, beliefs, and customs in ethnic minority areas. The content

of traditions and other aspects; the craftsmanship part records the skills of various ethnic minorities in Guangxi, including the production process of clothing, the collection and production of clothing raw materials, etc. theme, to share with readers the life and food culture of Guangxi (Xiong Hongyun & Zhan Binghong & Liang Hanchang). Photographer Liang Hanchang went to Guangxi minority areas 30 years ago to take a large number of photos of traditional ethnic costumes and collect old things. He has accumulated quite a lot of original materials. He also laments that with the development of the countryside, more and more villages are modernized, and traditional culture is becoming more and more popular. Facing the crisis of disappearance, some villages are no longer there (Liang Hanchang. 2021: interview).

In his book, discusses the theoretical and methodological issues of Chinese ethnic geography research through the study of the adaptation relationship between the Zhuang and the geographical environment, further improves the theoretical framework of ethnic geography research, and provides a theoretical reference for the correct handling of ethnic issues. The environmental adaptation of the Zhuang nationality is divided into two aspects: one is the adaptation to the natural environment, mainly starting from the farming environment closely related to agricultural production, adapting to the Zhuang nationality's farming life and the natural environment, as well as the interaction with the environment.

The first is a special discussion; the second is the adaptation of the human environment, mainly from the changes in the central dynasty's rule over the Zhuang area and the changes in the human environment brought about by the migration of the Han population. Regional analysis is made on the geographical change process of ethnic image related to clothing, residence, etc., as well as the adjustment of human-land relationships and ethnic relationships. Finally, it summarizes and analyzes the basic laws and characteristics of the Zhuang nationality's environmental adaptation, the mechanism and mechanism of environmental adaptation, and the modern enlightenment (Liu Xiangxue. 2013).

Liu Xiaohong systematically sorts out the costumes of ethnic minorities in Guangxi in her book, classifies them according to ethnic groups, and comprehensively introduces the costume characteristics of the ethnic minorities living in Guangxi and the unique costume culture of each ethnic group. Expounding on its clothing colors, clothing patterns, and patterns in each aspect not only allows readers to share the splendid clothing culture of Guangxi but also has a strong guiding role in clothing design practice (Liu Xiaohong.2012).

9.2 Local Wisdom and Local Knowledge

Local wisdom is one of the main concepts used by the researcher to study the indigo dyeing process of ethnic minorities in Guangxi, China. Because Guangxi, Guangxi has a diverse ecosystem of flora. As well as having completely indigo trees in different areas. As a result, ethnic minorities have created a local knowledge set about indigo dyeing. Both as Knowledge gained from exchanging with other communities and self-accumulating. until it became unique. I have used the book "Local Knowledge: Further Essays in Interpretive Anthropology" by Clifford Geertz as a concept to explain local wisdom that relates to Local Knowledge.

In essays covering everything from art and common sense to charisma and constructions of the self, the eminent cultural anthropologist and author of *The Interpretation of Cultures* deepens our understanding of human societies through the

intimacies of "local knowledge." A companion volume to *The Interpretation of Cultures*, this book continues Geertz's exploration of the meaning of culture and the importance of shared cultural symbolism. With a new introduction by the author.

Clifford Geertz (1983) has presented that Local Wisdom is a combination of Knowledge and traditions that are specific to a location, and that are passed on from generation to generation. Local Knowledge is directly related to local Knowledge. Both are Knowledge that people in a community have developed through experience, trial, and error from local residents. It has become a knowledge that is used in the life of that society until it has become a culture that is related to the local environment. Some social scientists conceptualize Knowledge within a naturalistic framework and emphasize the gradation of recent Knowledge into Knowledge acquired over many generations. These accounts use terms like adaptively acquired Knowledge, socially constructed Knowledge, and other terms that emphasize the social aspects of Knowledge. Local Knowledge and Traditional Knowledge may be thought of as distinguished by the length of time they have existed, from decades to centuries or millennia.

Local wisdom has been passed down from one another until it becomes the traditional Knowledge of each society. It is perceived as a knowledge system embedded in the cultural traditions of the community at the ethnic and regional levels. Traditional forms of Knowledge include types of Knowledge of traditional subsistence technologies such as tools and techniques for hunting, agriculture, and handicraft skills. Including the dyeing of fabrics with indigo plants for ethnic minorities in Guangxi, China.

Therefore, local wisdom is a type of Knowledge that is essential to life and survival in that area. It is generally based on the accumulation of empirical observations and interactions with the environment. Local wisdom in this refers minority's Knowledge or techniques are the treasure troves of ancient wisdom and are developed through trial-and-error, experiences gained over the centuries, and are time tested but, generally not substantiated by any scientific evidence. However, most of the Indigenous Knowledge or techniques were known to be scientifically effective and valid.

In chapter five he briefly outlines the concept of "Art as a Cultural System". He explained local Knowledge through "art text". Thence, that art is man-made. Therefore, art has meaning to that set of human beings. It is produced in response to function and aesthetics. So art is associated with society in various ways, such as appreciating its beauty, as part of ritual traditions. As well as being a tool for everyday life use. Therefore art became part of the culture. Art has been produced and used for different functions in each set of society. As society has changed, such art is always adapted to fit the new context. Therefore, by understanding each art one can understand each society in its context very well.

The Art in the local wisdom, local Knowledge, and traditional Knowledge characterizes traditional Knowledge as "a cumulative body of Knowledge, know-how, practices and representations maintained and developed by peoples with extended histories of interaction with the natural environment. These sophisticated sets of understandings, interpretations, and meanings are part and parcel of a cultural complex that encompasses language, naming and classification systems, resource use practices, ritual, spirituality, and worldview."

In many cases, local wisdom in the dimension of traditional Knowledge has been passed for generations from person to person, as an oral tradition. Some forms of traditional Knowledge find expression in culture, stories, legends, folklore, rituals, songs, and laws. Other forms of traditional Knowledge are expressed through other means. Art in the dimension of local wisdom and Knowledge is therefore placed in the social chain. From being produced, to use, to appreciating beauty values, beliefs, and symbols that contain art and its continuous transmission from generation to generation. From the foregoing, art truly became the center of the cultural system associated with it.

Traditional Knowledge typically distinguishes one community from another. In some communities, traditional Knowledge takes on personal and spiritual meanings. Traditional Knowledge can also reflect a community's interests. Some communities depend on their traditional Knowledge for survival. Traditional Knowledge regarding the environment, such as taboos, proverbs, and cosmological knowledge systems, may provide a conservation ethos for biodiversity preservation. This is particularly true of traditional environmental Knowledge, which refers to a "particular form of place-based knowledge of the diversity and interactions among plant and animal species, landforms, watercourses, and other qualities of the biophysical environment in a given place".

For the research topic of "Indigo culture of minorities in Guangxi Region, China: Local Wisdom, Ethnicity, and Trajectory of Self Representation in the Context of Modernity", the research body is directly an art. It is an art that is born, accumulated, and passed down from generation to generation of ethnic minorities in Guangxi. Therefore, "Indigo culture of minorities" falls into the category of "Local wisdom" and "local knowledge" indeed.

Therefore, the researcher uses this concept, as presented above, as one of the conceptual frameworks to study the development of minority societies in relation to the Indigo culture. To answer key research questions, the various minorities in Guangxi, how is the wisdom knowledge of indigo mud production and indigo dyeing in relation to the physical space? What are the distinctive characteristics of indigo dyeing for each ethnic minority? Including how to produce costumes that use indigo-dyed fabrics.

9.3 Ethnicity and Self Identity

The term "Ethnicity" is a conceptual term that was created to describe the "self" classification phenomenon of who we are. How is it different from "Other" in different situations? Both in one's own group and in relation to another group or outside society from the local, national, and international level, including modernity. I have used Ethnicity as one of the main ideas in this research. For explaining the phenomenon of expressing "self" through indigo-dyed fabrics and indigo culture. and "presenting oneself" to others and modernity through indigo-dyed fabrics and the indigo culture of ethnic minorities in Guangxi, China.

I have used the book "The Sociology of Ethnicity" by Siniša Malešević, SAGE Publications London was published in 2004 as the main book for this idea. Siniša Malešević (2004) described Ethnicity as its essence as follows.

The word "ethnic" appeared in English in the 14th century, derived from the Greek word *ethnikos*, later distorted as "ethnos". Heretic or barbarian. It also means differences in skin color characteristics. Ethnos and its meaning have been in

use until the 19th century. It was only in the early 1960s that ethnics began to appear in the United States. The term ethnics is a polite term referring to Italian Jews, Irish and other non-British Europeans, who are a large group in American society. Thus, the meaning of ethnics in American society is not as negative as in earlier European societies. They are used to refer to people of America who are of inferior descent to the British descendants. Therefore, when referring to a specific group, the term ethnic group is used.

Western anthropologists became interested in studying traditional peoples. and be someone else From the late 19th century to the beginning of the century At 20 onwards. with Malinowski He was a pioneer working in Ethnic literature with the Trobriand Islands people in Melanesia, which lies to the east of Indonesia. While Franz Boas is recognized as the father of American anthropologists. He worked with indigenous groups of North American Indians. In studies of groups in the early 20th century, anthropologists use the term "tribe".

The tribe has two implications, the first being the study where anthropologists from more advanced societies go to study the backward groups. According to the theory of evolution that describes the development of society starts from nomads, hunting, and foraging, to a society where permanent communities are established and then cultivating and raising animals. Then it eventually developed into urban society and industry. Second, it is the study of phenomena that are specific to a particular group. that lacks connection with other groups in the larger society. Therefore, in order to avoid such problems Later anthropologists switched to the term "ethnic group" instead. However in the 1930s more anthropologists switched to the term "ethnic group", socially underpowered politically or economically than a group of people with predominance. Especially in the context of a modern nation-state, it would not be called an ethnic group. Instead, the word "nation" was used.

However, regardless of the use of the term "ethnic group" that has a specific meaning or "ethnicity" that prioritizes the context of the relationship. Both cases were based on the use of cultural traits as criteria "Indicate yourself" or tell a particular identity, a distinction from other groups. Whereas the term "race" uses biological criteria such as skin color, appearance, appearance and pedigree to distinguish it from other groups. The term originated clearly in American society where many groups of people lived together. Both whites and blacks and brought about the problem of skin disgust or "racism". Distinguishing between people on the basis of their pedigree has created a series of hatred and genocide, which took place prominently in Europe during World War II, that is Adolf Hitler, leader of Nazi Germany murdered about 17 million Jews.

To reduce the problem of Genocide is a belief related to blood. After the Second World War (1945), the term ethnicity was adopted, which implied the distinction of people and the relationship between different groups in a society. and inferiority in terms of political, social, and economic power. But they may not be minorities in the sense that they have less population in society .

From an academic point of view, ethnicity is an important aspect of anthropology. Academics from society who consider themselves to be more advanced Study ethnic groups that still live a more backward lifestyle. The first phase is the study of the characteristics of each group or a single group. Subsequently, emphasis was placed on the issue of "Ethnicity". The study of ethnicity focused more on

cultural issues than biology. The paradigms that anthropologists use to understand ethnicity consist of three paradigms.

The first paradigm defines Ethnicity as social relations and A culture that has been predetermined from the beginning. People belonging to a particular culture cannot choose or change themselves. such as kinship relations, spoken language, customs, beliefs religions, etc. At the same time, some scholars of this school It has also linked ethnic differentiation to biological or physiological characteristics. This paradigm focuses on the influence of geographical, cultural, and historical environments. that affect the characteristics of each ethnic group.

The second paradigm defines ethnicity as the process of reconciliation with other groups. when they are related to another group of people or societies economic, political, social, and cultural. Thus, in this context, the individual identities of each ethnic group are shown. of the characteristics that line the Ethnic border. However, people can cross that line of identity.

The third paradigm explains that ethnicity is a formed phenomenon of diverse ethnic identity. Among the relationships within the Ethnic group between ethnic groups and relations with the nation-state including globalization. Ethnicity is characterized by constant dynamics. Therefore, the Ethnic identity Thus it exists in a competitive, bargaining, and retaliation manner, with constant refinement and rebuilding. It depends on the changing context and the relationship with the outside. and is a popular ethnicity paradigm of British and American anthropologists. They see that the issue of ethnic Relationships involves both internal relationships that are diverse and external relations with both ethnic groups with higher or inferior powers. Both the context of the nation-state and globalization, especially modernity. Therefore, it is not something that stands still.

Thence, In the case of this ethnic minorities have affected the identification of two ethnic minorities. Firstly, for the minority to tell their group who we are through traditions, rituals, and Indigo culture. Secondly, it distinguishes itself from other people's groups. How they differ from other groups through ritual traditions related to Indigo culture as well.

For my research, I have used "ethnicity" in the context of the relationship that arises both within their own groups which they have used the identity of Indigo culture to say "Who are we?" Through the wisdom of producing indigo mud, dyeing cloth with indigo, dress, and ritual traditions. while they used that identity to differentiate themselves from other groups of people and used this identity in identity negotiation in relation to the Chinese nation-state in the context of minority development. Including the relationship with globalization and modernity in the dimension of making culture an interesting product.

9.4 Trajectory of Self Representation

The term "Trajectory of Self Representation" is a conceptual term that was created to describe questions like "What to do? How to act? Who to be?". Through the previous literature review on "Local wisdom" and "Ethnicity", in the framework of my research, "Local wisdom" explains what the indigo culture in Guangxi is, and "Ethnicity" explains how the indigo is used in daily life and special life, then, in the context of modernity, how the insiders of the ethnic group express who they are through the indigo culture, and how the outsiders express the inner culture of the ethnic group to the outside is an academic issue of sociology and

psychology, so I choose the self Representation is the concept of trajectory to further my topic.

I have used the book "Modernity and Self-Identity, Self and Society in the Late Modern Age" by Anthony Giddens, first published in 1991 by Polity Press in association with Blackwell Publishing Ltd. Anthony Giddens(1991) described "Trajectory of the Self" as its essence as follows.

From ancient times to the present, everyone in society has their own position, role, and characteristics. Most people want to communicate with the outside world to show their charm and gain more recognition to confirm who they are. With the development of society, modernity has penetrated into all aspects of life. We have to admit that in the short span of nearly a hundred years, from our grandfather to our generation, the ways and dimensions of self-representation have changed with the times. Changes have changed dramatically. Therefore, to study the trajectory of self-representation is actually to study the differences in the performance of a certain culture or art that affects human life in different social contexts, which helps us better understand the meaning of culture.

These are focal questions for everyone living in circumstances of late modernity and ones which, on some level or another, all of us answer, either discursively or through day-to-day social behavior. The 'art of being in the now' generates the self-understanding necessary to plan ahead and to construct a life trajectory that accords with the individual's inner wishes.

Anthony Giddens said that the search for self-identity is a modern problem, perhaps having its origins in Western individualism. Baumeister claims that in pre-modern times our current emphasis on individuality was absent. The idea that each person has a unique character and special potentialities that may or may not be fulfilled is alien to pre-modern culture. Transitions had to be made through the various stages of life, but these were governed by institutionalized processes and the individual's role in them was relatively passive. Baumeister's analysis recalls that of Durkheim: the 'individual', in a certain sense, did not exist in traditional cultures, and individuality was not prized. Only with the emergence of modern societies and, more particularly, with the differentiation of the division of labor, did the separate individual become a focus of attention.

Therefore, it is only in the context of modernity that people's individuality is truly noticed. In traditional society, indigo-dyed fabrics represent the cultural commonality of social groups, but in modern society, indigo-dyed fabrics have become one of the ways to express your unique personality.

But Anthony Giddens does not think it is the existence of the 'individual' that is at stake, as a distinctive feature of modernity, and even less so the self. 'Individuality' has surely been valued within varying limits in all cultures and so, in one sense or another, has been the cultivation of individual potentialities. Rather than talking in general terms of 'individual', 'self', or even 'self-identity' as distinctive of modernity, we should try to break things down into finer detail.

For modern people, the way of dressing can best show individual characteristics, but we have to admit that due to the lack of most people's cognition of the traditional wisdom of the past, many modern people have not realized that the ancient skills of the past can also become their expression in a different way. Therefore, on the long axis of time, compared with the present, the past, and the

future are full of unknowns. Perhaps modern people should look back at the wisdom of their predecessors. It is like a beacon, leading us to pursue traditional handicrafts and Sustainable fashion combined with high technology.

Anthony Giddens suggests that the self is seen as a reflexive project, for which the individual is responsible. We are, not what we are, but what we make of ourselves. It would not be true to say that the self is regarded as entirely empty of content, for there are psychological processes of self-formation, and psychological needs, which provide the parameters for the reorganization of the self. Otherwise, however, what the individual becomes is dependent on the reconstructive endeavors in which she or he engages. These are far more than just 'getting to know oneself' better: self-understanding is subordinated to the more inclusive and fundamental aim of building/rebuilding a coherent and rewarding sense of identity. The involvement of such reflexivity with social and psychological research is striking.

Indigo dyes present the cultural commonality of people's pursuit of environmental protection and health under the background of globalization. Therefore, modern people wearing indigo fabrics can easily gain recognition from the outside world.

The self forms a trajectory of development from the past to the anticipated future. The individual appropriates his past by sifting through it in the light of what is anticipated for an (organized) future. The trajectory of the self has a coherence that derives from a cognitive awareness of the various phases of the lifespan.

History produced by the individual concerned, whether written down or not is actually at the core of self-identity in modern social life. Like any other formalized narrative, it is something that has to be worked at and calls for creative input as a matter of course.

In a way the risks of self-growth involve going into the unknown, into an unfamiliar land where the language is different and customs are different and you have to learn your way around... the paradox is that until we give up all that feels secure, we can never really trust the friend, mate, or job that offers us something. True personal security does not come from without, it comes from within. When we are really secure, we must place our total trust in ourselves. If we reject deliberate risk-taking for self-growth, we may inevitably remain trapped in our situation. Or we end up taking a risk unprepared. Either way, we have placed limits on our personal growth, and have cut ourselves off from action in the service of high self-worth. The moral thread of self-actualization is one of authenticity (although not in Heidegger's sense), based on 'being true to oneself'. Personal growth depends on conquering emotional blocks and tensions that prevent us from understanding ourselves.

As we really are. To be able to act authentically is more than just acting in terms of a self-knowledge that is as valid and full as possible; it means also disentangling in Laing's terms the true from the false self. As individuals we are not able to 'make history' but if we ignore our inner experience, we are condemned to repeat it, prisoners of traits that are inauthentic because they emanate from feelings and past situations imposed on us by others (especially in early childhood). 'The morality of authenticity skirts any universal moral criteria, and includes references to other people only within the sphere of intimate relationships -- although this sphere is accepted as highly important to the self. To be true to oneself means finding oneself, but since this is an active process of self-construction it has to be informed by overall

goals those of becoming free from dependencies and achieving fulfillment. Fulfillment is in some part a moral phenomenon because it means fostering a sense that one is 'good', a 'worthy person': 'I know that as I raise my own self-worth, I feel more integrity, honesty, compassion, energy and love'.

The life course is seen as a series of 'passages'. The individual is likely, or has to go through them, but they are not institutionalized, or accompanied by formalized rites. Negotiating a significant transition in life. It is not only in terms of the absence of rites that life passages differ from comparable processes in traditional contexts. More important is that such transitions are drawn into, and surmounted by means of, the reflexively mobilized trajectory of self-actualization.

The line of development of the self is internally referential: the only significant connecting thread is the life trajectory as such. Personal integrity, as the achievement of an authentic self, comes from integrating life experiences within the narrative of self-development: the creation of a personal belief system by means of which the individual acknowledges that 'his first loyalty is to himself'. The key reference points are set 'from the inside', in terms of how the individual constructs/reconstructs his life history.

The author has an interesting discussion on the authenticity of the self in modern society, which is also a real phenomenon I found in real life. Some people dare not try to express themselves with indigo dyeing.

In the author's own indigo life, I built my own indigo dyeing vat, purchased indigo mud and rice wine from ethnic minority areas in Guangxi, and dyeing cloth is a part of my daily life. As a university teacher, I designed some indigo clothing for myself that is relatively suitable for teaching status. In my daily life, I wear very casual clothes, but I haven't been to the mall to buy any brand of clothes for three years and mainly I do plant dyeing myself. On the one hand, plant dyeing is environmentally friendly and conforms to the international frontier concept of sustainable fashion. On the other hand, indigo-dyed fabrics smell very good, fragrant, and pleasant color. When I express myself to the outside world, the outside world can learn about Guangxi's traditional indigo culture through my daily clothes, which leads to an interest in indigo culture. Some people want to learn indigo dyeing themselves, some people have customized indigo dyeing products from me, and some women are afraid to follow their own preferences due to concerns about their husband's aesthetics (more inclined toward modern materials dress styles and fear of expressing individuality). Come for everyday wear. Therefore, some people we see in society express themselves truly, and such people gain more spiritual freedom, while some people dare not express themselves truly, and these people have been subject to certain spiritual constraints.

Indigo dyeing in the context of modernity signals something real about self and self-identity in the contemporary world -- the world of late modernity. I have used the concept of the trajectory of self-representation as my third concept, trying to analyze and explain in the context of modernity, how ethnic minority insiders express their traditional culture to the outside world, designers in the outside world, etc how to express the internal culture of the ethnic groups to the outside world. The concept of modern fashion may be redefined, and it is no longer the product of the voice of a few people. Fashion should be a fluid and diverse way of self-representation.

9.5 Modernity

Modernity theory is a concept that helps to understand the changes in different societies. It is a concept that makes sense of the economic, social, cultural, and technological transitions.

I have used the concept of "Modernity" to describe the context of modernity in China today. China is modern in terms of economy, technology, and socio-cultural. In particular, economic reforms had an important effect on China's development to be modern in all aspects, and equal to the civilized country. While some technologies of China lead the world. More importantly, in the context of modernization, the current Chinese government has a policy to develop the national minority economy by presenting its cultural identity. This has resulted in the phenomenon of reviving the wisdom of indigo dyeing and presenting oneself through the indigo culture of ethnic minorities in Guangxi. which is the main chapter of this research.

The book "Encyclopedia of Social and Cultural Anthropology" by Alan Barnard and Jonathan Spencer (2002) describes modernity as follows.

The term 'Modern' has served as a reference point to distinguish "primitive" characteristics. The modern and the modernizing reference capitalism or industrialization.

"Modernity" refers to a pattern of progressive change in society. 'Pre-modern' or 'traditional' to 'modern' society. The theory of modernity stems from the idea of Max. Weber, German sociologist (1864–1920). They applied this theory to explain the process of modernization within society in relation to the national context. Therefore, this theory takes into account the internal factors of the country as a basis. By considering the change from the "traditional" character to the new, universal. by developing themselves in the same way as more developed countries.

The theory of modernity refers to an attempt to identify the variables that lead society to progress. Describing the stages of social development that lead to the nature of modernity. that is related to the world system and the free market in globalization. However, modernity theory does not focus solely on understanding the process of change. but also in response to that change. It also takes into account the different levels of social dynamics within the country. Referring to the social structure, the complex external social relations of the country's development are directly dependent on globalization.

Globalization and modernity; modernity is a phenomenon that mirrors globalization and has the power to create global social unity. Globalization is related to the spread of modernity across borders. Therefore, globalization often determines the integration of economic, political, and social cultures. In particular, the economic goals of each country are the main structures affecting other modernization. Including the presentation of ethnic cultural identity and identity, Cultural tourism is all to generate income for the people. In addition to the positive attributes of globalization. Globalization also has a negative impact. That is, a more modern and developed society prevailed. And it often results in disparities between the rich and the poor in different societies, especially in the big cities of developing countries.

Technology and modernity; modern technology is an important mechanism for creating social change in areas such as changes in behavior patterns, values, and cultural norms. Modern societies often transition from an agricultural society to a business or industrial society. Modern society has responded to

technology that has made changes in the daily life of the individual. And technology that affects society as a whole, such as the Internet system has become part of everyday life and society at all levels.

The conceptual structure of modernity above helped me understand the relationship between the Chinese context and the ethnic minority communities in Guangxi. The context of modernization has established policies for community economic development through the restoration of ethnic identity. and the presentation of identity and identity of Indigo culture in various forms to others. Modern theory has opened up perspectives on Indigo culture that are not limited only to minority communities. But this idea has given me an interesting glimpse into the social networks of the Indigo culture. It is therefore an important tool of thought as the concept and context of present-day China. Which is the time scope of this research.

10. Benefit of Research

10.1 Benefit to academic circle

Academic expectation: Based on an overview of the indigo dyeing situation of the twelve aristocratic ethnic groups in Guangxi, I have used the above concepts for analysis. My research, when successful, will be of great benefit to the academic community of ethnic minority studies and indigo culture in Guangxi Province. while issues concerning minorities and modernity through Indigo culture. Including the research model would be of great benefit in the international academic world.

In addition, this research structure can be used as a model for the study of arts in relation to other ethnic minorities around the world.

10.2 Benefit to the development of minorities

To promote awareness of Guangxi indigo dyeing culture. In my opinion, indigo dyeing is not just an ancient craft nor a museum dusty past, it should be further studied to help people in modern society find themselves. I want to explore the deeper meaning of the indigo culture under the influence of national wisdom, nationality, and global modernity. Therefore, to protect the intangible cultural heritage of various ethnic groups, we should not only focus on technology and form but also explore some new ways and means to make it develop better. At present, the indigo culture of Guizhou and Yunnan is more well-known, and the unique geographical environment and plant diversity of Guangxi have led to the diversity of indigo culture, which should not be ignored and marginalized. In addition, the author's own practice is also a real case of trying to find oneself through indigo dyeing in the context of modern society.

Carry forward the cultural Knowledge of indigo dyeing of Guangxi aristocratic people. From the perspectives of anthropology, sociology, psychology, etc., it re-examines the gradually forgotten traditional wisdom and tries to explore the relationship between the blue dye culture and our modern people on a deeper level on the basis of the previous research results. This is not only conducive to the sustainable development of the environment, but also to the revival of local traditional culture, and it is more conducive to the academic community to treat traditional wisdom with a sharper perspective.

CHAPTER II

Historical and Socio-Cultural Developments of Ethnic Minorities in Guangxi Region Related to Indigo Culture

Introduction:

In this chapter, I have discussed the historical development of ethnic minorities related to indigo culture under the natural geographical conditions and climatic environment in Guangxi. It is introduced in three parts: first, the overview of Guangxi's physical geographical system, including geographical location, natural resources, and the choice of residence; Second, the changes in the distribution of ethnic settlements of the 12th generation in Guangxi; Third, the social and historical evolution of Guangxi ethnic areas under the guidance of national policy and the transformation in the context of modernity. It paves the way for the local wisdom of indigo production, the nationality in using indigo, and the self-expression track of insiders and outsiders with blue dye culture in the following chapters.

Part 1: Physical Space and Ecological System that Affect Settlement and the Wisdom of Producing Indigo

This details the characteristics of Guangxi's geographical environment, including geographical coordinates, topographic features, and climate change. At the same time, the natural conditions such as soil type, water source status, and ecosystem will also be covered. The diversity of the geographical environment in Guangxi gave birth to its rich biodiversity and shaped the local human living environment and diversified choices of indigo dyeing technology. This paper will explore in depth how geographical systems and natural environment elements shape and influence the evolution of local blue dye culture.

1.1 Physical Area: Diverse Mountain Landscapes, Rivers, and Coastal Islands

The full name of Guangxi is Guangxi Zhuang Autonomous Region or Gui for short. It is located on the southeastern edge of the Yunnan-Guizhou Plateau, the country's second-highest terrain level. It is located west of the hills of Guangxi and faces the Beibu Gulf to the south. It is located between 104°-26'~112°04' east longitude and 20°54'-26°24' north latitude, with the Tropic of Cancer running through the middle of the region. The entire terrain slopes from northwest to southeast, with continuous mountains, massive mountains, and alternating ridges and valleys. It is mainly surrounded by mountains and plateaus and is basin-shaped, known as the "Guangxi Basin." It borders Guangdong, Hunan, Guizhou, Yunnan, and other provinces. The border with Guangdong Province in the southeast is about 931 kilometers long, the border with Hunan Province in the northeast is about 970 kilometers long, the border with Guizhou Province in the north is about 1,177 kilometers long, and the border with Yunnan Province in the west is about 632 kilometers long. The southwest border with the Socialist Republic of Vietnam is approximately 637 kilometers long.

Hu Baoqing concluded in "Geography of Guangxi" that the geological history of the Guangxi region has experienced many critical crustal movements and stratigraphic deposition since the Paleozoic Era, shaping today's landforms and ecological environment. The Guangxi region is also famous for its extensive limestone formations and granite produced by the Yanshan Movement. These geological features influence the topography and provide the basis for the region's rich biodiversity and stable ecosystems. This series of geological changes has laid a unique material foundation for Guangxi's natural environment and ecological diversity. (Hu Baoqing, & Biyan (Eds.). 2011)

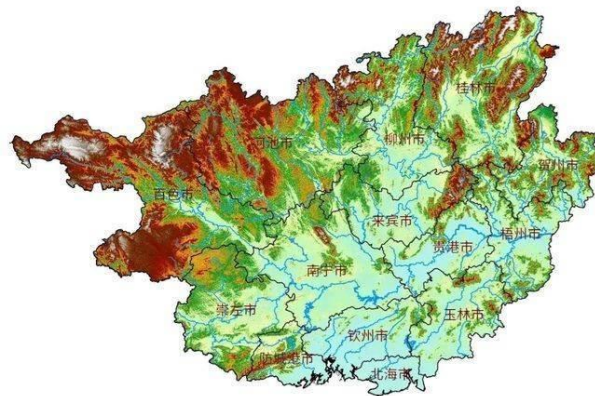


Figure 1 Map of Guangxi's Basin. The particular topography of Guangxi has resulted in the characteristics of the settlement environment of different ethnic groups and supports ethnic wisdom about indigo dyeing.

Source: <https://info.51.ca> [Accessed on September 21, 2022]

1) Geomorphology of Mountainous and Hilly Basins

The general landform of Guangxi is mountainous, hilly, and basin-shaped. Low mountains and hills are the main features of Guangxi's terrain, and there are also many alluvial plains and limestone flats of varying sizes. The prominent ones are Youjiang Plain, Yujiang Plain, Xinjiang Plain, and Hepu Coastal Plain. In his book "Geography of Guangxi," Hu Baoqing summarized the five major characteristics of Guangxi's landforms:

(1) The size of basins is mixed. The west and north are the edges of the Yunnan-Guizhou Plateau, the northeast is Nanling Mountain, and the southeast and south are Yunkai Mountain, 60,000 Mountain, and 100,000 Mountain. The central part of the basin is divided by the Guangxi Arc Mountains, forming the central Guangxi basin with Liuzhou as the center. Many small and medium-sized basins such as Youjiang, Wuming, Nanning, Yulin, and Lipu are formed along the front depression of the Guangxi Arc Mountains, creating a geomorphic structure with mixed large and small basins.

(2) Most of the mountain systems are arc-shaped, and they are covered with layers. From north to south, it can be roughly divided into four columns: the first column is Damiao Mountain-Jiuwan Mountain; The second is Danan Mountain-

Tianping Mountain-Phoenix Mountain; The third column is Jiaqiaoling-Dayao Mountain-Lianhua Mountain-Zhenlongshan-Daming Mountain-Duyangshan (this column is also called Guangxi Arc); The fourth is Yunkai Dashan-60, 000 Dashan-100, 000 Dashan-Daqingshan. The trend of the mountain system shows signs of being squeezed by the Pacific plate in the east and the Indian Ocean plate in the west. The mountainous area is mainly Zhongshan above 800 meters above sea level, accounting for 23.5% of the total area of Guangxi; Low mountains with an altitude of 400-800 meters take second place, accounting for 15.9% of the entire region of Guangxi. The central peak of Maoer Mountain in northeastern Guangxi is 2141 meters above sea level, the highest peak in Guangxi and the highest peak in Nanling. Xianggui Corridor between Yuechengling-Maoer Mountain and Yangyang Mountain is one of the three major corridors in China.

(3) The hills are intricate, accounting for 10.3% of the total area of Guangxi, and concentrated in the southeast, south, and southwest of Guangxi.

(4) Flat land (including valley, valley plain, piedmont plain, delta, and low platform mountain) accounts for 26.9% of the total area of Guangxi. Guangxi plain mainly includes river alluvial plain and dissolution plain. River alluvial plains are primarily distributed along major and medium rivers, and the more enormous tables include Xinjiang Plain, Yujiang Plain, Binyang Plain, and Nanliujiang Delta. Xunjiang Plain is the largest, with an area of 630 square kilometers.

(5) Karst is widely distributed, accounting for 37.8% of the total area of Guangxi, and concentrated in southwest, northwest, middle, and northeast Guangxi. Its development types are rare in the world (Hu Baoqing, & Biyan (Eds.). 2011) .

2) Main Water Systems: Distribution and Ecological Impact of Rivers and Lakes

The topographic outline of Guangxi is a sealed basin with relatively abundant rainfall. After the rainwater falls from the sky, part penetrates deep into the ground and evaporates. At the same time, the rest accumulates on the surface, forming the Hongshui River and Liujiang River (Qianjiang), Zuojiang, Youjiang, Yujiang (Xunjiang), Guijiang, Hejiang, Beiliujiang, Nanliujiang and many other rivers. Most of these rivers are inclined along the terrain, flowing from northwest to southeast. The Hongshui River-Xijiang River is a dendritic water system with the main stream running through central Guangxi and the tributaries distributed on both sides. Among them are 986 rivers with a rain collection area of more than 50 square kilometers, a total length of 34,000 kilometers, and a river network density of 0.144 kilometers/square kilometers. It belongs to four major river systems: the Pearl River, the Yangtze River, the Guinan River that flows into the sea alone, and the Baidu River.

The Pearl River system is the most extensive water system in Guangxi, with a basin area accounting for 85.2% of the total area of Guangxi. There are 833 rivers with over 50 square kilometers of rainwater collection area. The main trunk river, Nanpanjiang-Hongshui River-Qianjiang-Xunjiang-Xijiang, flows from the northwest to the east. It traverses the entire territory, consisting of 1,239 kilometers, flowing from Wuzhou to Guangdong and into the South China Sea.

The Yangtze River system is located in the northeastern part of Guangxi. The drainage area accounts for 3.5% of the total area of Guangxi. There are 30 rivers with rainwater collection areas of more than 50 square kilometers. The main river

sections are the Xiangjiang River and Zijiang River, which belong to the upper reaches of the Dongting Lake water system and merge into the Yangtze River through Hunan. Among them, the Xiangjiang River passes through the Ling Canal dug in the Qin Dynasty near Xing'an County, connecting the two major water systems of the Yangtze River and the Pearl River.

The independent inflow seawater system is mainly distributed in southern Guangxi, and the drainage area accounts for 10.7% of the total area of Guangxi. The larger rivers include the Nanliu River, Qinjiang River, Beilun River, etc., all of which flow into the Beibu Gulf.

The drainage area of the Baidu River system that flows through Vietnam into the Beibu Gulf accounts for 0.6% of the total area of Guangxi.

There are many karst underground rivers, 433 of which 248 are more than 10 kilometers long. Poxin River, Disu River, etc., all form their underground river systems.

In Xing'an County, the Ling Canal, which was excavated and navigable in the Qin Dynasty, connects the Haiyang River in the east and the Da Rong River in the west from east to west, connecting the two major river systems of the Yangtze River and the Pearl River. It is a system created for the ancient people a great project.

The abundant water for living and production and the superior water transportation conditions brought by the river make it easier to develop into a regional political, cultural, and economic center. Important cities and towns such as Nanning, Liuzhou, Beihai, Qinzhou, Laibin, and Baise are all based on the river. It developed by taking advantage of rivers and plains (Hu Baoqing, & Biyan (Eds.). 2011).

3) Coast and Island

Southern Guangxi borders the Beibu Gulf, which belongs to the South China Sea. The mainland coast starts from the mouth of the Ximi River in Hepu County in the east to the mouth of the Beilun River at the junction of China and Vietnam in the west. The mainland coastline is about 1,500 kilometers long and the island coastline is 46 kilometers. The coastline is winding and diverse. Nanliu River Estuary and Qinjiang Estuary are delta-type coasts; Tieshan Port, Dafeng River Estuary, Maoling River Estuary, and Fangcheng River Estuary are drowning-valley coasts; the coasts of Qinzhou and Fangchenggang are mountainous; Beihai and Hepu are platform-type coasts. Guangxi's coastal beaches are vast, covering an area of 1,005 square kilometers. The shallow sea of 0-20 meters is extensive, covering an area of 6488 square kilometers. The entire Beibu Gulf covers an area of approximately 129,300 square kilometers, starting from the Leizhou Peninsula and Qiongzhou Strait in the east, Hainan Island in the southeast, Guangxi in the north, and Vietnam in the west. The seabed in the bay is flat, gradually tilting from northeast to southwest, with an inclination of less than 2°. The water depth is generally 20 to 50 meters, and the deepest does not exceed 90 meters. There are 697 islands along the coast of Guangxi, with a total area of approximately 66.9 square kilometers. The largest of them, Weizhou Island, covers an area of roughly 24.7 square kilometers (Hu Baoqing, & Biyan (Eds.). 2011).

1.2 Climate Characters: Guangxi's Complex Geographic Environment Breeds Changeable Climate Characters

Guangxi is located in the mid- to south subtropical monsoon climate zone. Under the combined effects of solar radiation, atmospheric circulation, and

geographical environment, it has formed a warm climate, rich heat, abundant precipitation, distinct dry and wet conditions, moderate sunshine, less winter and more summer, and frequent disasters; The atmosphere features prominent droughts and floods and abundant wind energy resources in coastal and mountainous areas.

1) The Climate is Warm and Abundant in Heat

Guangxi has a warm climate and abundant heat, with the average annual temperature ranging from 16.5 to 23.1°C. The isotherms are distributed in a latitudinal direction, with the temperature decreasing from south to north and from valleys and plains to hills and mountains. About 65% of the region's annual average temperatures are above 20.0°C, of which the Youjiang River Valley, Zuojiang River Valley, and coastal areas are above 22.0°C, and Weizhou Island is as high as 23.1°C. The annual average temperature in the northeastern part of Guilin City and the higher altitude areas of Leye, Nandan, and Jinxiu is lower than 18.0°C, of which Leye and Ziyuan are only 16.5°C.

The extreme maximum temperatures in various parts of Guangxi range from 33.7 to 42.5°C. Among them, the coastal areas, the southern mountainous area of Baise City, Jinxiu, Nandan, Fengshan, Leye, Tian, etc., were between 33.7 and 37.8°C, and the rest of the areas were between 38.0 and 42.5°C. Baise was the highest in the entire region.

The extreme minimum temperatures in various parts of Guangxi range from -8.4 to 2.9°C. The mountainous area of northern Guangxi has -8.4~-4.0°C, with the lowest resources in the region; the extreme minimum temperatures in Beihai City, the southern part of Fangchengang City, Bobai and Duan are above 0°C, and the other places are between -3.9~-0.2°C.

The accumulated temperature with daily average temperature $\geq 10^{\circ}\text{C}$ ($\geq 10^{\circ}\text{C}$ accumulated temperature) represents the heat resources available for thermophilic crops during the growth period. The accumulated temperature of $\geq 10^{\circ}\text{C}$ in various parts of Guangxi ranges from 5000 to 8300°C. It is one of the provinces and regions with the highest accrued temperature in the country. It has the characteristics of increasing from north to south, from hilly mountains to valleys and plains. Such rich and diverse heat resources provide favorable climatic conditions for developing multi-cropping systems and a variety of cash crops in various places according to local needs (Hu Baoqing, & Biyan (Eds.). 2011) .

2) The Precipitation is Abundant and Dry and Wet

Guangxi is one of the provinces with the wealthiest precipitation in the country. The annual precipitation in various places is 1080~2760mm, and most areas are between 1300~2000mm. Its geographical distribution is more in the east and less in the west: more hills and mountains, fewer valleys and plains, more windward slopes, and less leeward slopes in summer. Guangxi has three rainy areas: (1) the area from Dongxing to Qin Zhou on the south side of Shiwanda Mountain, with an annual rainfall of 2100-2760mm; (2) the Jinxiu and Mengshan areas on the east side of Dayao Mountain; centered on Zhaoping, with an annual rainfall of Reaching 1700~2000mm; (3) From Yuechengling to Xing'an, Lingchuan, Guilin, Lingui, Rong'an and other places on the southeast side of Yuanbaoshan with Yongfu as the center, the annual precipitation reaches 1800~2000mm. There are also three less rainy areas: (1) The Youjiang River Valley centered on Tianyang and its upstream Tianlin, Longlin, and Xilin areas have annual precipitation of only 1080 to 1200mm; (2) the

Mingjiang River Valley centered on Ningming and From Zuojiang River Valley to Yongning, the annual precipitation is 1200-1300mm; (3) In the Qianjiang River Valley centered on Wuxuan, the annual precipitation is 1200-1300 mm.

Due to the influence of alternating winter and summer monsoons, Guangxi's precipitation is unevenly distributed among seasons, with distinct dry and wet seasons. April to September is the rainy season and the total precipitation accounts for 70% to 85% of the annual precipitation. Heavy precipitation weather processes are more frequent, and floods are prone to occur; October to March is the dry season, and the total rainfall only accounts for the annual precipitation. 15% to 30% of the amount. Drought and little rain can quickly cause forest fires (Hu Baoqing, & Biyan (Eds.). 2011) .

3) Moderate Sunshine, Less Winter, and More Summer

The annual sunshine hours in various places in Guangxi range from 1,169 to 2,219 hours, more than Hunan, Guizhou, Sichuan, and other provinces, less than most areas in Yunnan, and about the same as Guangdong. Its geographical distribution characteristics are more in the south and less in the north; more valleys and plains and fewer hills and mountains. Beihai City, Tianyang, and Shangsi have more than 1,800 hours, with Weizhou Island having the most, reaching 2,219 hours throughout the year. Most of the three cities of Hechi, Guilin, and Liuzhou and Jinxiu, Leye, Lingyun, Napo, Mashan, and other places have less than 1,500 hours of sunshine. Jinxiu has the lowest sunshine hours in the year, only 1,169 hours. The remaining areas are between 1500 and 1800 hours.

The seasonal variation of sunshine hours in Guangxi is characterized by most in summer and least in winter. Except for the northern mountainous area of Baise City, which has more sunshine hours in spring than in autumn, the remaining regions have more sunshine hours in autumn than in spring. In summer, the sunshine hours in various places are 355 to 698 hours, accounting for 31% to 32% of the annual sunshine hours; in winter, the sunshine hours in multiple locations are only 186 to 380 hours, accounting for only 14% to 17% of the annual sunshine hours (Hu Baoqing, & Biyan (Eds.). 2011) .

4) Frequent Disasters and Prominent Droughts and Floods

Meteorological disasters are frequent in Guangxi, often harmed by drought, flood, cold injury, frost, gale, hail, thunderstorms, and tropical cyclones, among which drought and flood are the most prominent.

According to the seasons of drought, there are spring drought, summer drought, autumn drought, and winter drought in Guangxi. The drought that harms Guangxi is mainly spring drought and autumn drought. The frequency of drought is different in different regions. Spring drought is primarily in western Guangxi, while autumn drought is mostly in eastern Guangxi. A wide range of spring droughts occur once every 4 ~ 5 years in Guangxi, but the frequency of spring droughts in Baise and Chongzuo, northern Fangchenggang, southern Beihai and Nanning, and western Hechi reaches 70 ~ 90%. Large-scale autumn drought in Guangxi occurs once every 2 ~ 3 years, but the frequency of autumn drought in most parts of northeastern Guangxi, central Guangxi basin, and its adjacent areas reaches 70 ~ 90%.

Rainstorms and floods are frequent in Guangxi. In flood season, heavy precipitation often causes flash floods, rivers to rise, crops, roads, streets, and houses are washed away, reservoirs, bridges, power stations, and other facilities are washed

away, and geological disasters such as mountain sliding waves and mudslides are caused. There are two types of areas with a high frequency of floods in Guangxi: one is areas with more precipitation and heavy rain, such as northern Liuzhou, central Guilin, coastal regions, and southern Yulin, as well as Mashan, Du'an, and Lingyun; Second, the cities and counties along the large and medium rivers in Guangxi, especially the valley plains located in the middle and lower reaches of rivers and at intersections with low altitudes, such as Liuzhou Basin, Yujiang River, Xunjiang River, and Xijiang River. (Hu Baoqing, & Biyan (Eds.). 2011)

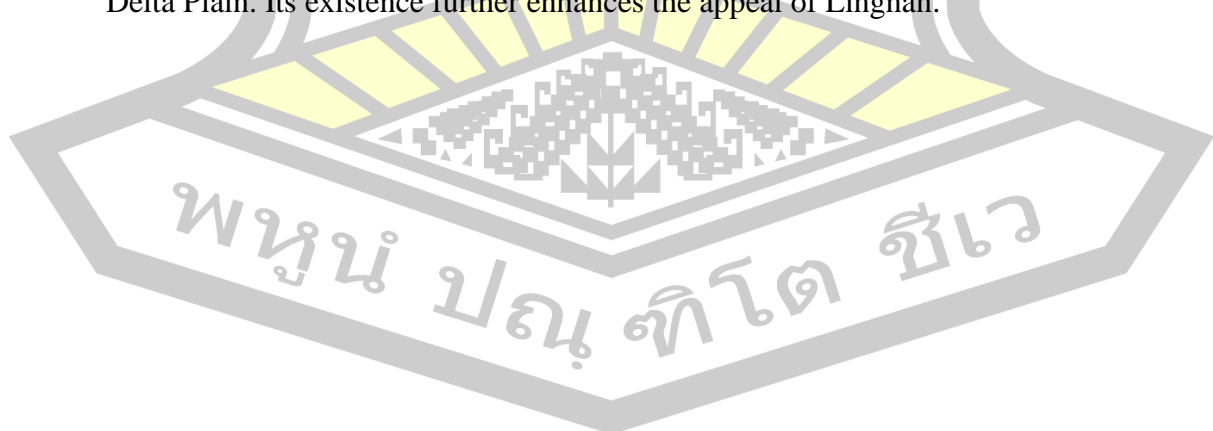
Guangxi's unique geographical and climatic characteristics and water resources distribution make the karst area in northwest Guangxi beautiful, but it is unsuitable for human habitation. Therefore, it has become an area with relatively few wars in Chinese history and has also become an ark for Chinese refugees to escape throughout the ages.

1.3 Geographical Position and Strategic Position of Guangxi in Chinese Territory

1) Sichuan Basin, Yunnan-Guizhou Plateau, Guangxi Basin, Pearl River Delta Plain, and Red River Delta Plain

The Guangxi Basin is bounded by the Yunnan Plateau and Guizhou Plateau to the west and north, respectively; to the east is the Pearl River Delta Plain, and to the south is the Honghe Prefecture Plain. Compared with the land south of Lingnan, Guangxi is not a must-contest territory for the Central Kingdom. The so-called Lingnan refers to Guangdong, Guangxi, and northern Vietnam. The Pearl and Red rivers are the two major rivers running through South Vietnam. The water system of the former traverses Guangxi and Guangdong provinces in China; the latter traverses northern Vietnam. Compared with the Yunnan-Guizhou Plateau, this land, known as "Lingnan" geographically, attracts more attention from the Central Kingdom.

The attraction of Lingnan is that the lower reaches of the Pearl River have created a sizeable alluvial plain - the Pearl River Delta Plain. This plain has an area equivalent to the Chengdu Plain and more than 10,000 square kilometers. In addition, the Red River Delta Plain in northern Vietnam is no smaller than the Pearl River Delta Plain. Its existence further enhances the appeal of Lingnan.



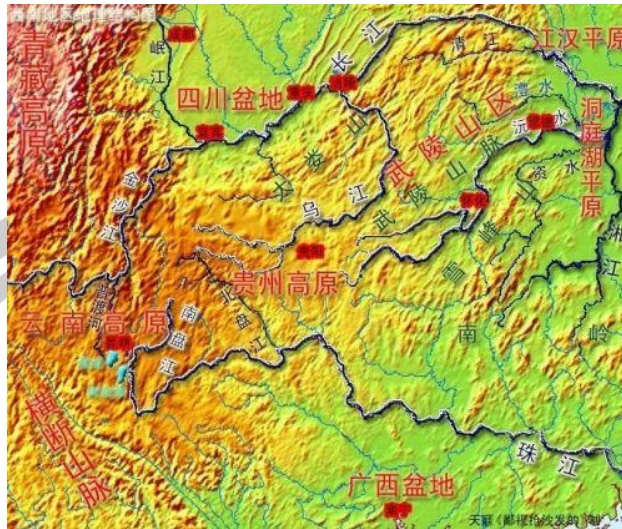


Figure 2 The geographical structure map of Southwest China Visually demonstrates the relationship between geographical boundaries and cultural boundaries
Source: <https://k.sina.cn> [Accessed on September 21, 2022]

2) The Spatial and Temporal Distribution Characteristics of Guangxi's Historical Wars

There have been relatively few wars in Guangxi's history, and the society has remained stable. It can be called the "paradise beyond the mountains." In ancient and modern Guangxi, wars were rare. In terms of time, there were fewer wars in Guangxi before the Tang Dynasty, and more after the Tang Dynasty; in terms of space, there were more wars in eastern Guangxi than in western Guangxi; there were more national resistance struggles and fewer foreign-related wars (Liu Xiangxue.2007). Hu Zhaoliang listed the number of battlefields in various provinces across the country in detail, among which the bottom six were 10 in Guangdong, 9 in Yunnan, 6 in Guangxi, 4 in Fujian, 3 in Tibet, and 1 in Guizhou (Hu Zhaoliang, & A'er. 2001), Shi and Jin counted the number of wars in historical periods and found that Guangxi had 123 battles, ranking third in the country for the fewest fights. Guizhou ranks first in the number of wars with 47; Guangdong ranks second with 95; and Yunnan ranks fourth with 130 (Shi Hejin. 2000) .

Part 2: Diversity of Natural Resources Contributes to the Diversity of Natural Weaving and Dyeing

2.1 Diversity of Natural Resources

1) Complex Soil: Wisdom Growing in The Land

The soils in Guangxi are complex: red soil, yellow soil, latosol soil, alpine meadow soil, brown lime soil, red lime soil, paddy soil, alluvial soil, etc. But red soil is the primary soil and the most common distribution.

These soils are gradually formed in a long and complicated historical development process. Most of these soils are developed by weathering of local parent

rocks. The rocks in the geological age formed in Guangxi include limestone, shale, sandstone, granite, and metamorphic rocks. Because of the different parent rocks, the texture of these soils is naturally different. Still, they have a standard feature: under the high temperature and rainy climate conditions in Guangxi, the iron in the soil is oxidized, which makes the ground red. After long-term rainwater leaching, the fertilizer in the soil is relatively reduced, so the soil in Guangxi is rather thin and barren.

In terms of production, paddy soil and alluvial soil have the highest economic value in Guangxi's complex soil. Paddy soil has different parent rocks in many aspects, mainly distributed on both sides of large and small rivers, mountain valleys, and places with gentle slopes of water sources in the whole region. Historically, in the process of planting rice, human beings have reformed the original soil quality and structure to adapt to rice growth. Hence, paddy soil is the product of human beings in production activities. Because of the different soil-forming conditions, cultivation, drainage, and irrigation, this paddy soil's profile morphology and physical and chemical properties are also other. Alluvial soil is mainly distributed along rivers, especially Yujiang Plain, Xinjiang Plain, Youjiang Plain, and Nanlijiang Plain. These plains are formed by alluvial soil because the sediment carried down from the upper reaches of the river in the long-term movement process is alluvial year by year on both sides of the river valley. This kind of soil has a loose structure, good physical and chemical properties, and high fertility, and the place where this kind of soil is distributed naturally becomes an essential base for grain production.

2) Abundance of Mineral Resources

Guangxi is rich in mineral resources, among which stone resources have high economic and cultural value. There are many kinds of stones, including but not limited to granite, marble, limestone, shale, and so on. These stones are widely used in architecture, sculpture, and decoration and occupy a place in various national cultures. To brighten and soften the cloth, a critical step in the cloth-making process of all ethnic groups is the cloth beating process, which is also due to the different stones that can be obtained in different regional environments, showing a rich appearance. Local rocks are often used in the tools for making blue-dyed cloth in Guangxi minority areas, and special tools for making brightening cloth are used.

3) Plant Diversity: Plant Diversity Based on Geographical and Climatic Conditions

Guangxi has superior climatic conditions, hot summer and warm winter, and abundant rainfall, which is very beneficial to the reproduction and growth of various plants. Moreover, many woody plants do not wither in winter and can grow and develop all year round. Because of the complex terrain, hills are widely distributed, and large and small plains and mountain valleys are scattered among them. Soils are diverse, both acidic and alkaline, which, in turn, enhances the complexity and diversity of plants. Since ancient times, Guangxi has been famous for its rich plant species. Many old plants include Ginkgo biloba (Ginkgo biloba), drunk, hemlock, and so on, besides the silver mentioned above for surviving during the Ice Age. In history (at least dating back to the Han Dynasty), many plant species unavailable in Guangxi were introduced due to the frequent traffic between China and foreign countries. These plants occupy an important position in people's lives, such as

cotton, eucalyptus, white dried layer, amaranth, silver birch, rubber, sisal, cocoa, and pineapple; Papaya, Cinchona, Pomegranate, Sweet Potato, Tomato, Corn, Tobacco, Coconut, Pineapple, Pepper, Citronella, Sugarcane, etc. Because of these two reasons, the plant content in Guangxi is more colorful, including precious relict tree species and crops with high economic value, providing prosperous material conditions for people's lives.

Guangxi's green treasure house has been known, including more than 5,000 kinds of ferns and seed plants. These plants are dominated by tropical and subtropical species, which can be subdivided into timber, edible, medicinal, and ornamental according to their uses. Of course, many of them have not yet been used. Among them, Guangxi produces many restorative materials and large output, ranking among the best in China, such as cinnamon, fennel, and star anise, almost monopolizing domestic and foreign markets.

Since the land in Guangxi rose out of the sea, it was in the heyday of land settlement that aquatic plants in the ocean reached. Because of the superior climatic conditions, gymnosperms and angiosperms can grow better. These primitive trees have covered Guangxi, a new land, and become a green ocean. The ancestors of humans in South China depended on the fruits and various animals in these forests to survive and gradually transition to modern people.

From the Qin Dynasty, when Lingnan was officially included in China's territory, to the Tang Dynasty, Guangxi's forest coverage is still full of towering ancient trees and shade. Therefore, it has become a fearful place for people under the high temperature and rainy climate. After the Southern Song Dynasty, especially after entering the historical stage of the Ming Dynasty, many ancient forests were gradually cut down blindly. In modern history, Daqingshan in southern Xinjiang, where a sizeable virgin forest was preserved, was completely cut down during the Kuomintang rule. Because of only cutting but not planting, the green hills are not green all year round. Due to the extinction of trees on the mountainside of 600 to 800 meters, it has now become a community of white thatch and duck mouth grass. It turned out to be a forest-covered ground, but now it has become a sparse grassland, hugely sighing.

Historically, the vegetation in Guangxi has been seriously damaged, bringing severe consequences. According to the information provided, among the 364 small rivers in 40 large water source forest areas in Guangxi, 21 have been cut off due to continuous water sources, 103 have reduced their flow by half, and 146 have reduced their flow by 1/3. The soil erosion area was 18 million mu in the 1960s and expanded to 32 million mu in the 1970s. The amount of sediment transported by rivers has gradually increased. During the 20 years from 19454 to 1975, the average annual quicksand volume of the Xijiang River was 69 million tons, and the average quicksand volume in the next ten years was 80 million tons. From the above situation, although Guangxi has been a green ocean with good vegetation since the geological age, it has been blindly cut down and destroyed by people in human society over time, which has caused dire consequences.

There are 8354 known wild vascular plants in Guangxi, belonging to 288 families and 1717 genera, accounting for 79.1%, 28.5%, and 50.6% of the total known wild plants in China, including 900 species of ferns belonging to 56 families and 150 genera, 48 species of gymnosperms belonging to 7 families and 21 genera, and 7406 species of angiosperms belonging to 225 families and 1546 genera.

Compared with the provinces and regions rich in plant species in China, Guangxi ranks third in China after Yunnan (about 14,000 species) and Sichuan (about 9254 species, including Chongqing).

According to the Chinese vegetation classification system, there are 14 vegetation types and 301 natural vegetation formations in Guangxi, including 20 coniferous forest formations, 188 broad-leaved forest formations, 27 bamboo forests, 37 shrub formations, and 29 herbaceous formations. The main vegetation types are typical evergreen broad-leaved forest, monsoon evergreen broad-leaved forest, evergreen monsoon rain forest, Zhongshan evergreen deciduous broad-leaved mixed forest, Zhongshan coniferous and broad-leaved mixed forest, subtropical coniferous forest, subtropical deciduous broad-leaved forest, limestone evergreen monsoon rain forest, limestone evergreen deciduous broad-leaved mixed forest, mangrove forest, shrub and grass, etc.

There are more than 6800 kinds of vascular plants with specific economic value in Guangxi, including 630 types of wood plants, 416 kinds of fiber plants, 266 kinds of tanning plants, 350 types of aromatic plants, 70 kinds of gum plants, 56 kinds of pigment plants, 20 types of resin plants, 381 kinds of oil plants, 112 kinds of starch plants, 350 types of honey plants, 300 kinds of edible plants, 150 kinds of feed plants, 1500 kinds of garden ornamental plants, 4064 types of medicinal plants, 20 kinds of rubber plants, 185 kinds of economic insect host plants and 210 types of botanical pesticides.

There are 744 endemic species in Guangxi, belonging to 306 genera and 117 families, accounting for 8.9% of the total plant species in Guangxi. There are 161 quasi-endemic species (type specimens produced in Guangxi, mainly or mainly distributed in Guangxi) belonging to 102 genera and 57 families, accounting for 1.8% of the plant species in Guangxi. There are 905 endemic and quasi-endemic species, accounting for 1/10 of the total plant species in Guangxi.

There are 123 species of plants listed in the Red Book of Chinese Plants (the first batch) in Guangxi, accounting for 31.6% of the total species in China, including one species of ferns, 21 species of gymnosperms, 92 species of dicotyledons and nine species of monocotyledons. According to the degree of threat, 26 species are endangered, 58 are gradually endangered, and 39 are rare. There are 87 species of wild plants listed in the National Key Protected Plants List in Guangxi, including 25 Class I protected plants and 63 Class II protected plants (Fu Ligu, & Jin Jianming, 1992).

Looking at the evolution of Guangxi's natural environment, from the objective existence of nature to the emergence of modern humans under the control of natural laws, various ecologies have continuously developed in a balanced manner, forming an average organic whole. The basis of this organism is Climate (including rivers) and soil (including terrain): as well as the plants and animals that reproduce on this basis, are interconnected, interdependent, restrictive, and closely interconnected, allowing primitive humans to survive in such a state of nature, a low level of happiness is lived.

Indeed, every link in nature, or every natural phenomenon, does not exist in isolation. First of all, the plants (from herbs to woody plants) that grow all over the mountains and plains must be in places with soil. In order for the roots to grow, they must have enough sunlight and moisture, otherwise they will wither and die. Due to

the existence of plants, it not only stores water that falls from the sky to the ground during the atmospheric circulation process, but also controls soil erosion caused by runoff. On the other hand, it slowly evaporates and releases the water it originally absorbed, keeping the air moist and the rivers flowing even in the season.

Herbivorous animals rely on plants (mainly herbs) to survive, and those carnivorous animals also have a large number of herbivorous animals to provide them with food sources. Whether they are herbivores or carnivores, the feces they excrete after a meal falls on the ground and becomes one of the sources of fertilizer for various plants.

In short, in the process of interaction of all natural phenomena, a harmonious scene of ecological balance appears in nature. Only on the premise that survival can be balanced can each other survive and develop. Therefore, ecological balance is an important development law of nature. If such a law is damaged in any aspect and an imbalance occurs, it will bring disaster to mankind. Therefore, if human beings want to live a prosperous, stable, and happy life, they must actively maintain the balance between various factors in nature during the entire process of understanding and adapting to nature. Under this premise, they must make full use of nature to make it more beautiful. Serve the people well.

4) Ecological Animals: One of the Unique Wisdom Ingredients for Producing Indigo Cloth

In addition to the trees that give indigo. Minorities also use raw materials from various animals in the area. To get a more special color. To explain as follows;

Mammals: There are many nationally protected animals in Guangxi, such as white-cheeked gibbons and black bears. Most of these animals belong to unique ecological types essential to maintaining environmental balance.

Birds: Guangxi is rich in bird species, ranging from common farmland birds to endangered crested ibis and egrets. The wetlands and forests in Guangxi provide high-quality habitats for these birds.

Amphibians and reptiles: Rich wetlands and rivers provide a rich niche for amphibians and reptiles, including various snakes, frogs, and turtles.

Aquatic life: The rivers and lakes of Guangxi are rich in fish and other marine life, such as eel, crucian carp, and hairy crab. The Dong nationality needs a unique rice and fish symbiosis culture among them.

The raw materials of blue-dyed cloth in Guangxi include pig blood, cow blood, cow dung, fish scales, egg whites, cowhide glue, etc.

2.2 Abundance of Weaving and Dyeing Materials Related to Indigo dyeing

Guangxi has a unique geographical location and diverse climate, providing superior plant growth conditions. These plants are used in food, medicine, and construction and play an essential role in the textile industry. Guangxi is rich in species and diversity of plants used for spinning, weaving, and dyeing fabrics, and its main historical development context is as follows:

1) The Richness of Weaving Materials

Entering Zhuang Township, the mountains are full of bamboo forests, vines, green forests, and spring all year round, which provide inexhaustible raw materials for Zhuang people's textiles. Cotton can be woven; hemp can be used as clothing, and bamboo, banana root, hook awn, rattan, and sand skin can be incorporated. Fan Chengda said: "Cave people are physically simple, weaving goose feathers and kapok in winter, collecting banana, bamboo, and hemp for clothing in

summer, and eating with water”¹. The upper-class people dress up very boastfully, with red shoes and gold belts, and bathe their hair with a magnificent perfume. The fabrics mentioned by Fan have mixed raw materials, including bamboo cloth, a product of Zhuang Township. Using bamboo as cloth, I don’t know when it started, but Jin has become famous at the latest. At that time, there was a kind of single bamboo, “the leaves were sparse and big, and one section was six or seven feet apart.” “The other person takes the tender one, and the mallet soaks the textile into a bamboo sparse cloth”². It is recorded here that the raw material is tender bamboo, and the method is to mallet it first, soak it for some time, and then draw its fiber into cloth. In the Tang Dynasty, bamboo cloth was listed as a tribute in Hezhou and elsewhere. In the Song Dynasty, there were more producing areas, “bamboo cloth, Rongzhou.” “Today’s Liao, cloth with bamboo, ash for salt”³Liao here refers to the strong people in Yongzhou. “Taiping Royal Survey” also records: “Heaven’s kindness is rewarded with fine bamboo.” The fiber is Ge Bu, and the fine bamboo is bamboo cloth, a tribute, so it is precious. According to Yuan Unification Records, bamboo cloth was still produced in Tianjin County during Yuan Dynasty. Tianjin County, Nanhai County, Qin Wei, and now Tengxian, Zhuang people have been localized. In the Qing Dynasty, “bamboo came out of Pingle and Gongcheng, and county women could use bamboo as shirts to fill summer clothes”⁴. Bamboo cloth is quite strict when choosing bamboo, and it must be “tough with flowers, with the same work as white rattan, practiced as hemp, and can be woven, which is called bamboo cloth practice”. If it is “white and crisp,”⁵, it can only make paper.



Figure 3 Ci Bamboo (*Bambusa meiosis* L. C. Chia & H. L. Fung)is a raw material for ancient textiles in Guangxi and is very exquisite.

Source: <https://baike.sogou.com/>[Accessed on September 21, 2022]

There are tall kapok trees in Guangxi, one of which is also called Panzhihua or Hero Tree. “It can be folded; the taller one is several feet, the leaves are like *Cinnamomum camphora*, the petals are extremely thick, one is five or six leaves,

¹ Fan Chengda "Guihai Yu Hengzhi · Zhi Man · Bu"

² Ji Han: "Southern Grass and Trees", Jin Dynasty

³ YueShi: "Taiping Huanyu Ji". Song Dynasty

⁴ Jiaqing Unification Chronicle

⁵ Wuzhou County Chronicle". Emperor Qianlong of the Qing Dynasty

and the big red flowers bloom in February, such as camellia, and the core is yellow. The fruit is like a wine glass, but the old one is cracked, and there are flocs... Natives take the flocs as mattresses”⁶. This kind of kapok wool can only be used as filler. “Kapok is warm and soft as cotton clothes,” which is not easy to compact and soak. It is a good filler for pillows but cannot be woven. The ancient kapok that can be incorporated is called Jibei or Gubei, another woody kapok. Jibei has repeatedly recorded in history that when Emperor Wu of the Qi Dynasty started taking a dragon boat, “When you swim in the river, the more you cloth it is, the sail it is... all the people on the list are Yulin cloth”⁷.



Figure 4 Jibei tree and flower, The cotton produced by the Jibei tree was a commonly used textile raw material in Guangxi in ancient times. It is different from today's cotton.

Source: <https://album.udn.com/> [Accessed on September 22, 2022]

According to textual research, “Jibeibu, a Yulinbu.”⁸ According to “Biography of Liang Shu Lin Yiguo”: “Jibei, the name of the tree is also. When it

⁶ Yang Fuli: "Zhen'an Prefecture Chronicle

⁷ Wei Jun: "Xishi Mi"

⁸ Chen Menglei of the Qing Dynasty: "A Collection of Ancient and Modern Books·A Study of the Products of Xunzhou Prefecture"

matures, it is like a goose, pumping its thread and spinning it as cloth, which is white and different from ramie cloth. "Jiubei and Jibei are also called ancient final vines, and" South Vietnam Records "says:" The ancient final vines in Guizhou are as strong as geese and pearls. Treat its core like silk floss and dye it into a spotted cloth. "This kind of tree belongs to the Kapok family," named Gapolo, which is native to Southeast Asia (LiBingdong,1985). "Lingwaidaida Jibei" gives a detailed explanation of the shape and utilization of Jibei:" Jibei wood, such as low mulberry branches and calyx hibiscus flower heart, has fine leaves and half an inch long flocks, just like willow cotton. There are dozens of sunspots, and southerners take their velvet flocks and grind their sons with iron tendons; they spin by holding velvet and don't bother to make achievements. "Those who have woven horses with long, wide, white, and fine width are called slow Jibei; Those with narrow width and dark color are called thick Jibei. "These fabrics are widely used and can be made into clothes, sleeping sheets, curtains, and case covers. The Jibei mentioned here is the cotton of today. After the Ming Dynasty, "there is no north and south, and it is suitable for all; People are rich or poor, and they all depend on it" ⁹. "Cotton was not planted in the Central Plains in the Song Dynasty, and cotton cloth was more precious at that time" (Li Bingdong,1985). People are full of praise for cotton, saying that it "has no labor to collect and raise compared with silkworms. It is the benefit of keeping out the cold by making a fellowship and avoiding achievements. It can be said that it is not hemp but cloth, not cocoon but floc. Although it is produced in the south, if applicable, it will be cold in the north, or cocoon is insufficient, and fur brown is expensive, which is the most convenient" ¹⁰.

Zhuang's cotton cloth was famous in the capital of Tang Dynasty. Bai Juyi once sewed clothes with cinnamon cloth. He wrote in "Poems on New Cloth Qiu": "Cinnamon cloth is as white as snow, and Wu is as soft as a cloud. Cloth is heavy and thick, which gives the fur a residual temperature. Sit until dusk and sleep again at night until morning. Who knows, Yan Dongyue warms his limbs into spring." The ancestors of the Zhuang nationality also weave cloth with Goumang wood skin, and the new branches of Goumang are tough and soft, and their fibers are suitable for darning. "The slang people cut down their big trees and cut them off, and the new strips were reborn. They took their skins as cloth, which was very soft and slippery"¹¹. There are Alin County (now Guiping County), Yulin Prefecture, Luchuan County, and other places with Goumang skin as cloth. Ge Ma has been produced in the Zhuang nationality area since ancient times, and it is said in Han Shu Geography that "Chinese merchants take more rich cloth." Wei Zhao noted: "Cloth is also Ge Bu." This is a unique product of the Yujiang River Basin, which spread to the Central Plains in the Han Dynasty, so it is also called Zhilinbu. At that time, Lin was still inhabited by Zhuang people. "Ji muslin, No.1 Lilin cloth..." Han Shu "Yunbaiyue is this cloth" ¹². This kind of cloth refers to fine kudzu cloth, one of the higher textiles in the Han Dynasty. Ge is wild, planted after being domesticated by Zhuang people, with slender fibers, and the woven Ge cloth is thin and delicate, which can match the famous cloth of Huangrun in Sichuan. The court once banned civilians from using it,

⁹ Qiu Jun's "Supplement to the Explanation of the University"

¹⁰ Wang Zhen of the Yuan Dynasty: "Agricultural Maps" Collection of Agricultural Instruments Atlas "Preface to Kapok"

¹¹ Gu Hui of Jin Dynasty: "Guangzhou Chronicles"

¹² Yue History of Song Dynasty: "Taiping Huanyu Ji-Yulin County"

which shows that it is expensive. Ge Ma is difficult to peel, so strong people boil it in water before peeling off the silk.



Figure 5 Gema, ancient cloth-making raw materials in Guangxi, Ge can be said to be the earliest textile fiber in China. Chinese ancestors learned to use kudzu fiber to weave cloth as early as 6,000 years ago, which is Ge cloth.

Source: <https://h.bkzx.cn/> [Accessed on October 2, 2022]

Banana forest in Zhuang Township not only provides people with sweet fruits but also provides weaving raw materials. Ancient books contain: "Those who can wear vegetation in the south are called flowers. Those who have made achievements in their skins include Goumang cloth and red banana cloth. Weak Mongolian clothes catch ramie"¹³. Banana cloth is made of banana roots and has been produced since the Han Dynasty. Wu Du Fu, written by Zuo Si in the Jin Dynasty, says that "banana Ge Sheng Yue is weaker than Luo Wan." Shen Yue in Nanliang has "Poems on Sugarcane": "Take leaves to consolidate the surplus and promote this letter to surround it. Flowing sweetly covers coconut solid but weakly crowns the clothes."

Chi is a fine Ge cloth, which is a relatively advanced Ge cloth with banana cloth on top of it. In the Song Dynasty, there were red banana cloths in Zhaozhou, and Hengzhou "wear only Banana and Ge cloth"¹⁴. In the Yuan Dynasty, the people loved banana cloth and ramie linen cloth in Heng Zhou. In the Ming Dynasty, Pingle red banana cloth was also very famous, and it was produced in every township of Wuzhou in the Qing Dynasty. "Village women accumulated it by retting and used it instead of Ge ma"¹⁵. According to "Song Shu, State, and County Records," Jian'an is in Guangxi today. Banana cloth has excellent texture; "the fine ones are smooth and clean, and several are compatible with Qi Ge"¹⁶. Therefore, "if you are slightly finer, you will have more than ten leeks at one end"¹⁷.

¹³ Ming Dynasty, Kuang Lu: "Chiya-Huifu"

¹⁴ Wang Xiangzhi: "Yu Di Ji Sheng"

¹⁵ Xie Junhui . "Wuzhou Prefecture Chronicles"

¹⁶ Chen Menglei: "Collection of Ancient and Modern Books"

¹⁷ Zhou Qufei: "Lingwai Daida-Zizi"



Figure 6 Banana leaves are one of the raw materials for ancient cloth in Guangxi. The production of banana cloth involves more than twenty processes.
Source: <https://freewechat.com/> [Accessed on October 2, 2022]

The earliest textile materials used by Zhuang people were Zhu hemp and hemp, and the cloth Ma Yuan wore in the Han Dynasty was Zhu hemp. Hemp cloth was the most extended and widely used cloth in the Zhuang area, much earlier than cotton. During the Kaiyuan period of the Tang Dynasty, the Guigang Zhuang people's "Gongjing Cloth" ¹⁸ was woven with Zhu hemp. "From Song Dynasty at the latest, Zhuma is a traditional product in Guangxi and an important producing area of Zhuma in China" (Li Bingdong, 1985). Hemp needs better land, good soil moisture, and sunny. Because of the high temperature in the Zhuang area, hemp, Zhu hemp, and jute grow wildly, which are as dense as reeds and yield high. The fiber is white, slender, and challenging, does not shrink, and is easy to color. Zhuang people treat hemp by burning rice hearts into ash, boiling hemp thread with it, and then moistening it with talcum powder to smooth the weaving luster. Jute also needs to be retted in the pool. After degumming, it is either single-spun or mixed with cotton and ramie. The summer clothes woven are "light, cool and sweat-free," loved by strong people, easy to dissipate heat in the south, and superior to cotton clothes in summer.

¹⁸ "Yuanhe County Map"

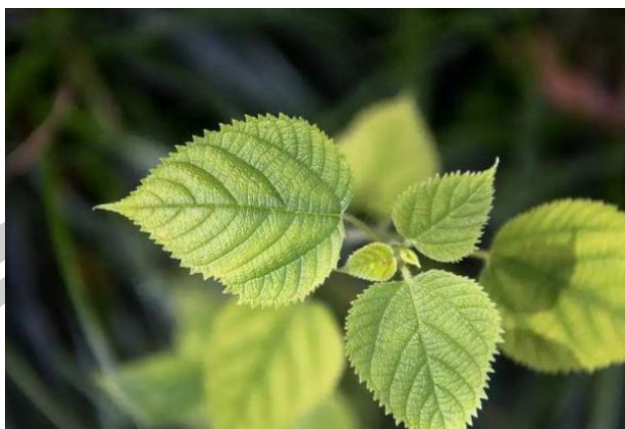


Figure 7 Ramie, one of the ancient fabric raw materials in Guangxi, the traditional indigo-dyed fabric of Guangxi folk ramie is cool and strong.

Source: <https://k.sina.cn/> [Accessed on March 21, 2022]

Ge Ma Teng and Sha Pi were used to weaving fabrics in Zhuang areas. Ge Ma Teng, "boiled in the kettle, rattan skin relieved, tough as hemp, thick can be new rope, fine can weave" ¹⁹. A sand skin tree is a shrub with thick and tough skin, which can be peeled and peeled off by baking with fire, and it is as white as practice. Zhuang people often soak it in a pool, wash it with lime, rinse it, mallet it, and make it into pulp, which can create white and flexible sandpaper, a famous local product. In some places, their fibers are used to weave fabrics, and clothes can be cut. Some Zhuang areas used to grow mulberry and raise silkworms, smoke silk, and weave silk, but there was little development, and silk fabrics mainly depended on Suzhou and Hangzhou.

2) Diversity of Indigo Dyeing Raw Materials

Tree plant dyes, flower plant dyes, herbaceous plant dyes, and other categories are vibrant. For example, the common plants used in plant dyeing are *Rubia cordifolia*, safflower, hematoxylin, bluegrass, mast, *Sophora japonica*, *Lithospermum erythrorhizon*, *Cyperus cypress*, *Phellodendron amurense*, etc. After indigo dyeing, the technology used to make earth cloth has more varied applications, such as pig blood, cowhide, fish scales, cow dung, egg white, etc., and plant dyes used to obtain red earth cloth in black, such as *Dioscorea cirrhosa*, *Dioscorea japonica*, etc.

Li Shizhen said in *Compendium of Materia Medica* that "there are five kinds of bluegrass," and Song Yingxing also noted that there are five kinds of bluegrass in *Tiangong Kaiwu*. Some scholars have done textual research on the names of bluegrass in Chinese history. "Banlan" is expected in the Sanjiang Dong nationality area of Guangxi, and "Mulan" is scheduled in the Zhuang nationality area. "Songlan" is rare and only remains in some remote villages. Banlan and woody blue contain high practical components of indigo, which the people have always loved. Therefore, these two kinds are still the primary sources of indigo mud in Guangxi and Southeast Asia. In *Tongzhi*, written by Zheng Suoying in the Southern Song Dynasty, it is recorded

¹⁹ Wu Zunren: "Minutes of Plants in Western Guangdong"

that the blue dyeing is as blue as the sea and the sky, while the wood blue dyeing is darker.



Figure 8 Indigo plant (*Strobilanthes cusia*) in Dong group, ChengYangBaZhai, the Dong people are good at making fir wooden structures, and bluegrass is planted under the fir trees because this bluegrass likes shade.

Source: Yang Junlun photoed at forest behind ChengYang BaZhai on

June, 2022



Figure 9 Indigo plant (*Indigofera suffruticosa*) in Guangxi, In China, we call this variety "Mulan",and it likes plain areas and sunny geographical environments.

Source:Huang Guizhen photoed at TanSeng Village, Hengzhou City, Nanning,

Guangxi on August, 2022

Part 3: Environment, Ethnic Groups, and Territory Space: Evolution of

Population Spatial Pattern in Guangxi

3.1 Population in the Pre-Qin Period

Five ridges stretch across the northeastern part of Guangxi, the Yunnan-Guizhou Plateau is to the northwest, and the ocean is to the south. This resulted in a relatively closed living environment for the ancestors of Guangxi. But at the same time, because it is located in southern Xinjiang, it has a warm climate, abundant rainfall, and rich natural resources, which has given birth to human reproduction. As early as more than 800,000 years ago, there were ancient human activities in Guangxi, and a large number of stone tool sites in the Youjiang Basin provide evidence (Ji Jingjuan. 2020).

Yang Qingping summarized the archaeological discoveries and research in Zuojiang, Guangxi, and proposed that the Neolithic culture of Zuojiang and Youjiang was mainly characterized by shell mound culture and big stone shovel culture. Sand-inlaid cord-pattern pottery was popular, and the pottery was round-bottomed ware and ring-footed ware. Mainly, the production tools are mainly shouldered stone tools, single burials are popular in tombs, and the burial styles include various types of bent-limb burials, and some dismemberment burials with local characteristics. The relics unearthed from pre-Qin cave burials in this area and Wuming Ma Tou Yuanlongpo and other places are very closely related to the late Neolithic culture in southern Guangxi. For example, sand-filled cord-pattern pottery with round bottoms and round feet and shoulder-shaped pottery with round bottoms and round feet are both popular. The stone tools are almost identical in pottery patterns, decoration techniques and shapes, indicating that they belong to different stages of development within the same cultural type. The cultural characteristics of this common cultural circle have distinct regional characteristics, which are different from other regions and should be created by specific ethnic groups.

Based on the records of the ethnic groups that were active in this area during the pre-Qin period in historical documents, Yang Qingping speculated that the Luoyue people, a branch of the Yue people who were active in southern my country during the pre-Qin period, were this ethnic group (Yang Qingping. 2016).

Ji Jingjuan summarized the archaeological sites in Guangxi and concluded the timeline of human development in Guangxi: from the Paleolithic Age 40,000 to 50,000 years ago, there were activity sites and cultural relics of Liu Jiangren, Qilinshan people, and Lipu people, to 9,000 years ago. During the Neolithic Age, shouldered stone tools and large stone shovel culture, corded pottery, printed pottery, as well as primitive rice farming culture and ganlan building culture with local ethnic characteristics were created. Ji Jingjuan inferred that during this period, the ancestors of Guangxi were in a period of self-development. During the Spring and Autumn Period and the Warring States Period, Guangxi adopted the production technology brought by bronze and iron tools from the Central Plains, which promoted the rapid development of local agricultural production (Ji Jingjuan. 2020).

1) Paleolithic Age

The Baise Paleolithic Site Group is mainly distributed in the Youjiang River Valley, including more than 80 cultural sites such as Baise Baigu Site, Tianyang Narai Site, Tiandong Gaolingpo Site, etc. 16,000 stone products were

unearthed, and the age was pushed to 800,000 years ago. Stone tool types include choppers, hand picks, scrapers, hand axes, etc., which are the earliest ancient cultural relics discovered so far in Guangxi. It is also the earliest stone tool industry containing hand axes in East Asia, especially the Baise hand ax 800,000 years ago, which represents The local ancient humans had advanced stone tool making technology and behavioral capabilities.

In addition to unearthed hand axes and a large number of chopping tools in the Baise Valley Basin, archaeologists also found 22 ancient human fossils in limestone caves in a large number of karst caves, such as Baoji Rock in Guilin and Bailian Cave in Liuzhou; archaeological inferences are that they belong to the Paleolithic Age. Late humans, so it is also called the Homo sapiens cave in the Middle and Late Paleolithic Age.

At present, archaeological discoveries have found human fossils in areas with well-developed limestone karst landforms from Guilin in the north, Lingshan in the south, and Longlin in the west. At the same time, it can be found from the areas where human fossils were excavated that the temperature in the river valleys in the Late Paleolithic was high, and the ground was covered with forests and grasslands. The forests provided many animals and plants for humans, and they were the main areas for early human survival. Judging from the distribution of Paleolithic sites, caves and river valley terraces provided habitats for human survival (Ji Jingjuan. 2020 & Yang Qingping. 2016).

2) Neolithic Age

Most of Guangxi's Neolithic archaeological sites are scattered along rivers. A large number of large stone shovels and fragments were excavated in the open agricultural land on the south bank of the Youjiang River; the ruins are mostly distributed on the slopes of rivers and lakes, with the highest density in the triangle area where Zuojiang, Youjiang and Yongjiang meet; in the upper reaches of the Liujiang River in central Guangxi The ruins are mainly caves and terraces; in the Youjiang River Basin in western Guangxi, represented by the inland river shell mound ruins, a large number of pottery, stone tools and animal remains have been unearthed, revealing the ancestors' living activities such as gathering, fishing and hunting; in the middle reaches of the Hongshui River, the left The river basin is dominated by stone tool making sites and tombs, and bone swords and serrated-edged clam tools were discovered for the first time; the Zijiang River and the upper reaches of the Xiangjiang River in northern Guangxi are dominated by hillside sites, with pillar holes in houses, braised earthen dwellings, and circular Remains of habitation, pottery kilns, and primitive cultivation of japonica rice were found; a large number of stone tool processing plants and painted pottery were discovered in the Hejiang, Guijiang, Yujiang, and Xunjiang river basins in eastern Guangxi(Ji Jingjuan. 2020).

The large stone shovel is suitable for working in swamps and paddy fields, which indicates that the rice agriculture development of Guangxi's ancestors has reached a certain scale, especially in southern Guangxi, where agricultural production and social life have become relatively developed. At the same time, the emergence of rice farming made the livelihood more stable. In order to adapt to the production method, the living lifestyle also became more stable. The functional layout of the building was gradually established, and the internal space of the house was divided accordingly. From a large number of unearthed agricultural tools and grain

processing tools, it is inferred that Guangxi entered a patriarchal clan society in the late Neolithic Age, reflecting the state of human beings engaged in the agricultural economy (Ji Jingjuan. 2020).

3) Spring and Autumn Period and Warring States Period - Independent Development Period

The cultural relics of the Spring and Autumn and Warring States periods unearthed in Guangxi mainly include bronzes, iron farm tools and large-scale rock paintings in the left and right river basins. The use of iron tools in agricultural production shows that the Spring and Autumn and Warring States periods were an important period for the development of agriculture in Guangxi, and iron tools were greatly enhanced. It has improved human beings' ability to transform the natural ecology and promoted the transformation from primitive rice agriculture to traditional rice agriculture. The reclamation of large areas of farmland, wasteland and forests has become possible. More and more "river valley fields" have been reclaimed and started. Intensive farming and improved farming methods have promoted rice agriculture to gradually develop into an important part of social and economic life instead of hunting culture; Bronze drums, which best reflect the casting level of bronze craftsmen, indicate the development of Guangxi's handicraft industry and new improvements in production techniques, while the power and sanctity represented by bronze drums confirm that Guangxi began to enter a patriarchal society during the Spring and Autumn Period and the Warring States Period (Quan Fengmei.2008).

3.2 The Social Organization Form of Guangxi in the Pre-Qin Period

"Mozi Jie Yongzhong" said: "In ancient times, Yao ruled the world, caressing Jiaozhi in the south, conquered Youdu in the north, and conquered Youdu in the east. Everyone who goes in and out of the west and the sun is impressed. "That is to say, after the Central Plains region entered the Xia, Shang and Zhou slave dynasties, Guangxi was still in the organizational form of tribal clans at the end of primitive society. But after the Spring and Autumn Period and the Warring States Period, improvements in production tools expanded the role of agriculture, and also stimulated tribal control. The possession of private property began to move towards class differentiation, patrilineal clans further evolved into rural communes, the unified clan society of primitive society began to disintegrate, and class society emerged. Of course, this change occurred slowly over the course of history, and in different There is a superposition phenomenon in periods, and it is not achieved overnight (Ji Jingjuan. 2020).

1) Paleolithic Age - Clans and Tribes Bound by Blood Ties

Judging from archaeological remains, the Paleolithic Age consumed more aquatic animals such as snails, clams, fish, and turtles. With crude production tools and low productivity, ancient humans needed to rely on collective strength to obtain more large-bodied beasts for food and to cope with various natural disasters. Shen Fumin, Teng Zhipeng, and Liu Changrong speculated that human settlements in the Paleolithic Age were primarily to obtain food through gathering, fishing and hunting, to eat together, and to defend against enemies. They could also take care of the elderly and children, and maintain the survival and reproduction of clan members. Therefore, primitive humans in this period lived a primitive life of joint production and consumption based on clans and blood ties. The primitive ancestors of the Paleolithic

Age lived and multiplied in river basins across Guangxi (Shen Fumin, & Sheng Zhipeng 2015&Ji Jingjuan. 2020).

2) Neolithic Period - the Establishment of the Patriarchal Clan System and Changes in Family Structure

Judging from the emergence of ground stone tools and fired pottery in the Neolithic period, the ancestors of Guangxi developed from an early expropriation economy to a production economy. Primitive agriculture appeared, and the ancestors gradually moved towards a relatively stable settled life. The types of food people obtained became increasingly rich, and at the same time, they also brought With the changes in social production relations and organizational systems, men's role in agricultural production has become more significant, while women's role in social production has gradually weakened. The traditional matrilineal clan system has gradually been replaced by the patrilineal clan system. The original family structure and marriage form also changed with it. The pair marriage system gradually developed into monogamy, and the small unit family structure was gradually established. These changes have had a profound impact on the formation of Guangxi's regional culture (Shen Fumin, & Sheng Zhipeng 2015&Ji Jingjuan. 2020).

3) The Spring and Autumn Period and the Warring States Period - the Collapse of Primitive Clans, the Emergence of Class Society, and the Formation of Xiou and Luoyue Fang Kingdoms

During the Spring and Autumn Period and the Warring States Period, the production of bronze and ironware caused changes in production relations. The tribe or clan leader first mastered the bronze smelting technology and used iron tools to expand agricultural production, thus gaining control over production means, product exchange, etc., and gradually collected the wealth created by people in his own hands, resulting in a huge gap between the rich and the poor within the tribe. Apparently, tribal leaders also gradually transformed into slave owners. As a result, the original clan communes gradually disintegrated and were replaced by private ownership, forming a stronger class differentiation. Shen Fumin, Teng Zhipeng, and Liu Changrong believe that in the late Warring States period, tribes merged with each other to compete for land and obtain greater benefits, gradually forming powerful Fang state such as Xiou, Luoyue, Cangwu, and Juding. The leader of the Fang Kingdom can command and command the tribal alliance and has armed forces scattered throughout the country. Among them, Xiou and Luoyue occupy most of Guangxi and have become the two main powerful ethnic groups in the territory. They are also the embryonic form of the gradual differentiation and formation of different ethnic groups after the unification of Qin (Shen Fumin, & Sheng Zhipeng 2015&Ji Jingjuan. 2020).

3.3 Evolution of Population Spatial Pattern in Guangxi: Ethnic Development and Population Migration

1) Ethnic Development and Population Migration During the Qin, Han and Tang Dynasties

After Qin Shihuang unified Lingnan, he officially started the migration of Han people into Guangxi, kicking off the collision and integration of Han people with Xiou and Luoyue. After Emperor Wu of the Han Dynasty pacified the Nanyue Kingdom, a large number of Han people moved in. From the Eastern Han Dynasty to the Northern and Southern Dynasties, the indigenous peoples in the Lingnan area

were called "Wuhu", "Li", "Liao", etc., and they were all descendants of Xiou and Luoyue. The same was true in the Tang and Five Dynasties, and regional or clan surnames appeared. Named clan names, such as "Xiyuan Man", "Huangdong Man", etc. At the same time, successive dynasty changes and structural turmoil in the Central Plains were accompanied by a large number of Han people migrating southward into the relatively stable Guangxi Basin, where they coexisted with indigenous peoples. Most of their settlements were in northeastern Guangxi, with military-style military garrison stations stationed there. Agricultural settlements are mainly settlements and agricultural reclamation (Long Xun, 2008 & Qin Naichang, 2004).

2) Song and Yuan Dynasties: The Chieftain System, the Formation of the Zhuang and Dong people, and the Immigration of the Miao, Yao and Hui people

(1) History of Establishment

In 971 AD, the Northern Song Dynasty conquered the Southern Han Dynasty and divided Guangnan Road, where Lingnan is located, into east and west roads. Guangnan West Road was established in Guilin, and its jurisdiction included most of today's Guangxi, and the name Guangxi began. Here it is. Administratively, Guangnan West Road follows the Jisizhou system of the Tang Dynasty and makes it increasingly complete. After suppressing the Nong Zhigao uprising, a large number of Han people entered Guangxi and even went deep into the mountainous areas of Guangxi. At this point, the situation of mixed living between Zhuang and Han in Guangxi that has affected today has taken shape.

The central rulers of the Yuan Dynasty continued to implement the chieftain system in Guangxi and adopted military control measures, stationing troops to guard important passes and conducting military farming. In 1366 AD, Guangxi Xingzhongshu Province was established, which was the beginning of the establishment of Guangxi Province.

(2) Ethnic Development and Population Migration

During the Song and Yuan Dynasties, the ethnic relations in Guangxi underwent turning changes: on the one hand, the Zhuang and Dong ethnic groups, as branches of the Xiou and Luoyue tribes, differentiated, developed independently, and began to take shape, and gradually became stable, and the ethnic names of the indigenous ethnic groups emerged. New changes included titles such as "Chong", "Butu", and "Turen", and then stable ethnic titles emerged in the modern sense. The title "Tong" of the Zhuang people first appeared during this period. A group of Luoyue people living in the border area of present-day Hunan, Guizhou, and Guangxi mainly developed independently, absorbed external influences, and gradually formed a community of people who call themselves "Ge Ling" the Dong people. On the other hand, Han Chinese military and agricultural immigrants continued to enter, and ethnic minorities such as the Yao, Miao, and Hui also moved into Guangxi due to factors such as war, production, and life. During this period, large-scale ethnic conflicts and integration occurred. Phenomenon.

Due to the constant oppression of the feudal ruling class, the Yao people had to gradually move back south. During the Sui and Tang Dynasties, a small number of Yao people lived in the Hezhou area in northeastern Guangxi. Starting from the Song Dynasty, the Yao people from the north of Ling Dynasty gradually migrated to the south of the Ling Dynasty and settled in large numbers near Guilin

and Hezhou. During the Yuan Dynasty, a large number of Yao people were forced to continue to move south, gradually penetrating into the hinterland of Guangdong and Guangxi, and their distribution area expanded to Guilin, Liuzhou, Guiping, Pingnan, and other central and northern Guangxi areas. At the end of the Ming Dynasty and the beginning of the Qing Dynasty, the activity center of the Yao people gradually moved to Guangxi, and the social economy entered a stage of recovery and development. The relationship with the Han, Zhuang, and other ethnic groups became closer, and exchanges in all aspects were extensive and frequent. Some Yao ancestors also migrated to the mountainous areas of Guizhou and Yunnan, as well as Vietnam, Laos and Thailand in Southeast Asia. At this point, the distribution pattern as the saying goes, "There are no mountains in Nanling without Yao" has basically taken shape.

The ancestors of the Miao people lived in the "Five Streams" area in western Hunan and eastern Guizhou during the Qin and Han Dynasties. Later, the Miao people gradually moved westward, gradually forming the current distribution pattern. In Guangxi, they first arrived in the Yuanbaoshan area in today's Rongshui Miao Autonomous County; at the end of the Ming Dynasty and the beginning of the Qing Dynasty, some Miao people moved south to Nandan Mountain and De'e Mountain, the latter located in Longlin Ethnic Autonomous County.

The Hui people also entered Guangxi during the Song Dynasty. The Hui people in Liuzhou are descendants of the Hui soldiers who stayed in the area to garrison the area after following Di Qing's southern expedition in the Song Dynasty.

During the Song and Yuan Dynasties, which were characterized by political turmoil and frequent wars, especially after the Yizhigao uprising was suppressed and the Song Dynasty moved south to avoid the war in the north, Han people from the Central Plains moved into Guangxi on an unprecedented scale. There are even traces of it in the remote mountainous areas of western Guangxi which Han people rarely visited in the past. The characteristics of ethnic settlement distribution in which people from different regions and different ethnic groups coexist have become increasingly clear (Shen Fumin, & Sheng Zhipeng 2015&Ji Jingjuan. 2020).

3) Ming and Qing Dynasties: The Formation of the Mulao and Maonan People and the Immigration of the Shui, Jing, Yi, and Gelao people

(1) History of Establishment

During the Ming Dynasty, the province of Guangxi was renamed Guangxi Provincial Chief Envoy, and it became one of the 13 chief envoys in the country. The chieftain system of the Song and Yuan Dynasties was inherited, further developed, and improved. With the immigration of a large number of immigrants, large areas of cultivated land were opened up, agricultural production tools and techniques became more sophisticated, and construction skills were gradually improved. However, frequent and continuous outbreaks of rebellions by local officials against the imperial court or disputes between local officials have led to serious social problems. Heavy corvee taxes have continuously intensified class conflicts and ethnic conflicts. Peasants of all ethnic groups have also revolted, including Da Teng. The Xiaxia Uprising even lasted for more than 200 years (Ji Jingjuan. 2020) .

Years of war continued until the early Qing Dynasty. The Yongli regime of the Southern Ming Dynasty was stationed in Guilin, which became the center of the resistance to the Qing Dynasty. After decades of turmoil, Guangxi was not officially included in the Qing rule until the 18th year of Kangxi's reign. The Qing

government implemented the policy of converting land back into land, which was just a formality, but it liberated productivity to a certain extent and brought about gradually mature farmland water conservancy and irrigation technology, ponds and canals were also built in villages. Terraces and terraces were also developed and appeared in many mountainous areas, such as the Longsheng Longji Rice Terraces, which were built in the Yuan Dynasty and were only completed from the Ming Dynasty to the Qing Dynasty. Dotted polder farms and polder markets also appeared in rural areas, and the prosperity of urban commerce was particularly high in Wuzhou (Ji Jingjuan. 2020).

(2) Ethnic Development and Population Migration

The Ming and Qing Dynasties were a period when indigenous peoples continued to develop, differentiated became independent, and formed diverse national cultures. The development of the Zhuang and Dong people became mature and stable; the Maonan, Mulao, and Shui people gradually took shape in the conflict and promotion with Han culture, and completed their respective The historical process of the nation; the distribution of the Yao, Miao and Hui people in Guangxi has also been relatively stable; the Yi, Shui, Gelao and Jing people have also continued to move into Guangxi from all directions due to war, survival and other factors. At the same time, Han immigrants from Guangdong (including Hakkas) moved westward in large numbers, and their total population finally far exceeded the minority population in the Qing Dynasty. At this point, the Han people occupied the southeast and the ethnic minorities lived in the northwest. The distribution pattern is already solid (Ji Jingjuan. 2020) .

4) Modern Times: The Formation of Guangxi's Multi-Ethnic Structure

The People's Republic of China was founded in 1949. In 1965, Premier Zhou Enlai proposed and listened to the wishes of the Zhuang people, and the State Council approved the change of "Tong nationality" to "Zhuang nationality". Subsequently, the composition of ethnic minorities such as Dong, Yao, Miao, Mulao, Maonan, Jing, Yi, Hui and Gelao were recognized respectively. Together with the Han people, 12 ethnic groups living in Guangxi were formed. It has formed a multi-ethnic coexistence pattern of "large mixed settlements and small settlements", a diverse and inclusive ethnic cultural ecology, and a harmonious development of ethnic relations (Ji Jingjuan. 2020).



Figure 10 Ethnic distribution map of Guangxi Zhuang Autonomous Region.

Source: <https://k.sina.cn/> [Accessed on June 9, 2023]

Part 4 : Local Wisdom: Tattoos and Color Totems of Luoyue Ancestors in

Guangxi

Lan Yong reviewed the research on the relationship between man and land in the study of Chinese history over the past century and believed that the main achievements were as follows:

From a comprehensive study of the universe, from a long-term perspective and from the perspective of the universe and the galaxy, the geographical environment certainly plays a decisive role in human society. However, within a certain time and region, humans can accelerate or delay historical development process and play a decisive role in some specific issues. (2) It cannot simply be said that the higher the productivity, the smaller the role of the geographical environment in human society. It can only be said that the higher the social productivity, the more humans accept the constraints of the geographical environment in a wider range of areas and to a deeper extent. (3) On the one hand, the geographical environment affects human society and superstructure through the production of material materials. On the other hand, it directly affects national character and creates differences in civilizations. The two do not conflict. This better reflects the complex impact of the geographical environment on human society's sex (Lan Yong.2000).

The geographical environment of Guangxi also determines the way the Baiyue indigenous groups such as Xiou and Luoyue, which developed from primitive humans in the Paleolithic Age, perceive the world. In the long historical process, they gradually evolved into the current Zhuang, Dong, and Dong ethnic groups. Shui, Mulao, Maonan, and other ethnic groups, but these ethnic groups still inherit the characteristics of the Baiyue ethnic group and have rich cultural and traditional connotations with rice field farming as the core, including building houses, manufacturing tools, water conservancy, and irrigation facilities and other material wealth; Behavioral patterns such as sowing, harvesting, storage, and processing; nature worship and sacrificial customs for praying for good weather, abundant harvests, and living and working in peace and contentment; as well as ideological concepts such as focusing on agriculture and suppressing commerce, and relocation; and even corresponding living styles, dietary structures, festivals, dialects and other cultures Connotation, the most representative of which is the inheritance and development of clothing. Therefore, it is undoubtedly of great significance to clarify the relationship between the clothing styles and color choices of the Luo Yue ancestors and national metacognition.

4.1 Myth of Creation: The way the Luo Yue People Understood the World

The cornerstone of a national mythology should be the narrative about the formation of heaven and earth and the birth of the ancestors. It embodies the traditional world view of the nation and gives rise to some of the most basic beliefs, customs, and sacrificial activities. When Liu Yahu analyzed the Huashan rock paintings in Guangxi, he believed that the Huashan rock paintings may not directly express myths, but myths, as the deepest layer of traditional culture, may form the foundation of the entire composition. In order to verify his hypothesis, Liu Yahu analyzed the sacrificial subjects, sacrificial objects, and the relationship between the two expressed in the rock paintings from the Luoyue ancestors' narratives about the

birth of the female ancestor Miluojia and the male ancestor Buluotuo (Liu Yahu.2015).

1) The Myth "The Birth of Luo Jia" and the "Three Realms of Heaven, Earth and Water" of the Luo Yue Ancestors

The myth "The Birth of Luo Jia" is described as follows:

In ancient times, before heaven and earth were separated, a mass of atmosphere was spinning in the sky, spinning faster and faster, turning into the shape of an egg. There are three yolks in this egg. The egg is rotated by an archer. There was also a borer that climbed up and drilled holes every day. One day when a hole was drilled, the egg exploded and split into three pieces. One piece flew to the top and became the sky, one piece flew to the bottom and became the water, and the piece that stayed in the middle became the earth in our middle world. On the land in the middle realm, there is wind and rain every day, and a lot of grass grows. A flower bloomed from a grass, and a woman grew out of the flower. This woman is the ancestor of mankind. She is disheveled, hairy, and very smart. Later generations called her the daughter Milojia, and because she was wise and a teacher of wise people, they also called her Shu Luoxi. It is described here that the atmosphere explodes in the shape of an egg, the three realms of "heaven, earth, and water" are formed, and the female ancestor is born. The theory of atmospheric egg shape originated from the ancient Baiyue culture.

Liu Yahu believes that the ancestors of Baiyue lived in the coastal water towns in the south, where there was heavy water vapor and sufficient sunlight. The water vapor was heated by the sunlight and rose to form air currents; when it was cold, it fell and formed fog and dew. The air rotates when the wind blows, and after the fog and dew disperse, figures in heaven and earth appear. This should be the life foundation of the myth that "the atmosphere rapidly rotates into heaven and earth, giving birth to figures." The transformation into an egg is probably related to bird worship (Liu Yahu.2015).

Here, except for Shuluojia in the middle realm, there is no "controller" role in the other two realms. By the time the myth of the birth of the male ancestor Buluotuo began to appear: there was nothing in the original world, and it was pitch black and boundless. Later, three streams of black, white and yellow gases were blown in and mixed into a thick slurry, which gradually solidified into a ball. The outer shell became harder and harder, turning into a large stone egg. There are three yolks in the egg, and three brothers with different appearances hatch out, namely the Thunder King, the Dragon King (now generally called "Tu'e", a water god who seems similar but different from the Dragon King) and Buluotuo. The three brothers were half asleep and half awake in the egg, each struggling to get out of the eggshell. But the eggshell was too hard, so the Immortal sent his messenger dung beetle to help, biting and pushing, with a final loud noise, the stone egg exploded into three large pieces, one rose up and became the sky, one sank and became water, and one "If it doesn't move, it becomes the earth." Here, the original chaotic atmosphere rotated into a stone egg, from which the three brothers were born. The stone egg exploded into three large pieces, and the three realms of "heaven, earth, and water" each had Thunder King, Buluo Tuo, Tu The one in control.

2) The Influence of the "Three Realms Theory of Heaven, Earth and Water" on the Sacrificial Activities of Luo Yue Ancestors

The "Three Realms Theory" is not unique to the Zhuang people. Northern national mythology also has the "Three Realms". The Mongolian "Three Realms" are the world of gods, the world of humans and animals, and the world of death and devils. Liu Yahu believes that the "Three Realms" of the Zhuang people have a more natural form, and in particular, in Zhuang mythology, the controllers of the "Three Realms", Lei Wang, Buluo Tuo, and Tu'e, are three brothers born from the same round egg and are related. This plot marks an important positioning of the worldview of the Zhuang ancestors, that is, human beings and nature are brothers. It can be considered that this is the source of the Zhuang people's traditional pursuit of the concept of "intimate contact and harmonious coexistence between man and nature". The formation of this type of concept should be related to the habitat environment and means of livelihood of the Zhuang ancestors. The various ethnic groups in the Baiyue system live in hilly, flat and coastal water towns, and have relatively favorable natural conditions for farming. For example, "Historical Records·Biographies of Huo Zhi" records: The land of Chu and Yue was vast and sparsely populated, and people could only eat rice and fish, or farm with fire and water. Such "rice, soup, fish" and "fire plowing and water plowing" are God's favor and a gift from nature. Therefore, the ancestors of the Zhuang people have a relatively close relationship with nature, and it is easy to generate such myths and concepts (Liu Yahu.2015).

The myth of the "Three Realms and Three Kings" of the Zhuang nationality reveals an important concept of the Zhuang nationality, that is, the Thunder King is the earliest "inhabitant" of the sky and the supreme god in the sky. This point is basically consistent among all ethnic groups in the Baiyue system. In mythology, the most prominent function of the Thunder King is to control the rain. From a daily perspective, thunder and lightning can easily arouse a sense of mystery and fear among primitive people due to their deafening sounds and dazzling flashes. Also, because they often appear one after another or at the same time as wind and rain, people think that they are Sifengsi. The mysterious power of rain. The myth of the Buyi people, which has the same origin as the Zhuang people, describes that the Thunder King roars to make thunder, blinks to make lightning, and breathes to make wind blow, which vividly depicts a dynamic and lively Thunder King. Most of the ethnic groups in the Baiyue system are engaged in rice farming. The abundance of rain is closely related to the growth of crops, so most of them have a long tradition of worshipping the God of Thunder (Liu Yahu.2015).

Some bronze drums made by the ancient Luoyue ancestors were mainly decorated with cloud and thunder patterns, which resembled the round shape of the ancient Chinese character "雷", and were called "Thunder Drums". Qu Dajun's "Guangdong Xinyu" of the Qing Dynasty said that its function is: Thunder people often strike at it to enjoy the thunder god, and it is also called Leiguyun. Thunder is the god of heaven. The drum is used to resemble its sound, and the golden hair is used to express its energy, so the bronze drum is used as the thunder drum. "The sound of drums is like its sound, and the golden hair is like its breath", which seems a bit like the simulated witchcraft pointed out by British anthropologist Fraser. Some scholars believe that the ancestors of Luo Yue should imitate thunder by beating drums, and perform witchcraft while offering sacrifices, so as to "achieve whatever they want to do through imitation." This refers to imitating thunder to induce thunder and then rain. But according to the Three Realms In other words, drumming may be more suitable

as a protest and negotiation between humans and the God of Thunder. Protests and negotiations are both making sounds, and the bronze drum is a magical instrument created by the ancestors of Luo Yue to communicate with the God of Thunder (Liu Yahu.2015).

Bronze drum, as a cultural relic full of mythology, embodies Laozi's saying that "the simple powder is the instrument" and represents the embodiment of "Tao" in philosophy. This instrument has special agricultural sacrificial significance among the Luoyue aborigines. Its tapping behavior is intended to communicate with the gods and convey prayers for rain. It reflects the practice of primitive rice agriculture, the hope for the protection of the gods, and Accumulation of rice cultural knowledge. The mythical images on the surface of the bronze drum are the visual presentation of mythical stories, marking the spiritual and cultural transformation from nature worship to totem worship, and are directly related to primitive religious rituals. In terms of artistic expression, the mythical images on the bronze drums are mainly displayed through the use of lines, combination of elements, and pattern imitation. These images not only deeply reflect the cosmology and philosophical thoughts in the creation myth of the Zhuang people, but also reflect the emotional tendencies, life consciousness and life ideals of Zhuang society. In this way, the bronze drum has become a cultural and spiritual carrier, reflecting the Zhuang people's deep understanding of life and nature and the continuity of their cultural heritage.

In addition, there is another important role related to rain in the traditional concepts of the Zhuang people and even the entire Chinese nation - frogs. The Zhuang people's worship of frogs is also based on the traditional concept of frogs' function of "telling water and drought". In real life, there is a certain relationship between frog calls and floods and droughts. According to scientific investigations, frogs must breathe through a layer of mucus on their skin. Changes in the concentration of moisture in the air affect the concentration of mucus, causing frogs' calls to also change. The ancestors of the Zhuang nationality believed that frogs had mysterious functions and could affect weather changes, so they revered frogs. Li Tiaoyuan's "Notes on Nanyue" of the Qing Dynasty stated that in Lingnan, "farmers have no five elements, and the sound of frogs is used to predict floods and droughts." This is evident. Lan Hongen also said: In Zhuang mythology, because Thunder King is the supreme god who controls the heavens, frogs are included in the Thunder God series. Zhuang scholar Lan Hongen discovered that in Zhuang folklore, the frog was originally the son of King Lei and the envoy sent by King Lei to the human world. When the world needs rain, people only need to tell the frog, and the frog will cry to the sky. When King Thunder heard the cry of the frog, he knew that the world needed rain. So, rainwater is sprinkled on the human world, so that the human world can grow good crops (Wei Lichun. 2016).

3) The Influence of the "Three Realms Theory of Heaven, Earth and Water" on the Clothing of Luo Yue Ancestors

In "Zhuangzi Neipian Xiaoyaoyou", "Mozi Gongmeng 48", "Warring States Policy Zhao Ce", "Shuoyuan Fengshi Chapter", "Huainanzi Qi Su Xun", "Historical Records" Ancient books such as "Zhao Shijia" contain records of the tattoos of "Ouyue people" including the present-day Guangxi area, which shows that

the Zhuang ancestors in the pre-Qin period had body decorations such as tattoos, chiseled teeth, hairstyles, and accessories.

Due to the long history and lack of historical materials, we are no longer able to study the original clothes made by the original Zhuang people. We can only read some sporadic records in ancient documents and history books. For example, "Zhuangzi·Xiaoyaoyou" said: "The people of the Song Dynasty had Zhang Fu and were suitable for the Yue people. The Yue people had their hair cut off and tattooed, which was of no use." "Warring States Policy·Zhao Ce" recorded: "The people in the Song Dynasty had their hair cut off and tattooed, and the left fold of their arms was broken." "Historical Records: Zhao Shijia" also said: "The husband has his hair cut and tattooed, and his left arm is crossed, and he is a people of Ouyue." From this, we can see that the clothing of the Zhuang ancestors during the Warring States Period was mainly hair style or hair cut. Hair, tattoos, and wearing left-hand garments.

Tattoos first originated as totem symbols of clan tribes and later evolved into totem worship. The purpose was to seek the blessing of the totem god "to avoid the harm of dragons", and then gradually evolved into body decoration. Face tattoo, called "diaoti" in historical records, is a type of tattoo. "Book of Rites·Kingdom" records: "The south is called Man, Diao Ti Jiaozhi." "The Classic of Mountains and Seas, Hai Nei Nan Jing" says: "The Bolu Kingdom, the Li Er Kingdom, the Diao Ti Kingdom, and the Bei Qu Kingdom are located in the south of Yushui." That's today. Guangdong, Guangxi and Hainan areas. Bao Ben's note in "Warring States Policy": "The teeth are dyed with grass to make them black. The person who carves the inscriptions carves his flesh with the color of ink." It can be seen that facial tattooing is a custom of the Baiyue people. Chisel teeth are also a kind of body decoration of the Baiyue people (Chen Liqin. 2008).

Tattoos must use pigments. From the perspective of the Three Realms, the Luo Yue ancestors who believed in thunder in the sky and dragons in the earth had many totems and taboos on the use of colors when getting tattoos.

4.2 Tattoo and Color Totem

1) Totem

In ancient times, due to the low level of productivity, the ancestors were at a loss when facing the powerful and ruthless outside world and felt mysterious about their birth, death, and illness. Therefore, people are eager to seek spiritual protection or support, which leads to the need to exorcise evil spirits and pray for blessings. Totem worship arises from primitive people's inability to resist themselves and external nature.

Totem performance, some scholars summarized as a particular animal, plant, or inanimate totem of their clan, believed to be of the exact origin, ancestors or relatives, sheltered, warned, and predicted by them. In real life, relying directly on the protection of totem objects is impossible. Therefore, to get the blessing of a totem, the ancestors often tried to make some connection with totem objects by various means, such as changing their appearance and living environment; that is, there was a psychology of "totem assimilation." "People especially emphasize the similarity between them and totems. For example, dress up like it in appearance, or depict totem form on one's body, etc." This is just like Fraser said: To protect themselves with totems, members of totem tribes have the habit of assimilating their totems or taking

cut marks, whale patterns, and coloring methods to describe totems on their bodies (Wang Chunling. 2007).

2)The Influence of Luoyue Totem Worship on The National "Black"

Han Liu an's *Huainanzi* Thai Training records that Yue people (including Zhuang and Dai ancestors) used indigo tattoos to avoid harm. Gao Youzhu said, "Tattoo, depicting its body, points it in the shape of a dragon to enter the water, and the dragon will not hurt. "The function of indigo naturalis here is to reproduce the "mosquito dragon "and call for a snake as its totem in fishing production to exorcise evil spirits and pray for blessings.

Gao You in the Han Dynasty pointed out in his annotation to "*Huainanzi Yuan Daoxun*" that the Yue people "tattooed to depict their bodies. Among them, they were in the shape of a dragon, so they could enter the water. The dragon would not harm them, so they were called like scale insects." "*Historical Records·Zhou Benji*" also said that Yue people: "They often stay in the water, so they cut off their hair and tattoo their bodies to resemble dragons, so they do not see harm." "*Han Shu·Geography*": "Tattooing off hair to avoid dragons Ying Shao's comment: "They are often in the water, so they cut off their hair and tattooed their bodies to look like dragons, so they don't see any harm." It can be seen that the ancient Yue people, in order to adapt to "the land affairs are few and the water affairs are numerous", "often In order to meet the needs of the special production and living environment of "being in the water", we use tattoos to decorate ourselves into the appearance of a "dragon son" as much as possible. We hope that through such human body modeling art, we can avoid the harm of dragons when we move in the water. It can "avoid the water god" (Zhang Yiruo. 2018).

A compilation of the strategies and remarks of lobbyists during the Warring States Period, "*Warring States Policy Yue Ce 2*": "I was given a tattoo, and my left arm was wrong, so I was a citizen of Ouyue." In ancient times,. "Dong Ou" and "Xi Ou" are two branches of the ancient Baiyue ethnic group distributed in different areas. Dong Ou is located in the Oujiang River Basin area in southern Zhejiang. It was founded in 192 BC and was called Dong Ou State (also known as Donghai State). The costumes of this ancient Yue people are characterized by "tattoos and left lapels on the wrong arms." Xiou is distributed in the Guijiang River Basin south of Wuling and the middle reaches of Xijiang River. "The active area of Xiou should be south of Wuling, west of Nanyue, and east of Luoyue. It generally includes Yulin County and Cangwu County in the Han Dynasty, which is equivalent to Guizhou." Yangtze River Basin and the middle reaches of Xijiang River". The people of Xiou (Western Vietnam), like the people of Donggou (Eastern Vietnam), also have a popular custom of tattooing. Some of the historical facts listed above are enough to prove that tattoo art is one of the important features of ancient "Baiyue" culture and customs (Lin Lin. 2005).

3)Remains of Ancient Art

When Liu Zongyuan went to Liuzhou, Guangxi to serve as governor in the Tang Dynasty, the local Zhuang tattoo style was quite popular. Liu Zongyuan said in the poem "Climbing the Liuzhou City Tower and sending Zhangting to seal the four states": "A total of hundreds of Guangdong tattoo places came." He also wrote a poem The first poem "Liuzhou Dong Meng": "I want to get a tattoo from Zhang Fu."

These two poems reflect that the ancestors of the Zhuang people in Guangxi still loved the art of tattooing in the Tang Dynasty.

According to "Taiping Huanyu Ji", the Zhuang people in Jiangzhou and Jiangzhou in Yongzhou, Guangxi during the Song Dynasty, "their people all carve inscriptions, dye teeth, pictures, and tattoos." Kuang Lu's "Chi Ya" in the Ming Dynasty also recorded Zhuang tattoos: "Whale face" The embroidered forehead is in the shape of flowers, grass, dragonflies, moths and butterflies."

The tattoos of the Zhuang ancestors were mainly on their foreheads, wrists or chests, depicting animals such as frogs, crocodiles, cows, the sun, and the moon. The colors of the tattoos were mostly blue and black (Lin Lin. 2005).

4) Colors Used by Luoyue Ancestors for Tattoos

1) Black: It is generally agreed that the color of all ethnic groups is the color of their original totems, and the meaning of emblem and prayer in color language is the meaning of emblem and protection from totems. If people attach the color of totems to their bodies, they can quickly get the protection of totems through color language. Moreover, "since totem can protect the members of this clan, it is also the ancestor of this clan and the emblem of this clan. Therefore, in this clan member's eyes, the totem is beautiful. Some scholars even think that the concept of beauty originates from totem worship. Luoyue's unique natural environment makes their totem colors primarily green and black. For them, green and black mean beauty, besides exorcising evil spirits and praying for blessings. This is also one of the sources of Luoyue's ancestors advocating black.

Secondly, the worship of nature, ghosts, gods, etc., is closely related to the national black. People's worship of nature is first manifested in the worship of heaven and earth. In the consciousness of Luoyue's ancestors, heaven and earth are primarily white, black, or green and black, and their worship of heaven and earth leads to the worship of heaven and earth, which permeates the fantasy of natural gods. For example, Dai Buyi people refer to heaven and earth with the color of green and black; the color of green and black they advocate is inseparable from their view of heaven and earth. In addition, the worship of ghosts and gods is also related to darkness because people think the places where "ghosts" live are primarily dark. So, wearing black clothes is mixed with the black of ghosts to avoid the pursuit of phantoms. When people from other villages enter the village to attend the wedding, their hands, feet, and faces should be smeared black by their owners with pot smoke to protect visitors from being bullied by ghosts. When the baby goes out for the first time, rub a bit of pot-smoke black ash on the tip of the baby's nose, thinking that this can prevent the baby from being discovered by the devil when going out. Therefore, the worship of heaven and earth and the fear and awe of ghosts also affected the formation of the custom of being black (Wang Chunling. 2007).

2) The blue worship of Luoyue ancestors comes from the totem of gods and heaven, the Luoyue environment, mountains, and rivers, which look blue. Besides the fear of uncontrollable forces, Luoyue ancestors yearn for eternal life, and the unchanging mountain color means eternity. Therefore, they worship the blue, symbolizing heaven and eternity. From the perspective of modern psychology, blue is the primary color, and blue can be changed into other colors, which is also the primary driving force of blue.

3) Red: Red represents vitality. When hunting, Zhuang people will find blood under the skin of animals, and the blood flow is over, and their lives are over, so it is still red. However, because red is hidden under the skin, Luoyue's ancestors did not show red easily at ordinary times, and only when offering sacrifices did they take red as the primary color. For example, all colors are red in Huashan, Ningming, and Guangxi.

In summary, Guangxi's geographical diversity, including mountains, plains, and rivers, provides space for many ethnic groups to live and develop. Such geographical conditions may also lead to the coexistence of multiculturalism and multi-ethnic. The diversity of geographical environment and resources may affect the lifestyle of residents, thus forming different characteristics in culture and belief. Under the multicultural and multi-ethnic background, nature worship and totem belief exist widely among all ethnic groups in Guangxi. These beliefs reflect people's respect and dependence on the natural environment and are also a way of cultural inheritance and identity. In Guangxi's national culture, especially in some ethnic minorities, black, blue, and red have unique cultural and symbolic meanings. These colors are usually associated with life, death, prosperity, or other essential cultural elements. Blue dyeing technology reflects a concept of harmonious coexistence with nature. Blue dyes typically come from natural plants, such as indigo, embodying the cultural idea of nature worship and environmental protection. Blue dyeing is a textile technology and a symbol of culture and identity. After blue dyeing, black and red earth cloth can be further processed through various complicated handicraft techniques. These colorful earth cloths are usually used in various ceremonies and festivals and are important symbols of national identity and cultural heritage.

Generally speaking, Guangxi's natural geographical conditions, multi-ethnic structure, and rich cultural traditions constitute a unique cultural ecology. This cultural ecology is essential to nature worship, totem belief, and color worship. At the same time, blue dyeing technology and multicolored cloth are the concrete embodiment of these beliefs and cultures on the material level. These elements interact and form a complex but coordinated cultural system.

Part 5: Guangxi's Social and Cultural Process Related to Indigo Dyeing in The Context of Chinese Modernity

This part will discuss the changes and development of Guangxi's blue dye culture in Chinese modernity. We will make a comprehensive and in-depth analysis from three dimensions: policy promotion and cultural protection, marketization and innovation, and globalization and cultural communication. This helps us better understand the status and value of blue dye culture in modern society and paves the way for the fifth chapter of the full text. Through this in-depth discussion, we expect to reveal the multiple identities of Guangxi blue dye culture in China's modernization: it is not only a carrier of history and culture but also a modern practice that constantly adapts and innovates. This dual identity enriches our understanding of Guangxi's local wisdom and paves the way for understanding the formation of a new blue dye culture under a unique social background.

5.1 National Policy Promotion and Cultural Protection

1) National Dimension

Since China started its reform and opening-up policy in 1978, all parts of the country have experienced earth-shaking changes, especially in the cultural field. China attaches great importance to the protection of intangible cultural heritage. The following are some significant policies and measures:

Intangible Cultural Heritage List System: Since 2006, China has implemented the Intangible Cultural Heritage List System to identify and register representative intangible cultural heritage. This system aims to give special protection and support to important intangible cultural heritage. The list of intangible cultural heritage is divided into three levels: national, provincial, and municipal. This system identifies and protects intangible cultural heritage with crucial cultural value and historical significance. Relevant institutions or individuals can declare an ethereal cultural heritage project to the cultural department, which will be officially listed in the intangible cultural heritage list at the corresponding level after expert review and publicity.

Inheritor system of intangible cultural heritage: Inheritors should have rich professional knowledge and practical experience and make outstanding contributions to the inheritance of intangible cultural heritage. Individuals or groups identified as inheritors will receive support and incentives, including financial aid, technical guidance, and training.

Law of the People's Republic of China on Intangible Cultural Heritage: This law is China's first legislation specifically aimed at Intangible Cultural Heritage (ICH). As can be seen from Order No.42 of the President of the People's Republic of China, it was adopted at the 19th Meeting of the Standing Committee of the 11th National People's Congress of the People's Republic of China on February 25, 2011. It will come into force on June 1, 2011. It provides a comprehensive legal framework for protecting, inheriting, and utilizing intangible cultural heritage. The law clarifies the specific provisions on the classification, declaration procedures, and protection of rights and interests of intangible cultural heritage, including but not limited to conducting a nationwide census of intangible cultural heritage and establishing a database.

Chinese culture is a collection of cultures of all ethnic groups. Among the Chinese projects listed in the List of Representatives of Intangible Cultural Heritage of Humanity, ethnic minorities account for one-third. Whenever he comes to ethnic areas, General Secretary Xi Jinping warmly praises the intangible cultural heritage with ethnic characteristics.

In April 2017, General Secretary Xi Jinping visited Guangxi and pointed out that Guangxi has the conditions to play a more significant role in constructing "the Belt and Road Initiative." We should base ourselves on the unique location, fully implement the strategy of opening up, push forward the landing of critical projects, consolidate and upgrade the China-ASEAN open platform, and build a new pattern of all-round open development. He also stressed that Guangxi is an old revolutionary base area, a poverty-stricken area, a border area, and an ethnic minority area. The work of getting rid of poverty has been done well, and the stability of the border areas and national unity have a solid foundation. The border construction has been done well, and the national cause has developed, which has extensively promoted the fight against poverty.

After visiting the Han Dynasty Culture Museum in Hepu County, General Secretary Xi Jinping pointed out that a museum is a big school. Museum construction should pay attention to characteristics. The road to the sea is essential for a country to develop. History and culture are the cultural relics displayed around the ancient Maritime Silk Road in museums. Let cultural relics speak, let the record talk, and let culture talk. It is necessary to strengthen the protection and utilization of cultural relics, strengthen historical research and inheritance, and make Chinese excellent traditional culture continue to flourish. It is essential to enhance cultural self-confidence, develop an advanced socialist culture based on inheriting China's amazing traditional culture, and accelerate the construction of a socialist cultural power.

Xinhua News Agency, Nanning, April 27, 2021 (Xinhua) Xi Jinping, General Secretary of the CPC Central Committee, President of the state, and Chairman of the Central Military Commission, stressed during his recent inspection tour in Guangxi that it is necessary to implement the decision-making arrangements of the CPC Central Committee resolutely, implement the new development concept completely, accurately and comprehensively, adhere to the general tone of striving for stability, emancipate the mind, deepen reform, gather together, work hard, coordinate epidemic prevention and control and economic and social development, coordinate development and security, and create new ways in promoting high-quality development in border ethnic areas and building a magnificent Guangxi with socialism with Chinese characteristics in the new era.

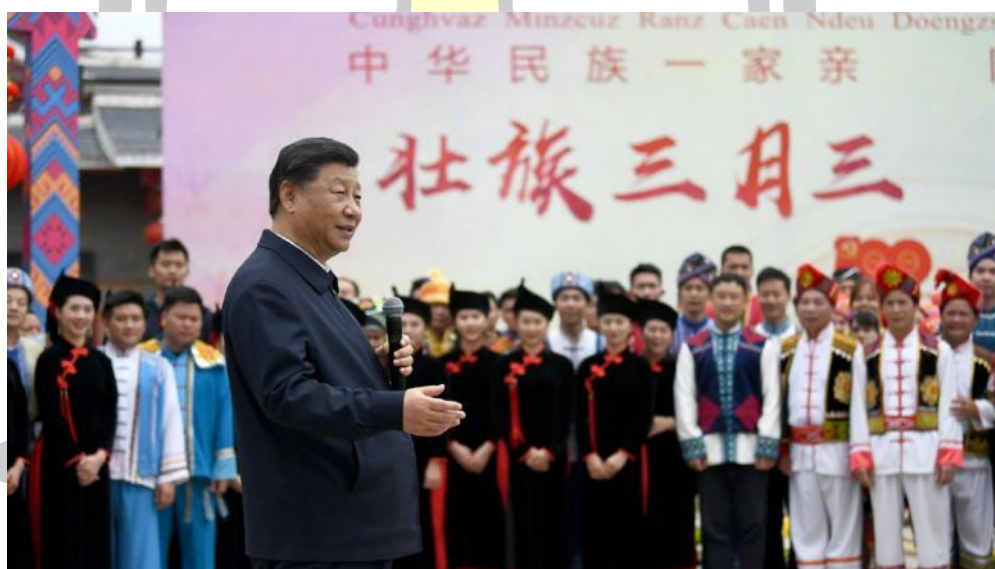


Figure 11 Xi Jinping, General Secretary of the CPC Central Committee, President of the State, and Chairman of the Central Military Commission, inspected Guangxi and had cordial exchanges with people of all ethnic groups who participated in the "Singing Festival" on March 3 outside the Guangxi Ethnology Museum in Nanning.

Source: <https://english.news.cn/> [Accessed on April 27, 2021]

Guangxi is the autonomous region with the largest population of ethnic minorities in China. On the morning of April 27, 2021, Xi Jinping came to the

Guangxi Ethnic Museum on the banks of the Yongjiang River in Nanning to visit the Zhuang Culture Exhibition. Xi Jinping emphasized that Guangxi is a national demonstration area of national unity and progress and should continue to play a leading role in the demonstration. The common unity, progress, prosperity, and development of all ethnic groups are the Chinese nation's life, strength, and hope. In the new journey of building a socialist modernized country in an all-round way, there is no shortage of ethnic groups. People of all ethnic groups should hold hands and forge ahead in unity to create a better future for the Chinese nation and share the great glory of national rejuvenation.

Xi Jinping pointed out that to promote high-quality economic development, it is necessary to deeply understand the principle requirements of implementing new development concepts and building new development patterns for promoting local high-quality product and accurately grasp the comparative advantages of the region in serving and integrating into the new development pattern, to embark on a road of high-quality development in line with local reality. It is necessary to promote the high-end, intelligent, and green of traditional industries, boost the optimization and upgrading of the whole industrial chain, actively cultivate emerging industries, and accelerate digital industrialization and industrial digitalization. We should continue to deepen reform, adhere to the "two unwavering" and optimize the business environment. It is necessary to increase innovation support, optimize the ecological environment for innovation, promote the accumulation of various innovation elements to enterprises, stimulate innovation vitality, and promote the transformation of scientific and technological achievements. It is necessary to take the initiative to meet the significant national strategies such as the development of the Yangtze River Economic Belt and the construction of the Guangdong-Hong Kong-Macao Greater Bay Area, integrating into the "belt and road initiative," building a new land-sea channel in the west at a high level, vigorously develop the economy to the sea, promote China-ASEAN open cooperation, run a free trade pilot zone well, and better transform the unique location advantage into an open development advantage. As for how to develop and prosper, the General Secretary said, "making the past serve the present, making foreign things serve China, making dialectical choices and bringing forth new ideas, " to realize the creative transformation and innovative development of Chinese culture.

Financial support: The Chinese government has set up a special fund to protect intangible cultural heritage to support the investigation, research, conservation, and inheritance of intangible cultural heritage. Governments at all levels and relevant institutions can declare projects to the fund and obtain financial support after strict evaluation and screening.

International cooperation: China also actively participates in the protection of intangible cultural heritage and cooperates with international organizations such as UNESCO to promote international exchanges and cooperation of intangible cultural heritage. In addition to the collaboration with UNESCO, China has also carried out bilateral or multilateral cooperation with many countries and regions in the protection of intangible cultural heritage.

Education and publicity: The Chinese government has also strengthened the education and promotion of intangible cultural heritage through various channels to raise public awareness and support for the protection of intangible cultural heritage.

Carry out professional training and skills upgrading activities for inheritors of intangible cultural heritage and related professionals.

In August 2021, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Further Strengthening the Protection of Intangible Cultural Heritage, which pointed out that intangible cultural heritage is an integral part of China's excellent traditional culture, a vivid witness to the continuous inheritance of Chinese civilization, and an essential foundation for connecting national emotions and maintaining national unity. Protecting, inheriting, and making good use of intangible cultural heritage is significant for continuing historical context, strengthening cultural self-confidence, promoting exchanges and mutual learning among civilizations, and building a socialist cultural power. The Party and the government attach great importance to protecting intangible cultural heritage. Especially since the 18th National Congress of the Communist Party of China, under the strong leadership of the CPC Central Committee with Comrade Xi Jinping as the core, remarkable achievements have been made in protecting intangible cultural heritage in China. This document elaborates on the importance of intangible cultural heritage, the general requirements for protection and inheritance, working principles, main objectives, and a series of specific implementation and safeguard measures.

On May 25, 2021, the Ministry of Culture and Tourism of China issued the notice of the "14th Five-Year Plan for the Protection of Intangible Cultural Heritage", pointing out that to implement the "14th Five-Year Plan for National Economic and Social Development of the People's Republic of China and the Outline of the Long-term Goals for 2035", the national "14th Five-Year Plan" for cultural reform and development and the "14th Five-Year Plan" for cultural and tourism development, further strengthen intangible cultural heritage (from now on referred to as "The plan points out that intangible cultural heritage is an integral part of Chinese excellent traditional culture. Protecting, inheriting, and carrying forward the intangible cultural heritage is significant for continuing the historical context, strengthening cultural self-confidence, promoting exchanges and mutual learning among civilizations, and building a socialist cultural power.

During the "Thirteenth Five-Year Plan" period, under the strong leadership of the CPC Central Committee and the State Council, China's intangible cultural heritage protection has made remarkable achievements. The system of laws and regulations has been gradually improved, the list system of non-legacy representative projects and representative inheritors has been steadily enhanced, significant achievements have been made in rescue records, the construction level of cultural and ecological protection areas has been continuously improved, the revitalization plan of Chinese traditional crafts and the training plan for non-genetic inheritors in China have been smoothly promoted, the non-legacy assistance for poverty alleviation has achieved remarkable results, the non-legacy publicity and dissemination have been widely carried out, the positive role of non-legacy in serving major national strategies has been further exerted, the non-legacy protection guarantee system has become more robust, and the awareness of non-legacy protection has been deeply rooted in the hearts of the people. Several precious, endangered, and valuable intangible cultural heritage has been effectively protected, a protection system with

Chinese characteristics has been established, and a vivid situation of extensive social participation and protection and inheritance by all has initially taken shape.

The "14th Five-Year Plan" period is the first five years to start a new journey of building a socialist modernized country in an all-round way and March towards the goal of the second century, and it is also a critical period to comprehensively improve the ability and level of China's intangible cultural heritage protection. On the one hand, the high-quality development of social economy provides a good basic condition for the inheritance of intangible cultural heritage, and the people's need for a better life also puts forward higher requirements for intangible cultural heritage. On the other hand, with the rapid development of society, the development environment of non-genetic inheritance has undergone major changes, and some projects have weak vitality and difficulties in inheritance; The foundation of intangible cultural heritage protection is relatively weak, and the work team is not perfect enough. During the "14th Five-Year Plan" period, it is necessary to further strengthen the systematic protection of non-legacy, improve the inheritance system of non-legacy protection, improve the inheritance level of non-legacy protection, increase the popularization of non-genetic broadcasting, and promote greater progress in the cause of non-legacy protection.

In the planning, we should especially strengthen the research work of non-legacy. Carry out a thorough investigation, master the basic situation of national non-legacy research institutions, and form a list of national non-legacy protection research institutions. Coordinate research efforts, establish a resource pool of non-legacy experts, and build non-legacy research bases and key laboratories. Increase support for young and middle-aged non-legacy experts and encourage more young and middle-aged scholars to engage in non-legacy research. Support non-genetic inheritors to cooperate with universities and research institutions, and strengthen theoretical and applied research. Commissioned research projects around the important and difficult problems faced by the non-legacy protection work, and promoted the joint research of non-legacy protection institutions, universities, and research institutes. Support the publication, publication, and release of non-legacy research results, hold academic conferences, and strengthen the construction of academic journals.

One of the columns is the high-quality development of traditional crafts. The specific contents are as follows: continue to implement the revitalization plan of Chinese traditional crafts, establish the concept of systematic protection, strengthen the theoretical research of traditional crafts, enrich the varieties of traditional craft products, improve the design and production level, and cultivate the craftsman spirit. Establish a national catalog of high-quality development of traditional crafts, and evaluate and adjust the first batch of national catalog projects of revitalization of traditional crafts. Implement China's non-genetic inheritor research and training plan and non-genetic inheritor skills and artistic ability upgrading plan, and train a team of high-quality traditional craft inheritors. Construction of traditional craft workstations in areas where traditional craft projects are concentrated will help local people enhance their cultural consciousness, enrich their creative design, and improve their craft level. We will build a national demonstration base for non-legacy productive protection and cultivate well-known brands of traditional crafts with national characteristics. Encourage the Internet platform to hold "Intangible Cultural Heritage

Shopping Festival" and other activities, broaden the promotion, display, and sales channels of traditional craft products, and promote the new and wide application of traditional craft intangible cultural heritage in modern life. Encourage all localities to make rational use of the advantages of local non-legacy resources, hold Hangzhou Arts and Crafts Week, Shanghai Handmade Expo, Traditional Arts and Crafts Youth Forum, splendid China-China Non-legacy Costume Show, Non-legacy Brand Conference and other activities, and establish a number of influential traditional arts and crafts brand activities.

2) Dimensions of Guangxi Local Government

Guangxi from the Republic of China to 1949, when the Kuomintang was in power, ethnic minorities were marginalized. Under the regime, all ethnic groups were required to take off their costumes and put on modern costumes. When the People's Republic of China was founded in 1949 and Guangxi Province was established, the Communist Party rulers realized that they should respect the diversity of ethnic minorities and be less strict in dress. The staff of state institutions can wear suits, while other ordinary people can only wear traditional clothes. At this time, people in ethnic areas are despised by mainstream culture, so they are unwilling to recognize their national identity. The central delegation led by Fei Xiaotong came to Guangxi, and the Zhuang people in Guangxi said that they had been Han for generations and did not recognize their Zhuang identity. Until Zhou Enlai confirmed the Guangxi Zhuang Autonomous Region in 1965. Respecting the diversity of local ethnic groups, the population identity of this land has been demarcated again. The word "Tong" has been changed to "Zhuang" because it was used here in the Song Dynasty and has the derogatory meaning of servant. In 1978, during Deng Xiaoping's reform and opening-up period, China's economic structure underwent great changes, followed by great changes in social structure, and a large number of young people in ethnic areas began to go out to work. From this time on, cultural faults began to appear, women who were once good at dyeing and weaving also stopped this ancient inheritance, and the ancient blue dyeing wisdom gradually lost its inheritance among the people. Many foreigners and tourists also bought a large number of old heritage from Taobao, a minority. Or many burn as the old man dies. In 2006, the state put forward a series of policies to protect intangible cultural heritage, and local traditional culture was paid attention to again from the national level. With the establishment of various ecological museums and demonstration sites for productive protection, inheritors of intangible cultural heritage recognized by national and district governments have appeared.

Driven by China's modernization and globalization, Guangxi, as a multi-ethnic region, has been gradually understood and paid attention to by more people. The rapid development of tourism, especially rural tourism and cultural tourism, has brought unprecedented opportunities to this region. Rural areas and ethnic minority areas have opened up to the outside world through tourism, and have conducted more extensive cultural exchanges with the outside world.

In the context of Chinese modernity, cultural diversity is regarded as an important social capital. The Chinese government has issued a series of policies and laws on the protection of minority cultures, which provide strong support for the inheritance and development of Guangxi's multi-ethnic cultures. Guangxi, as a multi-ethnic area, has the opportunity to attract domestic and foreign investment and talents

through multi-cultural background, and also provides rich soil for cultural exchange and innovation. In recent years, the Chinese government has made a lot of efforts in regional integration, especially in the "Belt and road initiative" and the Yangtze River Economic Belt. Guangxi is expected to gain more development opportunities through cooperation with ASEAN and other regions. Guangxi's rich natural and cultural resources provide a powerful driving force for tourism. Through rational planning and management, tourism can become an important way to promote regional economic development and cultural heritage. Guangxi, as a multi-ethnic region in China, is facing multiple opportunities and challenges in the context of modernity and national policies.

In the late 1990s, Guangxi started the construction of a national ecological museum according to the idea of "government guidance, expert guidance, and residents' participation". In September 2005, the Lihu Baikuyao Ecological Museum in Nandan County, Sanjiang Dong Ecological Museum, and Jiuzhou Zhuang Ecological Museum in Jingxi County were officially opened. Guangxi promulgated the Interim Measures for the Administration of Guangxi Ethnic Ecological Museum, and on the basis of the success of the above three pilot projects, innovatively proposed to form a permanent "consortium" with various ecological museums to form a "1 +10 project", in which Guangxi Ethnic Museum played a leading role of "1", participated in guiding and implementing various work of ecological museums, and 10 ecological museums served as workstations and research bases of Guangxi Ethnic Museum. In the following six years, seven ecological museums, including Liantang Hakka Ecological Museum in Hezhou City and Dawen Heiyizhuang Ecological Museum in Napo County, were built one after another (Liu Chuangju. (2021, 24 March)) .

Guangxi, as a multi-ethnic community in southwest China, also began its rapid cultural and social evolution at this historic moment. With the introduction of a series of national policies for the protection of intangible cultural heritage since 2006, the blue-dyed culture of ethnic minorities has become a noticeable focus. Blue dyeing, as a traditional handicraft with a long history, is not only an important part of Guangxi minority culture, but also a microcosm of local social and economic life. This blue dye, which is based on plants and produced by complicated manual process, has always been used in various textiles, such as clothing, household items and decorations. On the one hand, the government's cultural policy and financial support make this traditional art form better protected and inherited. On the other hand, market economy and globalization also bring new opportunities and challenges to blue dye culture.

Blue-dyed cultural symbols are not only material entities, but also spiritual carriers. They bear the memory of Guangxi ethnic minorities, express national character, protect national symbols, and can explain and maintain the national consensus of the Chinese nation. These cultural symbols also face a series of challenges, such as how to integrate among many provinces, municipalities, and autonomous regions, and how to tap the core values behind them.

5.2 The Impact of Globalization and the Remodeling of Native Culture

The original city, the change of pattern and the countryside of the changer is an organic landscapes in the post-modern landscape, which shows the characteristics of "time and space extension". What happens in the distant countryside

can affect the world more directly and quickly than ever before. Cities and villages become the related support of interactive activities, thus being productive in ecological economy, politics, and culture. Under the influence of the Internet and various media, the consequences of various decisions made by individuals and groups are global (Zhai Pengyu. 2013) .

In the context of globalization and networking, remote and virtual factors are increasingly affecting or replacing traditional social interactions limited to specific places and times. For example, social media and remote working make people no longer need to interact face to face, but can communicate across time and space. In modern society, social relations are increasingly independent of geographical location or physical space, but can be established and maintained in virtual space or between different regions. With the development of modern communication technology and transportation, people can easily cross the boundaries of time and space, which makes social relations reconstructed and become more complex and diverse. Under the influence of globalization and digitalization, traditional social relations and interactive ways based on geographical location and time are undergoing profound changes. This affects not only our relationships with others, but also the way we understand society, space, and time.

In the post-modern context, the nation-state is no longer just a political and geographical entity, but a more complex and multi-dimensional social ecosystem. This system includes not only the social relations between people, but also the interactions between people and nature, people and space. Space is not only a physical or geographical concept, but also a concept with cultural and aesthetic significance. Different cultural and historical backgrounds may produce different spatial concepts and aesthetic standards. This system includes not only physical and geographical spaces, but also "spaces" in many aspects such as culture, history and society. These different dimensions of space have their own aesthetic and symbolic meanings. These spaces not only have their direct aesthetic and functional significance, but also have more profound and complex symbolic and cultural significance.

Globalization has not only changed the economic structure, but also had a profound impact on cultural heritage and identity. Foreign cultures, especially Western cultures, have infiltrated local society in many ways, from movies and music to lifestyles. On the one hand, it enhances cultural diversity and innovation ability; On the other hand, it may also lead to dilution or alienation of local culture. In order to meet this challenge, many ethnic groups in Guangxi began to pay more attention to the protection and inheritance of cultural heritage. The government and non-governmental organizations have also begun to take measures, such as setting up cultural protection areas and organizing various cultural activities, in order to enhance the influence of local culture.

Economic Modernization and Changes in Social Structure

1) Urbanization and rural hollowing out the loss of social capital

Rural hollowing not only represents the loss of population, but also means the loss of social capital, cultural capital and local wisdom. With a large number of young people migrating to cities, many traditional cultures and crafts in rural areas are gradually lost. This is of great significance to a region with multi-ethnic culture, such as Guangxi. The loss of social capital further aggravates the economic predicament in rural areas and forms a vicious circle.

2) Social Mobility and Identity: Cultural Assimilation and Loss

Those who migrate to cities, while enjoying economic promotion, they often face the pressure of cultural assimilation. Especially for ethnic minorities, excessive assimilation may lead to the loss of their original culture and identity. This kind of loss and identity crisis may lead to social contradictions and psychological problems.

3) Globalization and Localism: Disappearing Boundaries and Reconstructed Identity

With the process of globalization, Guangxi has increasingly participated in economic and cultural exchanges at home and abroad. However, globalization is not a one-way process. It not only brings foreign culture and values. But also urges local society to re-examine and reconstruct its own culture and identity.

Economic modernization and the change of social structure is a complex process of multi-dimension and multi-level, which involves many aspects such as social economy, culture, and psychology. These changes have had a series of far-reaching impacts on the social structure of ethnic minority areas in Guangxi, including but not limited to cultural loss, social inequality, and identity crisis. Therefore, solving these problems requires comprehensive and meticulous policy planning, as well as cooperation and efforts from various aspects.

Cultural Impact of Globalization Process on Guangxi Multi-Ethnic Areas

1) Cultural Communication and Adaptation: Increased Complexity

The process of globalization has intensified the interweaving and reorganization of cultural elements, which in turn has produced diversified but sometimes contradictory influences. For example, pop music and movies not only enrich the local cultural experience, but also inspire local artists to explore more creative forms. However, these popular culture elements may also have an excessive influence on the younger generation, making them gradually ignore local culture and traditional values.

2) Cultural Protection and Inheritance: the Challenge of Sustainability

Under the background of globalization, the task of cultural protection and inheritance becomes more complicated. The government should not only pay attention to material cultural heritage such as architecture and artworks, but also pay more attention to intangible cultural heritage such as oral tradition and social customs. This requires a comprehensive and multi-level protection mechanism, including cultural education within the education system, support for traditional craftsmen, and preservation of local languages and dialects.

3) Multi-Identity and Cultural Revival: Building an Inclusive Identity Framework

The multicultural phenomenon brought about by globalization needs a more complex and inclusive identity framework. The boundaries between nations and cultures are becoming blurred, which requires local society and individuals to have higher flexibility and adaptability in identity construction. This means not only accepting foreign cultures selectively but also re-examining and endowing local cultures with new meanings and values.

4) Social Mobilization and Public Participation: The Impact of Networks and Communities

Globalization and digitalization make information dissemination faster and wider, and also provide new platforms and opportunities for social mobilization

and public participation. For example, through the Internet and social media, more young people began to pay attention to and participate in cultural protection activities, forming a variety of communities and discussion spaces. Such social mobilization not only raises public awareness of cultural issues, but also has the potential to bring more lasting and wide-ranging social impacts.

Through the deepening analysis of the above four dimensions, we can see that the cultural impact of globalization on Guangxi's multi-ethnic areas is not single or linear, but a complex of multi-party interaction and influence. Therefore, the coping strategies also need to be diversified and comprehensive, including the top-level design and policy support of the government, as well as the extensive participation of all sectors of society, especially the grassroots and young people. Only in this way can we find a solid foothold belonging to local culture in the tide of globalization.

Dissemination and Adaptation of National Culture in the Information Age

In the information age, the Internet and social media have become new channels for cultural communication. This undoubtedly provides a broader platform for displaying and spreading the cultures of all ethnic groups in Guangxi. However, it also brings challenges, especially the commercialization and entertainment of culture. For example, some traditional cultural elements are used for commercial promotion, which may lead to the loss of cultural connotation. Therefore, the key lies in how to maintain the quality and depth of cultural communication in the environment of information explosion. Therefore, it is necessary to guide from the educational and policy levels to ensure that cultural communication does not lose its authenticity and value.

1) Digitalization and Cultural Revival: the Role of Double-Edged Sword
Information technology, especially the Internet and social media, is sometimes like a double-edged sword. On the one hand, it provides a more convenient and low-cost cultural communication platform. Many Guangxi ethnic cultural elements, such as Guangxi Opera of Zhuang Nationality and Dong Song of Dong Nationality, can be spread and recognized in a wider scope. On the other hand, this low-cost communication can easily lead to one-sided interpretation and commercial abuse of culture.

2) Media Literacy and Cultural Communication: Critical Needs

In the era of information explosion, the speed of people's contact with information is far faster than the speed of understanding and digestion, which requires media literacy education to help people think more critically. Through education and training, we can teach the public how to distinguish and evaluate various cultural information, so as to avoid misunderstanding or prejudice against a certain cultural element.

3) Social Media and Cultural Identity: Collective Memory and Community Construction

Social media platform also provides a more complex and diverse field for cultural communication. For example, through specific social media groups or tags, people can share and discuss topics and materials related to their own national or regional cultures. This not only contributes to the establishment of individual cultural identity but also contributes to the formation of collective memory and cultural community.

4) Policy Orientation and Cultural Protection: The Importance of Institutional Arrangement

The information age also requires the government to design more detailed and specific cultural policies. In addition to the traditional cultural protection mechanism, it is also necessary to consider how to standardize and guide cultural communication on the digital platform. This includes, but is not limited to, the examination and certification of online cultural products, as well as the supervision and punishment of cultural violations.

5) Sustainability and Sustainable Development: Long-Term Planning and Multi-Participation

Sustainability is the key to the dissemination and protection of any culture. In the information age, this requires more long-term and sustained efforts, including constantly updating and adapting to the new technology and media environment. This work is not only the responsibility of the government and professional institutions, but also requires the extensive participation and cooperation of the whole society, especially all ethnic groups and communities.

Generally speaking, the information age has brought a complex situation of both opportunities and challenges for cultural communication and adaptation in Guangxi multi-ethnic areas. Therefore, coping strategies also need to be pluralistic, multi-level and comprehensive, involving education, policy, technology and social mobilization. Only in this way can we protect and inherit these precious cultural heritages in the rapidly developing and changing information environment.

Conclusions

The complex and close relationship between ethnic minorities and the blue-dyed culture in Guangxi. It starts not only with geography, ecology and history. But it also focuses on excavating and interpreting the internal relationships between cultural phenomena and the social development of the various ethnic groups living in Guangxi. Which is the topography climate and the ecological environment of Guangxi. It is the physical structure that supports the cultivation and production of indigo and interacts with society until it becomes a blue-dyed culture. Being an ethnic society under the rule of the Chinese government, Various ethnic groups have been added to the meaning of minorities, with the Han people being the majority population. Therefore, explanations of phenomena related to ethnic groups have alternated between “Ethnic group” in the dimension of cultural identity within one's group and the term “ Minority group” when having relationships with the government, such as minority development policies. When considering the state dimension, it is seen that the state plays an important role in the livelihood of different ethnic groups. Life and society depend on the country's context at the same time. Which researcher has explained through historical and cultural periods from the past to the context of modernity.

CHAPTER III

Local Wisdom and Minority Knowledge on Indigo Dyeing and Homespun Fabric in Guangxi

Introduction:

Indigo dyeing is local wisdom passed down from generation to generation, and different natural environments have given birth to different indigo dye cultures. The first part of this chapter mainly tells the historical development of the indigo culture of Guangxi's ethnic minorities from the perspective of local wisdom. The second part will focus on two ethnic samples and describe in depth the diversity of the indigo dye production process in Guangxi's ethnic minority areas. The third part focuses on different ethnic groups and a special process of further counter-dyeing to black-red after indigo dyeing. The local wisdom about Indigo-dyeing forms the cornerstone of their cultural identity, embodying the deep connection between self-construction and the natural environment, and provides a solid foundation for the discussion of nationhood in subsequent chapters.

Part 1: Conceptual Discussion on Local Wisdom and Minority Knowledge

In the book 'Local Knowledge: Further Essays in Interpretive Anthropology' nine papers on interpretive anthropology. (Clifford Geertz, 1983) It continues the theme of his earlier book, *Interpretive Anthropology*, and profoundly explores interpretive anthropology's core concepts and methods. This book explores key concepts in anthropological research, such as cultural interpretation, indigenous knowledge and understanding, and the diversity of human behavior. With in-depth theoretical insight and rich field research, Geertz shows how anthropology can enhance the experience of other cultures through cultural interpretation and understanding of local knowledge, thus promoting the development of anthropological theories and methods.²⁰

Indigo, a color of wisdom and mystery, has been a part of human culture for centuries. Its cultivation and application have been integrated into the social and economic structure of many communities worldwide. Indigo does not contain synthetic additives and uses biological processes such as fermentation, embodying the fundamental respect for the environment and understanding of ecological balance. Local wisdom, often called indigenous or traditional knowledge, encompasses cumulative and complex arrangements, skills, and philosophies developed by societies with a long history of interacting with the natural environment. Local wisdom is rooted in ancestral experience and passed down from generation to generation, blending cultural practices, social structures, and belief systems. In this study, we focus on the local wisdom of Guangxi native nationalities-blue, blue dye culture, and the knowledge and practice related to blue dye culture. The cultivation of indigo plants, the production of indigo mud, and the art of indigo dyeing are deeply

²⁰ The term "local wisdom" refers to the capacity for problem-solving, adjusting to new information, and passing on acquired knowledge and experience passed down from one generation to the next to ensure survival (Clifford Geertz, 1983).

rooted in these societies, and the perspective of local wisdom provides a fascinating view for exploring the complex and sustainable relationship between these communities and their environment.

"Local Wisdom" integrates culture, tradition, knowledge, and community. It represents the knowledge and practice accumulated by local communities in their interactions with the environment over centuries. It constitutes a complex knowledge system, including understanding ecosystems, sustainable resource management techniques, agricultural practices, and manual skills such as indigo dyeing. It embodies human adaptation to local conditions and summarizes the lessons from centuries of attempts, mistakes, observations, and traditions. Its significance goes beyond the scope of cultural heritage and historical narrative. In an era of rapid technological progress, economic development, and global connectivity, local wisdom can provide essential insights for sustainable development, environmental protection, and community resilience. It provides a favorable perspective to test the integration of indigenous knowledge and modern science and offers many undeveloped strategies to meet the challenges of the 21st century.

This study aims to explore the various concepts of local wisdom, describe its evolution, explore its expression in different cultures, and examine the new meaning changes of this concept in contemporary times. Through in-depth research, we seek to deepen our understanding of local wisdom and recognize its potential contribution to today's world struggling to solve sustainable and community development problems. Local wisdom is not stagnant but evolves with ethnic communities, ensuring its practical relevance and applicability through constant experiments, observation, and adaptation to changing environments. This dynamic feature enables indigenous wisdom to last and recover under the pressure of modernization and globalization.

The origins of native wisdom can be traced back to the depths of human history and emerged with the first communities seeking to understand and interact with the world around them. It is based on empirical knowledge and long-standing traditions, which evolved from practical and spiritual contact with the environment. This wisdom comes from instinct, trial and error, a combination of observation and introspection, passed down from generation to generation and perfected over time. Initially, local wisdom mainly focused on survival needs. Early human beings began to develop the practice of using the surrounding resources effectively by relying on constantly developing intelligence. As societies have become more complex for thousands of years, these practices have shifted and adapted, shifting from mere existence to understanding one's place in society and the universe.

By applying the concept of Local Knowledge to the analysis of indigo culture in Guangxi, we can deeply explore its complexity and diversity in society, culture, economy, and environment. This analysis helps understand the essence and significance of indigo culture in Guangxi, promote its inheritance and development, and promote residents' cultural identity and self-expression. At the same time, this analysis can facilitate the harmonious symbiosis and sustainable utilization of the natural environment and promote the protection of natural resources and the sustainable development of the domain. In addition, the concept of Local Knowledge helps understand the relationship between indigo culture in Guangxi and social change and modernization, as well as its influence on social cognition and ideology. This analysis is helpful to explore the role and significance of indigo culture in social

change and to understand its shaping and challenge to social awareness and ideology. In addition, Local Knowledge can promote the balance between cultural innovation and traditional continuation, keeping the vitality and development of indigo culture while retaining the core values and essence of traditional culture. Finally, the research and dissemination of indigo culture in Guangxi can also promote cross-cultural dialogue and recognition of cultural diversity and enhance the cognition and respect of cultural diversity through exchange and communication with other cultures. To sum up, using the concept of Local Knowledge to analyze Guangxi indigo culture can deeply explore its significance and value from multiple angles and provide valuable.

Local Wisdom, Minority Knowledge, and Indigo Dyeing Culture

This section discusses why local knowledge is fundamental to understanding indigo culture. For example, the unique technology of indigo dye extraction and application, the symbolic significance of indigo in different societies, or the environmental understanding behind the cultivation of indigo plants. Blue dyeing has a long history and has been applied in many cultures worldwide. As early as the ancient Chinese book *Qimin Yaoshu*, there are detailed blue dyeing process documents that record "shine on you is better than blue." In *Tiangong Kaiwu*, five kinds of bluegrass commonly used in China and two plants mainly used in Guangxi are summarized: board blue, suitable for the mountain environment, and wood blue for the plain environment. Because of their excellent quality and good dyeing effect, these two plants have gradually become the most potential indigo grassland materials worldwide. In many cultures, indigo is associated with mystery, sacredness, or royal family. For example, in ancient Egypt, indigo was used to decorate pharaoh's tomb, symbolizing its sacred status. Fight against evil: In some African cultures, indigo is considered to resist evil, so it is often used to make amulets or religious objects. Indigo is not only a dye, it has far-reaching symbolic significance in various cultures and societies. The skill of planting indigo not only shows human's profound understanding of the environment but also perfectly embodies the harmonious coexistence of nature and culture.

Indigenous knowledge is a key resource that can help us better understand the culture and society of ethnic areas. Work closely with local people to explore and interpret local knowledge to understand and respect other cultures more comprehensively. Aware of the importance of cultural interpretation and indigenous knowledge, adopt the field research method of personal participation, build mutual trust with the research subjects, and deeply understand their views and experiences. My thesis involves multiple geographical regions and cultural groups and demonstrates the practical application of the theories and methods of explanatory anthropology through detailed case studies and theoretical analysis. Using this conceptual framework, the author analyzes the local knowledge of indigo dyeing in Guangxi minority settlements, exploring the role and significance of indigo knowledge in the self-identity construction of Guangxi native nationalities.

Although local wisdom is universal, it takes on different forms when interpreted from different cultural perspectives. This wisdom intrinsically relates to a particular culture's history, geography, and social structure. It has been passed down from generation to generation, thus shaping their unique world outlook and way of life. Each culture brings a unique perspective and contribution to local wisdom and provides various ways to explain and interact with the world. Studying these different

cultural perspectives can provide a richer and more detailed understanding of human beings, bridge the gap between other societies, and promote mutual respect and tolerance. Exploring local wisdom from a historical and cultural perspective provides an opportunity to understand our past better, understand our present, and shape a sustainable and inclusive future. Although local, this wisdom has universal value - a testament to our shared human experience.

The concept of local knowledge is also added to the author's research. Local knowledge is no longer just from nature and the environment and is no longer just indigenous knowledge passed down from generation to generation within the community. With the development of globalization and modernization, the cultural boundaries between ethnic groups are becoming increasingly blurred, even converging, and fashion culture has almost spread worldwide. However, the minority areas in Guangxi can maintain their unique national personality through unique blue dyeing technology, communicate with the outside world, and adapt and learn from the outside world, thus updating local knowledge and developing new local knowledge. Local wisdom has evolved to be characterized by resilience and ingenuity in facing life's challenges while ensuring community continuity and sustainability. Although the external performance of different regions is different, its core principle is the same: the harmonious coexistence of man, nature, and society.

Part 2 : Indigo-dyed Wisdom of 11 Ethnic Minorities and Han Group in the Guangxi Region

A piece of cloth is the basis for families to survive in the farming era, especially in the cold mountain environment, where women's wisdom is essential. A long cloth can't be completed by one person independently. There is a long process from planting raw materials to spinning, weaving, and dyeing; dyeing is only one of the essential links. Weaving often needs collective wisdom when arranging warp threads. Neighbors can cooperate to complete it, and each participant exerts their knowledge.

2.1 The Development Process of Textile Wisdom

1) Textile Wisdom in the Dimension of History and Archaeology

Six bone cones were left at the Zanpiyan site in Guilin, Guangxi, among which three were of Type I, all of which were oblate and 5 or 6 cm long, although they were still profitable. Type II, two pieces, finely ground, with grooved body and sharp cone. Type II, one piece, is made by sharpening one end of an animal's long bone, which is flat and 8.2 cm long. Three spicules are rounded, and the needle shape is almost the same as today's steel needles, only slightly thick and long. The piece is 8.1 cm long and 0.5 cm in diameter. The hole is drilled opposite, with a diameter of 0.35 cm, so the processing is acceptable. These sewing tools may initially be used to sew animal skins, or they may be used to pull fibers or thorny rattan to sew original shelters. Because the temperature in the Zhuang area is on the high side all year round, animal skins are only used in deep winter for a short time, and rattan clothes and fiber fabrics are breathable and relaxed, which can prevent insects, snakes, branches, and wooden thorns from cutting the skin. The stone net pendant where spicules coexist confirms the production of rattan clothes and fiber fabrics. Similar stone net pendants are also found in the ruins of southern Guangxi in the early

Neolithic Age. The stone net pendant is tied at the lower end of the fishing net, which is used to affect the sinking of the fishing net. The catch is woven, and its longitude and latitude are flexible plant fibers that must be carefully woven. Since we can weave fishing nets, we must be able to incorporate clothes. Three pieces of copper-shaped stone ornaments were also unearthed in Zanpiyan, with inner diameters of only 0, 7, and 1, 1 cm, ornaments worn on clothing and the extension and accumulation of ancestors' internal aesthetics. It contrasts with mesh clothing or animal skins, which reflects a sense of pride that is separated from the spirit of all things in the animal kingdom and wins the favor of the opposite sex. Stone and pottery spindles were also excavated from the above sites, which is proof of early textile germination. Pottery spindles from the Warring States Period were also unearthed in Pingle. From this point of view, the ancestors of Guangxi ethnic minorities knew how to use spicules to sew leaves, skins, and other things to cover their bodies as early as the old times and used pottery spinning wheels to spin and weave fabrics in the Neolithic Age.

Insects and ants often bite primitive villagers living in barren hills and mountains because of their nakedness. In the hot summer in the south, people feel very uncomfortable because of the exposure of the scorching sun to their bodies. At the same time, due to the deficient level of productivity development, human economic life was mainly hunting and gathering. When they hunt wild animals naked in the vast jungle or collect wild fruits in the barren hills and mountains with thorns, their bodies are often easily scratched by thorns or branches, and people's pudendum is a susceptible part of the human body. Therefore, to avoid this part from being hurt by external objects, humans will consciously or unconsciously use some leaves, garlands, animal skins, and other things to shield their pudendum. So, the rudiment of clothing appeared. (Yu Shijie.2018) It is not difficult to imagine that when the ancestors in Lingnan started to make fabrics, they exhausted all their wisdom to produce materials suitable for the local ecological environment to engage in life and production. For example, the traditional trousers that are out of gear are also chosen to protect private parts. Wide trousers legs and crisp and dense fabrics can prevent bites from insects and ants, smooth texture can also prevent scratches from branches, and clothes are not easy to cut.

The Yue people in ancient Lingnan were the inventors of cotton and linen textiles in southern China, and the ancestors of Zhuang nationality were no exception. In the past, in the Yellow River Basin, "the Yellow Emperor cut Chiyou and the silkworm god offered silk, which was called the work of weaving maintenance."²¹ He also said that the minister of the Yellow Emperor, "Bo Yu, made clothes"²², He also "made the first crown suit",²³. In the past, Shaodian married Jiao's family and gave birth to Emperor (Yellow) and Yan. Ji Shuicheng made the Yellow Emperor, and Jiang Shuicheng made the Yan Emperor²⁴. "Inferred from Huang Yan's kinship and Jiang Shui's geography, the Yellow Emperor originated from the west side of Longshan Mountain, and the Tianshui area is close to it. This is where hall-style buildings were discovered from Yangshao culture to the late Yangshao culture." The

²¹ Ma Qian of the Qing Dynasty: "Yi Shi"

²² "Shiben-Zuopian"

²³ The Chinese "Bamboo Book Annals"

²⁴ "Guoyu-Jinyu"

pre-Yangshao culture was about 6000-5400 BC, while the Yangshao culture was 5000-3000 BC. It can be seen that seven or eight thousand years ago, the Huangdi Group in Longxi produced the earliest textiles (Wang, Zhonghan. 1994). The textiles in the Central Plains are world-famous silk, while those of Zhuang nationality are cotton and linen. No historical record exists of when the ancestors of the Zhuang nationality realized the difference between man and beast, men and women, and woven cloth and sewed clothes.

Mythology Mu Liujia made people with urine and mud naked from birth to growth. But she later married her son, and they invented clothes for people. Mu Liujia is the embodiment of a matriarchal clan, which shows that there may be the germination of textiles in the matriarchal era. The bone needles and bone cones for sewing clothes invented by Zanpiyan in Guilin show that Zhuang ancestors began to make clothes to keep out the cold more than 9,000 years ago. This time coincides with Shinhwa, which indicates that the Zhuang people "Yawang" (Wang Nai, Wang Shizu Po) discovered that textile sewing was no later than the Yellow Emperor. Zhuang people have a long cotton and linen textile history and unique weaving and dyeing methods. The materials are made locally and are different from others. Over time, weaving and dyeing have become inseparable from Zhuang culture.

In the Han Dynasty, Lingnan "has many rhinoceros elephants, hawkbill turtles, pearls, silver, copper, fruits and cloth" ²⁵ In addition, the fragments of orange-red palindromes in black land were unearthed from the Han Tomb in Luobowan, Guigang, showing that textile skills reached a reasonably high level over 2,000 years ago. However, at this time, the brocade was still primitive, and it was not the Zhuang brocade of the imperial court. In addition, Volume 839 of Taiping Yulan quoted the works of the Han Dynasty, saying that in the Han Dynasty, "rice and ramie were planted, and women's silkworms weaved achievements." When "Ma Yuan crosses his toes, he tastes clothes and closes single clothes. Those who are all cloth are also cloth. Those who are fine should be in the summer heat, while those who are soft and familiar can keep out the cold." ²⁶ All of them are false words of Dong and transliterations of the Zhuang language dough (a vast, flat land surrounded by mountains). The old capital cloth is cave cloth, which strong people weave.

In the Three Kingdoms period, Wan Zhen, the satrap of Sun Wu Danyang, wrote "Records of Foreign Bodies in Nanzhou," which contained Lingnan's "Ganjiao, grass its stems are like taro, which can be woven with ash". Zuo Si's Wu Du Fu in the Western Jin Dynasty has a saying that "banana Ge Sheng Yue is weaker than Luo Wan." Liang Shen Yue wrote "Poems on Gan Jiao" in the Southern Dynasty: "Take leaves to consolidate the surplus, promote this letter and surround it, flow Gan to cover the coconut, and weaken the crown." It shows that from the Three Kingdoms to Jin, the scope of textile raw materials has been expanded, and the methods have been improved. During the Jin Dynasty, single bamboo was "hammered and woven into cloth, called bamboo sparse cloth" ²⁷.

In the Sui and Tang Dynasties, banana cloth, fine white awn cloth, and tube cloth produced in the Zhuang area were all listed as tributes. According to the Tang Dynasty's "Atlas of Yuanhe County," during Kaiyuan, "Guizhou tribute cloth"

²⁵ Hanshu Geography" Volume 28, Part 2

²⁶ Qu Dajun: "Guangdong News"

²⁷ Ji Han: "Southern Grass and Trees"

and "Pennsylvania tribute tube cloth". "New Tang Book, Geography Records" also records "Rongzhou Kampot" and "Yulin State Kampot." As a Kampot, the quality must be excellent. At that time, in Zhuang areas, "people learn etiquette and righteousness, and clothes and towels bring China"²⁸. It shows that from cloth to clothing, it approaches Zhongzhou and is deeply influenced by the etiquette of Central Plains. Tube cloth is the cloth in the tube, and the thin cloth woven with hemp can be stuffed into the box to carry because it is named after it.

The Song Dynasty was when Zhuang people's textile skills developed greatly, especially since hemp weaving technology had reached a reasonably high level. "Dai Da Wai Ling Wen Men" contains: "The left and right rivers in Yongzhou are pretty, with white woven, white square lines, wide width, and large wisps, which are like the lines of Zhongdu, while the beauties are thick and sincere, and they are also dressed in the south. "Yongzhou left and right Jiangxi cave, real estate ramie, white, thin and long. The natives choose the finer ones, such as the foam, summer clothes, and those that are light and cool from sweat. Han Gaozu had the world, so the Jia people had no clothes, so their value came from the Han Dynasty. Those with patterns are flower foams; one end is more than four feet long, but they weigh tens of dollars, and there is still room for small bamboo tubes rolled in. It is straightforward to dye with true red. The price is not cheap, and slightly finer people have more than ten leeks at one end. "White cocktail and cocktail represent the highest level of weaving among Zhuang people in the Song Dynasty. These fabrics are not only of good quality but also of high yield. "In the second year of Shaoxing (1132), silk and silk were paid on various roads, and half of the money was discounted, such as Zhejiang and Zhejiang... when Jiangsu and Zhejiang, Hubei Kui Road, the annual amount was 390,000; Jiangnan Sichuan, Guangzhou, Hunan, Zhejiang silk 2.73 million; Dongchuan, Hunan Lingluo 70,000 horses; Xichuan and Guangxi cloth 770,000 horses; Chengdu Mianqi has more than 800 horses, all of which are strange"²⁹. It can be seen that the cloth produced in Guangxi at that time accounted for a relatively large proportion.

A large amount of ramie is planted in the Zhuang nationality area, and "Biography of Chen Yaosou in Song History" contains that the original tribute "ends at 10,000 years old, which is more than ten times higher than today's income." Song Zhenzong is allowed to "only produce Zhu Ma outside the ridge". However, bamboo cloth was also produced in the Song Dynasty. "Longchuan County weaves bamboo as cloth, and there are many people, women are the city, and men sit at home." Longchuan is close to Lianshan, and Lianshan produces "fine cloth, which is called strong cloth in the world"³⁰. This Zhuang cloth has a long history since "in the fourth year of Tianshun (1460), Zhuang fell into Wuchuan. In the eleventh year of Wanli (1583), Yishan Township was established in Zhuang, and Yishan Inspection Department was set up. Zhuang people sent their hair to the ring, served ethical codes, studied Confucianism, and worked with Qi people". This art of weaving has been circulating all the time.

Zhuang people planted cotton widely in the Yuan Dynasty, while woody cotton was grown very early, which may have started in the Eastern Jin Dynasty and

²⁸ Chen Menglei: "Collection of Ancient and Modern Books" Volume 1436 "Illustrations", Qing Dynasty

²⁹ "History of the Song Dynasty· Food and Huo Zhi· Cloth and Silk"

³⁰ Yao Jianzhi: "Lianshan Suiyao Hall Chronicles", Qing Dynasty

was called Jibei at that time. That is, today's woody cotton, the woven cloth is called Jibeibu (Li Bingdong,1985).

During the Ming and Qing Dynasties, the ancient textile skills of the Zhuang nationality reached their peak, and such high-grade court tributes as the Zhuang brocade appeared. When "Zhuang brocade, out of every state and county. Zhuang people love to pick, and all dresses and towels belong to them, they must take five-color wool to weave, such as flowers and birds"³¹. In addition to Zhuang brocade, there are Zhuang cloth, Niangzi cloth, Goumang cloth, red banana cloth, weak tin cloth, Huoyuan cloth, tung flower cloth, peach blossom cloth, Yue cloth, etc. There are many kinds, each showing extraordinary splendor. As the output increases, the amount of tribute is also large, and cloth is often used for rent. During the Yongle period (1403-1424), "rent Fu with silk, lacquer, hematoxylin, cuiyu, paper fan, Shen Su'an, Xi Zhu and Xiang"³². During the Hongzhi period (1488-1505), "the number of accountants, summer tax is called big millet wheat, wheat harvest, silk cotton and wild silk, tax silk, silk floss folding silk, tax silk folding silk, Japanese color silk, agricultural mulberry silk folding silk, Japanese agricultural mulberry zero silk, Japanese Ding silk folding silk, and changed from science silk..... agricultural mulberry silk is all over the world, but it is not as good as Sichuan, Guangzhou, cloud and expensive"³³. Fees and Services" In the Northern Song Dynasty, there were 174,791 kampot in Guangnan West Road, ranking third in China. In the Ming and Qing Dynasties, the momentum continued unabated.

In modern times, foreign yarn invaded Zhuang's urban and rural areas, and the traditional textile industry in rural areas was hit, resulting in a sharp drop in output. It was not until nearly 30 years ago that traditional crafts such as Zhuang brocade were updated and modern crafts were introduced that they regained their elegant demeanor.

2) Textile Wisdom of Various Ethnic Minority Groups

Zhuang people's cotton weaving and dyeing technology has accumulated over time, and the process is programmed. After picking cotton, dry it first, and then remove cottonseed with "test". "Kao" is made of hardwood and has two columns with a height of 70-80 cm. and a distance of more than 30 cm. Two shafts are transversely inserted in the middle, one end of the shaft is provided with serpentine teeth biting each other outside the column, and the other end of the shaft is provided with a crank. When the crank is turned, the two shafts rotate relatively, and the cotton is tied through the two shafts so that the cottonseed stays inside and the clean cotton falls into the basket from the outside. This "test" uses the bearing principle and is fixed at one end of a bench. People ride on the bench, turn the crank with their right hand, and feed seed cotton with their left hand. The work is very easy. After the cottonseed is removed, it is loosened and made into cotton slivers, which are about 33 cm long and nearly 3 cm in diameter, and cotton can be spun. In the old days, the inner room of the dry bar often heard a whirring sound after autumn at night, and it was the low sound of the wind when women turned the wheels of the spinning wheel when they spun. Then the spindle is wound into strands, which is called frame yarn. Then boil the spindle in boiling water, fish it out to dry it, and then boil it in a pot. This time, rice

³¹ "Guangxi General Chronicle"

³² Wang Jin and Wu Guangsheng, "Liuzhou Prefecture Chronicles"

³³ "History of the Ming Dynasty Food and Goods Chronicles,2

pulp should be added to fix the yarn with starch in the rice pulp, so that the cotton thread is strong and tenacious, and it will not often break when weaving. Shake off the rice pulp after the pulp is penetrated, and then dry it, which is called pulp pot yarn. Then, set the yarn barrel, pull out the yarn head, and arrange it on the crossbar near the top of the loom, hang down and divide the yarn, and fix it well, then weave. The hanging row of yarns is warp, and the axis of the carp-shaped shuttle is weft. Stepping on the spinning board, as soon as the warp threads open and close, the shuttle comes and goes, and the white cotton cloth appears. Therefore, the riddle of Zhuang nationality sings: "Rain floats and fog falls over the hills, and a waterfall hangs in Qianchuan. Fish come and go in the water, and small rivers pass by my sister." It vividly depicts the girls' weaving situation, and the latter sentence refers to the white cloth weaving longer and longer, like a winding river.

The so-called "white square pattern" generally takes white hemp thread or cotton thread as the ground and silk thread as the weft, so silk hemp brocade merges with cotton brocade. Usually, cotton yarn dyed by plants is used as warp and silk wool is used as weft, which combines the flexibility of cotton yarn with the gorgeous fluency of silk yarn. "Wide width and big wisp" is the characteristic of brocade. Some strong brocade, such as quilt cover, is 1.5 meters long and more than one meter wide, which can be used as a double quilt cover; The so-called big strand is generally twisted by more than a dozen to dozens of threads, which is as thick as a sweater needle, so it is convenient to knit on warp and weft one by one. In the Ming and Qing Dynasties, the Zhuang brocade developed greatly, which was manifested in the ingenious design. In order to vividly weave the aesthetic feeling in people's hearts, wool cannot be monochrome but should be dyed. Moreover, this is common everywhere, and Zhuang brocade blooms everywhere, becoming an indispensable handicraft in Zhuang people's lives.

Ge Bu is an ancient clothing material of Dong nationality. Before cotton was widely planted and utilized, Ge Bu was the main clothing raw material of Dong people. Ge Bu, which was woven by Yue people in ancient times by Dong ancestors, was once famous in the world. After the introduction of cotton, cotton cloth became the main clothing raw material of the Dong people, but until 1949, some Dong villages in Zhijiang Dong Autonomous County still retained the legacy of picking kudzu vine up the mountain, peeling, bleaching, and twisting it into kudzu cloth.

Gelao people have a long history of textiles. The pottery spinning wheels unearthed from the distribution areas of Gelao people show that as early as the Warring States Period to the Western Han Dynasty, Gelao people generally knew hemp textile processing. During the Tang and Song Dynasties, Liao people produced "linen cloth with the head", "bamboo cloth" and "ramie cloth", including cloth produced by Gelao people. The New Records of Guizhou Tujing in Jiajing in Ming Dynasty contains the "Broussonetia papyrifera cloth" of Gelao nationality. Qianlong's Tongzhi Miaoman in Guizhou has a record that Gelao people "wear Ge Zhi oblique writing as their clothes". In Ming and Qing Dynasties, family textiles were popular in Gelao countryside, and all kinds of homespun woven became common products in the market. Weaving linen in the countryside has to go through the processes of knitting thread, boiling ash and bleaching, rinsing and drying, sizing and fixing thread, weaving on the machine, etc. Gelao women are familiar with its skills. The silk weaving skills of Gelao people are also very famous, and the representative fabric is

"iron flute cloth". "Continued Guizhou Book" is praised as "its fine beauty is like the yellow embellishment of Shu, its exquisiteness is like the white Yue of Wu, its softness is like the fragrance of Boge, and its meticulousness is like the pale green fold of gold teeth." Since modern times, foreign yarn and cloth have invaded the countryside, and the traditional textile industry of Gelao people has declined.

Buyi people have a long history of textile. The stone spinning wheels unearthed from Feihushan cultural site prove that Buyi people mastered textile technology as far back as the late Paleolithic Age. According to historical records, in the Western Jin Dynasty, the textile technology of Buyi ancestors was quite exquisite, and they could weave five-color clothes with linen. In Song Dynasty, Buyi nationality area was rich in high-quality cloth such as white food. After Ming and Qing Dynasties, high-quality textiles in Buyi areas, such as Zhongjin, Tiedi cloth and Dingfan cloth, gradually became famous. The ancient textile industry of Buyi nationality basically belongs to the nature of natural economy. Most of them are self-spinning, with small production scale and slow technological progress.

Buyi and Zhuang both belong to ancient Liao nationality, which shows that Zhuang people in Guangxi have mastered textile technology very early.

From the Opium War to the founding of New China, the textile industry in Buyi area can be divided into two categories: individual handicraft industry and urban specialized textile industry. Individual textile industry is mainly distributed in rural areas, which is a cottage industry of self-planting, self-spinning, self-weaving, self-dyeing and self-use (occasionally a small amount is sold). Almost every family in Buyi rural areas has ginning machines, spinning machines and looms. Urban textile industry is concentrated in Anshun, Duyun and other central areas, with different sizes. The largest workshop employs dozens of people. Buyi people's textile industry has a long history and exquisite textile technology. Modern high-quality textiles such as "Zhongjiabu", batik and brocade have been sold in large quantities to coastal areas and abroad. Due to the dumping of foreign yarn and cloth, the textile industry in Buyi area was once very depressed, and textile workshops in Anshun and other places went bankrupt one after another. This shows that the modern textile industry in Buyi area can no longer meet the needs of social development, and it is necessary to carry out large-scale machine production transformation.

To sum up, from the dimension of material culture, we clearly know along the historical context that there are various nationalities in Zhuang Township, and the ancestors of Zhuang nationality in the original works have rich and advanced skills in weaving and dyeing history. The indigo dyeing culture has developed with the gradual maturity of clothing culture, and indigo dyeing has shown different fabric characteristics in different times along with the changes of fabrics. The wisdom of weaving fibers extracted from various local plants shows the outstanding talents of Zhuang ancestors in the textile industry, and the indigo dyeing process is also the best among all ethnic groups.

2.2 Characteristics of the Indigo Dyeing Wisdom of 12 Groups of People in Guangxi

1) Historical Development of Indigo Dyeing in China

The deep blue of the sky and the vast blue of the ocean have made the most common colors in human living environment. In the cultures of all ethnic groups of human beings, blue has become an eternal symbol and has been endowed with

broad meanings. In the Book of Changes, the Yellow Emperor, the ancestor of China, stipulated the coronation standard for emperors when offering sacrifices: blue coat representing Heavenly Father, and yellow coat representing Mother Earth. In ancient times, blue was used by Chinese ancestors to represent heaven and the universe, and blue was also a natural color of heaven. This color has a unique power, that makes people feel pure, broad, and serene. According to the traditional theory of Chinese medicine, this color is "calming". All nations on the earth have advocated or are advocating blue. It can be said that blue is the most primitive and ultimate natural worship of human beings, and it is the deepest natural totem of human beings, which goes deep into the soul of human beings.

The records of blue regulation, blue planting, blue-making printing, and dyeing in many ancient documents are systematic and comprehensive, so they will not be repeated in this paper. During the Yongle period of Ming Dynasty, shortly after the Ming Dynasty moved its capital from Nanjing to Beijing, it specially arranged to plant all kinds of bluegrass, hence the name "Indigo Factory". In fact, as far back as the Zhou Dynasty, it had an official position in charge of dyeing, which was called "the official of dyeing grass" and "dyeing people" in history. After Qin Shihuang unified China, there was a "dyeing department". From Sui, Tang to Song, the imperial system came down in one continuous line, and all of them set up "dyeing courts". In the Ming and Qing Dynasties, there was an "indigo institute", that specialized in planting, making, printing, and dyeing indigo.(Liu Daoguang, 2010)

Successive regimes have given priority to "blue dyeing" as a great cause. Blue dyeing technology matured in China as early as the Zhou Dynasty and has experienced more than 3000 years. In addition to the blue dyeing activities under the royal government at all levels, the folk are the main force for the creation, improvement, and development of blue dyeing technology, which fully demonstrates the collective wisdom of people of all ethnic groups. Under the same blue dyeing principle, people in different geographical environments will get different natural resources. Therefore, the folk wisdom in indigo dyeing can be described as a hundred flowers blooming and each has its own characteristics.

Historically, there has been constant interaction between the government and the people, and the folk talents and skillful craftsmen have been fortunate enough to be selected to serve in the official departments. From time to time, the government has issued some reading materials similar to guides to the people and also let the people share the research results of butlers. When there is demand, there is a market. In all dyes and dyes, there are folk people who have mastered the core technology of blue dyeing for a living, and those who have good management can become "century-old shops" for many generations. This can also be felt in the TV series "Big Dyeing House". In the TV data, there is a plot, that is, squid is put into the dyeing pool to judge whether the temperature is appropriate by looking at the curling degree of squid. The wisdom of ancient dyers depends more on the accumulation of experience passed down from generation to generation.

2) Zhuang People and the Process of Dyeing Fabric with Indigo

White cloth is generally dyed blue, and the dye is mainly indigo, plus alkaline water, shochu, cowhide glue, and South Snake vine, which are put in a large water tank and stirred evenly. The white cloth is soaked, dried, and soaked again, and it becomes blue after five or six times, and black after more than ten times. Then rinse

and dry, and then cut clothes. After mashing with South Snake vine, there is a purple juice. After mixing with indigo, cotton cloth can be slightly transparent in blue and black, and there are some uniform and looming bright spots, like a shining color hidden behind blue and black, which makes people love it. Because of cowhide glue, the color is not easy to fade, at most, the color is slightly lighter, and it is used to rot into cloth pieces without whitening. Cloth is extremely tough, visiting relatives, entering dense forests, and going down ponds. It does not fade and is not easy to hang. It used to be a favorite dress of farmers. Now, even if chemical fiber rises, it still exists tenaciously in the countryside. Zhuang people's yarn weaving skills were brought to Suzhou by Huang Daopo in Yuan Dynasty, so she became famous and entered the dictionary. According to expert research, she learned art from Li people and textile methods from Lingao people in Hainan. The language of Lingao people can be regarded as a dialect of Zhuang language.

In addition to the indigo dip dyeing mentioned above, there are tie-dyeing, batik, glutinous rice dyeing, and other methods for Zhuang people to dye cloth. The tie-dyeing method is relatively simple, sewing and tightening specific parts of white cloth with thread, dipping and dyeing in an indigo jar, after repeating several times, the whole cloth reaches the expected color, rinsing the dyed cloth slightly to remove adhesion, drying, and then removing the tie thread to show the figure. The key technology of tie-dyeing is firstly to design patterns and then to sew and tie the pre-designed square, peach blossom, peony, lily, Yun Leiwen, etc. The layout is suitable and beautiful, the patterns are exquisite and clear, black and white, giving people a simple aesthetic feeling. Tie-dyed fabrics are mostly used for headscarves, baggage skins, several covers, etc., which are beautiful and generous. Glutinous rice dyeing is a unique traditional printing and dyeing process of Zhuang nationality in southern Guangxi.

The method is to draw glutinous rice paste on white cloth with bamboo sticks according to predetermined parts and patterns, and then soak the cloth in an indigo jar for printing and dyeing when the rice paste is slightly dry. Color transparent, take it out and dry it, add rice ash to water, soak it, degum the pulp, and show patterns at the pulp removal, which are exquisite and soft. Its cloth is used for cuff trim, etc., which has its own characteristics. After that, it developed in the direction of confluence with silk fabrics, and gradually approached the characteristics of Zhuang brocade in a mature stage in skill and style. In Tang and Song Dynasties, Zhuang brocade was inspired and influenced by brocade technology in Han nationality areas. Especially in the Song Dynasty, the imperial court set up a brocade courtyard in Sichuan to imitate Zhuang brocade to produce Guangxi brocade, which served as the base for the imperial court to supply brocade and Sichuan brocade also flowed into Annan through Guangxi. Zhuang people saw new crafts from passers-by and absorbed their essence to improve their skills, thus making the real Zhuang brocade come into being.

Five-Colored Zhuang Brocade Related to Indigo Dyeing

Once upon a time, Zhuang brocade can be seen everywhere in Zhuang Township. This kind of fabric, which absorbs natural five colors and matches endless patterns, flashes brightly on girls' shoulder pads, aprons, clothes, trouser legs and vamps. When girls get married, the new quilt cover is always made of the most beautiful brocade. Having boys and daughters and being mothers for the first time,

they always set a strong brocade with flowers in full bloom on their baby's strap. When carrying the baby to visit the village, people look from behind, and the baby seems to be wrapped in the lotus seat of Guanyin. People turn the thousands of beauties of nature into concentrated and beautiful pictures, which are brought to their bodies and placed in their bedrooms, reflecting their feelings and thoughts integrated with nature. They melt and cast the beauty of nature and soul together in the square inch and within the scale. Clouds do not hide their luster, rain does not separate their extraordinary splendor and bring them around. Indoors, the room is warm and full of vitality.

The development of Zhuang brocade went through three stages, which sprouted in Han Dynasty, formed in Tang and Song Dynasties and developed in Ming and Qing Dynasties. The fabric in Zhuang nationality area in Han Dynasty is mainly linen, and the fragments of orange-red palindromic brocade in the black ground of Tomb No.7 in Luobowan (pictured) are different from ordinary *Pueraria lobata*. It uses black hemp thread as the ground and red silk thread as the pattern, which has the characteristics of strong brocade, that is, different raw materials are used for warp and weft, and different colors are dyed to interweave patterns. However, it is far from the original meaning of Zhuang brocade in Ming and Qing Dynasties. Moreover, the excavated objects, have not been found in other places except Guigang. Guigang was the political and economic center of Guangxi at that time, and its culture was relatively developed. It was natural to invent brocade first. As for radiating to the countryside, it took time, because the pattern on brocade required high skills. In the Southern and Northern Dynasties, cotton brocade appeared in Zhuang nationality area, "which is thick, firm and durable, and aroused the preference of northwest animal husbandry nationality" (Pan Qixu, & Qin Naichang, 1993). It was sold to the northwest by merchants from the Central Plains who "took more wealth". At this time, we can see that the two material systems of Zhuang brocade, hemp and cotton, have developed separately, but they have their own characteristics. At this time, the strong woman's "craftsmanship is quite good, and the silk dyeing brocade is colorful, which is no different from the silk deduction and can be a bundle of mattresses. All noble officials and wealthy businessmen were competing for it"³⁴. At that time, "Zhuang brocade came out of every state and county. Zhuang people love to pick, and all dresses and towels belong to them, so they always take five-color wool to weave, such as flowers and birds"³⁵. Ancient books also record: "Dowry and earthen brocade quilt cover must not be less because everyone in this hometown can weave it. The earthen brocade is made of willow velvet, which is made of five colors, thick and durable, and is worth five taels. The daughter who has no bamboo shoots learns to weave"³⁶.

Brocade is much more complicated than weaving. First of all, it is necessary to draw brocade patterns according to their uses. Experienced women use scissors to cut paper directly. For example, a small long brocade for braces is usually a peony in the middle, surrounded by branches and leaves, and there are two birds and two butterflies at the four corners, which are opposite to each other, symbolizing the exuberant prosperity of life and wishing the baby brilliant flowers like spring. Large

³⁴ Shen Rilun: "Miscellaneous Notes on Western Guangdong"

³⁵ Wang Jin and Hao Guangsheng: "Liuzhou Prefecture Chronicles"

³⁶ Yan Sihui: "Return to Zhili Prefecture Chronicle", Qianlong of the Qing Dynasty

pieces of Zhuang brocade made of quilt cover are generally oblique into squares or diamonds by Yun Leiwen, and square winning patterns are in the middle of the squares, which are matched in size. The brocade used for edging is a diamond-shaped continuous pattern. Set the pattern, cut it with scissors, and arrange it in a flower cage (made of bamboo), then you can weave flowers according to the sample. In some places, there is no need to use flower cages or even cut flowers, but with the skillful experience of clever women, they are directly woven with threads and strands according to their needs.

Zhuang brocade was once famous in history, and was rated as a tribute in a long historical period (especially Song, Yuan, Ming and Qing Dynasties). Since the beginning of this century, due to the rapid development of the modern textile industry and the change in people's aesthetic concept, Zhuang brocade once declined. After entering the 1980s, modern technology was introduced and a modern brocade factory was established. The output increased day by day, and the variety and quality were not what they used to be. Zhuang brocade not only returned to the life of Zhuang people, but also expanded its functions, from the original lace, belt, braces, headscarves, quilt covers, and scarves to tablecloths, mats, sofa covers, satchels, bags, bedspreads, curtains, wall hangings, and Jinping screens, and went across the ocean and exported to Europe, America and Southeast Asia, bringing honor and economic benefits to the country.

The home weaving of Dong nationality. Before the founding of New China, it was the main clothing material of Dong nationality clothing. In recent decades, cotton cultivation has gradually decreased, and woven fabrics have been used in many places. The production of Dong cloth mainly goes through three procedures: spinning, weaving, and dyeing. Cotton should be removed from seeds by cotton gin, loosened by a cotton bow, and then rolled into slivers by a cotton rubbing board before spinning. Most yarn is spun by a hand spinning machine. Pedal spinning wheels are used in Chejiang area of Rongjiang River. After spinning into yarn, it is wound into large yarn, and after sizing, it can be combed and arranged before it can be used on the machine. Generally, plain cloth is woven, and people with high craftsmanship can weave twill cloth, pepper eye cloth, braided cloth and so on. Indigo is the main dye for dyeing cloth. Most people have dyeing barrels. Indigo is made from self-grown indigo leaves and put into dyeing barrels.

Glutinous grass grey water and a small amount of glutinous rice wine are added to make dyeing liquor. The cloth is soaked and cleaned day and night, and dyed into Dong cloth with light blue, deep blue, cyan and purple colors. Some are also soaked with thin cowhide glue to prevent fading. Some put the dyed cloth on the slate and use the wooden hammer several times to make the cloth shine. Congjiang Jiudong area likes to add a thin layer of egg white to dyed cloth to make the cloth color more bright and bright, which is called egg cloth or egg paste cloth and is regarded as top grade. Dong cloth is compact, durable, bright, and beautiful. Now, Dong cloth is no longer dominant in clothing, but it still occupies a special position in the minds of the Dong family. It embodies deep national feelings, so the costumed clothes should be made of Dong cloth; The completion ceremony of Drum Tower and Huaqiao must be hung with Dong cloth; The cloth related to Dong customs, such as ancestor worship and Shangliang, must also use Dong cloth; When young men and women fall in love, Dong cloth is also the token given by a girl to her lover. A committed Dong cloth not

only pours into the girl's deep friendship but also shows the girl's craftsmanship and diligence.

3) Dong Textile Related to Indigo Dyeing

The indigo dyeing technology of Dong people spread from the mainland. As for when it came, we can't say for sure because we haven't found archaeological or documentary evidence. In different natural environments, the dyeing technology of Dong nationality is also different. In the Dong songs and styles circulating at present, only the simple description of how Dong ancestors weave and dress is difficult to constitute the evidence of Dong nationality's blue dyeing wisdom. No matter when and where this skill came from, it eventually formed an ancient and unique skill of Dong people and a set of wisdom systems belonging to Dong people.

Planting and Collection of Indigo Grass An old Dong village that has been planting blue since its ancestors and continues to this day introduced that bluegrass is very harsh on the land. If a piece of land is planted blue for two consecutive years, it must be fallow for three years and planted in other places. Otherwise, the planted blue garden will not only have different ridges but also have a low blue yield. From a modern perspective, bluegrass has a high demand for one or more mineral components in soil. Zhang Hua, a scholar, and poet of the Han Dynasty, mentioned in *Materia Medica*, "If there are many *Polygonum hydropiper* in the land, there must be *Yu Yu Liang*", and "*Yu Yu Liang*" is the traditional Chinese medicine name of limonite. Therefore, it is better to plant bluegrass in the land rich in iron. Planting for two consecutive years will lead to the characteristics of "poor iron" in the land. Only through fallow can iron be naturally enriched again, thus meeting the requirements of planting bluegrass (Yang Zuhua, 2013).

When the Dong nationality harvested bluegrass for the last time in autumn, cut the stems and leaves, remove the leaves and tenderness used to make indigo mud, tie the blue stems into bundles with a diameter of about 30 cm, and dig trenches in outdoor dry places and bury them deep for winter. Dig out in Qingming the following year, select blue stems with buds as cuttings, punch holes according to the row spacing of 50cm and the hole spacing of 30cm, insert 3-4 roots in each hole, and the depth can be cut to expose the surface (Yang Zuhua, 2013).

Planting bluegrass is very energy-consuming. In the past, after bluegrass went to the fields, it was necessary to carry out fine management. From finishing and densification to weeding, from loosening soil to topdressing every month, if there is no rain for many days, it is necessary to water 2-3 times a day. Bluegrass is also susceptible to illness and needs careful care. The leaves are in great demand for nutrition. In the past, animal manure was often used to fertilize. Usually, Dong families collect them twice a year. The first time is on the sixth day of the sixth month of the lunar calendar, that is, in July and August, only the leaves at the lower part of the indigo stem are collected, which is called "foot leaf indigo". The second time is in September and October, and all the piles left 1-2 inches away from the land at the lower part of the indigo stem are cut off, which is called "machete indigo". Planting and collecting bluegrass are full of wisdom to get along with nature. If you are careless, you can't produce good indigo mud.

In the spiritual world of Dong nationality, people's bodies can disappear, but their souls will never die. In Dong nationality's big song, "The mountain forest is the main body and I am the guest", which shows the humility and awe of the

harmonious coexistence between man and nature. On the surface of many historical documents, although the indigo dyeing process of Dong nationality is not the exclusive "independent innovation" of Dong nationality, the Dong family has become a comprehensive process with national characteristics and an intangible cultural heritage with precious value through study and inheritance. The broad and affectionate Dong culture is attracting the attention of the whole world. Chinese and foreign scholars not only pay attention to various "metaphysical" skills, but also begin to study "metaphysical" philosophical and religious thinking, in order to find a kind of survival wisdom that can help mankind get out of the common predicament (Yang Zuhua, 2013).

Traditional fabrics and handicrafts of Dong nationality. Dong brocade is hand-woven with self-spun cotton yarn or silk thread. High technological requirements and difficult knitting. There are many knitting methods according to different regions. Generally divided into two categories:

A kind of weaving with an oblique frame loom or brocade machine. This kind is more common, but the size of warp frame and the number of reeds are different. All of them are warp threads as the bottom, weft threads as flowers, and weaving through warp and broken weft. White cotton yarn is used for warp yarn and black cotton yarn or silk yarn is used for weft yarn. The Dong brocade woven by this method has a large area, such as headscarf, back bag surface, clothing and wide cuffs.

The other is wooden comb hand knitting. One end of the warp yarn is nailed to a post or any kind of object, and the other end is wound around a wooden comb bamboo piece one inch wide and five inches long and placed in front of the abdomen. Both ends of the bamboo piece are tied to the waist with ropes, and colored silk threads are used as weft threads to weave patterns like sandals. This method has simple utensils, can be carried around, and can be woven anytime and anywhere. However, only some narrow-faced and long fabrics can be woven, such as belts, narrow lace, pocket straps and laces.

Dong brocade patterns include animals, figures, flowers and so on. Animals are mostly a group of symmetrical continuous lines. Most of the characters are hand-in-hand continuous lines. Most flowers and plants have two continuous lines. Its colors include black and white brocade full of flowers, such as the square plain headscarf of Shuikou in Liping, Guizhou and loess in Hunan Passage; There are two brocade with brown, black and green stripes, such as Guangxi Sanjiang Dudong headscarf; There are also unique and precious brocade full of flowers, such as fish scale brocade and duck head brocade, which are colorful and exquisitely woven.

Dong brocade was famous in Qing Dynasty, and some local chronicles and notes were mentioned. For example, "Products" of the 15th food and goods door in Guizhou Tongzhi contains "The brocade of Liping Fu Cave comes from Cao Di Cave Division, which is made of five-color velvet, which is woven by Miao women (actually Dong women), and the best one is in other counties. There is also Zhuge Cave brocade out of the ancient state, all woven with red and yellow cotton yarn. There is a sentence in Liping Zhuzhi Ci written by Hu Fengheng in Kangxi Dynasty, which is compiled in Liping Fuzhi Records, that is, "Cave brocade boasts of producing ancient states". There are similar records in Li Zongyun's Qian Ji during the Jiaqing period.

4) Batik of Miao and Yao Related to Indigo Dyeing

Batik, accompanied by indigo dyeing, has been popular in Zhuang areas since Sui and Tang Dynasties, and its method is the same as glutinous rice paste dyeing. The difference is that beeswax is used for coating, drawing, dip dyeing, wax loss, and sun drying, and the process and procedure are the same. In the process of batik, due to the expansion and dot dyeing of beeswax, a beautiful pattern is formed, with hazy colors and several cross lines outside the edges, which enhances the richness and charming charm of the pattern.

2.3 The Diversity of Indigo Dyeing Wisdom of Ethnic Minorities in Guangxi

The previous chapter mentioned Guangxi's superior climatic conditions, rich geographical environment and diverse plant species, which provided abundant plant dye resources for the production of traditional costumes of native ethnic groups in Guangxi. Thus, the diversity and regionality of plant dyeing wisdom of native ethnic groups in Guangxi were formed. In the traditional farming society in the past, almost all the material means of subsistence needed by people for food, clothing, housing and transportation depended on the gift of nature. The rich and diverse indigo culture was bred and developed on the basis of the biodiversity of Guangxi's ecological environment, which is the local wisdom of human beings to adapt to and utilize nature and pass it on from generation to generation.

In the long-term historical development process, people living in Guangxi constantly explore, recognize, and apply the natural environment, the interaction between man and nature, and the interaction between different ethnic groups, which makes indigo dyeing have common dyeing principles, but the materials and formulas put into indigo tanks by people of all ethnic groups are different, showing unique local wisdom. Even if the same nation, because of the different natural conditions and climatic conditions in the environment, has formed different homespun production techniques and processes, which will be discussed in detail later. In the past traditional historical period, the production of fabrics was usually passed down from mother to daughter, led by a sister, helped each other in neighbors, and learned from each other in villages. Each nation has its own way and use of weaving and dyeing fabrics handed down from generation to generation.



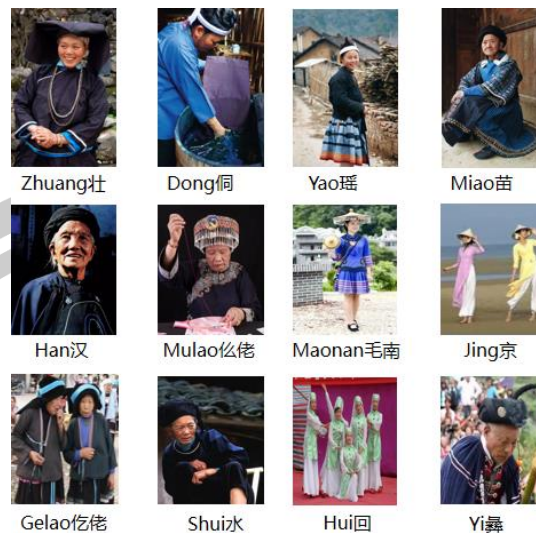


Figure 12 Display of some costumes of the 12 generations of Guangxi's ethnic groups. Except for the Jing ethnic group and the Hui ethnic group, all others are made of indigo-dyed fabrics.

Source: Photographed by Liang Hanchang. 2013

In the past, there were also technological standards for the production of homespun cloth within ethnic groups, and different ethnic groups had different standards. In Zhuang language in Baise area, the words about color were "loeg" green, "fonx" black, "henj" yellow, "nding" red and "hau" white (Huang Fuqiu, 2023: interview). In Dong language, the words about color were "sup" (blue), "naeml" (green), "mans" (yellow), "yak" (red), "kgaemv" (purple), "bagx" (white) and "pag" (gray). Picking blue is called "aolgaml", blue is called "dihgaml", and indigo mud is called "jingv". For example, the Dong nationality in Sanjiang, Guangxi, their vocabulary for color is "ba" purple, "su" green, "man" yellow, "ya" red, and "ba" white. In the end, they pursue "the redder (yak), the better". How to achieve this "bright red" feature can only be obtained by using locally available raw materials and using a series of special technological processes. Every link is great In Luocheng, Guangxi, the words related to the colors of the Mulao people are: "leng" black, "an" yellow, "lan" red, "ba" white, "hou" green, among which cloth "ya" (Pan Rongsheng, 2023: interview). It can be seen that there is an old saying of "red" in Zhuang, Dong, and Mulao, which is a cultural commonality that every nation pursues "red cloth" from the old saying. It's hard to pursue this "red". If a young girl can't weave good cloth and make beautiful costumes, it's hard to get the approval of her husband's mother, which may affect lifelong events (Yang Zuhua, 2013).

With the development of the times, great changes have taken place in the types and textures of fabrics. Nevertheless, indigo dye is still the core element in Zhuang and other ethnic costumes. From the original linen cloth, kudzu cloth, banana cloth to the later cotton cloth, the shadow of indigo dyeing can be seen in different fabrics. This change shows the diversity of indigo dye and its application wisdom in different materials.

In addition to Zhuang nationality, other native nationalities in Guangxi, such as Dong nationality, Miao nationality, and Yao nationality, also have their own indigo dyeing tradition. For example, in the Dong nationality's big song culture, the traditional indigo-dyed cloth clothing is a very important element, which symbolizes nature, life, and harmony. In the silver ornaments culture of Miao nationality, the indigo-dyed cloth clothes made of egg white pulp set each other off with silver ornaments, showing the unique charm of the nation. Indigo dyeing is not only a skill among all ethnic groups in Guangxi, but a symbol bearing history, culture, and identity. For Dong, Miao, Yao and other ethnic groups, indigo dye is closely related to its traditional lifestyle, ritual habits and national beliefs.

From the second chapter, we know that Mulao, Maonan, Shui and Gelao all belong to the same family as Zhuang and Dong, and belong to the same ethnic group. Their indigo dyeing is similar in basic principles, but there are differences in clothing styles and special techniques. Therefore, it is also the status symbol of all ethnic groups to make different styles of national costumes with blue-dyed homespun.

Part 3 : Process of Indigo Dyeing by Ethnic Minorities in Guangxi

Within Guangxi's twelve generations of ethnic groups, the indigo dyeing process reflects a wealth of diverse local wisdom, shaped by distinct natural environments and cultural beliefs. Each group possesses its unique strengths, manifested in its choices of raw materials, techniques, and tools. To explore the shared elements and individual nuances of the indigo culture, I delve into the in-depth descriptions of three distinct cases as follows:

3.1 Local Wisdom of Making Indigo-dyed Fabric in Ma'anzhai Village of the Dong Ethnic Group

1) The Production and Vat-building Process of Indigo Mud from the Dong Ethnic Group in Sanjiang, Guangxi

In this section, we embark on a comprehensive exploration of the indigo-dyeing craftsmanship at Ma'anzhai Village. Here, we will delve into the intricacies of the indigo dyeing process, beginning with an in-depth examination of the indigenous flora used for dyeing. Furthermore, we will dissect the raw materials meticulously selected by the artisans, unravel the intricate steps involved in the dyeing process, and shed light on the specialized tools that play a pivotal role in this ancient art form. By the end of this section, readers will gain a profound understanding of the unique nuances that define the indigo culture 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 Nianning, 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 micro-organizations. And includes the wisdom transferred from generation to generation through the value system through wedding traditions and some rituals that require special fabrics as a component. The

case mentioned above is the indigo culture of the Dong people at Ma-anzhai that truly demonstrates the advanced wisdom of adapting to their local environment.



Figure 13 Indigo plant (*Strobilanthes cusia*) in Dong group ,ChengYangBaZhai.
Source: Photographed by the author. June 20, 2022



Figure 14 Cotton in Dong group ,ChengYangBaZhai.
Source: Photographed by the author. June 20, 2022

The dress culture of Dong people is associated with brightly colored indigo-dyed fabrics. The traditional color has graduated forming a unique tribal dress that uses the special bright colors as the main fabric. There is a process of inheritance through variable traditions that must be pressed in a strict style. Especially the bridge in the wedding ceremony. Despite the Dong people's settlement in the southwestern mountains with scarce overland connections to the outside world, the area's crisscrossing rivers, particularly the two main waterways used for timber transport (Du Liu River and Qing Shui River), serve as vital conduits for interactions between the Dong and the Han people. River transport has not only brought economic benefits to the Dong people but has also attracted a wave of merchants from Huguang, who have settled in the area. Consequently, a steady influx of Central Plains culture has poured into the Dong regions, infusing the indigenous culture with new vitality and even creating a momentum to surpass it. Through the baptism, integration, and assimilation of Huaxia culture, the traditional color perception of Dong clothing has gradually evolved, forming a system of garment base colors that is interconnected with traditional Chinese color concepts. (Zhang Yunjie, 2017). To produce ultra-bright colored fabrics of the Dong people at Ma'anzhai Village. To use natural color from bluegrass tree. Bluegrass is a local herbaceous plant that produces a dye and has

medical properties. And use cowhide glue and fish scale glue to brighten them up. The plant *Isatis indigotica* is also used for its antibacillary and antiviral activity and *Dioscorea* is used to make fabrics more persistent to washing (Yang Nianying, 2020: Interview).

Dong people dyed the cloth several times to make it look dark like black. The aesthetical 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 approved to wear while working in the fields. Because it is an herbal fabric that helps to heal the wearer's skin.

To beat the fabric is the technique to make indigo-dyed cloth emit a mystical 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 concentration 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 the body is 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 is unlike any other. With a fabric that indicates advanced wisdom, a long history of ethnic culture, and friendly to nature. In addition, the physical properties are comfortable to wear and the fabric has medical properties for the skin at the same time. The ethical medicine of the Zhuang nationality in Guangxi also has theological support, and the smell of plants also has the effect of curing diseases, which is called healthy doctors.

Place and Timing of Making Indigo Mud

The Dong's ancestors set the 6th day of the 6th month of the Chinese lunar calendar every year as the start date for the production of indigo mud in indigo tanks.

Analyzing that day, it was found 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 micro organizations in indigo tanks. If conditions are not right, microorganisms will not expand and indigo will not occur. To come a way of being passed on to the offspring. The ancestors set the 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 presentations the process of producing indigo cake and special fabric dyeing in Ma An-zhai village as follows :

Step of Indigo Mud Production

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 in the Dong community, Ma-anzhai village used to produce indigo cakes from the tree of bluegrasses (corresponds to the 'hom leaves' in Thailand). Before, 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 Ilager, methullously 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 severe 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)

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



Figure 15 The author holded the indigo plant and indigo mud in Dong group ,ChengYangBaZhai

Source: Photographed by the author. July 28, 2021

Suspension of Indigo Mud is Setting into Indigo

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



Figure 16 Yang Nianying 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.

Source: Photographed by the author. July 31, 2021

Building a Dye Vat

This is to prepare the condition to be ready for dyeing with 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 straight burning ash to obtain a strongly alkaline liquid, the pH value is usually 11, but nowadays, it has been generously replaced with caustic soda. Each region where indigo dyes fabrics produces a different lye. In the northern region of Thailand, it produces lye with ash power 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).



Figure 17 Yang Nianying was beating the indigo melt water.
Source: Photographed by the author. July 31, 2021



Figure 18 The purification of indigo water to create bubbles. Pour water into the bucket to allow the microorganisms in the dye tank to receive oxygen.
Source: Photographed by the author. July 31, 2021

Indigo mud is usually sealed with plastic bags and ready for use. Villagers generously 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 failed to build the tank without knowing the reason;



Figure 19 The local materials used to build the indigo vat.

Source: Photographed by the author. July 31, 2021

Put about 3 catties of blue indigo mud in a wooden base 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 why 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 always pick wild mittens on the mountain, and chop the branches and leaves into the tank to help the fermentation success. When the dye liquid is in a bright yellow-green state, and the indigo flower is in a bright blue-purple state, it means that the dye liquid has reached an ideal state before dyeing the cloth.

After filling the material, Yang Nianning used a stirring bowl and scooped up the water to add to the oxygenation of the water. In northern 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 Nianning used the method of observing the watercolor in the tank. When the water turns a dull green-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:

2) Dong's Wisdom of Indigo Dyeing

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 conditions, 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.

Process of 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 driven, use the mountain wild plant (the specific Chinese name is not yet known) is used to boil the water over the thread (equal 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 de-sizing, cleaned, and driven 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 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 passages, the darker the fabric;

3.2 Local Wisdom of Making Indigo-dyed Fabric in Madu Village of the Black-Cloth Zhuang

The Zhuang nationality is the largest ethnic minority in Guangxi and has a long and deep relationship with indigo dyeing. This connection goes beyond the purely utilitarian aspects of the practice; It is a management of their relationship to the natural world, ancestral heritage, and cultural expression. This reverence for the indigo is woven into the fabric of their social, cultural, and spiritual life.

Indigo Planting: Understanding the Ecosystem

The Zhuang people's in-depth knowledge of the local environment underpins their indigo-growing practices. They grow indigo in nutrient-rich soil near their homes according to the lunar calendar, making sure the plants get plenty of sunlight and water. This demonstrates their ecological awareness and adaptability, reflecting a holistic understanding of the local ecosystem.

Indigo Mud and Dye Production: Proof of skill

The Zhuang people have mastered the complex process of producing indigo mud and indigo dye. They fermented indigo leaves, turning them into a thick paste known as "indigo mud." This slurry is then carefully mixed with water, lime, and ash to produce indigo dye. It is a process that requires not only skills but also an understanding of the chemical transformations reversed, reflecting their indigenous scientific knowledge.

The Art of Dyeing: The Pursuit of Perfect Blue

What makes Zhuang unique is its medical dyeing process. The fabric is repeatedly soaked in indigo dye, dried to oxidize, and then rinsed. This cycle can be repeated more than twenty times until the desired color intensity and uniformity are

achieved. Their obsessive pursuit of the perfect blue symbolizes their determination to craftsmanship, attention to detail, and high aesthetical standards.

Symbolism and Ritual

For Hei Yi Zhuang, indigo-dyed fabrics hold deep symbolic meanings, being associated with protection, purity, and prosperity. Indigo-dyed clothing was used at important life events and ceremonies and used in traditional "copy drums", demonstrating the importance of indigo in their social and spiritual life.

Harnessing Modernity and a Resilient Tradition

Despite modern pressures and the flux of synthetic dyes, the Zhuang people have managed to preserve their indigo dyeing methods. They capitalize on global trends in sustainable and ethically manufactured products to market their indigo-dyed textiles to a wider audience. This resilience is a test of their ability to adapt and their commitment to maintaining their cultural identity.

The indigo-dyeing wisdom of the Zhuang people thus provides us with an extended example of a community maintaining local wisdom, cultural identity, and sustainable practices in the face of modern challenges. As we continue to explore the indigo-dyeing wisdom of Guangxi's ethnic minorities, it becomes clear that these traditions are not static, but are evolving, adapting, and threatening in an ever-changing environment.

The wisdom of the Zhuang people in black on indigo dyeing is mainly reflected in their unique dyeing process and understanding of the source of dyes. They not only use traditional indigo dye, but also use white thread as warp and blue thread as weft to obtain a special texture of fabric. Combine dyes with other natural ingredients, such as pig blood, to achieve unique colors and textures. During the traditional dyeing process, they control the shades and tones of color in unique ways to achieve stunning artistic effects. Their indigo dyeing process reflects not only their artistic talent but also their respect for the environment and natural resources. The specific fieldwork is as follows:

Madutun, Guotao Village, Longhe Town, Napo County is a natural village inhabited by the Zhuang people in black. It is located in the depths of Dashi Mountain in the northwest of Napo County, surrounded by mountains. It is about 14 kilometers away from the county seat. Although Madutun is located in a remote mountainous area with no underground water, the conditions are very harsh and the drought is severe, the women here still plant indigo grass in front of and behind their houses. During the off-season, they cut the indigo grass to make indigo mud. According to Professor Tian Qing, when her research group inspected Napo Tunlitun, they found that the conditions here were relatively different. There was no natural water source. They rely on rainwater for draft, water, and irrigating the ground. Several large water cellars were built in the village to store rainwater. The villagers have a nice name "Rootless Water" (Tian Qing, 2020).



Figure 20 Madutun, Guotao Village location and environment, big stone mountainous area, extremely dry, and there is no water source here, we can only rely on rain from the sky

Source: Photographed by the author. July 31, 2022

The Zhuang people in black are very passionate. As long as you are sincere, any family welcomes you to visit and visit their homes. The living habits of the Heiyi Zhuang people are dry stories built, with people living up stories. The lower floors are usually made of wooden pillars or stone foundations and are then paneled with bamboo or wooden boards to form walls. They can raise live or pile up sundries, firewood, and firewood. Farm tools. There is a small square in the center of Tunlitun. This is the gathering place for all villages in the village. As long as there are outsiders entertaining the village, drums will be played to summon the villagers to come here to hold a welcome ceremony. Everyone will dance to welcome the guests. The elderly in the village would all sit aside and watch the fun.

Black-cloth Zhuang women are ingenious and handy, and every household has a loom. They weave, dye, embroider, and make embroidery balls during their off-farm days. Women will always sell the insoles, hydrangeas, and home-woven fabrics they make.

1) Making Indigo Mud

The Black-cloth Zhuang people live in the Dashi mountain area in Napo County, where the ecological environment is fragile. The arable area is small, and most of the corn is planted in the stone crevices and depressions on the black mountain rocks. Before, the bluegrass used by Heiyizhuang to dye cloth also grew in the crevices of rocks and in the valleys. Most of the bluegrass here is wild and can be found all over the mountains and fields, and can be seen everywhere in front of and behind houses.



Figure 21 Local indigo plant kind (*Strobilanthes cusia*),
Source: Photographed by the author. July 31, 2022



Figure 22 Local indigo plant kind (*Strobilanthes cusia*) seeds,
Source: Photographed by the author. July 31, 2022

Generally, indigo can be made from early autumn to mid-autumn when the temperature is around 20 ° C. The process is to soak the leaves and stages of indigo grass in water for 3 to 4 days, add plant ash, let it soak, and let it sit for a few days. What sinks to the bottom of the water is indigo. The obtained blue indigo is placed in a sealed container. If necessary, add water filtered by plant ash and charcoal to dilute, and at the same time add a certain power of homemade grain wine and stir to make it ferment. It usually takes about a week before it can be used.



Figure 23 Using natural rainwater to soak bluegrass and ferment .
Source: Photographed by the author. August 22, 2022

2) Construct a Dye Vat

Most of the vats used by the black Zhuang people to make indigo and dye cloth are stone vats. Because this place is surrounded by stone mountains, and the mountains are full of stones, when necessities, whole stones can be lifted from the mountains and dug into vats. Figure 2-10 shows the stone dyeing vat. This is the most impressive stone-dyed vat we saw in the village. It is said that many people carried a large stone down from the mountain with great effort. The top was polished first. Level, and then chisel out a groove in the middle to become a stone jar. There is more than one stone-dyeing vat like this in the village. There are many dyeing vats in different shapes and molded from the same material. It is said that every autumn when the mountain indigo matures, all the villagers in the village will be busy soaking indigo grass and making indigo. At that time, the stone dyeing vat will come in handy. Nowadays, some people use wooden barrels, but most people have switched to plastic cylinders.



Figure 24 Soak indigo grass and ferment it to make indigo mud.
Source: Photographed by the author. July 22, 2022



Figure 25 Soak indigo grass and ferment it to make indigo mud.
Source: Photographed by the author. July 22, 2022

3) Special Indigo Cloth of Black-Cloth Zhuang

The big feature of the black-cloth Zhuang people is that they wear black clothes and black turbans. Because the whole process of dyeing black cloth is too long, it takes about 1 to 2 months to dye it. We constructed a follow-up survey on this issue, went to the villagers to learn about it on-site, and interviewed the villagers through an interpreter. I recorded the preparation work, dyes, dyeing process, dyeing times, added materials, operation methods, etc., took videos, pictures, etc., and brought back some physical samples, such as indigo, plant ash, indigo dye solution, mountain Potto samples, cow glue samples, dyed home textiles, etc.

1) The Process of Dyeing Black Cloth:

(1) Dye liquid: add indigo to water filtered through plant ash and leave it to ferment for a week.

(2) Weather: It should be dyed on a sunny day so that it is easy to dry. Not on rainy days. Generally speaking, it can be dyed all year round.

(3) Preparation of cloth: Boil the cloth, remove the pull, and dry it to a semi-wet state. Pick wormwood, boil it with clean water, pour the boiled water and wormwood on the cloth, soak it completely, and write it dry.



Figure 26 Soaking fabrics in mugwort before dyeing,
Source: Tian Qing.Chinese plant dyes.2019

(4) Put the cloth into the dye vat, soak it for one hour, take it out, and let it dry for half an hour, repeat this and dye it twice after it is half dry, and dye it three times a day, which is called one pass. After one pass, wash the cloth once and let it dry.

(5) Dyeing solution: After dyeing the cloth, add an appropriate amount of indigo and about 3 tablespoons of corn wine to the dye vat. Leave overnight. Add ash-filtered water every three or four days and corn wine once a week. The plant ash used for dyeing cloth is made from the wood ash burned by the cooking stoves used by the villagers. The villagers made some holes under the iron bucket containing the plant ash so that it is convenient to pour clean water on it. Woven bamboo baskets are used as filter vessels to filter water from plant ash. The filtered water can be Directly used to maintain the dye liquid in the dye vat.

(6) Re-dying: Repeat the dyeing method of the previous day on the second day and dye again. Repeat this process for ten days, that is, ten days. The cloth has turned dark blue.

(7) Observing the dyeing solution: In the above process, if the dyeing solution is found to have departed and is smelly, it means that the dyeing solution has lost its effect.

4) Anti-dyeing and Indigo Dyeing of Baiku Yao in Nandan

In Libo Yao Township, Nandan County, Guangxi, you can see a kind of strange-shaped tree everywhere. The trunk is thin in the middle and thin at the ends. From a distance, it looks very like a spindle. This kind of tree is very rare, and it is only distributed sporadic in Guangxi and Guizhou provenances. The local people call it a sticky tree. In Nandanli Lake, almost every household has sticky paste trees. The largest sticky paste tree in the area is more than 200 years old, 20 meters high, and 5 meters in circumference at the thickest part. This tree can secrete a Resin Called Sticky Paste, which is regarded as a special family property passed down from generation to generation.



Figure 27 A plant of the family Toonaceae commonly known as "sticky paste tree" (scientific name: "Crysanthemum sinensis") .Source: Xuweiming.

Source: <https://m.thepaper.cn/>[Accessed on June 29, 2023]

Every year in March and April when the tree metabolism is the most vigorous, the villagers will use steel knives and sharp axes to continuously cut and chisel the trunk, leaving wounds like honeycombs. In the spring of the second year after the chiseled tree trunk, the viscous paste will naturally flow out from the edge of the knife. The longer the chisel, the more viscous paste will flow out, and the paste quality will be better. This sticky paste is an indispensable wax material in the process of making clothes for Baiku Yao. Bai Kuyao used sticky paste to draw patterns on cloths.



Figure 28 Girl is collecting the sticky paste.

Source: Luowenwen, <https://m.thepaper.cn/> [Accessed on June 29, 2023]

A century-old tree can produce about 10 kilograms of sticky paste every year. The older the tree, the more it produces.

Baiku Yao use sticky paste to draw patterns on cloths, and about 15 kilograms of sticky paste can usually make two complete sets of cloths. The locals prepare bamboo knives for drawing patterns, charcoal basins for heat preservation, porcelain bowls for melting wax, and wooden boards holding batik cloth, and boil the collected light yellow sticky paste with butter to make dyes.

Then use a bamboo knife to dip it in and draw according to your own ideas on the white earthen cloth. The whole process does not require drawing tools, only a few bamboo strips as measuring sticks.



Figure 29 Yao woman is drawing patterns with sticky paste. The sticky paste is placed in a tile and heated over a charcoal fire to melt.

Source: Photographed by LiangHanchang. July 22, 2013

After this series of processes are completed, dyeing, boiling, soaking, and other processes are carried out. After drying, clear lines will be left on the place where the dye has been applied. Finally, people carefully embroider the patterns with colorful silk threads to make exquisite Baiku Yao costumes.

Baikuyao still maintains its own production method of spinning and weaving. During the Grain Rains every year, farmers of the Baiku Yao branch of the Yao nationality in Nandan County start to grow cotton. In August and September, the cotton is harvested, spun into yarn, and woven into cloth, which is used to make Baiku Yao men's and women's clothing.

After cotton is collected, people use their own handmade cotton gin to complete the process of ginning cotton. This is to put cotton on this machine to separate cotton and cotton seeds. The separated cotton is twisted into thick threads by the Yao people before spinning.

Part 4 : Ethnic Diversity and Local Homespun Fabric Wisdom in Guangxi

Guangxi is a multi-ethnic integration area, with a unique national structure and historical evolution, unique geographical position, located at the intersection of southwest to southeast of China, and at the intersection of Central Plains to Southeast Asia of China. Traditional culture naturally forms a multi-integration situation, but all ethnic groups still maintain local traditions and show their uniqueness with local knowledge. In terms of the commonness of costume culture of all ethnic groups, we can see that indigo dyeing is the common background color of all ethnic groups, and indigo dyeing is like a link to integrate all ethnic groups. However, due to the fact that all ethnic groups live in different geographical environments, This also provides a material basis for ethnic groups to construct their self-identity.

4.1 The Production of Bright Cloth by Dong

1)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 *Dioscorea* (*Dioscorea*) 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 other provenances. *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 (Chaoyun, L., Zhengfu, D., & Yicheng, Z.2002) .

Dioscorea has been dyed in ancient times, and the "Supplements to Compendium of Materials Medica" records that 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 cloths, fishing nets, sails, etc. With *Dioscorea* tubers. The "Guangdong Xinyu" records: "*Dioscorea opposita*. It is good for producing Beijing. 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 always resistant to salt tides and not perishable" (Zhang, L., Wang, C., Li, S., & Wang, Y. 2019). Dyeing this step, it is the wise that is very important to the bright colors of the Dong people.



Figure 30 Hu Wenli and Yang Nianying dyed the fabric by *Dioscorea* dyeing.
Source: Photographed by the author. August 1, 2020

2) 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 are from Jiangxi, and they still have Taoist believers. The theory of Yin and Yang and the Five Elements has far-reaching influence. Under the premise of fully grasping the characters of the material, The scale water is softer than the

common leather glue-sizing cloth. This process will give the indigo-dyed fabric a bright color and greater durability.



Figure 31 The fish scale water for making bright cloth..
Source: Photographed by the author. August 10, 2020

The shiny attention of the tong fabric is unique. It's like a mystic that people wonder how it happy. Until the cloth was given the nickname of a cloth directed by magic. Before, it is considered an advanced wisdom in making the best use of locally available materials

3) 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 keep 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 Phakdeesuwan (2021: Interview) Noted that The Battered Fabric is Particularly Dense. Even the water will see through it is differential. It has come a very warm fabric in winter.



Figure 32 Yang Nianying is pounding the Dong indigo fabric to make it firm and smooth.

Source: Photographed by the author. August 1, 2021

4) Steaming for Color Stability in the Cloth

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.



Figure 33 YangNianying is steaming the Dong indigo fabric to make it more bright and red, and they will put a few red peppers in the pot and wish that the redder the cloth, the better.

Source: Photographed by the author. August 1, 2021

4.2 Making Special Black-Red Traditional Cloth by Zhuang

The "Baishan Si Zhi" written in the Daoguang period states that "the natives advocate cyan blue, men wear blue and cyan, and women wear pure cyan." Cyan here is a dark blue that is close to black. The Zhuang people believe that human beings are born from heaven and earth, and blue clothing contains the meaning of dependence on heaven and earth and harmony with nature. Blue and black have also become the basic colors of the traditional clothing of the Zhuang people in the past dynasties. Black-cloth Zhuang also pursues a kind of homespun cloth with red light in blue and black, but it is different from the Dong people's production method.

1) Add yam to dye: yam is a wild root plant in the mountains (also known as yam). It must be collected when needed. It must be fresh yam. The yam is newly picked from the mountain. Cut the yam and see the inside. It is red, and the cut surface will ooze red liquid. Wash the potatoes and cut them into slices or thin pieces, put them into a pot, add water to boil, and add corn wine. After about an hour, the water in the pot will turn red, then put the cloth in and cook for about two hours. Remove the cloth, and leave it to dry without washing. Then put it in the indigo dyeing vat and dye it 3 times as before, that is, another one. Afterward, wash the cloth once and let it dry. The next day, boil the yam water again, put the cloth into it, and cook together, take it out after boiling, dry it, and then put it in the indigo dyeing vat for one coat of dyeing. Take it out and wash it once to dry. A total of two dyings with yams.

2) Dyeing with cow glue: Cow glue is made from cowhide, boiled with water to make a thick paste, and driven to come from cow glue. The beef glue you

brew yourself is generously more transparent in color and of good quality. Nowadays, villagers go to the county town to buy it. The current cow glue is generally red and opaque, and the quality is not as good as the transparent one. Generally, 1 tael (50 grams) of cow glue is used for a 3-meter-long cloth. When dyeing, first boil the cow glue in water, then add fresh pig blood or chicken blood and corn wine, boil the cloth for 2 hours, remove it and dry it, and put it in the dyeing vat for 3 times without washing the cloth. That is, one step, then wash the cloth once and let it dry. The next day, repeat cooking beef glue and pig blood or chicken blood and corn wine, add cloth and cook for 2 hours, take out and dry, then put the roll of cloth vertically into the pot and steam for half an hour, then put it in Dye 3 times (one pass) in the indigo dye vat, take out the cloth, wash it once, and then dry it. Repeat the second day on the third and fourth days. After a total of 4 days of glue dyeing, it is dried and hammered. In the above process, fresh pig blood or chicken blood is also used to dye the cloth.

3) Hammer the cloth: 4 people hammer together, fold the cloth into a pile, wrap other cloths outside, hammer the cloth with a wooden mallet, make the cloth dry, hammer 5 times, half an hour each time. This process is very important. After hammering, the cloth will have a nice light and the cloth will look fine.



Figure 34 Full set of black clothes in Madutun, Guotao Village.
Source: Photographed by the author. August 1, 2021



Figure 35 Black Cloth Zhuang indigo textile in Madutun, Guotao Village.
Source: Photographed by the author. August 1, 2021

The traditional customers of the Black-cloth Zhuang people in Napo County also include the rice farming culture of the Zhuang people. "Na" means "water field" or "rice field" in Zhuang language. When we looked for Napo on the map, we found that there are many places named "Na" in Guangxi and Yunnan in China. This is a typical symbol of rice farming citizenship with the historical imprint of the Zhuang nationality. It shows that the ancestors of the Zhuang nationality in our country have long. Had rice farming citizenship. Although Tunlitun is located in the Dashi Mountain, the natural environment is relatively harsh, lack of water and soil, due to the limited natural conditions, it does not have the advantage of growing rice, and can only plant some corn at the foot of the mountain all year round. The Zhuang people in black cloths still use natural plant pigments to make red, yellow, blue, purple, and black colorful glutinous rice, zongzi, and other traditional delicacies of the Zhuang people according to traditional habits. Among them, the five-color rice is made by soaking glutinous rice with the juice of red main grass, yellow rice flower, maple leaf, wisteria, and other plants, and then steaming. The king color rice dyed by these plants is very bright in color, non-toxic and harmless to humans, and is an edible pigment

Part 5 : Relationship between Local Knowledge and Ethnicity

Culture is not only a collection of facts, but a meaningful and symbolic system. He explores the complexity of human behavior and how to understand the relationship between human behavior and cultural background. Local knowledge refers to the understanding and interpretation of the environment, history, culture, and economy of a community in a specific geographical area. To a certain extent, this kind of knowledge constitutes the cognitive basis and behavior orientation of the local people, thus shaping a certain nationality. For example, people in high mountain areas may have unique knowledge of mountain agriculture, vegetation, and animals, which makes them form a specific set of survival skills and lifestyles and constitutes their nationality. Similarly, people in coastal areas may have a deep understanding of the ocean, fishing, and navigation, which will also form a unique nationality. Nationality will also affect the emergence and development of local knowledge. Nationality refers to the unique culture, lifestyle, and values formed by a nation in the long-term historical development. These characteristics will have a great impact on local knowledge. For example, a people whose values are harmonious coexistence and respect for nature may develop a set of knowledge and skills that are compatible with the environment. On the contrary, a nation that focuses on conquest and utilization may produce a set of knowledge that focuses on changing and controlling the environment.

Part 6 : Knowledge of Indigo Dyeing in Memories

The author interviewed several elderly people over 70 years old. In their memory, blue dyeing is related to their mother. The taste of blue dyeing is the taste of a mother or grandmother. The smell of jar and dyed cloth make them miss their dead mother and grandmother very much. From their descriptions, it can be seen that the blue-dyed cloth in the Zhuang area has very good color fastness, and soft texture and is not easy to fade. It is said that cow dung and mud are used to pulp the blue-dyed

cloth, and some plants, such as mountain sesame seeds, cucurbit grass, tea fruit skin, and so on, are boiled and dyed again to increase the color fastness of dark blue and black. As there are no young people in most similar communities who are willing to inherit the wisdom of the older generation, as the 70-year-old generation grows old, the scattered local knowledge of blue dyeing in some places will be lost. Due to the lack of written records and the teaching mode passed down from generation to generation, the literature records about the knowledge of blue indigo dyeing of Guangxi native nationalities are also very limited. Therefore, the author thinks that it is a very meaningful and necessary work to further strengthen the oral history of blue dyeing by the elderly.

Conclusion

The wisdom of producing indigo and dyeing cloth with indigo among ethnic minorities in Guangxi is "Self-Identity" accumulated from practice and experience over many years and passed on from generation to generation. It is a phenomenon that falls under the category of concepts of local wisdom. From natural materials to technological processes to cultural connotations, they all show stable "tradition" and "diversity." Different ethnic groups gradually created rich and diverse blue dyeing processes by using different raw materials and dyeing processes in different geographic environments. This diversity gradually It is realized by ethnic insiders, which can confirm "Who I am" through the wisdom of the unique blue dye. Which plays an important role in creating and maintaining national identity. As shown in the example of indigo dyeing wisdom from four nationalities in Guangxi-Zhuang, including Dong, Yao, and Miao, indigo dyeing has become an "identity" and reflects the cultural identity of these ethnic groups. We can clearly understand that local knowledge acquisition is related to a rich living environment.

However, the indigo dyeing culture of Guangxi's diverse ethnic groups is not limited to its own group. On the contrary, The ethnic minorities exchanged and combined their knowledge with each other. Moreover, although the indigo dyeing culture in the Guangxi ethnic area was heavily influenced by the Han ethnic group, it still maintains its own identity. The development of the indigo dyeing culture provides us with a valuable example for understanding how to shape and maintain expression in cultural integration. They still maintain "authenticity" with "ethnicity" which the researcher will present in the next chapter.

พหุวัฒนธรรม ชีว

CHAPTER IV

Indigo-dyed Textiles and Ethnicity of Minorities in Guangxi

Introduction

In this chapter, we focus on exploring the concept of "Ethnicity". Ethnicity is an attribute used to define and distinguish ourselves from others. It shows the differences between us and others through a series of symbolic marks, such as clothing and indigo-dyed cloth. In this chapter, the use of indigo dye and the relationship between people and indigo dye occupy a core position.

This chapter can be divided into two main parts: The first part selects several ethnic groups from the ethnic costumes of the 12th generation in Guangxi to introduce their unique ethnic costumes in their traditional daily life in the past; The second part is through the situation that indigo dyed cloth still exists and is used in special ritual life such as festivals, ceremonies and sacrifices. Through the use of indigo-dyed cloth and the relationship between people and indigo-dyed cloth, this paper reveals how all ethnic groups construct their self-identity through indigo-dyed culture and how it reflects and influences the social process.

Part 1: 'Ethnicity' and Indigo Culture of Ethnic Minorities in Guangxi

Stephen May (2004) Describes "Ethnicity" which is a concept used to describe the 'Self' of variable ethnic groups in human society. There are two dimensions to the description of the self of each group. Is to explain in dimensions without one's own group in order to tell oneself, "Who are we?" And to tell others in the dimension of interaction with other ethnic groups, "Who are we?" And "How are we different from you?" Importantly, telling oneself and Tell the other groups of people. Not old by explaining through words. But it is old through two types of operations in that ethnic society: operations in rituals or special conditions of life and society. Which is called "communitas" and the practice of everyday life or normal life is called "community". The practice of communitas and community has been reproduced and passed on from generation to generation until it becomes a tradition. Each tradition is integrated through social interaction, thus becoming a "culture" that has both micro and macro culture. Before, ethnicity was a cultural phenomenon of that ethnic group (May, S., Modood, T., & Squires, J. (Eds.). 2004).

However, in considering 'ethnic', it must be considered through variable phenomena in the life and society of ethnic groups, such as ethnic wisdom. Clothes and dress songs and music food and way of eating traditions regarding birth, marriage, death, etc., when considered in this dimension we can then understand the "identity" that arises from a set of relationships in each case. Here it is called "Ethnic Identity", "Self-Identity" or "Self-Ethnic Identity". For this research, The researcher used it to describe and analyze the "Self-identity" of Guangxi ethnic groups through their indigo culture.

Part 2: Indigo-Dyed Clothing in Daily Life

In Guangxi's multi-ethnic mixed environment, the unique costumes of ethnic minorities are undoubtedly an important element in distinguishing each other among ethnic groups. Because of the rich ethnic diversity in Guangxi, each ethnic group has its own unique method of using and making indigo-dyed costumes. Whether it is the traditional costumes of indigenous peoples or the characteristic decorations of foreign peoples, indigo dye has become the common background color of all ethnic groups, which is the choice of survival wisdom of all ethnic groups living in this unique geographical environment. Indigo dye has also become a beautiful link connecting ethnic groups with different histories and different lifestyles. In this paper, I will classify famous ethnic groups and foreign ethnic groups, and select representative and characteristic cases to introduce them in detail. These costumes not only show the unique aesthetic and technological skills of all ethnic groups. But also reflects the diversity of indigo dye culture in the daily social life of all ethnic groups.

2.1 Clothing in the Daily Life of Indigenous Peoples

Under the multicultural background of Guangxi, indigo-dyed and woven clothing is widely used by both indigenous and foreign nationalities, showing obvious cultural and regional diversity. Especially among the indigenous nationalities Huang, Dong, and Mulao, indigo-dyed and woven clothing not only occupies a dominant position in quantity but also reflects complex regional and cultural factors. Zhuang nationality deserves special attention. It accounts for nearly 75% of the total population of ethnic minorities in Guangxi, and it is also very prominent in the diversity of indigo-dyed clothing.

1) Zhuang

Zhuang people's clothes are mainly indigo and black in the countryside, showing the inside information of rice culture. However, the style changes rapidly. In history, the costume of "men wearing short and narrow clothes, split cloth and shins, and wearing constant swords" ³⁷ has long disappeared, and has been replaced by Tang suits with double-breasted jackets and wide trousers. A few elderly men wear right-breasted clothes with knee length. Women's clothing is varied, and it is said in history that "women's clothing does not cover knees, long skirts are thinly pleated, and five-color velvet is decorated between skirts". ³⁸ Another cloud, "Women don't bind their feet, don't wear bottom clothes, and have more than a dozen skirts, which are very long, and they drag more than a ruler to give more gifts; Shirt is very short". ³⁹ In some places, on the contrary, "flower clothes and short skirts", ⁴⁰ "short skirts and feet" ⁴¹ and "gowns are only knee-length". ⁴² I also like "clothing velvet embroidery", ⁴³ "women's clothes are embroidered with colorful colors", ⁴⁴ and "women wear different skirts, and the skirt feet are painted with white powder as flower water ripples, while

³⁷ Daoguang of the Qing Dynasty: "Lianzhou Prefecture Chronicles" Volume 4

³⁸ Tu Ying of the Qing Dynasty: "Customs" in Volume 3 of "Zhaoqing Prefecture"

³⁹ Wang Ji of the Ming Dynasty: "Junzitang Daily Consulting Hand Mirror"

⁴⁰ "Speaking of Barbarians" Volume 24

⁴¹ "Emperor Qing Dynasty Tribute Picture"

⁴² Kuang Lu, Volume 1 of Chiya, Ming Dynasty

⁴³ Ou Rujun, Republic of China: "Yangshan County Chronicle"

⁴⁴ Wang Zhaoke of the Qing Dynasty: "Dongan County Chronicle"

Zhuang ones are embroidered with a red velvet".⁴⁵ And "Zhuang women use flowers and silks to cover their stomachs"⁴⁶ and "embroidery to cover their stomachs".⁴⁷

There are also women's shirts, women's skirts, long skirts and peace navel jackets. "Lingwai Dai Da" contains: "The decorations of native brides in Qinzhou villages are made of broken and miscellaneous colors, such as big wenpa and famous shirts. The left and right two, sewn into cuffs, are worn as top clothes. Its length ends at the waist, and it is called a woman's shirt." Yun Zhuang Fu "has its skirt sewn around, which is more than ten feet long, worn with feet, tied around the waist, and girded with rattan. Smoke its skirt to make it short, and take what you smoke at the waist, then the waist is extra large, which is called a woman's skirt".⁴⁸ According to the Annals of Yongfu County, women in the south of Yongfu are decorated with "beads, their clothes are short in front and long in back, their skirts are ten fine pleats, and they are embroidered with flowers, which are strange and slightly red in color". Girls in Zuojiang area have short clothes and flat navel, so Li Shenchan, a poet in Qing Dynasty, described it like this in Lijiang Zhuzhi Ci: "In mid-April, the old song fair gathers to watch the old man and Huang Tong. Long Niang's clothes are flat and short, and she sings through the pot and the wine is red."

In addition to the style characteristics, Zhuang's costumes are also quite distinctive in materials and peripheral ornaments. First of all, the materials are made locally and of various varieties. "Geography of Han Dynasty" records cloth, and Wei Zhao notes: "Cloth, Ge Bu also." Ge is Ge Ma, and hemp and ramie are also used for weaving. "The ramie produced in Jiangxi cave around Yongzhou is white, thin, and long, and the natives choose its best as Zhou Shuzi."⁴⁹ Also, "Foreign Body Records" contains: "Banana leaves boiled in wok as silk, which can be spun." "Taiping Huanyu Ji" contains: "Bamboo cloth, Rongzhou." And as a tribute, history said that a single line of "mallet immersion textile as cloth, called bamboo sparse cloth".⁵⁰ Bark fiber can also be cloth. "Barbarians take bark from grain, and cooked mallets think it is brown."⁵¹ "Integration of Ancient and Modern Books" also contains: "Goumanmu, skin can be made into cloth, and Luchuan County comes out." It has been used for a long time and widely, for Jibei (woody cotton), Panzhihua, and later there is silk, and some vines can also be made into fabrics. Secondly, the style of Zhuang costumes advocates looseness and simplicity to adapt to the rainy, watery, and year-round living environment. Thirdly, with indigo and black as the background color, the color change is reflected through the edge, and the zhuang people have bright aesthetics in simplicity, which is the embodiment of colorful natural colors in Lingnan, and expresses an introverted character and a mentality of moderate integration with the outside world. Fourth, the matching and extension of clothing are tattoos and ornaments, as well as corresponding hairstyles. According to "Taiping Huanyu Ji", in Song Dynasty, "the people in the left and right Jiangzhou States of Yongzhou are aware of carving inscriptions, chiseling teeth, pictures, and tattoos", which are located on the forehead, chest, back, and limbs. The shapes are crocodile, tiger, and snake, Yun Leiwen, moths and butterflies, flowers and plants, birds, dragonflies, etc.,

⁴⁵ Qu Dajun of the Qing Dynasty: "Guangdong News"

⁴⁶ Deng Chun of the Qing Dynasty: "Lingnan Congshu"

⁴⁷ Zhang Yuchun, Qing Dynasty: "Lianzhou Prefecture Chronicle"

⁴⁸ Song and Zhou Qufei's "Lingwai Daidai" Volume 10

⁴⁹ Song and Zhou Qufei's "Lingwai Daidai" Volume 10

⁵⁰ Jin Jihan: "Southern Grass and Trees"

⁵¹ "Taiping Huanyu Records" Volume 693

"Guizhou embroidered forehead is the shape of flowers and plants, dragonflies and moths and butterflies".⁵² Some of them originate from totem worship, that is, because they are often in the water, they break their hair and write their bodies like dragons. Therefore, there is no harm."⁵³ Hairstyles have been broken hair, hair, vertebrate bun, lapel, long braids (divided into single braids and double braids), etc. Long braids are found in Huashan cliff murals, and braids are decorated with flowers. Broken hair is also called dew hair and wishes hair, so it is called "wish hair with the wrong arm, and the name of Ouyue is also".⁵⁴ Hair-wearing still has a lingering charm in the 1950s. For example, middle-aged and old women in Longsheng don't knot, but turn their long hair over their heads and spin them with black cloth.

After shaving, the girl leaves her top heart hair, which is gradually covered around her. When she is a girl, she turns her top heart hair to her forehead and wraps it up. Tiane women also have long hair instead of braids. Zhuang girls generally like bangs, and often twist the hair on their necks with two strands to reveal their tender white necks. In some areas of southern Guangxi, young women have single braids, young women have double braids and middle-aged and old people hang in a bun behind their heads, which is convenient for distinguishing at the song fair. Gold and silver ornaments were once popular all over Zhuang Township, such as Baise "women's ornaments, including hairband, hairpin and finger contract, bracelet, etc.". Enlong "women decorate, the city is still full of gold and jade, while the countryside is full of jade silverware". Xilin "but women love to wear hairpins, earrings, bracelets and shields. The rich use gold, the poor use silver". Girls in southeast Guangxi also "still wear silver hairpin rings".⁵⁵ These ornaments mainly include silver combs, silver hairpins, earrings, collars, necklaces, chest rows, bracelets, anklets, gold hairpins and so on. In the past, the daughter of Xincheng Tuguan married Anding Tuguan, and she lost a golden hairpin, so she sent a piece of land as an offset. This is the origin of Jinchai Township in Mashan County today. Fifthly, because Zhuang people have been treated with propriety and admire the Chinese style from generation to generation, they "obey their virtues and change without punishment".⁵⁶ In many places, they are "the same people",⁵⁷ so their costumes change with the Central Plains. Now most of the costumes in Zhuang areas are the same as or similar to those of Han nationality. Tattoos disappear in most areas; Chiseled teeth evolved into gold-inlaid teeth in folk, which is also rare today. Silver ornaments still exist, but the number of varieties is greatly reduced, with silver bracelets, silver necklaces, silver pendants and silver rings in the majority, and the rest are rare.

Because textiles are mostly produced among the people, there are no specialized institutions and organizations, and the finished products are made independently without being separated from agricultural production and labor, so the efficiency is very low. According to the survey, it takes 10 days to weave hanging eaves; 1 headscarf for 10 days; 1 sleeveless men's jacket for 40 days; 1 woman's blouse for 45 days; 1 non-patterned skirt for 1 month; 1 patterned skirt for 50 days;

⁵² Kuang Lu, Volume 1 of Chiya, Ming Dynasty

⁵³ "Hanshu Geography (Part 2)" Ying Shao's Notes

⁵⁴ "Warring States Policy-Zhao Ce"

⁵⁵ "Overview of Counties in Guangxi" in the 20th Year of the Republic of China

⁵⁶ "New Book of Tang" Volume 182 Page 5367

⁵⁷ "Book of Sui" Volume 82 Page 1831

One hemp quilt (nearly 4 meters long and 2.4 meters wide) for one year. Textiles are generally for personal use and are rarely sold or exchanged.

During the field investigation, Huang Guizhen, Taoseng Village, Hengzhou City, Nanning, Guangxi, showed me the ramie indigo-dyed homespun fabric left by our ancestors. Ramie is one of the fabrics that are extremely difficult to process. From the development history of Zhuang fabrics, this fabric was widely used before cotton cloth appeared, and its technological complexity will be introduced in detail later.



Figure 36 Ramie indigo-dyed homespun clothes from Tanseng Village in Hengzhou city, Guangxi.

Source: Photographed by the author. May 27, 2022



Figure 37 Indigo-dyed Clothes of man and woman, Madutun Black-cloth Zhuang, Napo.

Source: Photographed by the author. July 27, 2022

In the black-clad Zhuang female society, headwear plays an indispensable role, reflecting their unique cultural traditions. These headdresses are not only decorations but also status symbols, distinguishing the different statuses of married and unmarried women. Among the Napo Zhuang people, the traditional way for women to wear headgear involves first tying up their long hair tightly, twisting it around the top of their head to form a bun, and wrapping it completely. Next, they will use a white headscarf to close to the hairline and completely cover the head. This

is to fix various headgear more firmly. Then, they will take a black cloth about nine feet long and six inches wide, fold it, and cover it on their head, shaped like an airplane wing, while covering their forehead. This special black headscarf is made of rough homespun cloth. It has a hard texture and can maintain its original shape even if it is swayed in the wind and will not be easily deformed. This unique way of dressing up not only demonstrates Zhuang women's respect for tradition, but also demonstrates their strong cultural pride.



Figure 38 Indigo-dyed tops, trousers, pleated skirts, headscarves and shoes for strong women in black in MaDu Tun , Napo.

Source: Photographed by the author. July 27, 2022

Napo Zhuang women explain the origin of the headdress as follows: it is mainly to protect the head. Wearing a headscarf can prevent the sun when the weather is hot, and prevent the head from being blown by the cold and wind when the weather is cold. The following is the field record of cultural researcher Xu Weiming: (<https://travel.ifeng.com/life/special/heyizhuang/>).

Xu Weiming's field record: At 7 o'clock in the morning, Li Xiuying had returned to the village with a large bundle of corn stalks on his back from the mountain. She is wearing an indigo coat, and the corn stalks of spectacular scale are tied on the bamboo basket. "More than 50 catties, not heavy ah. Do you want to go to my house?" She talked with us easily and invited us to go home with her. Morning is her busiest time. When she got home and put down the corn stalks, she hurried to her eldest daughter's house to dye clothes. The eldest daughter is married in Bentun, and the distance between the two families is about 20 meters. There is a dye vat in the eldest daughter's house, and the dye in it now shows deep indigo. There are several small sticks on the dye vat, and Li Xiuying puts the cloth carefully and neatly on it. The whole cloth is about 10 meters long and 1 meter wide. The cloth has been dyed more than ten times, and it is indigo and black, but it is "not black enough". To achieve satisfactory black, "it takes more than 30 times". A piece of white cloth is repeatedly dyed with indigo dye countless times-usually more than 30 times, and the indigo color is constantly superimposed, eventually turning black. This kind of black is the belief of Zhuang people in black, and they regard it as beauty. Even in their house, the stove fire intentionally leaves no chimney, but stays around the house,

blackening the house—they say, it is another manifestation of black as beauty. This is also a part of the daily life of many Tunlitan women, including Li Xiuying. In the last few times of dyeing, pig blood, sweet potato, and cowhide glue should be added to the dye. Pig blood will give black a deep red color. Sweet potatoes and cowhide glue will stiffen clothes and make them more wear-resistant—just like the cover of a book with plastic packaging.

In addition to the main color of black, some women will pay more attention to some details to make themselves look different, such as embellishing some colorful embroidery in large areas of black, and trimming clothes. Buttons are the most challenging craftsmanship. The thread of buttons is often red or yellow—they are also dyed by themselves. Twist the tiny thread into thicker ones, and then, like braiding, weave several strands of thread back and forth into thicker strands, and then skillfully form buttons and loops with the strands. You can make two pairs of buttons a day, which is very efficient.

Women in black are immersed in endless labor almost every day. After the morning dyeing work, the women had to weave, receive the soles, feed the livestock, and then go to the fields to carry the dye back. Occasionally, some group tourists come, and women in black and zhuang clothes gather to dance two folk dances for the tourists and sing several songs with them, each earning two or three yuan, and then hurrying home to weave. It takes a year before and after the completion of a zhuang suit in pure black. From sowing to harvesting of cotton, to twisting, weaving, and dyeing of cotton, it is done by both hands. Sunrise and sunset, the cycle of the four seasons, and a suit of clothes every year are the synchronous records of the natural cycle of zhuang women in black. Li Xiuying said that he had worn out several shuttles. The shuttle used at present is also polished by hand.

Whether a woman is competent or not depends on whether she can produce more clothes for her family every year. The appearance of every dress is a process from scratch, and all their materials come from mountains and fields. This kind of diligence is actually a long-standing life in the mountains. Compared with the urban industry where textiles have already been industrialized, the clothing production in Tunlitan is actually an extension of agriculture, and every piece of clothing is like a stingy natural feedback to people's diligence here. Diligence is a good quality, and it is also necessary for life. In the Dashi Mountain area, the mountains are high the valleys are deep, and the soil layer is shallow, so grain production is extremely difficult. Moreover, because it is difficult to store water in the mountains, every household can only use water cellars to store water. When there was no road, Tunlitan was almost isolated from the rest of the world, and all the food it used depended on its own production and creation. Most of the time in the past and even now, they are still in the state of natural economy. "

(The above field description comes from the author: Xu Weiming, now a researcher at the 21st Century Local China Research Center, dedicated to the research and dissemination of local China and intangible cultural heritage.)

Xu Weiming's field records show the exquisite craftsmanship and cultural value of Zhuang women in black in Guangxi in dyeing cloth and making clothes by hand. These crafts are not only necessary for life, but also an expression of culture and identity. Importantly, almost all of the work was done by hand, reflecting a sustainable way of life in harmony with nature. The record emphasizes the aesthetic

feeling of "black" and the importance of detailed craftsmanship such as buttons and embroidery. All these reflect a deep feeling for tradition and nature, as well as a resistance to the impact of foreign cultures. However, this traditional way of life is also facing the challenges brought by modernization and globalization. Nevertheless, its uniqueness and sustainability make it more and more valued. Overall, this record provides an insight into the daily life and cultural complexity of this ethnic group.

Even the same ethnic group, in different environments, will be derived from a variety of clothing styles, thus constructing the same ethnic group with different characteristics of the branch groups. For example, Buyi Zhuang is also called Tsing Yi Zhuang. Buyi Zhuang women's hair accessories are mainly indigo, which is coiled on their heads, making women's facial features more delicate and beautiful. This way is not only to decorate and beautify their bodies but also to avoid sweat dripping on their faces when they work. Reality is the perfect combination of function and aesthetics.



Figure 39 Young women and elderly women in Tsing Yi, Longlin, Guangxi, indigo-dyed clothing.

Source: Photographed by Liang Hanchang. July 27, 2013

The Zhuang community in Nanxiang Town, Babu District, Hezhou City, Guangxi Province originated from the Yao uprising period in Guangxi and Guangdong during the Ming Dynasty. At that time, in order to maintain regional stability, the ruler recruited Zhuang soldiers from western Guangxi to station in eastern Guangxi. Over time, these soldiers settled in the area and formed a new community. Since they were far away from home, they could not bring enough women of the same ethnic group as spouses. Therefore, most of these Zhuang soldiers combined with local Yao women, blending the cultures of the two different ethnic groups (Xiong Hongyun, Zhan Binghong & Liang Hanchang, 2018).

This historical background has led to a unique cultural phenomenon: the incorporation of special elements into the traditional costumes of the Zhuang people, especially in terms of headwear. A kind of decoration called "high-top headdress" came into being. It combines the traditional elements of the Zhuang people and the characteristics of the Yao people, and has become a significant symbol of Zhuang culture in this region. This not only enriches the clothing culture of the Zhuang people, but also vividly reflects the blending of multiculturalism.



Figure 40 Zhuang nationality in Nanxiang Town, Babu District, Hezhou City, Guangxi Province, unique indigo-dyed clothing and headdress,
Source: Photographed by Liang Hanchang. July 27, 2013

This kind of headdress is made of bamboo shell, wrapped in white cloth and then wrapped in black cloth, and finally wrapped with red cloth strips or embroidered belts, towering and towering. As for this kind of headdress, it is widely spread among the people in Nanxiang that the soldiers settled in Nanxiang and forced Yao women who had no time to escape or lost their husbands in the war to marry them. On the wedding night, in order to express their mourning and grief for their loved ones, Yao women asked to wrap their heads in white cloth, but Zhuang husbands refused, and Yao women strived. The result of the compromise between the two sides was: first use white cloth to cover their heads, then cover them with black cloth, revealing white edges, symbolizing their loved ones Dai Xiao; Red towels are wrapped around black cloth to show auspicious and festive wedding. This kind of headdress with both joys and sorrows is a symbol of married women and a unique costume tradition of the Zhuang nationality in Nanxiang (Xiong Hongyun, Zhan Binghong & Liang Hanchang, 2018).

Zhuang women in Guigang City, Guangxi have a unique headdress style. They are accustomed to using a blue square headscarf, which is cleverly folded into a triangle, covering the head, extending to the chin, and tying a knot there. This simple yet elegant way of dressing up not only reflects their simple and unpretentious attitude towards life, but also cleverly highlights the feminine figure.



Figure 41 Zhuang nationality in Shanglongtun, Longjing Village, Gangcheng Town, Gangbei District, Guigang City, indigo dyed daily clothing.
Source: Photographed by Liang Hanchang. July 27, 2013

Zhuang women in Sanlian Township, Daxin County, Guangxi have a unique and distinctive headwear tradition. They are used to wearing colorful brocades on their foreheads, which not only fixes their hairstyle but also adds distinctive ethnic characteristics. Then, they would use a white homespun cloth and checkered flower handkerchief decorated with tassels at both ends, and wrap it skillfully around their heads. This kind of headdress that combines tradition and modernity not only shows the dignified temperament of women but also gives them a lively style, which is a perfect interpretation of the traditional aesthetics of the Zhuang ethnic group.



Figure 42 Zhuangwomen in Sanlian Township, Daxin County, indigo-dyed daily clothing.
Source: Photographed by Liang Hanchang. July 29, 2013



Figure 43 Zhuang hair accessories in Shali Township, Guangxi, indigo-dyed daily clothing.

Source: Photographed by Liang Hanchang. July 29, 2013

The indigo dyeing culture of Zhuang nationality plays a prominent role in Guangxi ethnic minorities, and it also reflects the diversity within Zhuang nationality. This diversity mainly stems from the interweaving of regional, historical, and cultural factors. Regional differences lead to significant differences in indigo dyeing skills and design among different communities, such as an aesthetic tendency towards dark black or an emphasis on pattern design. Historical and cultural contexts further enrich this diversity, for example, interactions with other cultures may introduce new elements or technologies. In Zhuang nationality, clothing is not only a decoration but also a symbol of identity and status, so its diversity can also reflect social structure and family background. Generally speaking, Zhuang indigo dye culture is a multi-level and multi-dimensional phenomenon, which not only enriches Zhuang's own culture but also contributes unique value to global cultural diversity.

2) Dong

Dong nationality occupies an important position in Guangxi's minority culture, especially its unique indigo-dyeing dress technology. This process includes not only exquisite and unique indigo dyeing technology but also exquisite paper-cut embroidery technology and brocade technology. The combination of these elements endows Dong's indigo-dyed costumes with profound cultural connotation and visual attraction. It is worth mentioning that this craft has been listed as the intangible cultural heritage of the Guangxi Autonomous Region, reflecting its cultural and historical value. This certification not only provides a higher level of recognition for the indigo dyeing technology of Dong nationality but also promotes the protection and revival of this technology and the whole indigo dyeing culture. The government's protection measures have undoubtedly increased the sustainability of this ancient craft, and at the same time laid a solid foundation for the inheritance and promotion of minority cultures.



Figure 44 Old photos of Dong women in Bazhai, Chengyang, Guangxi, wearing indigo-dyed clothes.

Source: Photographed by the author. September 24, 2022



Figure 45 Women of Dong nationality in Bazhai, Chengyang, Sanjiang, Guangxi, indigo dyed daily clothing.

Source: Photographed by the author. September 18, 2021



Figure 46 Qin Nai Shiqing, Guangxi Sanjiang Embroidery Artist.

Source: Provided by Qin Guizhen, July 18, 2023

In 1986, Qin Nai Shi Qing welcomed his daughter-in-law Wei Qinghua. This ingenious girl was able to make a whole set of Dong clothes independently when she was a teenager. Qin Nai Qing loved her daughter-in-law and carefully taught her Dong embroidery skills. When Wei Qinghua married Qin's family, it was in the early stage of reform and opening up that the wonderful world outside made Dong people put down their needlework and go out to work to earn money. Gradually, Wei Qinghua discovered that fewer and fewer people made Dong embroidery by hand.



Figure 47 Wei Qinghua, the daughter-in-law of Qin Nai Shi Qing, is a non-genetic inheritor of embroidery of Dong nationality at Guangxi Autonomous Region level.

Source: Provided by Qin Guizhen, July 18, 2023

Wei Qinghua said: "Because when we Dong girls get married, they need a lot of this embroidery lace, the lace on clothes and this bellyband, so they buy it with me." Dong's family's daily life cannot be separated from Dong embroidery. Wei Qinghua saw this, and she always adhered to the most traditional Dong embroidery craftsmanship. In 2008, with the support of the national policy of protecting folk art, Dong embroidery was listed in the "non-legacy" protection list at the autonomous region level. Wei Qinghua became the representative inheritor of this project, and her persistence was finally recognized.

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Figure 48 Qin Guizhen: Wei Qinghua's daughter.
Source: Provided by Qin Guizhen, July 18, 2023

The art of Dong embroidery in Sanjiang Dong Autonomous County has a long history. As early as the Tang and Song Dynasties, it was loved by people for its exquisite colors and unique style. Dong embroidery is famous for its natural, simple and grand design concept, especially the works marked by Sanlong Dong embroidery, which shows the rich national customs and the collective wisdom of the Dong people. This unique embroidery art has become a district-level intangible cultural heritage of Guangxi.

Dong's embroidery works range from simple patterns to complex designs, showing the diversity of skills. The base fabric they use is a characteristic fabric woven by the Dong people themselves, and the threads used for embroidery were also spun by themselves in the past. However, due to the varying thicknesses and monotonous colors of homemade lines, today's craftsmen prefer to use colorful silk threads or woolen threads to add color and texture to their works. They use regular hand-sewing needles. The design themes of Dong embroidery are rich and colorful, including flowers and birds, fish and insects, and various geometric figures. Sometimes there are also patterns of auspicious clouds, people or buildings. These exquisite embroideries are often used to decorate the collars and cuffs of clothing, as well as suspenders, headscarves, shoes and aprons. They are an important part of the daily life and cultural traditions of the Dong people.

3) Mulao

Mulao's indigo-dyed costume culture is characterized by its unique horsetail embroidery skills and homespun dyeing technology, forming a distinct cultural personality. These crafts have played an important role in constructing Mulao's self-identity. Field research shows that Mulao people's daily clothes are mainly dark indigo and pure indigo-dyed fabrics, and only wear clothes with red elements on important occasions. It is worth noting that in every woman's wardrobe, about 90% is composed of dark indigo cloth, while the remaining 10% is composed of black and red cloth with complex technology and exquisite production, which is regarded as a precious fabric passed down from generation to generation. This ratio not only reflects the profound connotation of Mulao indigo dye culture. But also highlights its importance in cultural inheritance and identity.



Figure 49 Mulao horsetail embroidery in Luocheng, Guangxi, the base cloth is indigo-dyed cloth.

Source: Provided by Xie Xiurong, July 28, 2023



Figure 50 Inheritor of Mulao horsetail embroidery in Luocheng, Guangxi, the base cloth is indigo-dyed cloth.

Source: Provided by Xie Xiurong, July 28, 2023

Guangxi indigenous peoples, such as Zhuang, Dong, and Mulao, have developed a unique and diverse indigo-dyed clothing culture relying on the rich natural environment. This cultural phenomenon not only reflects the high utilization of natural resources and exquisite mastery of crafts by various ethnic groups but also contributes to the formation and inheritance of cultural identities of various ethnic groups to a great extent. For example, Zhuang's indigo-dyed costumes show diversity in different regions and cultural backgrounds, Dong's paper-cut embroidery technology has been recognized as an intangible cultural heritage for its uniqueness, while Mulao's horsetail embroidery and homespun dyeing technology highlight its cultural uniqueness and depth. These colorful indigo-dyed costume cultures not only strengthen the self-identity of various ethnic groups but also become an indispensable part of Guangxi's multicultural background.

2.2 Clothing in the Traditional Daily Life of Other Ethnic Groups in Guangxi
This section selects foreign nationalities and Yao to further expound on the application of indigo dyeing and weaving in Guangxi's multicultural context and the

value of building self-identity. The costume culture of Miao and Yao is unique and expressive among the costumes of Chinese ethnic minorities. They are usually characterized by complex embroidery, batik, and silver ornaments. Although Miao and Yao are not indigenous peoples in Guangxi, their costume culture also uses a large number of indigo dyeing techniques, especially batik patterns show their unique aesthetic taste and worship of ancestors. The practice of expressing self-identity with indigo dye in costumes provides a unique cultural identity for Miao and Yao and is also the embodiment of their cultural autonomy and self-positioning. This not only enriches the connotation of Guangxi's multi-ethnic culture but also provides zhuang support for the construction of Miao and Yao's self-identity.

1) Overview of Miao Costumes in Guangxi

Thirty years ago, Liang Hanchang, a researcher at the Guangxi Institute of Ethnic Culture, visited thousands of villages in Guangxi. He told me that up to now, about 10% of them have developed tourism, and most of them still maintain their original ecological lifestyle. Through on-the-spot investigation in Longlin Autonomous Region of Guangxi Zhuang Autonomous Region, he collected six Miao costumes: partial seedlings, white seedlings, red-headed seedlings, green seedlings, flower seedlings, and clear water seedlings.

Qing Shui Miao

Qingshui Miao is one of the six Miao branches in Longlin Autonomous County, calling itself "Mengpu" and "Hmoob Pwg" in the Miao language. Its ancestors moved to Longlin from the Anshun area of Guizhou and Southwest Guizhou in the late Qing Dynasty. The Western dialect of Miao language is used. Like other branches, there was no writing before the founding of the People's Republic of China. This branch has a small population, only a few thousand people, mainly living in Gebu and Pig Farm, and living in Xinzhou and Bianya. There are many theories about the origin of their names. Legend has it that their ancestors came from Qingshui River or they got their name from eating, wearing, loving, and cleaning. Some say that the clothes are mostly made of green cloth, while others say that they are black seedlings. It is generally believed that they are named after Qingshui River. However, according to the elderly, the name of Qingshui Miao comes not from the river name of Qingshui River, but from the meaning of Qingshui River, which means that their hearts are as pure and kind as Qingshui River (Xiong Hongyun, Zhan Binghong&Liang Hanchang2018).





Figure 51 Qingshuimiao in Longlin, Guangxi, they wear indigo cloth for dancing.
Source: Photographed by Liang Hanchang, August 2, 2013

White Miao

The Bai Miao branch of Miao nationality living in Longlin Autonomous County calls itself "Meng Lou", and Miao language is called "Hmoob Dawb", which means "white". He said that the pleated skirt worn by this woman is made of white linen, which is not dyed or embroidered. This branch population accounts for about 20% of the Miao population in the county, mainly living in Gaoshan and Xinzhai villages in Shechang Township, and in Kechang, Changfa, Zhelang, and other towns (Xiong Hongyun, Zhan Binghong&Liang Hanchang2018).



Figure 52 Bai Miao in Longlin, Guangxi, they wear indigo cloth.
Source: Photographed by Liang Hanchang, August 5, 2013

Red-head Miao

Red-head Miao is one of the six branches of Miao nationality in Longlin Autonomous County, referred to as "Red-head" for short, and Miao language is called "Meng Lin", "Meng Lun", "Meng Ling" or "Shoulun", which is named after the

men in this branch loved red handkerchiefs and women's skirts liked to embroider red lines in the past. Red-headed Miao women's clothing is the most complex design among Miao branches in Longlin Autonomous County, with various colors and the most prominent red, but we can clearly see that their headscarves are made of indigo-dyed homespun, and the base cloth of skirts is also made of indigo-dyed cloth (Xiong Hongyun, Zhan Binghong&Liang Hanchang2018).



Figure 53 Red-head Miao in Longlin, Guangxi, they wear the indigo-dyed headscarf.
Source: Photographed by Liang Hanchang. August 6, 2013

Flower Miao

Flower Miao, called "Hmoob Ntxaug" in the Miao language, means "flower". It is a unique branch of Miao nationality and one of the six branches of the Longlin Miao nationality. Their name is named after the exquisite embroidery, bright colors, and blooming flowers they wear. They live and multiply in the depths of the mountains connecting Guangxi, Guizhou, and Yunnan, and live deep in the mountains and valleys. The dwellings are based on the mountains, using local materials, living in wooden houses, and then living in villages. The cottage is surrounded by mountains, with overlapping peaks and lush trees. The houses in the stockade are staggered, the roads are vertical and horizontal, the clouds are misty, and the people are outstanding. Up to now, it has maintained the primitive legacy and primitive way of working and inherited ancient handicrafts such as weaving, embroidery, and picking flowers, as well as the custom of singing folk songs. All of them show the unique cultural characteristics of flower seedlings. Flower Miao branch has a small population, only over 1,000 people, mainly living in pig farms, Jinzhongshan, Gebu, and other townships (Xiong Hongyun, Zhan Binghong&Liang Hanchang, 2018).



Figure 54 Flower Miao in Longlin, Guangxi wears the indigo-dyed pleated skirt.
Source: Photographed by Liang Hanchang. August 8, 2013

Pian Miao

The Pian Miao branch living in Longlin Autonomous County calls itself "Mengsha" or "Meng Xia", also known as Piantou Miao. According to "Miao Chong Ji Wen, Xilong County, Guangxi", "Pianmiao, whose women wear a bun on the right side of their heads, is named after a small wooden comb in the bun". Some people also call Pianmiao Huang Miao, Bianmiao, and Changmiao. "Huangmiao" is the name of Pianmiao in ancient times. Miao language is called "Hmoob Sua", which has the largest population among Longlin Miao people, accounting for about two-thirds. It mainly lives in the Dashi Mountain area of De'e, Pig Farm, Changfa, Snake Farm, and other townships, with high terrain, rugged roads, frost, and snow in winter, and lives in deep mountains and deep ditches. Longlin Pianmiao is one of many Miao communities. Here, Qingshan conserves their diligence and courage (Xiong Hongyun, Zhan Binghong&Liang Hanchang2018).



Figure 55 Pian Miao in Longlin, Guangxi, wears the indigo-dyed pleated skirt.
Source: Photographed by Liang Hanchang. August 9, 2013

Headscarves: Headscarves are divided into unmarried and married. Unmarried people buy flower headscarves from shops to make Baotou. They often pack a few at home, go to the fair, visit relatives, and pack eight to nine at festivals. Married women's Baotou is a black cloth towel, which is tied with a white or gray ribbon.



Figure 56 Old women of Pian Miao in Longlin, Guangxi, wear the indigo dyed pleated skirt.

Source: Photographed by Liang Hanchang. August 9, 2013

Women of all ages have pleated skirt that replicates the craft. The characteristics of a pleated skirt are as follows: firstly, the skirt weighs several pounds, which can be used as a warm quilt when going out and living at home; Secondly, it takes more time to wear, with neat folded pleats on both sides. In order to facilitate wearing, the pleats can be interspersed and fixed with threads in advance. Generally, such wearing methods can be successfully worn with the help of experienced predecessors. The lower half-tube and half-pleated batik skirt is worn, which is longer than the lower leg and pleated on both sides. The front is tied with a waist and two thin ribbons drooping in parallel. The skirt is made of two sections from top to bottom. The upper skirt is batik cloth, the lower section is a wide black cloth, and two red and white colored threads are rolled. No belt, no waist, and loose and rough posture (Xiong Hongyun, Zhan Binghong & Liang Hanchang 2018).

The costumes of women with partial seedlings are highly recognizable. Girls, married women, and old women can see at a glance from their costumes that the black tone of old women reflects the aesthetic taste and restrained spiritual character of this nation. Clothing plays a key role in the self-identity construction of women of different ages.

Su Miao

Su Miao is one of many branches of Miao nationality, which calls itself "Da Meng", "Zai Jiang Miao" or "Zai Zhuan Miao". Miao language calls Miao language "Hmoob Npaig". According to "Miao Chong Ji Wen, Xilong County, Guangxi", "Because it comes from Dading Mansion in western Guizhou, it used to be a servant for the farmer". After investigation, this branch is called "Su Miao" in Qianxi County and Dafang County, the hometown of Guizhou Province, so this name is now adopted. There are also records that "the costume of Miao women planted in

Zhuang is roughly the same as that of partial seedlings, but the skirt is long and pulls on the ground, and the bun is close to the top, rising three inches and four inches high, such as wooden toon, so it is also called "planting toon seedlings", or it is unknown which one is planted in Zhuang Miao. No matter whether "planting Jiang Miao", "planting Zhuang Miao", "planting Chun Miao" in Guangxi, or "planting Su Miao" in Guizhou, all parties did not identify what the original branch claimed to be. Later, according to its characteristics and respecting the wishes of the ethnic groups in this branch, the old name with discrimination was abolished, and the name of Dafang and Zhijin was followed, which was called "Su Miao". This branch has a small population, only over 1,300 people, mainly distributed in De'e, Tianba, Xinjie, Shechang and some villages in neighboring Xilin County, Longlin Autonomous County, Guangxi. Su Miao language is Miao dialect, Sichuan, Guizhou, and Yunnan dialect, Guiyang sub-dialect, and southwest dialect (Xiong Hongyun, Zhan Binghong&Liang Hanchang2018).



Figure 57 Su Miao in Longlin, Guangxi, wears the indigo-dyed pleated skirt.
Source: Photographed by Liang Hanchang. August 12, 2013

2) Overview of Yao Costumes in Guangxi

Yao costumes are famous for their richness and richness. As early as the Later Han Dynasty, there were records of Yao ancestors' "good five-color clothes" (see "Later Han Book Volume" 116 "Biography of Nanman"). Since then, the characteristics of "colorful clothes" of Yao costumes have been continuously inherited and developed. By the time of national social and historical investigation in the 1950s and 1960s, there were 60 or 70 styles of Yao costumes. Among the many names of Yao nationality, there are many names named after their costume characteristics, such as "Baiku Yao", "Black Ku Yao", "Long Shirt Yao", "Tsing Yi Yao", "Red Yao", "Red Head Yao", "Pointed Head Yao", "Huajiao Yao", "Landian Yao", "Negative Edition Yao", "Mitou Yao" and "Top Yao", etc. This reflects the colorful characteristics of Yao costumes from one aspect (Qin Naichang. 2004).

Traditional Yao costumes are still black, indigo, cyan, white, and other colors. Men generally wear double-breasted or right-breasted jackets, copper buckles or cloth buckles, or round neck lace ya-shaped jackets, with belts, wide-legged trousers, leggings, and cloth on their heads and foreheads. Women generally wear round-neck lace double-breasted or right-lapel long clothes, floral trousers or pleated

long skirts, embroidered belts or aprons, and legs tied with feet. However, different branches of Yao nationality have their own characteristics in their costumes.

Panyao women's clothing in Tianlin, Guangxi is mostly made of homespun-dyed black indigo. The coat is longer than the knee, which is equal to the trousers, and open to the front. There are many patterns embroidered on the skirts on both sides above the waist, and the clothes are not buckled, and the waist is tied with more than two long silk embroidered belts. The corset is made of red cloth with black, yellow, indigo, and white cloth strips, which is very eye-catching. Decorations are silver medals, octagonal stars, earrings, bracelets, silver rings, and several pairs of red, green, yellow, and white pearls with silk ears suspended at both ends, with a string of red velvet around the chest and a long ribbon wrapped around the head. The girls are dressed in colorful embroidered costumes, decorated with silver broken bells at their heads and waists, and they are jingling and graceful when walking.

Jinxiu Chashan Yao men wear double-breasted jackets and wide-legged trousers. Women usually wear right unbuttoned clothes, with red patterns embroidered on the edges, lapels and cuffs, and belts around their waists. On New Year's Day, girls and young and middle-aged women dress up. When dressing up, comb four braids, insert silver combs and three curved silver hairpins with a length of about one foot and two inches, a width of about two inches, and a weight of about one kilogram, wrap one of the silver pieces with black cloth, connect the silver combs, and then wrap three red and black cotton velvet with a length of about one foot. In order to fix the silver hairpin, the forehead is also wrapped with cloth strips embroidered with flowers, and ten silver hairpins and a rectangular copper plate with cast flowers and landscape patterns are inserted. Four small bells are decorated at both ends of the copper plate, and colorful wadding belts are tied. Earrings, silver collars, silver bracelets, and silver rings are worn, and belts embroidered with seven layers of colorful flowers, 18 silver beads, and colorful wadding are tied. ■

Nandan Baiku Yao women's clothing is divided into summer clothes and winter clothes. Summer clothes are especially distinctive, with a black cloth on the chest and a batik cloth on a white background on the back, embroidered with square patterns, mostly geometric patterns such as back-shaped patterns, orthographic patterns, and ten thousand-character patterns. It is said that these patterns are the appearance of Yao Wang Yin, which was taken away by local officials in those days, to warn future generations not to forget this history of being oppressed and humiliated. The front and back two pieces of cloth are not sewn together, only the cloth belt is tied tightly, the edge of the skirt is embroidered with silk thread, and leggings are played in winter. White trousers Yao men's clothing consists of five major pieces, namely, a white cloth headscarf, round neck unbuttoned black soil cloth double-breasted top, white bloomers, black belt, and leggings. Among them, the white bloomers are particularly unique. The trousers are only knee-length, wide crotch and pure white. Five bright red straight stripes are embroidered on the knees. It is said that they are the blood marks of the fingers left by the ancestors of Yao nationality when they fought bravely with local officials to safeguard national dignity, and they are a sign of remembering their ancestors and their achievements, hence the name of Bai Kuyao.



Figure 58 Indigo Dyed Pleated Skirt in Nandan Baiku Yao.
Source: Photographed by Huang Qiuwen, July 20.2023



Figure 59 He Jinxiu, inheritor of national Nandan Baiku Yao costume, and his granddaughter.
Source: Photographed by Huang Qiuwen, July10.2022



Figure 60 Bai Ku Yao Men's Clothing of Nandan Baiku Yao.
Source: Photographed by Huang Qiuwen, July 20.2023

Hongyao in Longsheng Autonomous County, Guangxi, especially girls and young women, like red embroidered tops and pleated skirts, which are colorful and elegant. Red embroidered tops are divided into winter and summer. The upper sleeves of winter clothes are embroidered with dragon and phoenix, mandarin duck, chicken, duck, and various flower patterns, and the lower edge of the coat is inlaid with lead breastplate or silver medal lace. Summer clothes are generally not embroidered with patterns, only five fake buttons or other simple patterns. The center of the headscarf is embroidered with a diamond diagram of four small red flowers and one big red flower. Baotou is particular about it. When girls or married but childless women are in Baotou, they wrap their bun in the headscarf, revealing the diamond pattern without revealing their hair. When they become mothers, they no longer wrap their bun (Xiong Hongyun, Zhan Binghong&Liang Hanchang, 2018).



Figure 61 Zhao Fengxiang, the inheritor of Hongyao embroidery.
Source: Photographed by Liang Hanchang. August 14, 2013

Yao people's flower-picking embroidery technology is exquisite and delicate. Women learn to pick flowers when they are 6 ~ 7 years old. When they grow up, they have become experts in embroidery. Yao embroidery patterns are mainly based on trees, flowers, birds and animals, clouds and water patterns, geometric shapes, literal shapes, and characters, with various names. Moreover, each branch has its own pattern, which is really varied, dazzling, and amazing. Most of them are embroidered on black, dark indigo, or cyan cloth bottom with red, white, yellow, green, orange, and other silk threads, and with various techniques such as cross stitch or wrong needle embroidery, rich patterns are embroidered, including simple geometric patterns, colorful butterflies flying together, swimming fish and playing in water, etc., all of which are hand-made, with bright and elegant colors and clear and changeable composition. (Xiong Hongyun, Zhan Binghong&Liang Hanchang, 2018).

2.3 Han Nationality (Gaoshan Han Nationality): Being an "Ethnic Minority"

After the Qin and Han Dynasties, the Han nationality moved to Lingnan from all parts of the Central Plains one after another. During the Ming and Qing Dynasties, another Han nationality moved to the northwest of Guangxi from Sichuan and other places one after another. Because the water source with flat terrain has been occupied by Zhuang indigenous people, only Dashi Mountain, which is far away from the water source and barren land, is uninhabited. They stopped their exile here, laid the memorial tablets of their ancestors, and started a hard life in which their ancestors fought against the harsh natural conditions for generations. Here, they call themselves "Gao Shan Han".

Men of "Gaoshan Han" wear Tang suits, while women generally wear "small plaque clothes", big-legged pants, and waists. Only the waists are inlaid with colored cloth with a few saddle-shaped patterns resembling mountain terraces, accompanied by silver headdress bracelets. Uniform black cloth trousers and the top is indigo. There is a folk song that sings like this: "From a distance, my sister wears indigo, gold hairpin ears and rings" (Xiong Hongyun, Zhan Binghong&Liang Hanchang, 2018).



Figure 62 Gao Shan Han women singing folk songs.
Source: Photographed by Liang Hanchang. August 18, 2013



Figure 63 Gao Shan Han old man wearing indigo dye clothing.
Source: Photographed by Liang Hanchang. August 18, 2013



Figure 64 Gao Shan Han old man wearing indigo dye clothing.
Source: Photographed by Liang Hanchang. August 18, 2013

The national costume of the 12th generation in Guangxi has been gradually formed in the long-term historical development process. It has experienced

strict screening and elimination of economic life and social life in past dynasties, collected and precipitated different types of cultures in different periods in history, and integrated them into its own cultural system. These national costume cultures of the 12th generation in Guangxi, which have been washed and experienced vicissitudes before being passed down to the present, are the treasures and essences of Guangxi's national traditional culture. Especially, many ethnic minorities in Guangxi have never had popular characters adapted to their own languages in history, so national costume culture has become one of the main channels for national culture transmission and inheritance. In this sense, Guangxi's minority costume culture is actually the epitome and wealth of Guangxi's minority culture, and it is also the living fossil of Guangxi's minority social and cultural development. It records the history of social and cultural development of Guangxi ethnic minorities, is a wordless history book, contains a rich cultural heritage, and is an important cultural resource of Guangxi ethnic minorities and the Chinese nation. These rich and varied indigo-dyed costumes also construct rich and varied nationalities.

Part 3: Indigo Cloth for Special Life

The purpose of this section is to systematically explore the application of indigo-dyed clothing in specific social and cultural fields, especially festivals and ceremonies, and further analyze its role in identity construction. Indigo dyeing, as a cross-cultural and cross-historical dyeing skill, not only has important value at the aesthetic level but also plays multiple symbolic roles in social and cultural contexts. In various festivals and ceremonies, indigo-dyed costumes are not only visual decoration but also the carrier of cultural symbols and social signs. Through the case analysis of several representative ethnic or cultural groups, this study reveals how indigo dye is endowed with multi-level meanings in specific social and cultural occasions, and then becomes a tool of identity construction and identity. This analysis is helpful for us to understand the multi-dimensional function of indigo dye in cross-cultural contexts and its indispensable position in social and cultural construction.

3.1 Application of Indigo Dyeing Products in Festivals

1) Maguai Festival of Zhuang Nationality

Maguai means frog. Maguai Festival of Zhuang Nationality is a national intangible cultural heritage protection project. It is an ancient festival mainly popular in Donglan, Bama, Fengshan, Tiane, Nandan, and other Zhuang areas in the Hongshui River Basin of Guangxi. According to Zhuang legend, Ma Guai is the son of Thor, who is in charge of wind and rain, and frogs are called Ma Guai. Zhuang people along Hongshui River pray for good weather every year, abundant rice cultivation every year, and prosperity of people and animals all year round by offering sacrifices to Ma Guai. The Ma Guai Festival started on the first day of the first month of the New Year and went through three stages: finding Ma Guai, filial piety, and burying Ma Guai. It lasted for more than one month to the second day of February and finally ended in a grand Ma Guai Song Festival (<http://www.gxlib.org.cn/>).



Figure 65 The frog frag of Maguai Festival of Zhuang, Tiane County, pray the good weather and good grain.

Source: Photographed by Liang Hanchang. January 12, 2013



Figure 66 The Zhuang nationality of the rice-growing nation worships the frog god and holds sacrificial activities during the Spring Festival.

Source: Photographed by Liang Hanchang. January 12, 2013

Whenever in Leon Lai Ming on the first day of the first lunar month, people in the whole village put on national costumes and divided into several teams to beat gongs and drums and go to Tianba or riverside to turn over rocks and dig holes, looking for Ma Guai. It is said that the person who found the frog first was lucky. He was known as the son-in-law of King Lei, "Ma Guailang", and became the leader (king) of Ma Guai in that year (www.gxlib.org.cn: 2022).

Immediately after finding the Ma Guai, he fired three cannons, beat gongs and drums, blew suona and set off firecrackers to send the Ma Guai to the social pavilion (an arbor-style vegetation structure building). Put the leech on a bronze drum and kill it with small firecrackers. Put it in a small coffin with a width of three inches and a length of five inches and place it on the altar of the social pavilion. Then burn incense and paper, and worship with wine, meat and glutinous rice cake. Here, the old people toast each other and wish them well-being, count the date in public and choose the time to bury the leeches.

Every three days, people are called to beat gongs and drums to travel around the pavilion for three times, and then enter the pavilion to sing "Noisy Pavilion" and burn incense to worship. Most of the participants in this activity are young men and women. After incense, they will sing the long-standing "Ma Guai Song", "New Year Song", "December Song" and "Four Seasons Song" in the social

pavilion. Young men and women can also go out of the kiosk to sing "thatched songs" (that is, love songs).



Figure 67 The villagers wore indigo and dyed costumes to hold a ceremony.
Source: Photographed by Liang Hanchang. January 12, 2013

On the day before burying the Ma Guai, the elders in the village summoned the heads of households to the designated place, and tied a colorful bridge with bamboo and five-color paper. The horizontal plaque on the front door of the sedan chair read "Dragon King Bao". The sides of the colorful sedan chair are cut into Zhuang brocade patterns with colored paper and pasted, and the paper-cut images of preventing and controlling leeches in the sedan chair. Gongs and drums and suona sounds came from the parade of Zhuang men and women dressed in traditional indigo-dyed costumes all the way, and people shouted "Ho-hello!" Shouts. This step is called "swim and turn". Usually, on the day when the leeches are buried (Rat Day, also known as Child Day, between the end of the first month of the lunar calendar and the beginning of February), people get up to eat breakfast early in the morning, and men, women and children wear indigo-dyed holiday costumes and gather at the social pavilion. Two people carry sedan chairs and walk at the front, while everyone holds colorful flags and follows. After beating gongs and drums and turning around the social pavilion three times, the Ma Guai were sent to the burial place over the years, where offerings were placed, incense and paper were burned to worship. After that, people planted colorful flags on or around the main pile of Ma Guai's grave and then lit a few firecrackers before people reluctantly left.



Figure 68 Ritual dance-Ma Guai dance: wearing traditional indigo-dyed costumes and wearing masks to perform ancestors driving cattle.

Source: Photographed by Liang Hanchang. January 12, 2013

Then the villagers in Nadong Village, Tian'e County wore indigo-dyed clothes and headscarves to dance the Ma Guai dance. Sixty or seventy people took part in the performance, wearing unique masks to simulate the action of driving cattle during farming. The movements are simple and rugged, simple and generous, and the scenes are warm and unrestrained. Dancing has the characteristics of vivid Ma Guai, which is very rich in national color. The beauty of Ma Guai dance is: the process of Ma Guai God leading the troops to fight, labor and production, and the reappearance of some daily life scenes. Ma Guai dance consists of three performance forms: witchcraft sacrifice, fighting martial arts performance, farming activities and daily life.



Figure 69 Ritual dance-Ma Guai dance: Imitating daily women spinning babies with indigo-dyed traditional straps.

Source: Photographed by Liang Hanchang. January 12, 2013

This photo shows the third form of Ma Guai dance, which imitates the daily female spinning with a baby on an indigo-dyed traditional strap. The mask is a symbol representing his ancestors in the ignorant era of performance.



Figure 70 Ritual dance-Ma Guai dance: wearing indigo dyed costumes to simulate the transplanting actions in ancestors' farming life.

Source: Photographed by Liang Hanchang. January 12, 2013

The activity of Ma Guai Festival ends here at "Huashan Immortal". Under the leadership of "Ma Guailang", four to six young people each wear only one underpants, covered in yellow hair or painted with black and white stripes, dressed as "Ghost King" or "Ma Guailang God" to imitate frog jumping. At this point, the whole festival ended, and every family warmly invited relatives and friends or passing

tourists to their homes to entertain them with sumptuous banquets. The whole activity lasted for two days and one night, which was very grand.

As an important festival in Zhuang culture, Ma Guai Festival is not only the embodiment of traditional art and collective wisdom, but also has Zhuang social functions, such as promoting interpersonal communication and maintaining the stability of social structure. One of the most important ceremonies of the festival—the mock spinning—is actually an imitation and inheritance of ancestral wisdom, which further emphasizes the continuing importance of culture and tradition in modern society.

Under this background, the common wearing of indigo-dyed clothing has become a symbol of culture and identity. Although the modern version may no longer be the traditional indigo dyeing process, a large number of indigo dresses still reflect the original worship and cultural values of Zhuang people to indigo. This choice of clothing not only meets people's spiritual needs, but also strengthens collective identity and cultural inheritance on the visual and symbolic levels. Therefore, indigo-dyed clothing is not only an aesthetic choice, but also a multi-dimensional cultural and social symbol, which helps to maintain and inherit the cultural heritage and social structure of Zhuang nationality.

2) Sanjiang Dong Song in Guangxi

Sanjiang Dong Song was selected as the first batch of national intangible cultural heritage representative projects in China in 2006. It is also the only cultural project in Guangxi that has been selected into the United Nations "Representative Works of Intangible Cultural Heritage of Humanity". In 2009, Dong folk songs were listed in the list of representative works of intangible cultural heritage of mankind in the world. Han people have characters to pass on books, while Dong people don't have their own characters. Many excellent cultural traditions, living customs and social etiquette are passed down from generation to generation by beautiful songs. When participating in this activity, both men and women of Dong nationality should wear the most unique indigo-dyed bright cloth costumes of Dong nationality. Even if they are all Dong nationality, the styles of costumes are rich and varied (www.gxlib.org.cn, 2023).



Figure 71 National representative inheritor: Qin Naihao teaches students to learn Dong songs at Gao'an Primary School in Fulu Township. Everyone wears traditional indigo dye costumes of Dong nationality.

Source: <https://www.news.cn/> [Accessed on August 2, 2023]

The basic concept of the so-called intangible cultural heritage refers to the performance situation of various traditional cultures that exist in intangible forms, are closely related to people's lives and have been passed down from generation to generation. Intangible cultural heritage is a people-oriented and living cultural heritage. He emphasizes the memory, experience and spirit with people as the core, which is characterized by the evolution of living state.

"Da Ge of Dong Nationality", originated in the Spring and Autumn Period and Warring States Period, has a history of more than 2500 years. It is a folk chorus form with multiple voices, no conductor, no accompaniment and natural chorus in Dong nationality area of China. As early as the Western Han Dynasty, Liu Xiang recorded a "Yue Ren Ge" in Shuoyuan. Yue Ren Ge is an ancient folk song recorded in Dong language in ancient China, which has developed to a relatively mature stage in Song Dynasty. Lu You, a famous poet in Song Dynasty, recorded the collective guest singing of "Qi Ling" (Dong people claimed to be) in his Notes on Laoxue'an. By the Ming Dynasty, Kuang Lu had more clearly recorded the scene of Dong people's "Long Song Closing Their Eyes" in his book Chiya, which was an important document for Dong people to sing big songs hundreds of years ago.

Big song-Dong language is called "Ga Lao", "Ga" is a song, and "Lao" has grand and ancient meaning. The main singing style of Dong nationality's big songs is "All the people are low and All the people are high" and polyphonic multi-voice chorus. In the past, Dong children entered singing classes from an early age. Almost every Dong village has singing classes, and some Dong villages have as many as 10; The formation of singing classes generally follows the principles of the same race, the same sex and the same generation, and is specially taught by experienced singers of their own race or village during the slack season until they can independently participate in the duet of Drum Tower. The traditional songs of Dong nationality are usually held in the Drum Tower by the men's singing team of Jiazhai and the women's singing team of Yizhai during the festivals such as "Dong New Year Festival", "Eating New Festival" and "Spring Festival", or during the collective communication between villages during the slack season, often staying up all night or even competing for several days and nights continuously. Singing big songs is not only a way for Dong youth to inherit their own history and culture, but also an effective way for young men and women to first meet and fall in love until they get married.

The "February 2" Dong Song Festival in the lunar calendar is a folk spontaneous activity, which is mainly a blessing ceremony to worship the highest protected goddess of Dong nationality-"Saxi" (meaning "grandmother" in Dong language), and has a history of 278 years. On this day every year, Dong residents in Meilin Township, Sanjiang Dong Autonomous County, Guangxi will wear gorgeous national costumes to convey their feelings and meet friends with songs. Everyone is immersed in the festival. Firecrackers and melodious Lusheng are heard from time to time in the village, while Dong songs with few harmonies of Chinese ethnic minorities come one after another. The scene is very grand and lively.



Figure 72 Men and women dressed in indigo-dyed homespun participated in the Dong Song.

Source:<https://web.facebook.com/>[Accessed on August 2, 2023]

The Song Festival on February 2nd of Dong Nationality is an important traditional cultural phenomenon of Chinese ethnic minorities. From the perspective of art and cultural anthropology, it embodies the continuation of cultural tradition, the construction of community identity, and the function of cultural and emotional exchange.

First of all, from an artistic point of view, the Dong nationality's February 2 Song Festival shows rich artistry, especially in the combination of music and poetry. Yue Ren Ge is an ancient folk song recorded in the Dong nationality language, which shows the primitiveness and purity of Dong nationality language and music in artistic expression. In addition, from the scene of "Long Song Closes His Eyes" recorded in historical documents, it can be seen that Dong folk songs show a deep emotional expression and collective experience.

Secondly, from the perspective of cultural anthropology, the Song Festival on February 2 of Dong nationality shows the continuity and changes of culture. Originating from the Spring and Autumn Period and Warring States Period, it has a history of more than 2500 years. Dong folk songs have become an important part of Dong culture, which not only contains the history and tradition of Dong nationality but also bears the community identity and sense of belonging of Dong nationality. This cultural inheritance based on oral tradition reflects a historical continuity and stability, which is of great significance for maintaining and constructing the community identity of Dong nationality.

In addition, the Dong People's Song Festival on February 2nd is also a place for community exchange and emotional exchange. These songs are usually sung in occasions where villages or clans are guests collectively, which is not only a form of entertainment, but also a way of community communication. The content and form of songs, as well as the experience of singing together, have become the media for sharing experiences and emotions among Dong people, which helps to strengthen the cohesion and sense of sharing of the community.

Generally speaking, the February 2nd Song Festival of Dong nationality is a community practice with artistic and cultural depth, which not only embodies the history and cultural tradition of Dong nationality, but also reflects their community life and emotional experience. At the same time, this cultural tradition based on oral and performance also poses challenges and enlightenment to the cultural protection and inheritance of modern society.

Dong costumes are famous for using indigo-dyed fabrics coated with various substances (protein, buffalo hide extract, persimmon extract, and/or pig blood) and highly polished by repeated beats. During this period of change, natural or synthetic indigo dyes were used on hand-woven or commercial fabrics and cut to the width of hand-woven fabrics .

The indigo-dyed costume is an important material and cultural carrier in Dong culture, and it occupies a vital position in the Dong Song Festival on February 2. First of all, from the perspective of nationality, indigo-dyed costume is a symbol of Dong characteristics, and every design element of it depicts Dong's lifestyle, beliefs, values, and artistic view. These kinds of clothes make Dong people declare their sense of belonging and highlight their national characteristics on occasions such as the Grand Song Festival. At the same time, this kind of costume also enabled them to enhance their national identity and group cohesion in the process of participating in the Grand Song Festival.

Indigo-dyed costumes play a role in connecting individual and collective, present and past, material and spirit in February 2nd Song Festival of Dong Nationality. By wearing this kind of clothing, Dong people not only declare their national identity. But also show their unique culture to the outside world in a visual way. At the same time, they also participate in and experience their traditional culture in an individual way. Indigo-dyed costumes not only constitute an important part of Dong culture but also shape Dong's self-identity to a certain extent.

3.2 Application of Indigo Dyeing Products in the Ceremony

1) Dong wedding in Chengyang Bazhai

Bell, Catherine(1992) mentioned "ceremony" in the book *Ritual Theory and Ritual Practice*, which is the expression of human and collective behavior formed by a symbol and belief system. Therefore, ritual is a special social and cultural field separated from human beings and daily life. (Bell, C.1992)Therefore, for every special occasion in society, ritual has a stage of human expression. This creates a special opportunity for society to maintain the order it needs from birth to death. Therefore, ritual is a symbolic interactive field in society. It has been replicated together from generation to generation, becoming a common social memory and conveying race in the process.

Indigo-dyed fabrics in Bazhai, Chengyang have unique characteristics. In addition, this special indigo-dyed cloth is not just an ordinary item. It is also a kind of "material culture" related to their daily life and ceremony. According to Jones's *Material Culture*, Andrew (2007), it is related to social memory (Jones, A. 2007). The relationship between Dong people and life and society is "indigo culture", which embodies the self-identity of Dong people. On the academic level, "Indigo Culture", as a "nation", shows the Dong people here that "we are the Dong people in the Eight Villages of Chengyang". At the same time, people outside the community of Bazhai Village in Chengyang regard them as "Dong people in Bazhai Village in Chengyang" through their "indigo culture".

In the ritual stage of Dong nationality, indigo-dyed fabrics appear in many forms of ritual symbolic system. That is to say, wedding ceremonies, birthday parties, funerals housewarming ceremonies, and so on. In this section, the author wants to give an example of a wedding ceremony to describe as follows:

Wedding Ceremony and Indigo-dyed Fabric

An important "adult ceremony" from single life to family life is marriage. Family is very important to Dong people in Bazhai, Chengyang, and they also attach great importance to the wedding ceremony. Therefore, the key components of costumes, decorations, and ceremonies are made of special indigo-dyed fabrics and clothes for wedding ceremonies. Therefore, the wedding ceremony is a place to preserve the knowledge of creating unique indigo-dyed fabrics for continued use in today's Dong society.

The Process of Traditional Wedding Ceremony in Dong

Grandma Yang (85 years old) is an old man in Bazhai Village, Chengyang. I am glad to see myself wearing a wedding dress of the Dong family, which reminds people of Grandma when she was young. Grandma Yang told me about her wedding. The wedding of Dong nationality is an orderly, stage, and colorful process. The main steps are engagement, wedding, and bride's return. The traditional wedding of Dong people is usually held from previous years to the New Year. On New Year's Eve, the wedding held a "bride stealing ceremony". The groom secretly took the bride home in the middle of the night.



Figure 73 Grandma Dong of Ma'anzhai Village is taking the author's indigo cloth.
Source: Photographed by the author. December 27, 2022

Then on the first day of the Lunar New Year, the bride will bring her own water and use it to cook oil tea for the whole village. The bride and groom make oil tea together and distribute it to guests. This symbolizes that they have become new members of this family. On the day of giving away, relatives will hold a wedding banquet, and on the next day, the groom's family will hold a wedding banquet. On the third day of the new year, the bride was "stolen" back to the groom's home. (Although both parents usually find this out in advance.) The bride and groom must return to the bride's home. This is feedback to the bride's parents for a "bride reunion". The groom will express his gratitude to the bride's parents. The bride's brother will set off firecrackers at the intersection to welcome the bride home.

The "Bride's Homecoming Ceremony" was held on a stage, with a large audience present, which made the atmosphere lively. The new family will receive many gifts from many participants. Sour fish, sour duck, candy, glutinous rice and recently red pork are decorated. In addition, it accurately captures their joy and celebration (Yang Nianying.2020: interview) .

Indigo-dyed Cloth and Fabric used in Wedding Ceremonies

Indigo-dyed cloth and indigo-dyed cloth were used as raw materials for ceremonies. The main parts selected by the researchers are as follows:

Indigo-dyed Fabric is a Cultural Object for Marriage

The unique indigo cloth of the Dong people is a unique symbol of the Dong people's culture. Besides being used in daily life, it also plays an important role in important ceremonies such as weddings. In a traditional wedding, the bride's mother must prepare 12 clothes for the bride. Includes two cotton padded jackets and several clothes made entirely of indigo-dyed fabric. When the bride gives birth to the child and holds a celebration ceremony, the dowry will be sent. This may be a symbol of the complete passage of the wedding. These indigo dowries not only represent the hard work and exquisiteness of the bride's family. It also represents the bride's gift to the new family and good expectations for future life.

Dong's Wedding Dress and Costume

The traditional wedding ceremony of Dong nationality is full of seriousness, excitement, and joy. It represents the Dong people's love for life and respect for their social memory. Indigo-dyed fabrics are an important element connecting the past and the present in wedding ceremonies. It represents the wisdom of the Dong people and the inheritance of long-standing national culture.

The purpose of wedding dress is to distinguish the bride and groom from the general public. Ceremonial protection wedding dresses made of special indigo fabric are left to Dong people. It has become an integral part of the bride and groom's body, saying "they are Dong people", and now it is the new Dong family. In addition, clothing can also reproduce social memory at the same time.



Figure 74 The bride and groom of Ma'an Village Dong Wedding.

Source: Photographed by the author. February 20, 2023

In the wedding ceremony theater, the bride is the main figure in the wedding ceremony. Wedding dresses show changes in marital status. This ceremony is handed down from ancestors. Therefore, the bride's dress and physical training play an important role in this process. The bride wore a wedding dress made of indigo-dyed fabric. This is not only a symbol of respecting and continuing the traditions of ethnic minorities. It also shows the commitment and expectation of a new community

family. The bride's wedding dress, especially the dark indigo wedding dress, conveys a solemn and sacred atmosphere and shows the seriousness of the wedding. At the same time, the bride's dazzling jewels reflect happiness and joy, symbolizing a new beginning and indicating a happy life in the future.



Figure 75 Guests of Dong wedding in Ma'an-zai Village and the elders of the groom's family send off the bride and groom, they wear indigo-dyed clothes.

Source: Photographed by the author. February 20, 2023

At the reception on New Year's Eve, the groom and a group of best men come to the bride's house. After arriving at the destination, a member of the bride's party will tie a precious belt around his waist. The cloth is so wide and long that it can be made into a whole dress. This represents the deepest welcome of the bride's family and their respect for this great event.

In addition to the bride and groom, there are various participants in the ceremony venue. It consists of relatives, friends, best man, bridesmaids, and so on. The relationship between bride and groom. At the ceremony when the groom sends the bride home, the elders of the groom will wear their own Dong clothes. They came to congratulate and witness the new status of the bride and groom. Collective participation reproduces the wedding ceremony and continues the rich tradition.

The bridegroom's wedding dress was handmade by the bridegroom's mother. After marriage, the bride's mother will continue to make new East Indigo clothes and shoes for the groom. The best man's brother and groom will also wear traditional Grove uniforms. Show the spirit of team unity and mutual assistance. The bridesmaids' dresses are almost identical to the bride's, except for indigo-dyed headscarves and beautiful accessories. Young people are very willing to hold traditional weddings. Even in modern hotels, the bride will wear traditional oriental clothes (Chen Limei, 2022: Interview).

This study also points out to the academic community that it is necessary to take into account local knowledge of material problems, as well as their obligations and uses in life and society. Indigo dye culture is also a "material culture". Therefore, the problems related to the self-identity of ethnic minorities are found. Through the application of special indigo fabric in important ceremonies, we also tell ourselves and others that "we are Dong people".

2) Wedding in Black-cloth Zhuang Nationality

In the wedding ceremony of Zhuang nationality in Guangxi, traditional indigo-dyed clothing is not only an expression of culture and aesthetics but also involves social memory and identity transformation at a deeper level. As a visual and

symbolic carrier, this kind of costume is actually a kind of social and cultural capital, that carries ethnic history, tradition, and collective memory. In the important life cycle ceremony of the wedding, wearing indigo-dyed clothes is actually a sign and transformation of identity, which marks the change of social status of individuals from single to married.

The wedding of the Zhuang nationality in Napo County takes black clothes, black dresses, and black headscarves made of indigo dye as dresses, which is different from the weddings of other nationalities showing off warm bright red. They think that black is the noblest and most beautiful color and can stand the test of years. The bride and groom will wear the most beautiful, solemn, and auspicious indigo-dyed clothes in their own country, and appear at the most gorgeous moment in their lives.



Figure 76 Guangxi Napo Zhuang wedding, brides and bridesmaids wearing indigo-dyed costumes.

Source: Photographed by Liang Hanchang. January 12, 2014

Up to now, the Zhuang nationality in Napo strictly implements the intra-clan marriage system, but it is absolutely forbidden to marry close relatives. The main reason is to abide by the ancestral tradition and keep the pure tradition of pure "black" ethnic groups. For thousands of years, the almost isolated living environment is also the reason for the long-term existence of intra-clan marriage. Up to now, young men and women in black prefer to find objects in Bentun Village. Although young men and women can fall in love freely through singing fairs and other occasions, they must obtain their parent's consent to get married and go through a series of etiquettes such as media employment, appointment, and money payment.

The wedding is strange and interesting. The man sends someone to pick up the bride at the woman's house with the dowry. The wedding takes place at night. When the bride leaves the house, her father and brother can't watch her go out.



Figure 77 The wedding team went to pick up the bride, and the indigo-dyed cloth and costumes were also used as dowry.

Source: Photographed by Liang Hanchang. January 12, 2014

When the bride goes out, she should take an umbrella. After the bride goes out, she must not look back at her mother's house, let alone go back. Otherwise, it is regarded as a bad omen.



Figure 78 The bride goes out with an umbrella at night.

Source: Photographed by Liang Hanchang. January 12, 2014



Figure 79 The bride's bridesmaid is wearing indigo-dye clothing.

Source: Photographed by Liang Hanchang. January 12, 2014

Indigo-dyed clothing plays the role of "medium" in this process, which is not only a display of material culture but also a ritualized expression of identity and role transformation. Wearing indigo-dyed clothes means the close connection between individuals and their social and cultural backgrounds, and also means the

confirmation of their new roles and identities in the social structure. This kind of dress choice strengthens the continuity between individual and ethnic groups, traditions, and social structures at the visual and symbolic levels, thus playing a vital role in self-identity construction and identity. This is not only helpful to maintain and inherit the cultural heritage of Zhuang nationality in black but also provides a powerful demonstration for understanding the multi-dimensional functionality of indigo-dyed clothing in social and cultural phenomena.

3.3 Newborn Full Moon Ceremony, Adult Ceremony, and Death Ceremony

In minority cultures, newborn ceremonies, adult ceremonies, and funerals are three important life cycle events in people's lives, all of which involve indigo-dyed clothing as an important carrier of identity and cultural inheritance. During the newborn ceremony, grandma usually prepares indigo-dyed braces as a blessing and protection. This is not only a practical object, but also an initial mark of culture and identity. Through such ritual articles, newborns are introduced into a social system with rich cultural and historical traditions, thus starting their journey of identity construction.

In contrast, gorgeous shrouds at funerals are usually prepared by old people for themselves from a young age. This shroud is not only a summary and commemoration of an individual's life, but also the final confirmation of his role and identity in society and culture. Before leaving, wearing the most gorgeous indigo shroud in my life to meet my ancestors means that the individual's life course and social identity have been sealed and inherited in a ritual way.

In these two different life cycle stages, indigo-dyed clothing plays a key role. They are not only visually and aesthetically attractive, but more importantly, they have far-reaching significance at symbolic and cultural levels. Through these ritual articles, ethnic minorities can confirm and construct their self-identity in different life stages, thus realizing continuity with ethnic groups and traditions. This continuity not only helps to maintain and carry forward the cultural heritage of ethnic minorities, but also provides a powerful observation and analysis for us to understand the complexity and multidimensional nature of ethnic self-identity. Below I will draw a number of cases to describe:

1) Newborn Full Moon Ceremony of Zhuang

In Guangxi, braces are regarded as children's "protective objects", and producers decorate various patterns with auspicious meanings on braces, praying that children in braces can grow up healthily and be free from evil worship. In the minority villages in Guangxi, the traditional custom of grandma giving braces is still preserved. Almost all straps are passed down from grandmother to daughter, and then from daughter to daughter. In the past, the strap core was usually composed of square symmetry, and exquisite embroidery was done on the bottom with black, red and indigo dyeing. Now, because fewer and fewer people make homespun, people will choose red modern cloth instead of traditional indigo-dyed black and red cloth.

Grandma usually sends straps when the newlyweds give birth to their children for the first time, and the bride's family sends elaborate flower straps to Lang's house to celebrate. Generally, the grandmother of the newborn leads the team, with as few as a dozen people and as many as twenty or thirty people. Including the birthday of the elderly and the best wishes for the marriage and love of young people,

and a considerable part of them is appreciation for the brace craft and gratitude for sending braces. At that time, Lang's family will have a big banquet to welcome guests from all sides. Braces are usually woven, dyed, embroidered, and sewed by my grandmother. At the same time, one or two sewing artists are invited to participate. It usually takes about one month to complete an embroidered brace. The bride's family often attaches great importance to and strives for perfection when making straps, so this folk craft is widely spread.



Figure 80 The straps sent by Zhuang's full moon wine grandmother, the base cloth is indigo dyed cloth, and foreign collectors share.

<https://web.facebook.com/>[Accessed on August 2, 2023]

Distributing red eggs: There is a folk song in China that reads: "Red eggs, all over your face, eat your happy steamed bun this year, and eat your red eggs next year." Distributing eggs dyed red with pigment to relatives and friends is a popular way to express joy all over the country. Red eggs are not only perfect because of the image of eggs, but also take the endless auspicious meaning of "eggs can hatch chickens, and chickens can lay eggs". Therefore, food made of eggs is the most important symbol of the ceremony of the moon. Zhuang people give red eggs to guests at the full moon of their children to celebrate and show good luck.



Figure 81 Grandma in traditional indigo dye clothing and young mother in modern indigo clothing: distributing red eggs.

Source: Photographed by Liang Hanchang. January 1, 2013

In Zhuang culture, grandma holds a newborn full moon ceremony for grandchildren with unique indigo embroidery straps, which is not only a kind of

cultural inheritance, but also the starting point of identity construction. As a visual and symbolic carrier, this brace marks the formal introduction of newborns into Zhuang's culture and social system. This ritual behavior plays a fundamental role in self-identity construction, because it provides newborns with the opportunity to establish contact with ethnic groups, cultures and social structures for the first time, thus laying the foundation for their future identity and cultural belonging.

2) Hualan Yao Adult Ceremony

In the Hualan Yao community in Jinxiu, Guangxi, the unique adult ceremony has a far-reaching influence on the construction of self-identity. This ceremony not only marks the transition from adolescence to adulthood, but also confirms and inherits cultural and social identity. In this important life cycle event, specific indigo-dyed costumes and other cultural elements are used as symbols of identity and role transformation. Wearing these specific costumes and participating in ceremonies means that individuals have reached a new stage of development not only physically, but also socially and culturally.

Family is the most basic social organization in Hualan Yao. Because Yaoshan is located in a geographical environment with limited land area, there has been a special custom of restricting population since ancient times. Through abortion and infanticide, it is stipulated that only one couple is allowed to stay in each generation, and each couple is only allowed to keep two children, one to stay at home and the other to marry. Everyone should wear traditional indigo-dyed clothes for the adult ceremony when they reach the age of 15:



Figure 82 Jin Xiuhua Basket Yao's elders are sorting out traditional indigo-dyed clothes for teenagers attending the adult ceremony.

Source: Photographed by Du Zhongjing. January 7, 2023



Figure 83 Jin Xiuhua Basket Yao Adult Ceremony Traditional Indigo Dye Clothing.

Source: Photographed by Du Zhongjing. January 7, 2023

In Hualan Yao culture, the unique indigo-dyed costumes play a key role in the adult ceremony of girls. This kind of dress is not only the embodiment of aesthetic and cultural inheritance but also the symbol of the identity change of girls from childhood to adulthood. The ritual of wearing indigo-dyed clothes not only marks an important stage in the individual's life cycle. But also confirms and accepts social and cultural identity. Such ritualized behavior plays an important role in the construction of self-identity, which strengthens the continuity between individuals and their cultural and social backgrounds, and further establishes their new roles and identities in the social structure. This combination of costumes and ceremonies provides an important platform for Hualan Yao girls to find and confirm their self-identity in ethnic groups and traditions.

3) Gorgeous Costumes for Funerals

In the Su Miao culture of Miao branch in Longlin area of Guangxi, the old people began to prepare gorgeous indigo shrouds from their girlhood, which is of profound significance for building and maintaining their self-identity. This early prepared shroud is not only a ritualized cognition of the whole life cycle but also a continuous confirmation of the individual's role and identity in society and culture. Gorgeous indigo-dyed costumes are not only an aesthetic expression here, but also a symbol of cultural and social identity.

From the exquisite clothes of the Su Miao grandmother below, we know that every Su Miao woman has to make a gorgeous dress for herself before she gets married so that she can wear it on the day of her death. According to their dictation, because her ancestors will remember her as a bride and have seen her as a bride, she wears an indigo-dyed dress made by herself, a style known by her ancestors. Death is not the end of life, but another form of reunion with ancestors. This concept of treating death does not only appear in this ethnic group. It is said that when a woman of Zhuang nationality in Xilin, Guangxi (Pan Rongsheng.2023; interview) dies, the old people will dress up carefully and have the same intention. In a piece of land, people have developed a kind of life wisdom that is not afraid of death, which can be realized through the production of material culture such as indigo-dyed clothing.



Figure 84 Guangxi Longlin Miao Su Miao branch old woman, wearing gorgeous indigo dye costumes, preparing for her funeral.

Source: Photographed by Liang Hanchang. January 25, 2013

Perhaps there are similar attitudes towards death in different regions, not because they participate in activities together in a certain environment, but because their knowledge comes from ancestral sources that communicate with each other, along ancestral memories and common lineages. They are closely linked not only by the identity of physical matter but also by the identity of cultural tradition, that is, by inheritance and heritage.

In the relationship between human beings and indigo dye culture, we experience an eternal rebirth. Life and death are just moments in this continuous generation process, the transition point of the life cycle. Special people may come and go, but the life process continues. The ancestors who have passed away have not disappeared: they still exist, just in another form. Therefore, it is always possible that it will return. This thinking model does not look at life as the beginning and end, but as "coming and going", which is a more dynamic and circular view of life. When an old man dies, it doesn't mean the end of an era, but that person leaves the living and goes to a place that is usually considered to be another world. Existence is not limited by time, although it shares the boundary of time with the world. Death only marks a point of life, not an end. This idea is consistent with the idea of circular rebirth and reincarnation. A similar example is the Alaska Eskimo's idea that death is not the end, but the ultimate source of life.(Ingold, T. 2002) .Life is not a linear sequence of reproductive moments suspended in time, but is essentially temporal. As philosopher Henry Bergson said, "Wherever there is life, there is a place open to record time". The life of every living thing contributes to the generation of the future and the regeneration of the past at the same time.

This tradition of preparing shroud from a young age is actually a continuous reflection and confirmation of individual life course and social role. It emphasizes the limitation of life and the constant change of social identity, and at the same time provides a continuous platform for confirming and constructing self-identity in different life stages. This kind of cultural practice not only helps individuals to establish a continuous and consistent self-identity in their life course. But also strengthens the respect and inheritance of Su Miao people for tradition and social structure in a wider social and cultural background. Therefore, this custom plays an important role in building and maintaining the self-identity of the Su Miao people.

3.4 Other Special Life Ceremonies (Housewarming, Beaming Ceremony, etc.)

Under the multi-ethnic background of Guangxi, there are many kinds of festivals and ceremonies. In addition to ceremonies related to natural beliefs and important life cycles (such as birth, adulthood, marriage, and death), there are a series of other types of ceremonies, such as celebrations related to residences. These ceremonies not only reflect the unique cultures and traditions of all ethnic groups but also are closely related to the identity construction of individuals and communities on many levels.

Different nationalities have different house inauguration ceremonies, and the representative ones in the building-related beam-up ceremony are the beam-up ceremony of the Dong wooden structure residence and the housewarming ceremony of the Mulao nationality. We can have a more comprehensive understanding of the

multi-dimensional role of the application of indigo-dyed culture in ceremonies in identity construction and social structure maintenance, without repeating its numerous details one by one. These ceremonies not only provide individuals and communities with a way to connect with culture and tradition but also have indispensable value in a wider social and cultural context.

1) The Inauguration Ceremony of the Villagers' Building in Chengyang Bazhai

According to the author's participatory observation of Dong families in Bazhai, Chengyang, Sanjiang, and Guangxi, Dong people wrap mascots with traditional indigo-dyed cloth and bind them on the main girders of public buildings such as Fengyu Bridge and Drum Tower. This unique ceremony is not only in public buildings but also in the upper beam ceremony of ordinary villagers' new houses. During the ceremony, the owner of the new house will prepare an indigo-dyed cloth for the master of ceremonies. During the ceremony, the master of ceremonies wraps some peanuts, longans, coins, and other items with continuing meaning with a piece of cloth and binds them on the main beam. This cloth is also used in the middle of the offering table of the ceremony. The author observed that at the end of the ceremony, this cloth was taken away by the master of ceremonies, which is a precious gift given to the master of ceremonies by the owner of the new house.



Figure 85 Ceremony of installing main beams on villagers' new houses in Chengyang Bazhai, the traditional indigo-dyed cloth as a sacrificial and after the ceremony it will be given to the priest.

Source: Photographed by the author. December 28, 2021

In the inauguration ceremony of Dong nationality's new house in Bazhai, Chengyang, Sanjiang, Guangxi, indigo-dyed cloth has profound symbolic significance and social function. During the ceremony of Shangliang, this indigo-dyed cloth prepared by the owner of the new house was used to wrap auspicious and lasting items, which is not only a blessing to the new house and family, but also a respect and inheritance of Dong culture and tradition.

The use of this indigo-dyed cloth in the ceremony strengthened the nationality and self-identity of Dong nationality from many angles. First of all, it is a kind of maintenance and inheritance of Dong's traditional handicrafts and cultural heritage, which shows Dong's respect for its own history and culture. Secondly, this kind of ritual behavior also helps to strengthen the cohesion and identity within the

community, because it is not only a ritual at the family and individual level but also an exchange of social and cultural capital.

After the ceremony, this indigo-dyed cloth was taken away by the master of ceremonies as a precious gift, which further emphasized its value in social interaction and cultural inheritance. This is not only a recognition of the role and social status of the master of ceremonies, but also a continuous maintenance and inheritance of Dong culture and tradition.

On the whole, the indigo-dyed culture not only shows the indigo-dyed wisdom of Dong nationality in the architectural inauguration ceremony of Bazhai Dong nationality in Chengyang, but also is a multi-dimensional social and cultural symbol. It has played an important role in building and maintaining Dong's nationality and self-identity and has become an important link connecting individuals, families, and communities.

2) Housewarming Ceremony of the Mulao People in Luocheng

According to the author's field investigation in Luocheng Mulao Village, Guangxi, the traditional Mulao indigo-dyed cloth will be used in the housewarming ceremony of new houses preserved up to now in some rural areas. Two ancient French indigo-dyed cloth symbolize dragon and phoenix, one is eight (dragon) and the other is six (phoenix), which will be preserved permanently. The master of ceremonies who does the ceremony will use a chicken, let the chicken walk on the cloth and talk with the gods, and murmur words about auspicious blessings in his mouth, wishing the family who moved to a new house happiness and no disaster. Relatives and friends who come to the ceremony will also bring two traditional hand-woven indigo-dyed earth cloth as gifts to the owner of the new house.



Figure 86 Guangxi Luocheng Mulao people compiled the housewarming ceremony into a dance: they held long indigo-dyed homespun cloths, one symbolizing dragon and the other symbolizing phoenix.

Source: Source: Photographed by Xie Shengju. December 2, 2021

In the housewarming ceremony of Mulao nationality in Luocheng, indigo-dyed cloth is not only a display of material culture, but also a profound symbol and social and cultural symbol. Two ancient French indigo-dyed earth cloths symbolize a dragon and a phoenix, which not only reflects Mulao's respect for nature and gods, but also wishes for the well-being of family and community. Through ceremonies, these indigo-dyed earth cloths were endowed with special meanings and functions, and became a medium for dialogue with gods and blessing new families.

This ritual behavior of using indigo-dyed cloth strengthens the nationality and self-identity of Mulao people in many aspects. This is further strengthened by the indigo-dyed homespun gifts brought by relatives and friends who come to the ceremony. They are not only a blessing to the new family, but also an exchange of social and cultural capital, which helps to maintain community relations and identity.

To sum up, the indigo dye culture is not only an aesthetic and cultural expression but also a multi-dimensional social and cultural symbol in the housewarming ceremony of Mulao nationality. It has played a vital role in building and maintaining Mulao nationality and self-identity and has become an important link connecting individuals, families, and wider communities.

3) Longdong Festival of Zhuang Nationality

There are also some unique ceremonies that are closely related to the local rice culture in Guangxi. In these ceremonies, all participants wear their own unique indigo-dyed costumes, which are a symbol in the ceremony.

"Loengzdoengh" is the Zhuang language. "Long" means "going down" and "going to", "cave" means vast fields, and "Long cave" means going to Tiandong to worship heaven and earth and pray for a good year. A Zhuang nationality is an ethnic group living together in caves, and one or several natural villages can become a "cave", which later developed into an administrative unit of Zhuang nationality, just as Kuang Lu's Chiya in Ming Dynasty said: "Zhuang people gather together to form a village called a cave, and push their elders as cave officials." Public activities of Zhuang nationality are often held in the unit "cave", and Longdong Festival is a festival for Zhuang nationality living in the border area between China and Vietnam.

Longdong Festival takes sacrificial activities as the main line, and holds a ceremony of "seeking service". At the same time, it is accompanied by folk activities such as dancing flowers and phoenix dance, playing Tianqin, singing folk songs, singing local operas, dancing unicorns, fighting birds and cockfights, grabbing fireworks, fighting stilts, throwing hydrangea, playing "Yan", and playing snails. At the same time, it sets up a long table banquet to feed guests and friends.



Figure 87 Guangxi Longdong Festival, girls wearing indigo-dyed costumes are inserting incense for sacrifice, and rice is made of incense.

Source: Photographed by Liang Hanchang. January 12, 2013

Wizards put on red cassocks played Tianqin with their hands, shook copper bells with their feet, sang "Seeking Services" scriptures such as "Happy Horse Happy Year" and

"Praise Flower Woman", and waved fans to dance "Seeking Services Dance" to pray for happiness. Before the end of the "service-seeking" ceremony in the afternoon, the wizard re-distributed the grain seeds, flowers, and green leaves brought by each family to each table for the master to take home. The ceremony of "seeking service" shows that the gods have given grain seeds and flowers and leaves, expressed the wish for abundant grain and prosperous people, and reflected the fervent desire of Zhuang people for material production, survival and reproduction.



Figure 88 Sacrificial activity scene,
Source: Photographed by Liang Hanchang. January 12, 2013

From the overall situation of Longdong Festival activities, Longdong Festival takes sacrificial activities as the main line, which is the remains of early clan and tribe joint sacrificial activities. The sacrifice of Longdong Festival reflects the Zhuang nationality's demand for abundant cultivation of two kinds of production (material and population). The colorful Zhuang cultural forms such as singing and dancing, entertainment and acrobatics presented in the festival make the Longdong Festival an intangible cultural heritage with important value.



Figure 89 Wearing indigo-dyed cloth to play Tianqin.
Source: Photographed by Liang Hanchang. January 12, 2013

Under such a cultural and ritual background, Longdong Festival is not only a cultural and social activity but also an expression of identity and identity through special indigo-dyed costumes and corresponding ritual processes. By participating in this festival, Zhuang people can not only strengthen their relationship with nature and society but also find their position and identity in a wider cultural and social context.

4) Gelao People's Tree Worshipping Festival

Tree Worship Festival is a traditional Gelao folk festival, which is held on the 14th or 15th of the first lunar month every year and is popular in Longlin Autonomous County and other places. Gelao people worship trees, not all trees, but only Qinggang trees, because Qinggang trees are the ancestral trees of Gelao people, and the origin of Qinggang trees is related to the migration activities of Gelao people in history.



Figure 90 Guangxi Gelao people worship their ancestors at the Tree Festival, wearing gorgeous indigo-dyed costumes.

Source: Photographed by Liang Hanchang. February 12, 2013

Legend has it that the Gelao people migrated from Anshun, Guizhou, and other places to Longlin, Guangxi due to natural and man-made disasters. Led by the "big room" with the highest seniority in the clan, he took his ancestors' spiritual position and incense burner on the road and used leaves as signs along the way. After arriving in Longlin, the local people were warmly entertained, but the "big room" faced a problem: how to place the ancestral spiritual position. Finally, he found the answer in two green trees and placed the spiritual position of his ancestors in the tree hole. Since then, Qinggang Tree has become the ancestor tree of Gelao people in Longlin, and this tradition has been passed down from generation to generation. This story not only depicts the migration process of the Gelao people but also reflects their profound respect for their ancestors and nature. Sacrificing ancestral trees is a very important activity, and everyone wears gorgeous traditional national costumes for this activity.

5) Gelao tribe New Year Festival

Every year around August 15th of the lunar calendar, when the crops are ripe and harvested, the Gelao people will choose a day to eat new food (also called tasting new food). Therefore, this traditional festival is called "tasting new food festival" and "eating new food festival". The new eating festival of Gelao people living in De'e Town, Longlin Autonomous County is basically held on August 15th. Therefore, Gelao people have the saying that "Seven eats dragons and eight eats snakes".

The festival of "Tasting New Festival" of the Gelao nationality is mainly based on the traditional style and the custom of eating "turning around and sprinkling". It is divided into two stages: day and night. During the day, the activity of "playing eggs" is carried out in two forms: "fighting" in a fixed range and "chasing" in an unfixed range. At night, the Gelao compatriots sit around the house nearby and eat "turning around wine" After three rounds of wine, everyone expressed their opinions,

praying piously for the blessing of ancestors, and simply summing up the experience of production and life in the past year, so as to make greater achievements in the coming year. Gelao people also have activities such as grinding autumn, worshipping God trees, comparing Yi pieces, and inviting "Seven Sisters".



Figure 91 Guangxi Longlin Deyu tasted the ancestor worship ceremony of the New Festival. The old people who sacrificed wore traditional indigo-dyed costumes.

Source: Photographed by Liang Hanchang. February 16, 2013

The Gelao people's "Taste New Festival" is actually the Thanksgiving Day of this nation, which is grateful to heaven and earth, ancestors, all things, brothers living next to each other, and blesses the good weather in the coming year, which embodies the industrious and simple values of the Gelao people.

6) Bunuyao's "Zhu Zhu" Festival

"Zhu Zhu" Festival, also known as Danu Festival, Zuniang Festival, and Erjiu Festival, is a traditional festival celebrated by the Bunu Yao people in Du'an, Dahua, Bama, and Donglan in Guangxi. Bunu Yao people call it "Yao Year", which is the most solemn festival of Yao people and has been inherited since the Song Dynasty. Zhu Zhu is the transliteration of "Danu" in Yao language, which means old loving mother. Legend has it that the 29th day of May in the lunar calendar is the birthday of Miluotuo, the first mother of Yao nationality. Later generations set this day as the birthday day out of worship.

May 29th of the lunar calendar is the main day of the festival, which is usually held once a year or once every three or five years. It is usually celebrated for three days. Zhu Zhu Festival is a festival with zhuang regional color, reflecting the national style of Bunu Yao nationality, and showing the long-standing traditional national culture of Yao nationality.



Figure 92 People wear national costumes and pick red eggs and scorpions to visit relatives and friends.

Source: Photographed by Liang Hanchang. February 19, 2013

On this day, men, women, and children wear grand national costumes, and every household kills pigs and sheep, stews chickens to make wine, cooks waxy rice, prepares good wine and delicacies, and eats reunion dinner. Set up singing tables in villages, knock bronze drums and blow suona, and celebrate with many folk cultural activities such as playing gyroscopes, bronze drums, singing concerts, bird fighting, and crossbow shooting. Drums, songs, and cheers are intertwined, and the scene is very lively.



Figure 93 The man who fights birds at the festival and they wear indigo clothes.
Source: Photographed by Liang Hanchang. February 19, 2013



Figure 94 A scene of drinking and wishing each other at the festival.
Source: Photographed by Liang Hanchang. February 19, 2013



Figure 95 A scene of drinking and wishing each other at the festival.
Source: Photographed by Liang Hanchang. February 19, 2013

Zhu Zhu Festival has a zhuang national color and life atmosphere, showing the long-standing traditional culture of Yao nationality and reflecting the diligence and courage of the Yao people.

Aspects of Indigo Thinking and the Special Social Situation of Guangxi Minorities

In special life occasions such as festivals, ceremonies, and sacrifices, indigo-dyed products are not only aesthetic and cultural expressions but also have important social and symbolic significance. These products play a central role in identity construction and maintenance and strengthen the cohesion and identity of individuals and communities through specific symbolic marks. Participating in the selection, production, and use of indigo dye products has also become a cross-generational and community-wide identity-building activity. At the same time, the use of these products is also a kind of inheritance and maintenance of tradition and cultural heritage, which helps to strengthen the respect and inheritance of tradition and social structure in a wider cultural and social context. Generally speaking, indigo dye products have become an indispensable tool for identity construction and social structure maintenance in special life occasions.

Conclusion

Indigo-dyed textiles and products in the context of daily life and ritual traditions, are actually considered in the “Material Culture” dimension. Because fabric and products from indigo-dyed fabric are reproduced in the lives and societies of ethnic minorities until they become “Culture” Importantly, such culture indicates “Self Ethnic Identity” as well as “Ethnic knowledge” or “Ethnic wisdom”. The above is an indication of the “Ethnicity of the minority in Guangxi region”. Ethnicity indicates that ethnic wisdom regarding the production of indigo was not produced haphazardly. On the contrary, ethnic wisdom is combined with ethics as a basketry product. that are woven together under important functions for life and the relevant society and culture.

Importantly, this chapter points out the Special features of traditions and rituals. It is an important condition for the creation of special and unusual wisdom for special types of indigo-dyed fabric. They were produced for use in important ceremonies such as weddings and death ceremonies which require the use of cloth as material culture and clothing that indicates the role and special status of the person wearing it. It has become an object and phenomenon of memory for various ethnic groups, which is an important mechanism for maintaining their ethnicity.



CHAPTER V

The Trajectory of Self-Identity Representation to Others through Indigo Culture in the Context of Modernity

Introduction

This chapter introduces the trajectory of expressing self-identity through the wisdom and race related to indigo. Under the traditional social background, Guangxi ethnic minorities have created their own identities through blue dye culture. In the past, they didn't necessarily express themselves to the outside world. However, under the background of national modernization and national policy support, the cultural tourism industry in ethnic minority areas has gradually grown, and each ethnic group has different degrees of external expression. This chapter is divided into three parts: First, national expression: national expression in the world. Second, the expression of others: the expression of outsiders to the outside world. Third, discuss the indigo culture in Guangxi under the background of Chinese modernity.

Part 1 : Conceptual Discussion on Trajectory of Self-Identity and Modernity

Under the influence of globalization and modernity, cultural identity is no longer a static or single construction. On the contrary, it has become a developing diversified phenomenon. Technological advances, especially the advent of the Internet and social media, make it easier for individuals and groups to experience different cultures and give them the opportunity to redefine or expand their identities.

For Guangxi minority culture, indigo dyeing was originally only used as a status symbol within the group or in communication with other groups, but with the passage of time and the increase of cultural interaction intensity, these cultural symbols may undergo a process of reinterpretation. Or commercialization, thus being spread and accepted by a wider social and cultural circle.

Self-identity includes personal identity: including personal characteristics and characteristics, such as personality traits, traits, abilities and abilities, likes and dislikes, etc. Social identity: including the social roles and groups that people play. Specify, for example, family roles (e.g. Parents or children). Professional roles (e.g. Teachers or artists) and their relationships with social, religious, or political groups. Cultural or ethnic identity: Identity of a particular cultural or ethnic group. It may include shared values, beliefs, traditions, and customs. A person's identity is not fixed. On the contrary, it develops over time as individuals grow, experience new experiences, or face different challenges or changes in life. Identity can be thought of as a story that people tell themselves, and it is usually influenced by social background, interaction, and personal experience. An important aspect of self-identity is self-esteem, which refers to the degree to which a person values himself or thinks he is valuable. Self-identity also includes all aspects of self-awareness, such as self-image.

Under the traditional background, indigo dyeing culture mainly plays the role of national inheritance and identity differentiation, which is the embodiment of regional wisdom and national characteristics. However, with the gradual opening of society and the increase of tourism, this cultural phenomenon is changing. Historically, ethnic groups may have similar indigo dyeing traditions to passively identify and distinguish their own cultural identities. But now, with tourists pouring into these areas, ethnic minorities are increasingly taking the initiative to use indigo culture to interact with the outside world and express their unique cultural characteristics. "Modernity and Self-Identity: Self and Society in the Late Modern Age" is a book written by sociologist Anthony Giddens in 1991. In this book, Giddens explores the influence of the post-modern social environment on individual self-identity. He argues that in this "post-modern" or "highly modern" social environment, self-identity becomes very flexible and subjective, and is no longer only determined by the traditional social structure. The main contents of this book can be summarized as follows:

Giddens points out that self-identity in post-modern society is no longer fixed, but constantly reshaped and developed. This is because individuals in post-modern society have more possibilities of choice, and they can freely explore and decide their own identity and lifestyle. Giddens stressed the importance of reflection. He believes that post-modern individuals establish a kind of life narrative by reflecting on their own lives, which is used to understand themselves and society. This kind of life narration is an important part of self-identity, which is our understanding and explanation of self and society. He also pointed out that life in post-modern society is full of risks and uncertainties. This risk and uncertainty comes from the speed of social change and the increase in the number of choices faced by individuals. Dealing with such risks and uncertainties has become an important aspect of individual self-identity construction. Finally, he also put forward the concept of "self-production", that is, individuals constantly "produce" and reshape their identity through self-reflection and choice in post-modern society. He believes that this is a basic feature of post-modern society.

With the modernization of Guangxi and the prosperity of tourism, we observe that the display of ethnic culture presents two different levels: first, local residents are more active in displaying their cultural traditions to the outside world; Secondly, outsiders recreate and improve these local cultures, and then show them to other outsiders. This not only highlights the new values of cultural capital in contemporary society, but also reveals how to consciously manage and reshape national culture and identity under the background of globalization and modernization.

Under the influence of globalization and modernization, national culture is gradually regarded as an asset with commercial and social value. Cultural phenomena that once spread only in specific communities or regions are now increasingly used as cultural displays to the outside world. This is not only aimed at gaining cultural identity but also considering commercial potential. Ethnic groups and communities are actively promoting their unique cultural elements. They are works of art, handicrafts, or local food and music to attract global attention and consumption. This will not only improve their economic welfare but also help promote cultural diversity and communication. Therefore, national culture is no longer a closed or narrow

cultural heritage. But has been transformed into a global asset that can be circulated, exchanged, and shared. This change not only expands the scope of cultural influence. But also provides new possibilities for diverse social backgrounds.

In modern society, the self-identity display often involves the use and circulation of a kind of "cultural capital". Cultural capital can be immaterial, such as knowledge, skills, education, language, etc., or material, such as works of art, clothing, food, etc. By effectively utilizing these cultural capitals, individuals or groups can establish, maintain, or change their identities in a wider social and cultural environment.

Under the dual effects of globalization and modernization, national culture is not only repositioned as a valuable cultural capital. But also presents complexity and diversity in many dimensions. First of all, from the perspective of geography and society, culture is no longer exclusive to a specific region or community, but has become a global shared asset. This means that not only local residents but also outsiders can participate in this cultural phenomenon and jointly promote its development and dissemination.

Secondly, from an economic point of view, cultural capital now has not only social and spiritual values but also real economic values. This is particularly evident in the rise of tourism. For example, some handicrafts that were originally only circulated in specific ethnic groups or communities may now be mass-produced and sold to global consumers because of their uniqueness and cultural connotation.

Thirdly, from the perspective of management and policy, the rise of this cultural capital also brings a series of new challenges and opportunities. Governments and relevant organizations need to manage these cultural resources more carefully to ensure that they can maintain their uniqueness and achieve sustainable development in the tide of globalization. This may involve how to treat cultural heritage rationally, how to balance commercial interests with cultural values, and how to raise public awareness and respect for these cultural capitals through education and media.

Finally, from the perspective of cultural exchange and diversity, the circulation and sharing of cultural capital also provides a platform for people from different cultural backgrounds to communicate and understand. This not only helps to reduce cultural conflicts and prejudices but also provides strong support for the integration and coexistence of global multiculturalism.

To sum up, under the background of globalization and modernization, blue dye culture has changed from a relatively closed and limited state to a multi-dimensional, multi-level, negotiable, and shareable global capital. This change not only broadens the scope of cultural influence but also provides new possibilities and challenges for diverse social backgrounds.

Part 2 : Indigo dyeing Cultural Identity of Ethnic Minorities in Guangxi:

Cultural Capital for the Trajectory of Self-identity to External People and Societies

Cultural capital includes a series of non-material elements, such as knowledge, skills, education, and specific cultural symbols and symbols. These elements play an important role in the construction of individual and collective

identity. For example, a particular craft or art form can be used not only as a skill or expertise but also as a symbol of social or national identity.

Indigo dyeing is not only a craft but also represents a textile production technology in Guangxi Zhuang, Dong, Miao, Yao, and other minority communities. It is a cultural marker, a touchstone of shared history and values, and transcends mere fabrics. The craft symbolizes a large number of cultural narratives and traditional beliefs, encapsulating them in indigo tones.

Indigo culture plays an indispensable role in the identity construction of people of all ethnic groups in Guangxi. In view of its multi-level significance, indigo dye culture occupies an indispensable position in the self-identity formation of these communities. It is not just a set of practices, but a living tradition, that shapes the way community members know themselves and how others view them. In an increasingly globalized and generally modernized world, the role of this specialized cultural practice has become even more important.

In the era of globalization and modernization, the cultural significance of indigo dyeing presents a new dimension. Handicraft is no longer limited to internal or local interaction but has become a form of cultural capital actively displayed and disseminated. This not only expands its scope. But also repositions its value in modern and commercial environments.

As a form of cultural capital, indigo dyeing has many functions, from the representative of skills and crafts to the important elements in the complex identity construction mechanism. Its transformation from localized practice to globally attractive cultural assets highlights the dynamic nature of cultural capital in shaping and reshaping identity, especially in the delicate interaction between globalization and modernity.

Indigo dyeing has always been an important part of identity and cultural heritage in ethnic minority communities. However, with the rise of globalization and cultural tourism, this traditional craft has gradually turned to active display to attract the attention and recognition of the outside world.

In the global and modern context, indigo dyeing has been repositioned as a cultural capital with multiple values. On the one hand, it provides a platform for local communities to communicate with the outside world and show their unique culture. On the other hand, it has also become a cultural asset that can be widely spread and commercialized.

This transformation brings about two different levels of interaction. First of all, at the internal level, folk craftsmen who are good at indigo dyeing in ethnic groups are now more active in displaying their works to foreign tourists and cultural consumers. Secondly, at the external level, this process began to be processed, integrated, and transformed by external people, thus circulating in a wider cultural and commercial environment.

Therefore, as a cultural capital, the role and value of indigo dyeing in modern society has gone far beyond its traditional limitations. It is not only a symbol of identity and culture, but also an asset with commercial potential and cross-cultural influence.

The multi-dimensional value of indigo dyeing, as a cultural capital in modern society, shows how culture has changed from a closed and limited system to an open, mobile and pluralistic phenomenon. This not only broadens the influence scope of

indigo dye culture, but also redefines its role and significance in the context of globalization and modernity.

In traditional society, the culture passed down from generation to generation is usually not used for external display, because the main demand is internal identity and community cohesion. However, under the background of modern society, especially with the prosperity of tourism, some villages that have already opened to the outside world began to take the initiative to show their own culture to the outside world. In this rural space stage, the owners of culture not only show their unique traditions and crafts but also convey "who am I" and "what unique culture do we have" in various ways.

This active cultural display not only reflects the diversity and dynamics of self-representation but also reveals how different ethnic groups and cultural groups redefine and express themselves in different historical and modern social contexts. This transformation marks an important cultural and social phenomenon: under the influence of globalization and modernity, culture is no longer a closed or passive practice, but an active capital for communication, identity, and commercial value. This process not only expands the influence and dissemination of culture but also provides a platform for people from different cultural backgrounds to understand and give new meaning.

Part 3 : Minority's Representation: Self-Representation of the Insider to Outside World

In sociology and anthropology, self-identity displayed through culture is a widely studied topic. This kind of display usually involves how individuals or groups express or construct their own identities through cultural practices, symbols, ceremonies, and traditions. Identity is understood as a complex and multi-dimensional construction here, which is not only related to individual self-perception but also related to social identity, group belonging and cultural heritage. In Guangxi, twelve native nationalities have their own open tourist villages because of their unique geographical environment and development level. After an in-depth study, the author pays special attention to the black Zhuang nationality in Napo, the Dong nationality in Sanjiang, Guangxi, and the Bai Ku Yao nationality in Nandan. These areas show remarkable characteristics and innovation in cultural self-expression. Therefore, this paper will take these three representative areas as cases for detailed description and analysis.

3.1 Trajectory and Commoditization of Dong Nationality's External Self-Representation in Ma'anzhai, Bazhai, Chengyang

In Guangxi, from Zhuang to Dong, to Miao and Yao, blue dye culture is a profound identity and cultural symbol. In traditional society, this handicraft is mainly used for interaction within ethnic groups and with surrounding ethnic groups, as a way to distinguish themselves and confirm ethnic boundaries. However, blue dyeing culture is not only a display of technology or process but also a multi-level and multi-dimensional self-representation carrier.

Under the background of globalization and modernity, this cultural phenomenon has gained new significance and value. It is no longer just used for internal identity or interaction with neighboring nationalities. But begins to be

actively displayed and spread as a cultural capital. This not only expands its scope of influence, but also repositions its value in modern society and business environment. This change not only reflects the diversity and dynamics of cultural self-representation but also reveals how ethnic minorities redefine and express themselves.



Figure 96 Drinking performance to welcome tourists at Fengyu Bridge in Chengyang Bazhai, Sanjiang.

Source: <http://www.ctnews.com.cn/> [Accessed on June 29, 2023]

Photographed by Meng Ping

themselves through blue-dyed culture in different historical and modern social contexts. This process highlights that culture is not only preserved as a skill and tradition, but also as an active and variable capital, which is constantly innovated and inherited in multiple contexts where global and local are intertwined.

1) Expression of Treatment of Tourists

Under the background of modernity, Dong people show different levels of blue-dyed culture to different audiences, which reflects the complex tension between cultural communication and protection. For tourists, Dong people usually display more "commercial" blue-dyed products, which may not be real traditional blue-dyed homespun. The purpose of doing this may be to satisfy tourists' curiosity and consumption demand for "exotic culture", and it is also a strategic application of cultural capital.



Figure 97 Spinning song and dance performance in Ma'anzhai, Sanjiang.
Source: Photographed by the author. July 29, 2021

In the commercialization dimension, the Eight Villages in Chengyang are gradually stared at by tourists. This situation has influenced the formation of a new indigo culture in this community. In the Ma'anzhai Dong community in Bazhai, Chengyang, Guangxi, the track of external self-expression presents diversity and complexity. Tourism companies design and organize distinctive cultural activities around major flight attendants in the community, such as Wind and Rain Bridge and Drum Tower Square, to attract tourists and display unique culture. When you come to Fengyu Bridge, visitors will feel the orderly formation of Dong women wearing gorgeous traditional Dong costumes to greet them at the opening of Dong songs. A lot of locally brewed wines have been prepared.

Visitors must drink three cups before entering the village through the Wind and Rain Bridge to experience cultural activities at the next scenic spot. Visitors may think that what women wear is "real national costume". Because it does look like it. However, after the author's interview with the performing women, they collectively said: "We are not willing to wear real Dong cloth clothes to perform, and we are not willing to wear them when we get married. How can we wear them in such frequent performance activities?" The author carefully looked at the fabrics of their clothes, and it was indeed chemical fiber fabrics dyed by modern chemical technology, and the knowledge color was very close to the unique traditional Dong bright cloth. This first level is mainly aimed at the expression of tourists, which is usually realized through various cultural activities organized by tourism companies. Coming to Drum Tower Square is a most representative dance performance about spinning of Dong people. Here, as a representative cultural activity, the spinning dance wearing simulated Dong cloth shows the first level of self-expression of Dong community.

This expression reveals an interesting phenomenon: in the face of foreign tourists and commercial interests, the Dong community is willing to adapt and package its traditional culture to a certain extent. Although this approach may lead to discussions about cultural authenticity and commercialization, it also highlights how local communities can flexibly adjust and display their cultural capital under the influence of globalization and modernization.

2) Treat the Expression of the Author (Designer)

As designers, researchers interact with people who represent the wisdom of blue dyeing in ethnic minority villages and blue dyeing products. When faced with designers or groups with in-depth understanding of traditional crafts, Dong people are willing to show real blue-dyed homespun fabrics, which usually contain more complex dyeing techniques and deeper cultural connotations. This phenomenon not only reveals how blue-dyed cultural products are expressed in different degrees according to different audiences in modern society, but also reflects that under the pressure of globalization and commercialization, how to balance cultural inheritance and economic interests has become a complex and delicate problem. This also raises a bigger question: under the background of modernity, how should national culture, especially traditional crafts with profound historical and cultural connotations like blue dyeing, be understood, displayed and activated. Take the author's own personal experience as an example to illustrate.

In December 2019, I met a mother and daughter in the Dong village in Chengyang Bazhai, Sanjiang, Guangxi. Their residence is on the left hand side of Ma'anzhai Drum Tower. Since the opening of Chengyang Bazhai in the 1980s, my

mother Yang Nianying has used her spare time to do business about traditional costumes in Fengyu Bridge. The goods she sells are mainly old things from other villages and even from Guizhou, such as traditional costumes, brocade bellybands, baby straps, etc. Because of her dexterity, In addition to doing these mobile businesses at Fengyu Bridge, with the increase of tourists, the sources of traditional old things are becoming less and less, and the products she can sell turn to blending some modern chemical products that are not completely in line with local traditions. Her house is close to the Drum Tower, so there are more opportunities for tourists to stare, so she turned the first floor of her house into a tourist commodity shop.

It was in this small shop that we met. When she showed me all kinds of small goods in the shop, they all looked very traditional, and they were all goods for ordinary tourists. In fact, they were industrial products similar to modern assembly lines that would be found in tourist spots all over the country. Selling ordinary "fake traditional blue dye" products similar to other tourist destinations here is not only driven by economic pressure, but also reflects the dilemma faced by blue dye culture in modern context. Ordinary consumers have no requirement for authenticity of blue-dyed products because they don't understand the real blue-dyed culture, but designers, collectors and international cloth traders sharpen their heads to find the most authentic "real blue-dyed" products. Aunt Yang was not interested in me. She was a very simple but clever person. She immediately proposed to go to the master bedroom on the third floor of her house, open her precious dowry wooden box, and show me high-quality handmade homespun of Dong nationality. Sure enough, when she took out the bright cloth spun, woven and dyed by her own hands, I was deeply shocked by its exquisiteness and beautiful natural indigo aroma. At that time, I said to myself, "We will definitely cooperate".



Figure 98 Yang Nianying showed the author the real traditional craft of Dong blue dyed cloth.

Source: Chen Limei (Yang Nianying's daughter)



Figure 99 Yang Nianying showed the author the real traditional blue-dyed cloth.
Source: Photographed by the author. July 29, 2021

On the track of self-identity expression, the behavior of Dong nationality in Sanjiang shows a kind of complexity. They choose different cultural display strategies when facing different "gaze" from tourists and designers. For tourists, they may be more inclined to display a simplified or commercial cultural image to satisfy tourists' curiosity and expectation of "exotic culture". However, when faced with designers. They are willing to show more authentic and traditional blue-dyed clothes, which may be because designers can deeply understand and appreciate the subtleties and deep values of their culture. This difference reflects how local people can flexibly manage and reposition their own culture and identity under different social and cultural gaze.

3.2 Longsheng Hongyao: Clothing Festival

Entering modern society, Guangxi Longsheng Hongyao has successfully transformed its traditional living customs into a large-scale performance festival under the guidance of the government and driven by the development of cultural tourism. Dazhai won the "Best Tourist Village" of the United Nations World Tourism Organization in 2022. This innovation not only endows traditional customs with new commercial and cultural values. But also provides a platform for Hongyao women to display traditional national costumes and attract tourists. During the festival, Hongyao women dressed in national costumes performed to clean their long hair by the river in the village. This scene not only attracted a large number of tourists, but also successfully transformed a daily life custom into a performance with ornamental and cultural value.

This successful integration of culture and tourism not only promoted the local tourism economy but also made Longsheng Hongyao Dazhai win the award of Best Tourist Village in the United Nations. This case fully demonstrates how to "reinvent" traditional culture and customs, while protecting and inheriting culture, realizing the promotion of its commercial and social values. This also reflects that under the background of modern society, traditional culture, and commercial development can achieve organic combination and win-win.

The custom of drying clothes on the sixth day of the sixth lunar month exists in some areas, especially in the south. This day is considered a lucky day, suitable for drying clothes and bedding. It is said that the clothes exposed to the sun on this day will be cleaner and softer, and can remove some bad smell and moisture. This custom may also be related to seasons and climate, because the sixth day of June is usually summer, and the weather is fine, which is suitable for drying clothes. This custom may also have some cultural and religious connotations. For example, in some areas, people think that drying clothes on this day can bring good luck, or pray for family safety and health.



Figure 100 Hongyao women show tourists traditional national costumes.
Source: <http://www.gx.news.cn/> [Accessed on August 5, 2023]

With the development of tourism, Hongyao women in Dazhai, Longsheng County, Guangxi hold a grand clothes-drying festival at this time every year. This festival was reinvented along with tourism, attracting a large number of domestic and foreign tourists to watch their unique ethnic customs.



Figure 101 Hongyao girl on Dazhai ridge, wearing a traditional blue-dyed costumes.
Source: Photographed by Qiu Xinsheng, August 20, 2022



Figure 102 The terraced field space in Dazhai is unique, and people wear traditional blue-dyed costumes.

Source: Photographed by Qiu Xinsheng, August 20, 2022

In recent years, Dazhai Village has made full use of local farming terraces, Yao culture and natural scenery to develop rural tourism, forming magnificent terraced landscapes such as "Xishan Shaoyue", "Thousand-layer Ladder" and "Golden Buddha Top". By displaying red clothes, long hair and weaving skills of Hongyao, holding collective weddings and bonfire parties, the traditional culture of Hongyao has been transformed into tourism formats. At the same time, tourism income is used to feed back the protection of ancient dwellings and buildings, and terraced landscape restoration is implemented. The thick Hongyao national culture and magnificent terraced scenery complement each other, which shows the wisdom of adapting to local conditions and integrating nature with man in Chinese traditional farming civilization.



Figure 103 Red Yao women wear national costumes to show shampoo customs by the river.

Source: <https://zhuanlan.zhihu.com/>[Accessed on August 5, 2023]

On July 23, 2023, the sixth day of the sixth lunar month, the Red Yao people in Dazhai Village, Longji Town celebrated their biggest traditional festival after the Spring Festival Clothes Drying Festival. On this special day, the Hongyao

community gathered together and held a series of activities with national characteristics, including displaying exquisite flower clothes, long hair dressing, the production technology of Hongyao traditional costumes, and collective weddings, which brought a visual and cultural feast to tourists.

In recent years, Longsheng County has taken "ecological county building and green development" as its development idea, and innovates and promotes the global tourism development mode of "county-wide scenic spot driving + multi-industry integration development + multi-ethnic co-construction and sharing". Relying on the global important agricultural cultural heritage, Chinese brand festival demonstration base, Longji Terrace International Cultural Tourism Festival and other carriers, folk tourism brands such as "Ploughing Festival", "Drying Festival", "Jumping Fragrance Festival" and "Dong Year Festival" were launched to actively promote the revitalization of the county's cultural tourism industry. Since 2023, Longsheng County has received a total of 4,461,570 tourists, and it is estimated that the total tourism consumption will be 5,146.14 million yuan.

Under the guidance of the government, the "Clothing Drying Festival" launched in Dazhai Village, Longsheng County fully displays the national costumes of Hongyao, we can see that the base cloth and headdresses of costumes are all traditional blue-dyed products, which also fully demonstrates that under the background of Chinese modernity, ethnic minority areas invented a festival to show their local wisdom, thus expressing "who am I" like the world. Traditional wisdom and traditional customs have become the cultural capital of Hongyao, allowing Hongyao people to have cultural interaction with the world.

With the development of cultural tourism, traditional tribes present their own culture in the form of performances, whether they perform traditional performances or ceremonies or sell cultural and creative souvenirs. We can draw a conclusion that indigo fabric has been used as a traditional invention, the purpose of which is to commercialize or turn culture into a product of tourists, and the gaze of tourists has affected the self-adjustment of ethnic culture. The blue dye people see is not necessarily the real traditional dye cloth. The ethnic group just wants to impress tourists, take pictures, and buy cheap souvenirs.

Part 4 : The Others as Cultural Broker: Self-Representation of the Others to Outside World

For different groups, the needs and purposes of displaying ethnic culture are different. Designers and businessmen, as cultural brokers, mainly pay attention to how to restore and display the "authenticity" of blue-dyed products to meet consumer demand. Relatively speaking, government museums pay more attention to displaying blue dye or indigo cloth in the context of life, emphasizing its value and significance in the dimension of national history. This way of display is not only a memory of indigo cloth's own history and cultural connotation but also a more comprehensive and profound cultural interpretation.

In the book *Modernity and Self-Identity: Self and Society in the Late Modern Age*, Giddens deeply discusses the influence of post-modern society on self-identity, and how individuals construct and reshape their identity through reflection and choice in risks and uncertainties. It explores the evolutionary nature of self-identity under the

background of modern society. Giddens asserts that individuals construct and maintain their identities by connecting past, present, and future actions into meaningful narratives or storylines, which is what he calls "trajectories". Faced with the complexity, uncertainty, and rapid changes of modern life, this narrative helps to bring coherence and continuity to the self.

In modern cities, people choose traditional indigo dyes to express themselves, which can be understood by Anthony Giddens's "self-trajectory" theory.

First of all, the theory of "self-trajectory" emphasizes the process of an individual's active construction of self-identity. In the highly modernized city life, people are faced with many choices and shape their identity in these choices. Choosing to use traditional indigo dye may be an individual's attempt to create a self-image associated with tradition, nature, handicrafts, or unique culture. This may reflect their criticism of modern consumer culture or their pursuit of maintaining cultural heritage and personal uniqueness.

Secondly, reflection and self-monitoring are important parts of "self-trajectory". Choosing traditional indigo dye may be that people think that this way can better express their personality, values, or life philosophy after careful consideration. This is not only a fashion or consumption choice, but also a reflection and expression of themselves and society.

In addition, Giddens reminds us that although we have many choices in the process of self-identity construction, this process is also influenced by external social influences. Society's praise and pursuit of tradition, nature, and handicrafts may influence individuals or some institutions to choose indigo dye to express themselves. In modern society, the groups who express their identity with blue-dyed products in ethnic minority areas can be divided into several different main categories:

1. Museums at home and abroad: Museums are the most important cultural spaces for displaying the cultures of all ethnic groups;
2. Gubu merchants at home and abroad: With China's opening to the outside world, Gubu merchants at home and abroad go deep into ethnic areas to purchase ancient folk traditional blue-dyed works;
3. Fashion designers and brands: Some modern fashion brands and designers may use blue dye technology or blue dye fabrics to create unique and eye-catching designs;
4. Consumers and collectors: People interested in handicrafts and traditional crafts may buy or collect blue dye products;
5. Artists: Modern installation artists may use blue dye to express their works of art;
6. Blue-dyed culture researchers: Scholars may use the expression of blue-dyed culture in ethnic areas to establish their academic identity and image. These different groups interact with blue dye products in various ways and together constitute a pluralistic and complex social ecosystem.

Driven by the global common concept and sustainable development, more and more people begin to pay attention to and pursue natural and environmentally friendly products. This is not only due to the consideration of environmental protection. But also because people are increasingly aware of the value of traditional wisdom and handicrafts. Most people in modern cities know nothing about the traditional blue dye culture as well as the unknown future. When they learn about this

ancient skill through various channels, some people try to construct and express a self-image related to tradition, nature, and culture through reflection and choice when facing the diversity and complexity of modern life. Here are a few important groups to illustrate the above point of view:

4.1 Museums at Home and Abroad: Ethnic Minority's Indigo Cultural Displaying

Under the background of modern society, the government displays the traditional national costumes of all ethnic groups through local museums, which not only helps to protect and inherit these unique cultural heritages. But also strengthens the uniqueness and identity of the region. This practice is particularly important in a multicultural context, because it provides a platform for all ethnic groups to express themselves and confirm their identities in the public domain. Through the authoritative and educational space of museum, the traditional costumes and cultures of all ethnic groups can be interpreted and recognized in a wider social and historical dimension. This not only promotes cultural diversity and inclusiveness but also provides strong support for all ethnic groups to find and construct their own identities in modern society. This trajectory of self-expression, from individual to community and then to the whole region, forms a complex but coordinated identity network, which helps to strengthen the uniqueness of local and ethnic groups.

1) Guangxi National Museum

Guangxi Ethnic Museum is a national ethnic museum operated by the local government. In the past, ethnic costumes and blue dye culture were mainly part of life and culture in ethnic minority villages and rarely had opportunities to be understood or appreciated by the public. These traditional crafts and cultural expressions are often confined to specific geographical and cultural environments. However, with the development of modern society and the advancement of globalization, these precious cultural heritages have gradually stepped out of villages and valleys and entered a more public and professional exhibition space.

For example, Guangxi Ethnic Museum is a good example. The museum displays the traditional costumes of the 12th-generation ethnic groups in Guangxi, including various costumes and textiles made by blue dyeing technology. This not only provides a platform for the general public to deeply understand and appreciate these national cultures and crafts but also is an important way to display and disseminate traditional national costumes and blue dye culture under the background of the new era.

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Figure 104 Costumes of the Zhuang, Yao and Miao ethnic groups displayed in the Guangxi Ethnology Museum.

Source: Photographed by the author. April 5, 2023



Figure 105 Costumes of the Dong, Mulao and Shui ethnic groups displayed in the Guangxi Ethnology Museum.

Source: Photographed by the author. April 5, 2023

Under the background of global common ideas and sustainable development goals, government museums have achieved multiple goals by displaying traditional costumes of all ethnic groups: enhancing the visibility of cultural heritage, promoting its protection and inheritance, and strengthening the uniqueness and richness of regions and ethnic groups. This form of display constitutes a multi-level self-expression track, from individual to community to global level, which promotes a complex but coordinated self-identity network. This not only reflects the importance attached by modern society to cultural diversity and inclusiveness, but also repositions the value and significance of local wisdom and sustainable lifestyle in modern society. In this way, tradition and modernity, local and global have achieved harmonious coexistence and mutual promotion, and found a balance and orientation for all ethnic groups in the complex modern environment.

2) National Costume Museum of Beijing Institute of Fashion Technology

The first museum focusing on national costumes in China, such as the National Costume Museum of Beijing Institute of Fashion Technology, is of great significance to the traditional wisdom, nationality, and self-expression track of ethnic minorities. First of all, such museums have become the "gene bank" of traditional wisdom and crafts, which is conducive to the protection and inheritance of culture. Secondly, in terms of nationality, the museum provides a platform for all ethnic groups to identify and express themselves in a wider social and cultural background through professional display and interpretation. This not only strengthens the uniqueness of national cultures but also promotes cultural diversity and inclusiveness.

The National Costume Museum of Beijing Institute of Fashion Technology was established in 2000, with an exhibition hall area of 2,000 square meters and a rich collection of more than 10,000 pieces. The museum integrates collection, display, scientific research and teaching, aiming to become the gene bank of national costume culture and the platform for the exchange and research of Chinese costume culture. The exhibition hall includes seven theme exhibition halls, including a minority costume hall, Han costume hall, and Miao costume hall, as well as a multi-function hall and national traditional costume craft learning hall.

The museum not only collects the costumes, ornaments and fabrics of various ethnic groups, but also collects precious pictures of the costumes of Yi, Tibetan and Qiang ethnic groups in the 1920s and 1930s. In terms of teaching and scientific research, the museum has carried out many activities, including the combination with modern design, has two master's degree programs, and serves as the scientific research and practice base of the college's doctoral programs.

The museum is open to the public free of charge and has won many official certifications and titles, including "Beijing Patriotism Education Base" and "Beijing Popular Science Education Base". It has played an important role in inheriting and popularizing Chinese traditional culture.

In addition to displaying the traditional costumes of all ethnic groups, there is also the presentation of new works by professional teachers and students on the basis of learning tradition, which shows the importance of museum cultural space as a connection between the past and the present and even the future.

On the track of self-expression, these museums provide an opportunity for individuals and communities to show their culture and position themselves in the public domain. This track of self-expression from individual to community, and then to the whole nation, forms a multi-level and multi-dimensional identity network. This is not only helpful for all ethnic groups to find a balance and position in the complex modern social environment but also provides rich cultural resources for the globalized and multicultural modern society.

3) Shanghai World Expo Museum

Under the background of a global epidemic, all walks of life began to pay attention to sustainable fashion design. In China, there is a design trend of reviving traditional culture to promote cultural and national identity. The traditional blue-dyed cloth is selected to be displayed in modern museum space through my own design, which is not only a powerful expression of personal and national identity but also a profound thinking on how to inherit and display local culture under the background of globalization. This work successfully integrates tradition with modernity, local and global, and shows the open and inclusive design concept.

On December 31, 2020, "Design with Temperature-Creative Design Exhibition for the 10th Anniversary of Shanghai's Design Capital and the 10th Anniversary of 2010 Shanghai World Expo", co-sponsored by the Shanghai Academy of Fine Arts and World Expo Museum, opened in World Expo Museum. Author Hu Wenli and Sanjiang Dong villager Yang Nianying were selected for the exhibition



Figure 106 Designer: the author; Handmade by: Yang Nianying; Venue: Shanghai World Expo Museum.

Source: Photographed by the Exhibition organizer. December 31, 2020

At the end of the year and the beginning of the year when the global epidemic is shrouded, launching such an exhibition of "Design with Temperature" is not only a directional call for "Design" by curators and organizers, but also a response and reappearance of the inner warmth of the public. Jin Wei, a famous host in Shanghai, introduced the background and course of this exhibition. He said: "In order to thoroughly implement the spirit of General Secretary Xi Jinping's important speech on inspecting Shanghai, conscientiously implement the important concept of "people's city is built by the people and people's city is for the people", and write a new chapter of people's city in the new era. This exhibition reports the improvement of Shanghai's urban cultural strength through the subtle aspects of design works in different fields, and shows the achievements of China's better life to the world."



Figure 107 Author Hu Wenli and Yang Nianying, Ma'an Village, Chengyang Bazhai, Sanjiang, made costumes together.

Source: Photographed by the author's father. December 27, 2022

The fabric of this work is hand-woven and dyed fabric of Dong nationality in Sanjiang, Guangxi. The whole process of cotton from cotton planting to spinning, weaving, dyeing and ready-made clothing is completed by Yang Nianying, the aunt of Dong nationality. As a designer, I respect the structural cutting of traditional clothing and adopt the two-piece structure of Baiku Yao women's jackets in Nandan, Guangxi. The back design selects the copper coin pattern patchwork strap collected by myself in the Miao nationality area of Guangxi. This work shows the combination of multi-ethnic crafts. Behind the traditional cutting structure and simple craftsmanship through folding, parallel and symmetry, there are the thoughts and views of the creation of "saving" and "careful technique" in Chinese traditional design, and the wisdom and emotion behind the skills embody the ancient foresight and wisdom. In order not to lose our own cultural source and future direction in the increasingly Westernized context, we should go to the fields, learn from tradition, inherit and innovate the design to make the existence of national traditional wisdom fall to the ground, be practical, confident and unique. The works are designed with cross-regional and cross-ethnic elements and open and inclusive design concepts to promote the blending style of nature, health, environmental protection, elegance, and self-confidence.

This work displayed in modern space is the result of cooperation between designers and folk craftsmen of Dong nationality in Guangxi. It is redesigned with the structure of traditional blue dyed cloth of Dong nationality, traditional copper coin patchwork of Miao nationality and traditional costumes of Yao nationality with white trousers, which is in line with the aesthetic taste of contemporary people. It represents the second expression of the unique national culture to the outside world by outsiders, and it is also the successful integration of tradition and modernity, local and global. Under the background of globalization and modernity, the works show multi-level self-expression.

4) Foreign museums: Trans Nation State Borders and New Indigo Culture of Minorities in China

The main purpose of displaying Guangxi national costumes and cultural relics in foreign museums is education, academic research and cultural exchange. As cultural media, these museums show the craftsmanship and cultural value of local traditional indigo fabrics in various ways. Under the background of modernity related to globalization, this display has increased the international popularity of indigo culture in Guangxi and has also become a part of the new blue dye culture of ethnic minorities in Guangxi. However, it also brings the risk of cultural misunderstanding, and sometimes it is easy to confuse the ownership of national cultural relics in the process of exhibition. These misunderstandings highlight the complex interaction between globalization and local culture in modern society.

This exquisite Zhuang patchwork donated by donors Owen and Paul from Guangxi Zhuang Autonomous Region has been exhibited in the "Southwest China Patchwork Exhibition" held by the International Folk Art Museum. In this August 2016 photo, textile curator Carrie Hertz consults with Melinne at the Chinese minority textile treasures booth at the Santa Fe Art Exhibition.



Figure 108 Guangxi Zhuang blue-dyed patchwork.
 Source: <https://web.facebook.com/>[Accessed on June 29, 2023]
 Facebook account:Chinese Minority Textile Treasures



Figure 109 Guangxi Zhuang blue dyed patchwork.
 Source: <https://web.facebook.com/>[Accessed on June 29, 2023]
 Facebook account:Chinese Minority Textile Treasures



Figure 110 This is another very vivid blue-dyed patchwork quilt donated,
 Source: <https://web.facebook.com/>[Accessed on June 29, 2023]
 Facebook account:Chinese Minority Textile Treasures



Figure 111 This is a Zhuang woman proudly displaying her mother's decal quilt more than 30 years ago, with her smiling husband in the photo.

Source: <https://web.facebook.com/>[Accessed on June 29, 2023]

Facebook account: Chinese Minority Textile Treasures

The ancient blue-dyed works in Guangxi minority areas are collected by foreigners and displayed in foreign exhibition halls. This cultural phenomenon has multiple meanings and influences: firstly, this phenomenon is a manifestation of cultural recognition and dissemination. The interest and collection of these blue-dyed works by foreign people show the attraction and value of this traditional craft in the world. Secondly, it is also a way of cultural exchange, which helps to enhance understanding and respect among different cultures and nationalities, and at the same time enriches the diversity of global cultures. Furthermore, from an economic point of view, this international collection and exhibition can bring economic benefits to local craftsmen and communities and also contribute to the sustainable development of this traditional craft. However, this phenomenon may also bring problems of cultural plagiarism and unequal trade. Without proper authorization and fair trading, such collection and display activities may be regarded as violations of local cultural and intellectual property rights.

To a certain extent, foreign collections and exhibitions are also helpful to the preservation of these blue-dyed works. This phenomenon also reflects the complex tension and interaction between global and local, tradition and modernity. On the one hand, globalization provides a broader stage for these traditional crafts; Finally, this phenomenon also raises the question of whether outsiders can truly express the local culture of Zhuang nationality. Displaying these works abroad may change or simplify their original cultural and social significance, thus affecting our understanding and recognition of these works and the culture they represent.

Generally speaking, the ancient blue-dyed works in Guangxi minority areas are collected and displayed abroad, which is a complex cultural phenomenon, involving multiple considerations, including culture, economy, ethics, and politics. This requires us to examine and understand it from an open but critical perspective.

4.2 Ancient Cloth Merchants at Home and Aboard

The commercial interest of traditional blue dye products and national costumes not only embodies the trend of "nostalgic economy" and "consumption of tradition", but also brings economic and cultural benefits. However, this commercial concern also increases the risk of cultural misunderstanding and "fake goods" in commercialization. It is worth noting that consumers' demand for authentic and primitive traditional crafts actually urges ethnic communities to pay more attention to cultural authenticity and craft protection. Therefore, while pursuing economic benefits, it is particularly important to maintain the authenticity and sustainability of culture.

Under the background of the new era, traditional blue-dyed products and national costumes are not only displayed in museums and cultural exhibitions but also gradually attract the attention and interest of ancient cloth merchants at home and abroad. These merchants go deep into ethnic areas, establish contacts with local craftsmen and artists, and purchase various unique and culturally rich blue dye products. Such purchasing behavior not only brings economic benefits to local communities but also opens up a broader market for these traditional handicrafts.

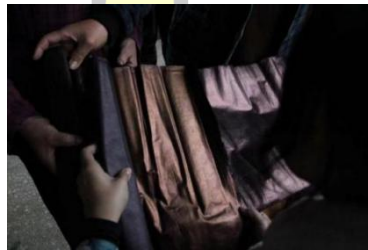


Figure 112 Rongshui Miao traditional indigo-dyed cloth.
Source: Photographed by the author. December 22, 2022

There are several notable aspects of this phenomenon. First of all, it reflects the increasing demand of global consumers for natural, handmade, and culturally valuable products. This is highly consistent with sustainable development and global common ideas and also shows that modern society reevaluates traditional wisdom and sustainable lifestyle.

Secondly, these cross-cultural and cross-regional business activities also bring a series of cultural and ethical problems, such as cultural plagiarism, unequal trade relations, and so on. Therefore, Gubu businessmen and other interested parties need to adopt a responsible attitude, ensure respect for local culture and community in the process of purchasing and selling, and ensure fair trade and sustainable development.



Figure 113 In foreign ancient cloth shops, the shopkeepers have collected many ethnic indigo dyeing works.

Source: <https://web.facebook.com/>[Accessed on June 29, 2023]

Facebook account:Chinese Minority Textile Treasures



Figure 114 In foreign ancient cloth shops, the shopkeepers have collected many ethnic indigo dyeing works.

Source: <https://web.facebook.com/>[Accessed on June 29, 2023]

Facebook account:Chinese Minority Textile Treasures

to balance the multiple factors of tradition and innovation, local and global, economy and culture in the context of globalization and modernization. Purchasing and selling in a reasonable and responsible way can not only protect and inherit these precious cultural heritages but also contribute to promoting global sustainable development and cultural diversity.

Under the background of modern society, the commercial interest of traditional blue dye products and national costumes not only brings economic and cultural values but also causes a series of problems, including the challenge of cultural commercialization and authenticity. Aunt Yang Nianying of Dong nationality's reminder highlights this point: In Fengyu Bridge and other places, fake "homespun" made of chemical dyes has appeared. This commercialization and counterfeiting is particularly important for Gubu merchants because they need to sell their acquired products to museums, collectors, and designers, who usually pay more attention to the authenticity of culture and craftsmanship. Therefore, while pursuing economic benefits, the maintenance of cultural authenticity and sustainability has become a problem that can not be ignored. This also emphasizes the responsibility and importance of ancient cloth merchants in identifying the authenticity of traditional blue-dyed products. This also reflects that under the modern background, the new blue dye culture has formed a complex interactive relationship with the outside world.

4.3 Fashion Designers and Brands

Modern domestic and foreign brands have successfully pushed traditional blue dye to a wider market and cultural field through cooperation with craftsmen and design innovation. This not only enhances the popularity and economic value of the indigo culture region, but also expands its influence on a global scale. However, this commercial promotion brings challenges to the commercialization and authenticity of culture at the same time. If the brand can pay attention to the authenticity of culture and technology responsibly, this modern promotion has the potential to alleviate the crisis of blue dyeing culture inheritance, promote ethnic communities to restore traditional blue dyeing technology and achieve the balance between commercial benefits and cultural protection.

1) Chinese Designer MaKe: Create a "Useless" Brand

"Useless" is the first original brand of social enterprises dedicated to the protection, inheritance, and innovation of Chinese traditional folk handicrafts in China. It was founded by internationally influential Chinese designer MaKe in Zhuhai on April 22, 2006. The origin of this word is related to the philosophical thoughts of Laozi and Zhuangzi in China. Zhuangzi said that "everyone knows the useful use, but doesn't know the useless use", which is to discuss the value of life and people's self-cultivation. "Useless use" refers to those cultures and arts that do not directly contribute to the skills and knowledge of real life, but can enlighten thoughts and enhance the spiritual realm of human beings. Zhuangzi reminds us to pay attention to cultivating the ability of thinking, aesthetics and emotion. Beijing Useless Living Space is the only place to display and sell Useless full range of products, providing people with all-natural plant dyeing and hand-made works. Since its establishment, Useless has always adhered to the four cornerstones of traditional hand textile: hand spinning, hand weaving, hand sewing and plant dyeing.



Figure 115 Useless brand founder: MaKe.

Source: <http://www.yohoboy.com/> [Accessed on August 10, 2023]

At Paris Fashion Week, MaKe buried her clothing collection "Luxury Poor" in the soil, and let time and the earth finish the final design together. This is a subversive press conference, which has changed the traditional fashion show and is more like a moving art exhibition. The traces of clothing kissed by time and land are clearly visible, and the temperature brought by traditional handicrafts reaches the bottom of my heart. This conference let the world see the Chinese design and the real Chinese style! France's Liberation newspaper called the press conference a subversive performance. The French newspaper Le Monde praised "these costume sculptures

have the same appeal as works of art, which are created for eternity". The French version of VOGUE even called MaKe "the first designer in the true sense of China".

MaKe's works are displayed on the avenue of the Little Palace in Paris. At the other end of the avenue, there is a strong rhythm sound from the old Chinese looms.

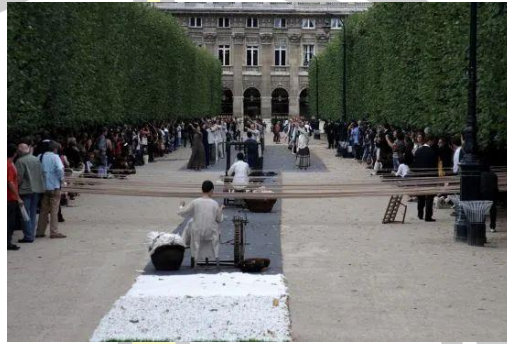


Figure 116 MaKe's works are displayed on the avenue of the Little Palace in Paris.
Source: <http://www.tbs-china.com/> [Accessed on August 10,2023]

"The significance of MaKe's invitation to release at Paris Haute Couture Week is no less than the significance of Japanese design master Issey Miyake's invitation to release in Paris in the 1980s."

Didier Grumbach, President of French Haute Couture Association. After her success in the world, she did not start commercial promotion by "pursuing victory", but chose to "hide in the mountains" to continue to precipitate herself. She is also reflecting on the fact that Chinese people have gradually lost their traditional spiritual connotation in order to seek speed. She tried to use the cultural power of the brand to infect consumers to re-understand clothing and self. When we make a dress with our heart, people will know how to cherish it.



Figure 117 MaKe Studio's Blue Dye.
Source: <http://www.yohoboy.com/> [Accessed on August 10,2023]

The appearance of this brand which inherits Chinese traditional national costume culture and is highly recognized by international professionals first shows

that the global costume design industry in modern society re-evaluates and respects traditional crafts and culture. In the tide of globalization and modernization, more and more people begin to re-examine and cherish traditional culture and handicrafts. Using traditional processes usually means more environmentally friendly and sustainable production methods. This is in line with the increasingly strong demand for sustainable development and environmental protection in contemporary society.

Clothing made with traditional technology usually has high individuality and uniqueness, which attracts consumers who pursue individuality and a high-quality life and also meets the needs of the high-end market. Such a brand also reflects a kind of cultural confidence and cultural identity. Today, with the increasing frequency of global cultural exchanges, owning unique and eye-catching cultural products is a way to enhance cultural influence and soft power. It also reflects the complex interaction and balance between global and local, tradition and modernity. On the one hand, it needs to meet the needs of the global market and consumers; On the other hand, it also needs to maintain its local and cultural characteristics. The appearance of "Useless", a brand that makes clothes with traditional crafts in China, is a multi-dimensional and multi-level cultural phenomenon, that reflects the changes and needs of contemporary Chinese society in many aspects such as culture, economy, and society.

According to MaKe's interview, she and Peng Liyuan, the first lady of China, became attached in 2002. Before they met, Peng Liyuan had already worn the clothes she designed. Besides designing useless brands, she also undertook part of the work of designing clothes for Peng Liyuan. Every appearance made ordinary Chinese people feel the power of traditional culture. For example, Wu Yuanxin, a master of Chinese arts and crafts and director of Nantong Blue Calico Art Museum, introduced that the clothes worn by Peng Liyuan, the first lady of China, were authentic Nantong blue calico. The phoenix flower pattern on clothing is the first batch of traditional blue calico patterns rescued and protected by Wu Yuanxin in the folk. It is included in the Complete Collection of Chinese Blue Calico Patterns (Pattern Volume) compiled and published by curator Wu Yuanxin in 2005, with 142 pages and number 3150. He also said: "Many national leaders and foreign friends also favor simple and elegant blue calico products. From Nantong national leaders Liu Yandong and Gu Xiulian, to Jiang Zemin's wife, Zhu Rongji's wife, and Li Yuanchao's wife, they all have deep feelings for blue calico, and some not only buy it themselves but also give it to relatives and friends (Xinhua Daily, correspondent: Lu Zhaoxin, our reporter Ding Yapeng, 2013).

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Figure 118 Peng Liyuan, China's first lady, wears an indigo-dyed calico.
Source: <http://www.hometexjoin.com/> [Accessed on August 10, 2023]



Figure 119 Peng Liyuan, China's first lady, wears a dress made of Chinese indigo-dyed cloth.
Source: <https://www.chinadaily.com.cn/> [Accessed on August 10, 2023]

Driven by globalization and sustainable demand, blue dye culture has attracted international attention. Chinese domestic designers take advantage of this trend to integrate the traditional blue dyeing technology of ethnic minorities into modern fashion design and successfully push it to the global market. This not only increases the commercial and cultural value of blue dye culture but also emphasizes its environmental protection and sustainability. Furthermore, designers, as "outsiders", successfully show the national culture within the ethnic group to the outside world, which has become another level of self-expression track under the background of modernity. This phenomenon reflects the multi-dimensional blending of global and local, tradition and modernity, business and culture, and shows how to balance and integrate these factors in the complex modern social environment.

2) Kinyan Lam: A Case Study of Designers at Abroad

International designers have integrated blue-dyed fabrics from ethnic minority areas in Guangxi into modern costumes, further globalizing this sustainable cultural process. Different from local designers who pay attention to tradition and cultural connotation, international designers often show the diversity of blue dye through cross-cultural integration. This diverse design style not only enriches the global expression of blue dye culture, but also reflects the complex challenges of how to balance tradition and innovation under the background of globalization and

modernity, highlighting the vitality and importance of blue dye in global culture and sustainable development. Under different cultural backgrounds, traditional national blue dyeing fabrics are used to design new works with their own style orientation.

Designer Kinyan Lam shared and explained the design concept of this set of works online as follows: In this series, he mainly study Dong cloth, a traditional handmade fabric from southern China. he also applied packaging technology in pattern cutting to create innovative profiles in men's wear. He said that “Growing up in China, Lam had a difficult relationship with fashion. “I came from a poor family, so I had to wear clothes passed down from my older cousins”, “There were times where I just wanted to have a brand new wardrobe.” This negative experience with the industry would change as Lam entered high school and began developing a talent for drawing, a skill that would eventually spark his interest in becoming a fashion designer. Lam later went on to complete a BA in Fashion Design at Nottingham Trent University, graduating in 2018. While in that same year, he also interned at clothing and homeware manufacturer Esprit Holdings in Germany. “It taught me a lot about the industry,” says the designer, of his time at Esprit. “It helped me understand fashion on an international scale.”

The designer said that this traditional fabric itself bears the important cultural value of Dong nationality. This series proves how traditional processes can be combined with modern technologies and sustainable methods. Designers consider the concept of sustainability from the initial design, fabric selection to pattern cutting. In fact, sustainability has always been one of the main elements of my design principles.



Figure 120 Designer Kinyan Lam 's work as a fashion to be sustainable.
Source: <https://1granary.com/> [Accessed on August 10,2023]

Unlike most fashion students who have had their graduations cancelled, postponed or moved online, Lam's graduation from LCF was not affected by the COVID-19 pandemic, and he was able to showcase his final collection on a physical runway during London Fashion Week. “[Coronavirus] has had no direct impact on my collection as I had already presented it before the pandemic,” says Lam. While the majority of designers, both young and established, have adapted to a new socially-distanced world with virtual shows and collection films, Lam is optimistic that this

isn't the end of the tried-and-true catwalk. "I definitely want the traditional show to continue," says Lam. "When you're there in person, you can view the clothes properly and touch the fabric. I much prefer this as a way of presenting garments" (Joshua Hendren, 2020) .

It is a multi-cultural, economic and ethical phenomenon that foreign designers use traditional indigo-dyed fabrics in ethnic areas of China to design and make costumes. This design behavior can be regarded as a kind of cultural exchange and recognition. The use of bright cloth of Dong nationality by foreign designers shows that they realize the aesthetic and cultural value of this traditional material. This is also an example of local culture and traditional crafts being introduced into the global perspective under the trend of globalization. Such a design may enable more people to understand and appreciate the culture and crafts of Dong and other ethnic minorities in China. If this cross-cultural design can bring economic benefits and these benefits can be shared fairly with the Dong community, then it will be a positive socio-economic impact. This design behavior also raises a question about cultural identity and representativeness: in the context of globalization and multiculturalism, there has been a phenomenon that others express minority cultures in the outside world.

When designers use the traditional blue dyed fabrics of ethnic communities to design new products, they often create a completely different style from the traditional costumes within ethnic groups. This is usually achieved through in-depth exchanges and cooperation with local craftsmen and cultural experts. For example, international designers may go to these communities in person to learn about the history, culture and technical details of blue dyeing process, or purchase fabrics through ancient cloth merchants, and cooperate remotely with local craftsmen through online platforms. This interaction has many impacts on ethnic communities:

1. Economic level: Designers' participation usually brings more business opportunities and economic income, thus improving the living standards of the community.

2. Cultural level: This cooperation also helps to stimulate the protection and inheritance of traditional crafts such as blue dyeing within ethnic groups, because it improves the popularity and recognition of these crafts on a global scale.

3. Social level: Cooperation and exchange with international designers can also enhance community members' understanding and confidence in their own cultural and technological values.

Generally speaking, the cooperation and exchange between designers and ethnic communities in blue-dyed fabrics not only promotes the global dissemination of culture and crafts but also has a positive impact on local communities at the economic, cultural and social levels.

4.4 Indigo Cultural Joint: Researcher as a Consumer and Collector of Indigo Products

Consumers and Collectors: Taking the Author as an Example

Under the background of the new era, the new development of blue dye culture provides a rich expansion for the track of self-expression. This process can be divided into three levels of self-expression:

1) As the master of culture: The members of the ethnic group are the subjects who show their culture and tradition to the outside world for the first time. They express the self of the ethnic group to the outside world through their own lifestyle and craft inheritance.

2) As a cultural broker: In my blue dyeing studio, as a "cultural broker", I cooperated with folk craftsmen to develop and provide personal tailor's clothing to the outside world. In this way, I convey the culture and values of the ethnic group to the outside world.

3) As consumers of culture: Finally, consumers become the third level of cultural communication by wearing these blue-dyed clothes of personal tailor. They not only subvert their traditional cognition of clothing and consumption, but also greatly enrich and enhance their spiritual and cultural aspects.

These three levels of self-expression together constitute a multi-dimensional, interactive and rich process of cultural communication and self-cognition, which fully embodies the vitality and influence of blue dye culture in modern society.

The author himself, from Jiangxi, is a Chinese Han nationality. Because he likes hand-made and natural materials, he falls in love with this culture from collecting ancient indigo dyeing in Guangxi and other places. Because he met a mother and daughter in Dong villages, his mother is especially good at weaving and dyeing cloth and making ready-made clothes, so we cooperated and made a studio. In the city, the author himself, as a designer, designed clothes with traditional indigo dyeing cloth, which was made by Dong mothers, which was sought after and loved by many people. Indigo dyed cloth has moved from the interior of the nation to the outside world through designers, and has a broader expression and exchange. The author tries to establish his own indigo culture network, cooperate with homestays, and guide foreigners to establish indigo tanks by traditional methods.

From the author's personal track, we can see the development and dissemination of Guangxi indigo dye culture in society and the world. This is a diverse story interwoven with personal feelings, traditional crafts, cultural exchanges and innovative design.

First of all, as a Han nationality, the author began to explore the indigo dyeing culture in Guangxi through his love for handmade and natural materials. In fact, this process reflects people's renewed concern and respect for traditional crafts and their pursuit of sustainable and natural lifestyles in modern society.

Secondly, through the cooperation with minority villagers, the author combines the traditional indigo dyeing technology with modern design, and innovatively pushes this cultural element to a wider market. This process reflects the possibility and potential of cultural innovation, and also shows the harmonious combination of traditional crafts and modern lifestyles.

Then, by setting up studios in cities, the author carries forward the indigo dyeing culture from Dong villages to cities, so that more people have the opportunity to contact and understand this special dyeing technology. This way effectively bridges the gap between urban and rural areas, modernity and tradition, and gives more people the opportunity to participate in the inheritance and development of this culture.

Finally, through the establishment of indigo culture network, the author extends the influence of indigo dyeing to a wider range of fields. Through cooperation with B&B, more foreigners can understand and experience indigo dyeing with their own hands, which is undoubtedly an important contribution to the spread of traditional culture.

In my opinion, this process is not only a search for personal growth, but also a challenge and exploration for human cultural inheritance. I deeply feel that the world is so beautiful and people's life is so colorful, and what we can do is to respect and inherit this beauty and let it spread and develop more widely in our lives. This is my understanding of indigo dyeing culture and my understanding of life.

Generally speaking, the author's experience reveals how Guangxi indigo dyeing culture moves from a traditional craft in a region to the outside world, and how to make this traditional culture more widely recognized and spread in modern society through personal efforts and innovations. This process is not only enlightening but also inspiring. The following consumer cases are selected from the author's indigo dyeing studio, trying to analyze the influence of indigo culture on people in modern cities and how blue dyeing culture helps them reshape themselves after the author's second expression. Consumption of indigo products means consumption of cultural heritage value. This is different from other types of fabrics used on the market, because indigo-dyed fabrics are products related to culture and national wisdom passed down from generation to generation.

Consumers:

1) Tang Yufei (Associate Professor of Guangxi Police College)



Figure 121 Tang Yufei, indigo- dyed product consumer
Source: Photographed by the author. September27, 2022

The following is my conversation with Ms. Tang Yufei, a consumer in my studio:

Author: "What do you think is your biggest gain after wearing beautiful blue-dyed clothes for more than a year?"

Tang Yufei: "The biggest feeling and gain is yourself, and nothing else matters. You have made me change my heart and life ahead, and the most important thing is to subvert my values! The pursuit goal of the three views is lofty truth, goodness and beauty, and indigo activates the truth, goodness and beauty in my heart. Three views refer to world outlook, outlook on life and values." (Interview: Tang Yufei, 2023.7)

Author: "Because you are combined with yourself and your lawyer status, you are exposed to a lot of negative social information, which affects your character and is easy to be uneasy, suspicious and even nervous. Indigo dye makes you return to your true self, find your own happiness and find the most primitive source of happiness. Everyone is a member of society. Generally speaking, when interacting with the outside world, they want to gain the recognition of others, from relatives, friends, lovers, society and so on. Different roles require different contents of recognition. Under the mode of other identity, as a wife, you may need your husband to identify with your character, living habits and beauty, as a teacher, you need students to identify you as a good teacher, and as a friend, you may need sincere praise and blessings from friends. People get a different sense of identity in different identity roles. Therefore, to some extent, everyone is not completely ID, because if you want to get the approval of others, you will compromise with the views of the interactive objects. However, everyone's life trajectory is complex, and no one in the world has the same self-development trajectory, when your life trajectory has developed to the important stage of self-identity, self-perception, realization and completion. Active self-construction will have a more positive impact on life, such as how to spend the future life, which is a choice, a lifestyle choice with clear self-awareness and more active self-expression. "

After that, she wrote an article to share her change track after being exposed to blue dye: "

Professor Tang studied at a famous law university in the late 1980s. After graduation, he worked as a civil servant and a lawyer, and now he teaches at a university. Professor Tang is an intellectual woman who has been engaged in professional work for a long time, with a fast pace of life and great competitive pressure. Like many intellectual women, in addition to heavy professional work, they also pay great attention to the quality of life, advocate the harmony between man and nature, have ecological security awareness, and pursue natural, healthy and fashionable daily necessities; Love drinking tea, good tea (of course, pollution-free tea), and make friends again; Be good at adjusting the rhythm of life, and achieve the goal of physical and mental health in one relaxation.

By chance, I met Mr. Hu Wenli through a friend's introduction. Since then, I have formed an indissoluble bond with indigo dyeing and related plant dyeing clothing. When I first saw the indigo-dyed cheongsam and scarf, I had a feeling of déjà vu. Before I tried it on, I already felt that these costumes seemed to be tailor-made for me. The subtle and restrained colors, soft and skin-friendly fabrics, generous and low-key styles, and unique aroma all surprised me. In particular, I heard that indigo dye is a natural dye handed down from the folk, which has a health care and healing effect on the human body. My eyes are bright. Isn't this what I have been looking for? I don't want to meet her once, so I have the honor to know her indigo dye, which is really helped by heaven. Perhaps, this is a combination of my own life philosophy of advocating nature and the characteristics of indigo dyeing itself. The resulting "love at first sight" makes me have an irrepressible love for indigo dyeing from the heart. This love is not blindly following the trend, let alone picking up people's teeth.

The feeling of wearing indigo-dyed clothes is a long story. Wearing indigo-dyed clothes is my self-expression of advocating the concept of natural life. I

have always recognized and practiced the concept of harmonious coexistence between man and nature, eager to get close to nature, integrate into nature, and love natural, simple, and pollution-free articles in my life.

In terms of clothing, the chemical fiber products produced by modern factories have the advantages of variety, exquisiteness, and bright color, but the long-term use of these chemical products often makes me feel that there is a sense of "separation" between people and clothing, which makes it difficult to blend with them. Wearing indigo-dyed clothing just makes up for the deficiency of chemical fiber clothing, which makes me feel that people and clothing are integrated. My life philosophy of advocating and fearing nature has been well expressed through indigo-dyed clothing.

Wearing indigo-dyed clothes enhances my confidence in life. Indigo dyeing is a precious wealth created by our working people in long-term production practices and social activities, and it is an important part of Chinese civilization. Indigo-dyeing clothing not only embodies the charm of Chinese traditional culture but also has rich national cultural connotations. Every time I wear an old cotton cheongsam dyed with indigo and a beautiful scarf dyed with indigo, I feel that this is an interpretation of national traditional culture and an interpretation of national aesthetics. When I wear indigo-dyed cheongsam to work in my unit, participate in social activities, show the unique, elegant, implicit, and restrained image of Oriental intellectual women, get praise from colleagues and friends, and see the envious eyes of others, I feel confident and feel that this is the best embodiment of self-confidence and self-worth in life.

Wearing indigo-dyed clothes makes me feel relaxed. Indigo dyeing is a kind of plant dyeing, which is the "blue" color extracted from plants, so it is the color given to human beings by nature. Blue is the color of the sky and the sea. It symbolizes freedom and infinity. It can bring people quiet, pure, and simple visual effects. It is rooted in the land and is a living color.

In modern society, with heavy work tasks, complex interpersonal relationships, and increasingly fierce competition, it is necessary to cultivate one's morality, relax one's spirit, and return to oneself in one's favorite way. I feel that it is the best relaxation to wear an indigo-dyed cheongsam after work, match an indigo-dyed scarf with a heart instrument, get together with friends for tea, chat and talk, let go of my mood, and let my thoughts fly. In particular, the simple and quiet colors of indigo-dyed clothing, the unique plant aroma and the vital breathable skin-friendly feeling make me feel relaxed and happy, and I forget both things. It seems to return to the scene atmosphere of a slow time in the farming era, drive away the tension, anxiety, and fatigue of body and mind, and get spiritual relaxation and pleasure.

As for the future development of indigo dyeing, I think we should make full use of our strengths and circumvent our weaknesses on the basis of maintaining the traditional characteristics of indigo dyeing, bringing forth new ideas, keeping pace with the times, and making some reforms. In terms of color, we should overcome the shortcomings of too single color and lack of change in indigo dyeing, and study and explore the combination of indigo dyeing with other plants to produce richer and more diverse colors and form the color system of indigo dyeing family; In the aspect of clothing style, it pays attention to the combination with modern fashion elements, innovates the style of indigo dyed clothing on the premise of retaining traditional

clothing elements and traditional standards, and designs comfortable, elegant and fashionable indigo dyed clothing series styles, which reflects the modern life atmosphere, not only conforms to people's consumption psychology of advocating natural ecology, health and safety, but also conforms to modern people's pursuit of fashion mentality and modern aesthetic consciousness, and also pays attention to the practicality of clothing, which is suitable for daily work and life; In terms of expanding the audience, we should grasp the natural ecological safety of indigo dyeing and the pride of national tradition, increase publicity and guidance, and let more people know about accepting indigo dyeing. Although indigo dyeing cannot be popularized, the acceptance of indigo dyeing can be further expanded within the minority range.

Our conversation made me think about the meaning of life, perhaps the pursuit of self-fulfillment. There are many ways, and blue dye culture is one of them, which can help modern anxious, uneasy and fast-paced modern people find themselves again and reshape their own strength.

Under the background of modern society, indigo dyeing is not only an ancient dyeing skill, but also a self-expression of self, culture, ecology and physical and mental health. For Professor Tang, her personal track and emotional connection with indigo dye reflect this point very well.

Love at first sight for indigo dyeing is an important embodiment of Professor Tang's personal values and lifestyle. She emphasizes the natural, healthy and fashionable quality of life, and is committed to protecting the ecological environment and maintaining physical and mental health. The characteristics of indigo dyeing-natural, soft, generous and low-key, with special aroma, just in line with Professor Tang's pursuit. Therefore, her love for indigo dye does not blindly follow the trend, but stems from her deep understanding of her own needs and respect for cultural values.

For Professor Tang, wearing indigo clothes is not only a way of self-expression, but also a way of self-regulation and self-realization. Wearing indigo dyed clothes is the embodiment of her idea of advocating natural life, and it also makes her find the feeling of being integrated with clothes. It enhances her self-confidence in life and enables her to show her value in a unique, elegant, implicit, and restrained image. At the same time, indigo-dyed clothing also brings her spiritual relaxation and pleasure and helps her find a way to relax and return to herself in a fast-paced life.

Regarding the future development of indigo dyeing, Professor Tang thinks that reform and innovation should be carried out while retaining traditional characteristics. She put forward three reform suggestions: color, style, and audience range. She believes that through research and innovation, the colors of indigo dyeing can be richer, the styles are more in line with modern aesthetics, and at the same time, more people can understand and accept indigo dyeing. These suggestions show that Professor Tang is not only a consumer of indigo dyeing, but also a promoter who has a deep understanding and expectation for its development.

To sum up, the integration of Professor Tang's personal track and indigo dye culture under the modern background is an important carrier of her self-expression, and also the embodiment of her deep thinking on the quality of life, cultural value, and ecological environment.

2) Cao Quanrong

Dr. Cao is an elegant woman, a mother of two children, but also a freelancer who loves life. When she wore this cheongsam to attend social activities and accept praise and recognition from others, she suddenly realized that indigo dye is not only a color but also a kind of strength, a kind of healing, and a kind of self-confidence.



Figure 122 Cao Quanrong, indigo-dyed product consumer.
Source: Photographed by the author. August 27, 2022

From this example, we can see the function of the self-cognition theory mentioned earlier. At first, Dr. Cao didn't realize her love for indigo dye, or even her pursuit and love for beauty. However, when she accepted the praise and recognition of others and saw her beauty under the indigo-dyed cheongsam, she began to re-recognize herself and redefine her value and self-confidence. This is a process of self-cognition, a process of inferring self through behavior, situation, and feedback.

However, self-awareness is not achieved overnight. As pointed out by self-cognition theory, we can improve the quality and accuracy of self-representation and promote self-growth and self-improvement through more accurate and comprehensive self-cognition. For Dr. Cao, she needs to continue to reflect and ask herself, seek and receive feedback, and maintain an attitude of continuous learning and growth, so that she can better understand herself, cope with the challenges of life more effectively, and better realize her potential.

To Dr. Cao, the cheongsam dyed with indigo is not only a dress but also a tool of self-expression, self-cognition, and self-healing. Through this cheongsam, she found her own beauty, her own value, and her own confidence. This is the charm of self-cognition theory, and it is also the power that each of us can learn and practice in our lives.

3) Lv Xiaoyan: Associate Professor, College of Liberal Arts, Guangxi University for Nationalities

The following is Teacher Lu's personal description: "Blue in nature should be the richest color on the earth: the sky and sea are blue, giving blue a broad and broad meaning; Green mountains and green waters give blue quiet and inclusive characteristics.

"Shine on you is better than blue", the philosophical wisdom of ancient Chinese comes from the observation of life experience, an ancient artificial printing and dyeing technique. The first "blue" refers to "indigo", which is five kinds of plant "bluegrass" from which cyan raw materials are extracted. After the manual operation, combined with cloth, indigo dyeing, and inter-dyeing can create dozens of different

blue colors. Therefore, "green" is the color of all things, the color of clear sky and starry sky, and also the color of growing from soil. As a unique color in China, cyan is a symbol of strength, hope, simplicity, and solemnity.

Dressed in indigo-dyed cloth, there is a joy brought by tranquility, harmony, purity, tolerance, and calmness in my heart. In the rich hue of cyan and blue, there is a deep and unobtrusive, refreshing, and not monotonous experience, with unique flavor and beauty from natural fragrance.

Wearing the cloth dyed by Teacher Hu in blue, the clothes exude the aroma of indigo, and the cotton cloth surrounds me like a cloud, making me feel that my body is completely accepted.

Today's society pursues speed, efficiency, and interests. I think my joy in wearing indigo-dyed cloth comes from Mr. Hu's delicate feelings, making indigo tanks grow and develop, scientific and meticulous technical control, making indigo's life show rich changes, manual work and dedication, and giving clothes more living and cultural things.

Inheritance and love, warmth and strength, personality and courage. This is what it means to the wearer. Garment makers, focus on dyeing cloth and ready-made clothes like a ceremony, and may accumulate a lot of concentration, present strength, and deep affection in the process. I once heard the old man say by hand, "To make this dress, you should have a gentle heart." There are concentration, devotion, deep affection, and joy in simple words. "



Figure 123 Lv Xiaoyan, indigo-dyed product consumer.

Source: Photographed by the author. September 22, 2021



Figure 124 Wu Jinlin: Teacher and pipa artist of Art College of Guangxi University for Nationalities, whose works are designed by author Hu Wenli and handmade by Yang Nianying of Dong nationality with bright cloth of Dong nationality.

Source: Photographed by Wu Jinlin. September 9, 2021

3) Ali: Blue dye consumers



Figure 125 Ali, Heye, Danfeng, indigo-dyed product consumer.

Source: Photographed by the author. September 11, 2022

Ali said: "In 2016, because watching "The Price of Jeans", I learned that dyeing in the modern clothing industry caused great pollution to water sources, and I began to buy jeans carefully. In 2017, when I saw plant-dyed and indigo-dyed clothing in the ecological market, I couldn't help being close and loving. I like the dark blue cashmere scarf I once bought very much, and that blue color makes me fondle admiringly. From plants, from the land, from the wisdom and labor of people,

indigo dye is full of vitality and energy. I often marvel at the different "blue" coming out of a jar. I love this change, and I also love the blue "gradient" in the cleaning process, which means vitality. I also love the aroma of indigo dyeing. I found that it can inhibit sweat odor in the process of wearing it. Even in hot summer, a long skirt will not have a sweaty odor after wearing it two or three times. This is really a great function, so I became more fond of it, and I also had the idea of building a blue dye vat in my heart. Blue is almost everyone's favorite color, just like people love the sea and the sky, and no one will refuse its coolness, calm, and depth. In the fast fashion trend, indigo dyeing does not pollute the environment, sterilizes and suppresses odor, and with the changing blue, it can be re-dyed infinitely, making it regain its vitality and brilliance, which is fascinating. "

4.5 Collectors Abroad

In the modern network world, we have huge field resources and information channels, and we can see that a large number of ancient fabrics of Guangxi ethnic minorities are collected by foreign collectors. Collectors love rich and diverse traditional ethnic costumes and build personal web pages to display them to the outside world. This display is helpful for people all over the world to know more about distinctive ethnic cultures, thus realizing a broader exchange. However, we should pay great attention to the problem of distinguishing the depth of the research on the fabric by the exhibitor and the authenticity of the fabric itself.



Figure 126 Zhuang ethnic straps collected by foreign collectors.
Source: <https://web.facebook.com/>[Accessed on June 29, 2023]

The collector described this ancient Zhuang strap on the Internet as follows: "These 3 old Baby carriers from South-West China, were created and worked by Zhuang Minority women in Jinxi county, Guangxi, China. They are a rare type with 4 or 5 variations.

However, each has similar shapes and uses similar decorative techniques. In most 20 years of collecting, I only found 6 or 7 for sale and around 10/12 published in the variable books on Chinese minority textiles or in museum collections in Taiwan, China, and US institutions or elsewhere. They were successfully made in a couple of villages, only.

In fact, the type is probably so old that I have not found/seen any literature with pictures of villagers wearing such baby-carriers, and what straps were attached.

The techniques and style are unique to this Zhuang group. Parts are in applique ≥ technique, parts are woven and some are even embedded. As I am predominantly rote about other baby carriers in my collection in previous posts, they were created to express a woman's skill and her love as a mother.

The 2 pieces in applique pl lozenges are likely the oldest. Perhaps from the very early years of the 20th century or even earlier. The one with the center design where a mother and kid are presented feeding fish, clearly shows its age. The maker most definitely copied a design from the Shanghai of the 1920s, given the fashion the mother wears. "

Sizes: 0, 80x0, 60 and 0, 90x0, 85

The phenomenon of collecting and selling traditional ethnic handicrafts in the world is particularly obvious after the reform and opening up. Consumers not only collect these products but also transform them into new uses, such as clothing and home decoration, which increases their market and cultural value. However, the reform and opening-up have also led to a large number of exquisite works flowing abroad and being used in different cultural environments and purposes, which is not only a kind of cultural communication but also brings challenges to cultural value and sustainability. This phenomenon reflects the complex interaction between globalization and cultural protection in modern society.

Part 5 : Author's Self-representation through Indigo Dyeing: Thoughts on Identity, Belonging, and Cultural Communication

Combined with the answers of the above interviewees, indigo dye, as a national cultural heritage and a traditional way of life, has almost disappeared in modern people's way of life in the past hundred years. Now, with the cultural revival and the re-emergence of consumption demand for environmental protection and health, indigo dye culture is no longer only the first level of expression from within the nation to the outside, but also the second expression from designers to cities (consumers in the outside world). This discovery complements the concept of the self-expression track. Reflect on the original definition of self-expression trajectory and re-analyze it.

The trajectory of self-expression is a complex concept, which involves not only the individual's inner experience and thoughts but also its interaction with the social environment and cultural background. This is a process of continuous development and change, a dynamic interaction between individuals and society. Combined with the respondents' answers, we can try to deeply analyze and understand this concept.

First of all, the track of self-expression is not only the direct expression of an individual's inner world. Just like indigo dye, it may also be an individual's reaction and response to a wider background such as society, culture, and history. In this sense, the trajectory of self-expression not only reflects the individual's subjective consciousness but also is the result of its interaction with the larger social and cultural background.

Secondly, the trajectory of self-expression can also be a creative process. In this process, individuals are not only consumers but also producers. They not only accept and consume cultural products but also create new cultural elements through self-expression. As the interviewees said, the revival and development of indigo dye culture is not only a re-engraving and restatement of tradition but also a process of innovation and development of tradition.

Furthermore, the trajectory of self-expression also has complex levels. In the case of indigo dyeing, we can see the embodiment of this complexity. Indigo dyeing is not only an individual's expression to the outside world, but also a designer's secondary expression to the city and the outside world. This hierarchical existence makes the track of self-expression more complex and rich, and at the same time enhances its expressive power and influence.

Finally, the trajectory of self-expression is a concept connected with time and space. It not only reflects the individual's experience in a specific time and space but also is the result of the continuous interaction between the individual and time and space. In the example of indigo dye, we can see that the interviewee's choice and understanding are the result of his interaction with his inner world under a specific historical and cultural background.

To sum up, the trajectory of self-expression is a dynamic, creative, hierarchical, and diachronic concept. It is not only the interaction between individuals and their inner world but also the interaction between individuals and social and cultural backgrounds. At the same time, it also includes the individual's experience in specific time and space and the result of its continuous interaction with time and space. I want to introduce a few concepts to help understand the trajectory of self-expression.

In the highly modernized city life, people are faced with many choices and shape their identity in these choices. Choosing to use traditional indigo dyeing products may be an individual's attempt to create a self-image associated with tradition, nature, handicrafts, or unique culture. This may reflect their criticism of modern consumer culture or their pursuit of maintaining cultural heritage and personal uniqueness. Secondly, reflection and self-monitoring are important parts of "the track of self-expression". Choosing traditional indigo dye may be that people think that this way can better express their personality, values or life philosophy after careful consideration. This is not only a fashion or consumption choice, but also a reflection and expression of themselves and society.

Giddens reminds us that although we have many choices in the process of constructing self-identity, this process is also influenced by external social influences. In this example, society's praise and pursuit of tradition, nature, and handicrafts may influence individuals' choice of indigo dye to express themselves. Generally speaking, people in modern cities choose traditional indigo dye to express themselves, which may be because they try to construct and express a self-image related to tradition, nature, and culture through reflection and choice when facing the diversity and complexity of modern life.

Part 6 : Indigo Culture of Guangxi in the Context of Chinese Modernity

6.1 Modernity and the Phenomenon of Reviving Authenticity in Ethnic Indigo Products In the Context of Modernity, Cultural Authenticity Issues Related to Indigo Dyeing Arise

Giddens pointed out that this trajectory is not fixed or predetermined, but constantly revised and updated with the personal life course. In the late period of modernity, tradition no longer strongly determines the choice of lifestyle, and individuals must actively and constantly construct their own biographies.

However, the author finds that in the process of globalization and under the background of Chinese modernity, individuals have often created their own biographies through past traditions, and at the same time, they also tell them "who he is" in modern society through daily consumption traditions and past consumption. For example, reflecting on the author's "self", I am using tradition and local past blue-dyed wisdom to create a new self-image, which has won a lot of praise and even followers from relevant groups. And constructs a kind of self-image that uses tradition to re-enter modern life, and expresses himself in real life and urban groups at present. Constructed an intellectual female image that respects tradition, fears nature, is healthy and environmentally friendly, and has personality. In fact, contrary to what Giddens said, tradition strongly determines the lifestyle choice of me and the group who agree with me.

A key concept related to self-trajectory is the concept of "reflexivity". Reflexivity refers to the process in which individuals constantly monitor and reflect on their behaviors, feelings and thoughts. This reflexivity allows individuals to construct, deconstruct and reconstruct their identities throughout their lives, essentially making the trajectory of the self possible. The concept of "self-trajectory" emphasizes that our sense of self-identity is not static or constant. This is a dynamic, ongoing project, shaped and reshaped over time by our actions, experiences, reflections and the environment in which we live.

The phrase "Reinventing Modernity and Tradition: Back to the Future" suggests an interesting perspective on how society responds to change. This may refer to how society integrates the past or tradition on the way to the future under the background of modernity. Let's explain this sentence:

Generally speaking, modernity refers to "modern" social and cultural conditions. It is usually associated with industrialization, urbanization, secularization, and the rise of nation-states, science, and capitalism. It means breaking the past and is a new way to understand and organize the world. In this sense, modernity and the past tradition are originally opposite concepts, which are to break the tradition. As we discussed earlier, traditions are often reinterpreted, modified, or revived to adapt to contemporary needs or to create new practices in ancient forms. Tradition is not static, but a flowing concept that evolves over time. Therefore, this sentence can be interpreted as a metaphor for how society moves towards the future. They are not blindly moving forward, but in "support", implying that they are looking at their past (tradition) while moving forward. This shows that while societies may strive for progress, change, and innovation, they will always pay attention to their own history, culture, and traditions.

From this point of view, modernity and tradition are not regarded as binary opposition, but a continuous dialogue. Even the most modern societies are deeply rooted in their traditions, and the process of modernization often involves reorganizing or reshaping these traditions. This is evident in many contemporary societies, where we see a fusion of modernity and tradition in architecture, fashion, food, technology, and social norms. Our understanding of the future is shaped in part by our reinterpretation of the past. Self-identity, or self-concept, refers to a person's perception of himself, including their beliefs, characteristics, and feelings. It represents how people see themselves and their place in the world. It can be influenced by many factors, including personal experience, interpersonal relationships, culture, and society.

6.2 Globalization and Globalization: Minority Indigo Products in the Modern Context Globalization Phenomenon of Blue Dye Culture in Globalization and Local Processes

Glocalization is just one of the new terms introduced into the social science vocabulary in the second half of the twentieth century. As Else-Where (Roudometof, V. 2021) suggests, the new vocabulary documents the ability of social science to introduce new terms as a means of capturing ongoing trends in the "real world". In the twenty-first century, the increase and/or widespread use of this term has become an urgent issue and responds to real-life emergencies. As part of this new vocabulary, Globalization will continue to exist use is limited to our own imagination and creativity.

The essence of globalization is a "self-limiting process", because all ideas and phenomena spread globally "must adapt to the environment and niche" (Robertson, 2004; Robertson & White, 2007). This approach may lead to the understanding that "globalization is localization itself" (Khondker, H. H. 2013). It has also been argued that if globalization is considered at different levels of analysis (for example, at the level of intra-systems, inter-systems, and discrete cultural objects), taking seriously the impossibility of globalization as a homogenizing force will not lead to confusion about globalization and globalization localization.

Once a product or service is reached globally (in fact, everything is reached in this way now), it is best to think of it as a mixture of global and local, that is glocal. In other words, it can no longer be considered a "pure place" (if anything is a pure place). For some, the need to stop altogether the interaction of local and global processes-impossible in the global age-is considered something "purely local".

The spread of globalization means the disappearance of native land. It is impossible to understand GLOCAL outside the overall situation. Once it enters the overall situation, the logic of the system will prevail.

The conceptualization of homogenization trends in the process of globalization, while glocalization represents the trend of heterogeneity and mixing. From the perspective of world society, globalization is regarded as a process, which complements the traditional theme of loose coupling, incomplete diffusion, and separation from the perspective of world society. Explain the process of cross-cultural interaction by recognizing the role of places. Exploration of the Concept of Cross-domain. In the 21st century, Glocal Turn has had a meaningful impact on a wide range of humanities. (Roudometof, V. N., & Dessì, U. (Eds.). 2022)

The impact of Glocal's shift to the arts was even stronger, especially because of its practical impact in certain disciplines, such as the example of music. At the intersection of art and philosophy, Glocal has gained recognition as part of an anti-hegemonic agenda (De Duve, 2007).

6.3 Tourism in the Recovery Period of the COVID-19 Epidemic after Glocalization Provides a Driving Force for the Change of Tourism Experience.

By 2020, international tourists are expected to reach nearly 1.6 billion, of which 1.2 billion are regional tourists and 378 million are long-distance tourists. Between 2010 and 2020, international tourists will increase by 3.8%. The figures show not only the importance of the sector to the global economy but also the major setback caused by the coronavirus pandemic. It is equally certain that the industry's post-Covid-19 recovery is bound to use urgent and/or mature strategies. With these factors in mind, the importance of Glocalization to cultural and economic processes becomes apparent. (Roudometof, V. N., & Dessì, U. (Eds.). 2022)

As Salazar (Salazar, N. B. 2010) points out, given the importance of Glocal to the tourism industry, it is not surprising to apply Glocal business strategies to articulate and promote successful tourism experiences. Finally, Glocalization provides a driving force for the transformation of the tourism experience. On the one hand, tourism practitioners can provide a culturally authentic tourism experience, thus attracting customer loyalty; On the other hand, they can build positive relationships with local residents by incorporating local cultural factors into their management strategies.

Successful localization of foreign global products- From this perspective, Glocalization is a very proactive counter-trend to "top-down" globalization. The localization process of the Korean Wave and the globalization process of the Korean Wave. Cheongsam, for example, is also a case of GLOCAL STYLE.

In the post-epidemic world, Glocalization will be a very suitable conceptual tool for Xu's Multiple cases and fields.

6.4 Perspective Discussion on the Phenomena Presented by the Others

1) Glocalization: Preserving and Promoting Local Culture and Identity in the Context of Globalization.

In this ongoing debate about globalization, Glocalization's work is timely and necessary, because, as Robertson (2014) pointed out, "in my opinion, what is transmitted-music, food, fashion-inevitably needs to adapt to a specific cultural background". As a way of negotiating between global and local, the history of globalization can be traced back to the late 1990s. As a natural continuation of globalization research: "Globalization is globalization reflected through local". (Roudometof, V. N., & Dessì, U. (Eds.). 2022)

2) Cultural Identity, Presentation, and Othering of Ethnic Minority

The track of self-identity is a modern social process under the background of globalization. It creates a new phenomenon or new innovation between the self-identity of ethnic minorities and international consumption. The researchers explained this:

Globalization is not a new experience. Anthropologist Jan Nederveen Pieterse (Pieterse, J. N.(2004) believes that anthropologists, economists, historians, political scientists, and sociologists believe that this is a long-term historical process, that witnessed the flow of ancient population across and between continents and the

spread of technology (military technology, arithmetic, literacy, science). All these have led to intense cross-cultural contact. However, under the pressure of contemporary globalization, the significance has multiplied and been questioned more than ever before. As a result, individuals and groups experience greater uncertainty about who they are and where they belong (Hermans, H. J. 2001).

For the fields related to intercultural communication, as well as the whole social sciences and humanities, this means that in order to examine this new epistemology, we must re-examine the objects, theories, and methods. Over the past 30 years, many of the concepts critical to human research, as well as the interdisciplinary areas that concern us, have been called into question: culture, identity, community, and society. French anthropologist Maurice Godlier (2009: 7) even raised the question of whether the meaning and usage of these concepts are becoming more and more complex and still useful for the production of scientific knowledge. Let's try to see how this urgent problem applies to cross-cultural communication.

Culture can only be pluralistic, changeable, adaptable, and constructed (Clifford, J., & Marcus, G. E. (Eds.). 1986). A culture that does not change and does not communicate with other cultures is a dead culture. This applies not only to the daily life culture of anthropology but also to "advanced culture" (film, art, etc.). Another aspect of culture that should be examined is the fact that culture should not be defined as a certain number of characteristics and cultural characteristics, but as relations and interactions between people and groups (ABDALLAH-PRETCEILLE, M. 2003).

When we come into contact with other people, whether they come from the same "environment" or not, cultural identity is constructed by us. In the era of the "crisis of belonging", national identity competes with other global alternatives, and globalization leads to the diversification of certain identities (Bauman, Z. 2004). Some identities are strengthened in response to feelings of emptiness or loneliness, but so are the threats and uncertainties that globalization may generate (ibid.). This has led to the revival of traditional cultural and religious practices, and even to the creation of new identities to maintain continuity (Jovchelovitch, S. 2007).

As a worldwide phenomenon, the study of social representation began with Moskvovich's pioneering study of psychoanalytic perception (1961) and spread to almost all fields of social experience (Howarth.C. 2002). Trying to define social representation is a difficult task because it is a very rich field and very close to very similar concepts such as stereotypes and attitudes. The classic definition given by (Moscovici, S. 1988) is: that social representation is a system of values, ideas, and practices, which enables them to communicate among community members by providing guidelines for social exchange, naming and classifying their world and all aspects of their individual and group history.

Social representations have many uses. They are a kind of social cognitive practice, that allows us to create sociality, position ourselves, claim identity, and protect ourselves when we are "attacked" by others (Howarth, 2002). Representations, therefore, are "special representations" of experience, people, and sounds. They are reinterpreted and re-presented, and "constitute our reality" (Howarth, 2002; Jovchelovitch, 2007) even tells us that the reality of the human world is made up of representations: in fact, without the work of representations, our human world would

have no sense of reality. For (Brubaker, R. 2006) representations and other phenomena, such as perception, interpretation, etc., are perspectives of the world--not ontological but epistemological reality.

Representations, therefore, allow us to grasp sociality and the world, but they also help us interact with others (Gillespie, A. (Ed.). 2006). Any shared representation is also constructed with others; It re-presents "what is the reality of inter-subject consent" (Howarth, C. 2006). The result is the characterization of instability, heterozygosity, and diversity, which compete with each other.

Among the co-constructed social representations, some have macro aspects, while others are more micro. In other words, there are widespread "hegemonic representations" that dominate sociality, while "oppositional representations" can be less general and more microscopic (Howarth, C. 2006). However, these two types of social representations can antagonize and influence each other. This basically means that representations do have ideological elements and that the exercise of power always exists in representations (Especially Representations of others; See Duncan 2003).

"The trajectory of self-representation" is a topic covering many disciplines, such as psychology, sociology, anthropology, and communication. It focuses on how individuals show and shape their identity in time and social environment. From the perspective of self-cognition theory, the trajectory of self-representation is influenced by the cognitive process of an individual's self-concept and self-worth. People shape and adjust their self-representation through self-reflection and self-assessment.

Self-representation has always played a central role in human social behavior and cultural practice. Between ancient and modern times, no matter in the East or in the West, people express themselves in various forms and construct and confirm their position and identity in the social structure. Under the background of globalization and information explosion, this process has changed from a traditional and relatively static form to an evolving dynamic process. It is particularly noteworthy that with the blending of cultures and the increase of social diversity, self-representation is no longer single or fixed, but is influenced by complex factors such as multiculturalism, social structure, historical background, and individual experience. This change not only challenges our traditional understanding of self and identity but also raises new questions about how to construct and maintain individual and collective identities in a diverse world.

3) Cultural Authenticity and Reinvention of Tradition

Indigo dyeing, a cultural phenomenon deeply rooted in this land, gives life to this incomparable color.

In the past, indigo dyeing products were usually regarded as important personal or household goods within ethnic communities and did not form commercial transactions. However, in modern society, the products of this traditional craft have been gradually transformed into consumer goods. Designers use this traditional cloth to recreate, so as to guide consumption trends and create new consumption patterns.

However, there are also some problems with cultural authenticity in this process. For tourists, the "homespun" worn by performers they see may only be visually similar to traditional fabrics, but actually made of modern synthetic fibers, only imitating the special colors of traditional fabrics in color. For designers,

however, they may buy real, antique-dyed homespun cloth from villagers in ethnic areas.

This forms different levels of self-expression: tourists, may be satisfied with visual imitation and experience; For designers and real cultural inheritors, what they pursue may be a deeper and real experience of materials and crafts. This difference in self-expression also reflects people's different levels of understanding and experience of cultural heritage and their different understandings of the balance between tradition and modernity.

This cultural phenomenon of self-expression actually reflects our understanding of the relationship between tradition and modernity and how we deal with the revival of traditional culture.

First of all, it reveals our different understanding and appreciation of traditional culture. Some people may only pay attention to the superficial phenomena of traditional culture, such as color and style while ignoring the deep cultural meaning and craftsmanship behind it. For others, they may pay more attention to the preservation and revival of traditional crafts and the inheritance of their deep cultural values. These differences may stem from our different perceptions of traditional cultural values, as well as our different personal interests and consumer needs.

Secondly, this phenomenon of self-expression also reveals the process of revival and re-innovation of traditional culture in modern society. This is not only a trend of restoring ancient ways, but also an emphasis on the deep value of traditional culture and the innovative application of traditional crafts. Through the understanding and innovation of traditional crafts, designers make traditional culture glow with new vitality in modern society.

Finally, this phenomenon of self-expression also reflects our concern for cultural authenticity. Under the trend of globalization and commercialization, many traditional cultures are facing the risk of being diluted and imitated. However, true cultural inheritance requires us to respect traditional crafts, understand the deep meaning of culture, and be open to innovation and progress.

Generally speaking, this cultural phenomenon of self-expression shows how we view traditional culture, how we understand its value in modern society, and how we deal with the revival and innovation of traditional culture.

Professor Tang can have such a rich emotional experience because she wears indigo-dyed cloth with a real traditional dyeing process. As a consumer, she must have the highest standard for the authenticity of clothing. However, there is still a problem, that is, the authenticity of culture because in modern society, the invention of machine loom brings more convenience. The cloth made by the traditional ancient method is made by craftsmen spinning by hand and weaving with a traditional loom. However, in the communities investigated by the author, almost all the white embryo fabrics woven by machines have been used, and there are also industrial manufacturers of this kind. Then, because the process will be more complicated and time-consuming, consumers are willing to accept weaving with modern looms. Can the cloth dyed with a traditional dyeing process be regarded as a traditional re-invention? Such blue-dyed cloth also belongs to the blue-dyed culture in the context of modernity.

This problem involves understanding the relationship between "tradition" and "modernity", and grasping the concepts of "cultural authenticity" and "cultural reinvention".

First of all, "tradition" is not static, it is constantly developing and evolving in a specific social and historical context. To some extent, "modernity" is also the continuation and development of tradition, which is not completely opposite. For blue-dyed cloth, a cultural product, white embryo cloth woven by a modern loom and dyed by traditional dyeing process is essentially a combination of tradition and modernity. This combination does not mean the disappearance or weakening of tradition, but the adaptation and development of tradition in a modern context. This kind of adaptation and development has occurred in many traditional cultural fields, which can be regarded as "the re-invention of tradition".

Secondly, the definition of "cultural authenticity" is not unique. In some viewpoints, "cultural authenticity" refers more to the authenticity of cultural expression, that is, cultural expression should truly reflect the cultural connotation and value it represents, not just the authenticity of form. From this point of view, even the blue-dyed cloth woven by modern loom has "cultural authenticity" as long as it fully respects and inherits the connotation and value of blue-dyed culture in the design and dyeing process.

Therefore, I think it is a kind of "traditional reinvention" for consumers to accept blue-dyed cloth woven with a modern loom and dyed with a traditional dyeing process. This kind of blue-dyed cloth also belongs to the blue-dyed culture in the context of modernity. However, whether to accept this "cultural authenticity" and "traditional reinvention" may need to be decided according to everyone's values and consumption needs.

The concept of "reinvention of tradition" was first put forward by British anthropologists Eric Hobsbawm and Terence Ranger in their 1983 work "Invented Tradition". They believe that many so-called "traditions" were actually "invented" or "reinvented" in specific historical periods to respond to social changes, political needs, or cultural needs.

From this point of view, we can understand that the change in the production process of blue-dyed cloth is an example of "traditional reinvention". Facing the needs and challenges of modern society, the production mode of the blue dyeing process has changed from complete manual to a combination of machine and manual, which is not only the improvement of production efficiency but also the response to consumer demand. Although some links in the production process have changed, its basic dyeing process and concept have not changed, and it still maintains the core of the blue dyeing culture. This change can be regarded as a kind of "re-invention" of traditional technology.

At the same time, "re-invention of tradition" also means that this traditional craft is no longer just a tradition, but a cultural phenomenon associated with modern society. Blue-dyed cloth woven with modern loom and dyed with traditional dyeing process is not only a continuation of tradition, but also a response to modern society.

In the process, there may be discussions about "cultural authenticity". However, we can also see that "cultural authenticity" is not a fixed concept, and it is constantly being defined and redefined. To a certain extent, "cultural authenticity"

also develops with the changes and needs of society. Therefore, as long as this "re-invented tradition" can reflect the needs and changes of modern society on the basis of respecting the original culture, it can be considered "cultural authenticity".

"Cultural authenticity" is a complex and multi-level concept, and its meaning will be different in different contexts and fields. At the most basic level, it involves whether a certain cultural expression can accurately and truly reflect its origin in a specific cultural environment and historical background.

For example, in the field of cultural heritage protection, authenticity is usually regarded as whether the heritage retains its original identity and value, not just its material form. In this context, the authenticity of a cultural relic or heritage depends not only on the integrity of its physical state, but also on the preservation of its cultural significance, usage and historical background.

However, authenticity is also a controversial concept, especially when considering the dynamic and changeable nature of culture. Many scholars and critics have pointed out that pursuing a fixed and unchanging "authenticity" may neglect the development and innovation of culture, because culture itself is a process of continuous development and change.

In addition, authenticity is also a concept influenced by subjective perception. Different observers, users or consumers may have different views on the authenticity of the same cultural expression. For some people, authenticity may be related to tradition and originality; For others, authenticity may be related to personal experience and emotional connection. Therefore, although authenticity is an important concept, it is also a complex, pluralistic, and subjective concept.

Cultural Authenticity is a concept involving cultural expressions, artworks, handicrafts, etc. It mainly refers to the extent to which these expressions or objects reflect the specific cultural environment and historical background from which they originated.

In some cases, cultural authenticity is used to evaluate whether a work of art, cultural expression, or handicraft retains the core elements of its cultural origin. For example, an African sculpture may be considered highly culturally authentic if it is produced by indigenous African artists using traditional materials and techniques.

However, this concept also has its complexity and controversy. With the advancement of globalization, different cultures are blending with each other, and the elements of one culture may be absorbed and transformed by another. In this case, evaluating the cultural authenticity of a work of art or cultural expression may become complicated. In this context, cultural authenticity is not a fixed and quantifiable concept, but a dynamic concept that needs to be understood and evaluated in a specific cultural and historical background.

One of the arguments and challenges caused by this concept is how to define and protect cultural authenticity and how to deal with the resulting cultural rights and interests. For example, if a non-native artist creates a work deeply influenced by another culture, can this work be regarded as a true expression of that culture? There is no easy answer to this question, but it is very important to explore this concept for understanding and respecting multiculturalism and promoting cultural exchange and development.

Ask yourself: As a Han nationality, using the real Dong cloth as the carrier, and designing costumes to show outward, does it represent that the authenticity of culture can be embedded in a new culture?

Cultural authenticity is not limited to the original cultural environment but can be reshaped and re-innovated in the new cultural context. This kind of cross-cultural innovation and blending is a common phenomenon under the background of globalization and has been accepted by more and more scholars and researchers.

In the above example, a Han Chinese uses Dong fabrics to design clothes and show them to the outside world. The "cultural authenticity" in this situation is reflected in two levels. First of all, the designer used the real cloth of the Dong nationality in the design process, which is the embodiment of the traditional culture and technology of Dong nationality and has profound cultural connotation and historical accumulation. Secondly, although the designer is Han nationality, he/she respects and draws lessons from the cultural elements of Dong nationality in the design process, so as to innovate the design, which can also be regarded as a new interpretation and re-innovation of Dong nationality culture.

However, it is worth noting that this cross-cultural innovation and re-innovation is not unlimited, but needs to be carried out on the basis of respecting and understanding the original culture. Otherwise, it may lead to misreading or deprivation of the original culture, thus causing cultural conflicts and conflicts. Therefore, although cultural authenticity can be reshaped and re-innovated in the new cultural context, how to respect and protect the core elements of the original culture in this process is still a problem that needs deep consideration and attention.

Indigo dyeing is also an opening to innovation and change. Although indigo dyeing has a profound historical tradition, it is not static. In the process of dissemination and application in various places, indigo dye constantly absorbs new elements, adapts to new demands, and creates new forms and meanings. This reflects the dynamic and innovative nature of human culture.

Although indigo dyeing art has a far-reaching history and tradition, it does not mean that it is rigid and unchangeable. In fact, the development of indigo dyeing fully embodies the openness to innovation and change. The following is an in-depth discussion of this view.

First of all, the technological progress of indigo dyeing is the embodiment of openness to innovation. With the development of science and technology, dyeing technology is constantly updated and improved. For example, traditional indigo dyeing requires long-term fermentation and soaking to obtain blue dyes, but modern chemical dyes have been able to produce similar color effects quickly and efficiently. Although this chemical dye may not be completely equivalent to traditional natural dyes, its wide application and acceptance show that indigo dyeing is open and accepted to technological innovation.

Secondly, the changes in the design and application of indigo dye also reflect the openness to changes. In the long river of history, the patterns and styles of indigo dyeing are constantly changing and updating, reflecting different times backgrounds, and aesthetic trends. At the same time, the application fields of indigo dyeing are expanding, from traditional clothes and fabrics to modern furniture, wallpaper, and artworks, and even to emerging fields such as digital media and virtual

reality. This diversified and innovative application shows that indigo dye actively accepts changes and pursues innovation.

Finally, the cultural exchange and global flow of indigo dye are also manifestations of openness to change. Under the background of globalization, indigo dye has surpassed the limitations of region and culture and has become a cultural symbol and aesthetic standard in the world. This global communication and flow not only promoted the spread and influence of indigo dyeing but also gave birth to new varieties and styles of indigo dyeing, such as Japanese blue dyeing, Indian printed cloth, African Adilei, and so on. This cross-cultural innovation and change once again shows the openness and inclusiveness of indigo dyeing.

Generally speaking, the development process of indigo dyeing fully embodies the openness to innovation and change. Whether it is technology, design, or cultural exchange, indigo dyeing shows a positive attitude of change and innovative spirit, which not only retains traditional charm and wisdom but also actively meets new challenges and opportunities. This open and inclusive attitude is also an important reason why indigo dye can spread and be popular for a long time.

Conclusion

The trajectory of Self-Ethnic Minority Identity, in this chapter of the study, is an important phenomenon that points to a major issue in human society in the context of modernity that is directly tied to globalization. That all societies on the surface of the earth are not separated from each other. On the other hand, the state of globalization that has created modernity spreads across the world and makes every phenomenon a global unit. But on the other side, in the context of globalization, it has timed a state of "Consumption of local identity" arose. With these conditions, in the indigo culture of ethnic minorities in Guangxi, China, two forms of the trajectory of Self-Ethnic Minority Identity presentation reported. The first form that is, minorities are the ones who present themselves to other people and other sets of society. Resulting in the phenomenon of compression and the creation of virtual products to support the gaze of tours. At the same time, there is a phenomenon of 'cultural brokers' where 'others' come to act as 'joints' connecting the global world and local consumption on a global level. In this case, it has resulted in a revival. 'Authenticity' of indigo products. Importantly, these cultural brokers also play an important role in variable presentation methods and 'displays' in both public and private museums, both within China and abroad.

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CHAPTER VI

Summary, Discussion, and Suggestion

“Indigo Culture of Minorities in Guangxi Region, China: Local Wisdom, Ethnicity and Trajectory of Self-Representation in the Context of Modernity” is basic research, using qualitative research methods. Important research problems are To decipher the phenomenon of ethnic indigo culture. which is local wisdom related to living areas and ethnic characteristics related to indigo both in daily life and in ritual life. This research aims to study the “Indigo Culture of Minorities in Guangxi Region, China” in the issues of “Local Wisdom”, “ethnicity”, and “Trajectory of self-representation”. Gather information from fieldwork in the Guangxi ethnic minority community area and document information from research and other related documents.

Researcher Summary, Discussion, and Suggestion as follows:

Summary of Research Results

This research consists of 4 important objectives 1) To study the development of minority societies in relation to the Indigo culture, 2) To study the indigo-dyeing wisdom of ethnic minorities, 3) To study the ethnicities and social process in relation to the indigo- dyed textile of ethnic minorities, and 4) To study the trajectory of self-representation to others through Indigo culture in the context of modernity of China. Summary of research results according to research objectives as follows.

1. Development of Minority Societies in Relation to the Indigo Culture

Guangxi Zhuang Autonomous Region Also known as "Gui", is located in the southern part of China. The east borders with Guangdong Province. To the south, it borders Beibu Bay and Hainan Sea, western Yunnan Province, and northeastern Hunan Province. The northwest borders with Guizhou Province. On the southwest side, it borders Vietnam. Physical location Guangxi is located in a low-latitude area. The Tropic of Cancer runs through the middle. Surrounded by the tropical ocean is Beibu Bay in the south and the Yunnan-Guizhou Plateau and the Nanling Mountains to the west and north. As a result, it is an area affected by intense solar radiation. The distribution of sunlight in Guangxi is characterized by being more southern and less northern. More valleys and river plains Fewer hills and mountains Seasonal variations in sunshine hours are characteristically greatest in summer and least in winter. Annual sunshine hours in the regions are 1,169-2,219 hours, more than that in the neighboring northern provinces of Hunan and Guizhou. and less than in most of Yunnan.

Moreover, Guangxi is an area with both winter and summer monsoon circulation. This puts the entire area in the subtropical monsoon climate zone. Monsoon season is clear. Winter and summer are different. Summers are long and humid. Winters are short and dry. Abundant rainfall Guangxi therefore has a distinct dry and wet climate. There is a lot of rain. The average annual rainfall is 1,520 mm, and most areas are between 1,300 and 2,000 mm (Hubaoqing and Biyan. 2011).

From the characteristics of the physical area, it is a factor that gives ecological diversity. that affect the cultural environment and cultural diversity of ethnic minorities which Guangxi Zhuang Autonomous Region is a social area with 12

different ethnic groups, namely the Han group and 11 ethnic minorities, namely Zhuang, Yao, Miao, Dong, Mulao, Mao Nan, Hui, Jing, Yi, Shui and Kelao, the Han population is 31,318,824 people, accounting for 62.48%, the ethnic minority population is 18,807,980 people, accounting for 37.52%, and the Zhuang population is 15,721,956 people, accounting for 31.36%.

Therefore, Guangxi is recognized as the most ethnically diverse autonomous region in the country. Ethnic minorities have lived in Guangxi for generations. The Zhuang people are the most populous ethnic group. Most ethnic minorities live in the central, western, and southwestern regions. and northwest of Guangxi Meanwhile, the majority of Han people live in the east, southeast, and northeast of Guangxi.

From the physical space that has diversity in the ecosystem together with diverse ethnic groups As a result, Guangxi is a complex ecological and cultural area. Each group has a culture related to its local ecosystem. The above phenomenon called "Local wisdom" comes from the "local knowledge" of each minority group. One of the most important wisdom is the wisdom of producing and using indigo-dyed cloth. Due to its ecological characteristics, Guangxi is suitable for a wide variety of plants and animals. including indigo plants Minority groups have accumulated wisdom in using indigo from local trees until it has become an indigo culture. together with the way of relationship between indigo and daily life Affects the identification of ethnicity and becomes the "Self-Ethnic Identity" of the said ethnic group.

Later, under modern conditions, The Chinese government has encouraged ethnic minorities in the country to develop their cultural identities. In this context, the Guangxi ethnic group presents its indigo culture to others in a variety of ways. At the same time, outsiders have brought the indigo culture of ethnic minorities, especially various products. To present to outside society both at home and abroad, making the "Indigo Culture of the Guangxi Minority" have a wide perimeter beyond their own community.

2. Indigo Dyeing Wisdom of Ethnic Minorities

From the physical space that has diversity in the ecosystem together with diverse ethnic groups As a result, Guangxi is a complex ecological and cultural area. Each group has a culture related to its local ecosystem. The above phenomenon called "Local wisdom" comes from the "local knowledge" of each minority group. Including wisdom in producing and using indigo-dyed fabric. Ethnic minorities have accumulated wisdom in using indigo from local trees and creating special strategies for making the fabric look unique. Until it became an indigo culture with the way of relationship between indigo and daily life Affected the identification of ethnicity and became the "Self-Ethnic Identity" of these ethnic groups.

The wisdom of Guangxi indigo dyeing has a long history. There are five types of bluegrass commonly used in China and two plants mainly used in Guangxi. Due to its excellent quality and good dyeing. The two trees slowly began to grow. It has become a potential blue grassland material for minorities. To produce cloth that is the basic necessities of life, family. and society in agricultural culture This is especially true in cold mountain environments. One piece of cloth cannot be completed by one person. There is a process starting from growing raw materials to make fibers. to spinning, weaving, and dyeing. Dyeing is the wisdom that is an

important link between cloth and its production into clothing. and used in other rituals and traditions.

Planting and collecting indigo grass In various minority communities, it has existed since their ancestors and continues to grow today. Indigo plants use the richness of the soil. A minority therefore has the wisdom to plant on the same land for only two years in a row. Then transplant it to another place for three years, otherwise the crop yield will be low. And the indigo color of the indigo grass is also not good. which from a recent scientific investigation found that Indigo and indigo trees have their nutritional needs from land rich in iron. Planting for two years in a row will lead to soil quality deterioration. They learned and learned the wisdom of taking a two-year break from using the land to grow indigo.

An important step is making indigo mud, meaning indigo that comes together into a lump of mud. Therefore it is called indigo mud. In this world, there are many kinds of plants that can be used to make indigo mud. However, the ethnic minority community produces indigo mud from bluegrass trees growing in the fields. By bringing it into the fermentation process. which is a complex process related to the growth of microorganisms that relate to the pH of water and temperature Minority groups therefore have the wisdom to determine the day of making indigo mud, for example, the Dong people have set the date on the 6th day of the 6th month according to the Chinese lunar calendar every year. It is the day the production of indigo mud began in the indigo vats. which from the analysis that day Mid-summer has been found to be ideal for fermenting bluegrass. It is a period when the weather is hot and has relative humidity suitable for the production of indigo mud. Because bluegrass is a microorganism that likes hot weather. which is suitable for the expansion of microorganisms in the indigo tank If the conditions are not suitable Microorganisms will not multiply. Indigo will not happen as a guideline for passing on to children and grandchildren The ancestors designated this day every year as an auspicious day for the village. One auspicious time is to start producing indigo cakes.

In addition to ethnic minorities using plants that give indigo in the area, They also create the special effects of indigo-dyed cloth. With raw materials from the area, both plants and aquatic animals. It has been accumulated as the indigo wisdom and the indigo culture of each ethnic group. The Indigo Wisdom Group has become "Local knowledge" of each minority group that was reproduced to become an indigo culture related to their local ecosystem. Inherited from ancestors who have immigrated to live in this physical and ecological area for many centuries. During such a long time They have life experiences related to different natures, times, and seasons. has been inherited and passed on until becoming "minority wisdom" and transmits a set of knowledge and wisdom from generation to generation through daily practice and ritual traditions. Therefore, the wisdom of indigo production, dyeing, and production of indigo cloth of each group has both common characteristics and special characteristics. which is explained in order of steps as follows:

The production of ethnic minority fabrics must go through three important steps: spinning, weaving, and dyeing. The production of fibers from cotton and fiber-producing plants such as hemp fibers begins with making fibers, such as from cotton. Pull the cotton out of the seeds. Spin into yarn with a spinning wheel tool. So the water is dyed and woven. or woven and dyed Almost every family in the past had a spinning wheel and a loom. which is considered an important household tool

Indigo dyeing process, the main material is home-grown indigo leaves. Created into indigo jelly to be used as a dye Generally, white cloth is dyed blue from indigo water. It has special wisdom to make the color last long. from local plants Indigo was mixed with alkaline water, shochu, cowhide glue, and southern snake vine, which was placed in a large water tank and stirred. The white cloth is soaked, dried, and soaked again. Five or six times it will become blue. and became black after being dyed ten times. Then rinse and dry. It will become a piece of cloth that is ready to be cut into clothes.

In addition, each ethnic minority group in Guangxi has a special technique to create special colors and textures of indigo-dyed fabric, such as dazzling violet hues. Conduction makes the fabric shiny and condensed. Including preventing color fading. Therefore, the wisdom of indigo dyeing of minorities Therefore, there is a special process such as soaking with a thin layer of cowhide glue. To prevent color fading place the dyed fabric on a slate board and use a wooden mallet to hit the indigo-dyed fabric several times to make the fabric shiny. While some ethnic groups add a thin layer of egg white to dyed fabric to make the color brighter and brighter. It's called egg cloth or egg-laying cloth. This wisdom has resulted in indigo-dyed fabric becoming the highest-grade fabric.

In the case of creating something special for the canvas The Dong people are an ethnic group with their own complex and unique wisdom. That is, after dyeing the cloth, The fabric is rolled up and steamed in rice vats for one to two hours, then it is dried and then re-dyed. Soak in an indigo tank Then take it out to dry. After repeated dipping, Therefore, it was dyed with yams or cow's blood to turn the cloth purple. Before taking it out and placing it on a smooth slate, lightly beat it with a wooden stick several times while brushing the egg white with a chicken feather brush while beating the cloth. The more you hit, the higher the brightness. In the end, it becomes "bright colored cloth" that has a shiny purple color. This type of "bright colored cloth" has special properties in terms of beauty. Resistant to dirt and does not wrinkle easily. The color of all fabrics is uniform. sparkling purple light and bright and eye-catching It is considered the best fabric for making ethnic clothing.

3. Ethnicities and Social Process in Relation to the Indigo-Dyed Textile of Ethnic Minorities

In the dimension of Ethnicity, which showcases the "Self-Identity" of ethnic minorities in Guangxi Province. Minority Indigo Dyed Cloth Consider indigo and indigo-dyed cloth as cultural objects. It considers the relationship and interaction with the life and society of ethnic groups in the dimensions of daily life and life in traditional and ritual situations. and there are academic issues presented in this section as follows:

3.1 Indigo-dyed fabric and everyday clothing

Every ethnic minority group in Guangxi uses indigo-dyed cloth in their daily life. Clothes and clothing can thus indicate cultural identity in a way of life-related to nature. and society and culture in each age group Including the daily operations of minorities very well. Clothes therefore reflect the characteristics of daily life related to the activities of each ethnic group, such as the blue and black cloth of the rural Zhuang people. Indicating the culture of farming, however, there has been some development and change. In the past, Zhuang men wore short, narrow clothes, pants, and split gaiters, and they always carried swords when leaving the house. It was

later replaced by a wide-leg pantsuit. and shirt buttoned to the chest and has a cloak showing that Even though it is the everyday clothing of each group, there is always a dynamic culture of clothing. In addition, the clothing is made of indigo-dyed fabric that has different levels of color intensity and differences in the fabric. Each ethnic group also decorates the fabric, such as making patterns with batik. and decorate the fabric with embroidery including exquisite silver jewelry which shows that Each ethnic group has created its own identity in culture and dress to the point where it can be identified whether they are the Namiao, Yao, Dong, or other ethnic groups.

Importantly, indigo-dyed fabric clearly has a gender dimension among Guangxi ethnic minorities. which has specified characteristics Self-identity is outstanding and has been used in the context of the trajectory of self-identity very much. When considering the gender level, it was found that various ethnic minority women have created gender characteristics by dressing in dyed clothes. Indigo, for example, Zhuang women dress in black, wearing headdresses is a must for everyone. Married and single women were identified by different styles of headdresses. In addition, Zhuang women had body practices that were passed down among women. About organizing hair buns Wrapping hair on the head with a white cloth along the hairline To support the wearing of hats and various accessories on the head firmly. Then use a strip of black indigo cloth about 9 feet long and 6 inches wide to cover the head and forehead. Wearing a headscarf can protect you from the sun in hot weather and prevent.

Importantly, in the cultural dimension of gender Ability to dye indigo and produce clothing becomes an index indicating that Is such a woman ready for marriage. As a result, each ethnicity has a different process of inheriting the wisdom of producing indigo-dyed fabric. For example, Yao women were taught to cross-stitch when they were 6 to 7 years old. When they grew up, they became embroidery experts. Most embroidery designs come from materials that depict trees, flowers, birds, and animals. Some even feature clouds and water patterns. and some represent geometric shapes. Text shapes and people have a variety of patterns, bright, eye-catching, and amazing. All of which are the result of ethnic characteristics related to inheritance. In addition to the Zhuang and Yao people, Other ethnic groups also have gender processes. Only the details are different. which becomes an important identity in the context of the daily life of each ethnic group.

3.2 Indigo-dyed fabric and dress in rituals and occasions of personal and community life

Special life is a condition that is not normal in daily life. There are two meanings here: life in traditional festivities and rituals. This special situation is a space for expressing one's identity and preserving important social memories of each ethnic group related to indigo and indigo cloth. Therefore, indigo-dyed cloth in this context has symbolic meanings for each society and culture. with details on each festival and various ceremonies. The clothes are dyed with indigo here. Therefore, it is maintained with belief in rituals. Including important festival activities of ethnic groups.

3.2.1 Dressing in ethnic festivals

Each ethnic group has its own traditions regarding ethnic festivals. It is a colorful tradition during important social occasions. Such events usually involve singing and dancing, with ethnic minorities wearing eye-catching ethnic costumes.

With indigo-dyed fabric decorated with embroidery and magnificent jewelry according to the characteristics of each ethnicity. It is a space for creating happiness and love between young people of various ethnicities, such as the Zhuang Ma Guai Festival. It is an ancient festival popular mainly in the Zhuang areas, such as Donglan, Bama, Fengshan, Tian'er, and Nandan in Guangxi's Hongshui Basin. which is still passed on today. This festival reproduces the memory of the birth of the Cao Zhuang people. According to legend, Zhuang descended from the son of the god of thunder who controlled wind and rain and the frog is called Ma Guai. The Zhuang people along the Hongshui River pray for good weather every year a bountiful rice harvest by offering sacrifices to Ma Guai every year and prosperity to people and animals in every season.

The Maguay Festival begins on the first day of the first lunar month of the new year and goes through three stages: Searching for Maguay. The mourning for Maguai and the burying of Maguai lasts for more than a month, until the second day of February, and finally culminates with the great Maguai Song Festival, while the Tong people have an important festival on every second day. February is a traditional cultural phenomenon. It is the singing culture of the Dong people. It is an ancient folk song recorded in the Tong language. Display social memory content and express deep emotions. This is a festival in which the Dong people dress in ethnic costumes and sing in public areas that are the memory of their ancestors, namely the Lom Fon Bridge, the Drum Tower, and the Community Hall. While other ethnicities have different details.

3.2.2 Marriage rituals

Marriage is a ritual for changing the status of a single person to a person with a family which serves to create society at the basic level. It fuses two families and kinship groups together. The wedding ceremony is thus made sacred by being fixed in the memory of proper custom. Indigo-dyed cloth has become a rather prominent object in this culture. The wedding ceremony therefore involves a special dress in clothing related to indigo-dyed fabric. Including the use of a special type of indigo cloth that has inherited the process from our ancestors as a component. From the engagement stage to the wedding, special wedding dresses make the bride the main character in the wedding ceremony. A wedding dress indicates a change in marital status. inherited from ancestors at the wedding ceremony. The bodies of brides of all ethnicities become a space for maintaining the dress style passed down from their ancestors. The bride's dress therefore plays an important role in this process. The bride wears a wedding dress made from indigo-dyed fabric. This is not only a sign of respect and continuation of ethnic traditions. It also demonstrates the commitment and expectations of the new community family. Groom's wedding dress A dark indigo bride represents nobility, solemnity, and auspiciousness to herself.

Wedding rituals thus reproduce memories and preserve ethnic identity through indigo-dyed cloth.

3.2.3 Birth rituals, adulthood rituals, and death rituals

Birth has an important meaning for minorities. Both safety in living and being part of an ethnic society When growing up, there will be a ritual to change status from child to adult. The death ritual is to send the deceased to a place in a new, good life. Both ceremonies express the "Self" of that ethnic group, welcoming new life and welcoming.

In ethnic cultures, birth ceremonies, adult ceremonies, and funerals are three important life cycle events that are important in a person's life. All these events relate to indigo dyeing as an important carrier of cultural identity and heritage. During the birth ceremony elders in the community often prepare blue cloth for blessing and protection. It is the initial marker of culture and ethnic identity. Including the change in status is in order to prepare for adulthood of that ethnic group.

While the death ceremony used to wrap lifeless bodies in luxurious shrouds. This is usually the clothing that the deceased prepared for himself while he was still alive. Therefore, corpse clothing is a cultural object that confirms the role and identity of the deceased. As a member of society and culture to travel to meet their ancestors. Which is actually telling a group of people who are still alive. To know and realize what ethnic group are you?

In addition to the rituals mentioned above Indigo-dyed cloth is also associated with rituals celebrating residences. various ethnic groups. There are different ceremonies for completing a house. The ceremonies that are representative of the beam-laying ceremony related to construction include House beam laying ceremony grove wood structure and housewarming ceremonies. It requires the use of indigo cloth to perform rituals with different details, but they all come from the foundation of memory and the reproduction of self-inheritance and ethnic identity.

4. Trajectory of Self-Identity Representation to Others through Indigo Culture in the Context of the Modernity of China

From the indigo culture of the Guangxi ethnic minorities in the context of traditional society. Local knowledge and Ethnicity of the Guangxi ethnic minorities serve to indicate 'Self-identity' about who they are in order to maintain their ethnic identity. But in the context of the national minority development policy. This has resulted in more interactions with people outside the community, both Chinese and foreigners, in various ways, becoming a new context that pushes Guangxi ethnic minorities to present their Self-Identity, especially to outsiders. Self-identity related to Indigo culture. The phenomenon of the Trajectory of self-identity representation to others through Indigo culture in the context of the modernity of China has occurred in two ways:

1) presenting self-identity to outside society by the minority group itself, with 2) others acting as mediators or cultural brokers, presenting self-identity Regarding the indigo cloth of ethnic minorities to the outside world as follows:

4.1 Presenting oneself to outsiders in person

In the context of interactions between minorities and others Minorities have negotiated self-identity. Through indigo and products from indigo-dyed fabric in the form of Commoditization especially cultural tourism.

Various minority communities present themselves to the outside world by raising the new value of indigo culture to create self-identity of ethnic minorities to stand out to tourists, allowing Guangxi to be perceived as a center of colorful and lively ethnic minorities in China. In which various ethnic groups have their own ways of presenting themselves to tourists. that relates to organizing cultural performances and selling souvenir products to tourists. There are outstanding Zhuang, Miao, Yao, and Dong people, especially the Dong people in Ma'an, Bazhai, and Chengyang villages. They present the indigo dyeing culture as a profound cultural symbol including the wisdom of producing indigo, special types of indigo cloth skills in

producing indigo cloth products and embroidery, and traditions and rituals related to indigo cloth. Self-identity has been used as cultural capital for tourists. Respond to the curiosity and consumption needs of tourists. It is an "exotic minority culture" that makes outstanding use of strategic cultural capital.

Various ethnic minority groups interact with tourists by organizing welcome shows and selling souvenirs, which directly commoditizes the state of tourism. This has resulted in the invention of tradition in which ethnic minorities have combined various festivals and traditions with the identity of indigo-dyed fabric and presented it as a tourism platform at the same time. Craft traditions and performances affect the creation of outfits to wear in expressing ethnic identity, dancing, and singing when it is not a ritual. The dress is therefore just a dress similar to expensive indigo cloth. So it is not the reality.

At the same time, ethnic minorities have changed the meaning of the area. At the community level, the Lomfon Bridge has been modified. that has its own unique identity Stage for presenting fabrics and clothing welcomes tourists. Selling their products such as "Longsheng Hongyao", the traditional clothes-drying festival on the sixth day of June. Usually, it is summer and the weather is sunny and suitable for drying clothes including "Long Hair Yao", while the Dong people of the Ma-Anzai community also use the Lom Fon Bridge and Drum Tower. It is a stage to present the unique dress and singing performances to welcome tourists. Make an impression on tourists. This has an important effect on the production and sale of souvenir products for tourists. This context has an important effect on the circumstances of the invention of tradition that has reduced reality from traditional self-identity, such as the blue cloth used in clothing and souvenir products. It was changed to cloth from chemical dyeing. Keep only the image like an indigo-dyed cloth. To reduce production costs and can sell souvenir products at cheap prices Including ordering fabric and souvenir products from Guizhou to sell as well.

Minorities interact with tourists who come to gaze upon the virtual identity of the minorities. But there are also visitors from modern fashion designers who want a genuine canvas to design modern fashion. Minorities are also happy and proud to open their homes and store traditional indigo-dyed cloth. Including various clothing and outfits from indigo-dyed fabric offered to designers. Leading to a state of restoring and maintaining authenticity and being able to work together deeply. To seriously produce traditional indigo-dyed fabric with designers. Cultural life of minorities in the context of Indigo culture Therefore, there are many dimensions along with interactions with various people who come to gaze upon the Indigo culture and their indigo-dyed cloth.

4.2 Other's Representation to Outside World

The phenomenon of "others" acting as intermediaries or "cultural brokers" presents self-identity. Indigo culture of Guangxi ethnic minorities to the outside world It is an interesting phenomenon of the new Indigo culture in the context of modernity. There are two important parts: the government sector comes into to present by displaying in the form of a government museum, especially the Guangxi local government. The government display maintains authenticity. Emphasis is placed on presenting indigo and indigo cloth in the context of life. To recall indigo cloth in the dimension of ethnic history, such as the Guangxi Ethnic Museum.

In addition, the introduction of the private sector into groups of designers and business people who often work together has resulted in a new set of actors interacting with the indigo cultural network structure that allows the self-identity of minorities to be recognized and placed in the system. Commoditization at the international level, in particular, has created an important context. To revive and refine products that are “genuine” and present them to the international world. It creates an image of important value for ethnic minority indigo-dyed fabrics, and caused a converging curve between 'local wisdom' or 'ethnic wisdom' regarding the production of indigo and indigo-dyed cloth with 'international' and 'modernity', resulting in the indigo products of ethnic minorities being in the form and the distribution process called truly “glocalization”

In the context of China's modernity, the Guangxi minority indigo culture was introduced by others, so cultural brokers came to be a mixture of the new indigo culture in the modern context. Cultural brokers consisted of ancient cloth merchants in the country, and abroad Fashion designers and brands Consumers and collectors, artists, researchers, and actors all played an important role in strengthening and expanding the Guangxi minority indigo culture network widely in the past, and causing the articulation between self-identity same with the outside world, both nationally and internationally. It has created a new indigo cultural dynamic that is complex and unlimited in terms of cultural boundaries.

Discussion

The research is titled “Indigo Culture of Minorities in Guangxi Region, China: Local Wisdom, Ethnicity, and Trajectory of Self-Representation in the Context of Modernity”. The researcher has also gained an understanding of the phenomenon “Indigo Culture of Minorities in Guangxi Region, China”. Academic issues: Local Wisdom, Ethnicity and Trajectory of Self-Representation. Key concepts include Local knowledge, Ethnicity, Material culture, Ethnic identity, and Cultural Identity. Local knowledge is directly related to local wisdom. Local knowledge was described by Clifford Geertz (1983). Geertz explains that Local wisdom and local knowledge are phenomena. Social and cultural aspects related to knowledge generated by a particular group of people. Living in a particular set of areas. They have created knowledge for living by learning, trial and error, observing natural phenomena, the environment, climate, plants, animals, and landscape, and have applied it to benefit their lives and society. Especially in terms of living factors. There is a system of continuous transmission from generation to generation. The researcher has used this concept to explain the phenomenon of the local wisdom of the Chaitong minority in producing indigo jelly and indigo dyeing that have their special characteristics. Concept of Ethnicity by Nathan Glazer, and Daniel P. Moynihan (1981). This book describes ethnicity as the social practice of various ethnic groups. That was created to distinguish between "self" and "others" who their group is. How is it different from other groups of people? Such indications are expressed both in daily life as well as in ritual traditions.

The researcher used the concept of ethnicity to explain the use of indigo products and indigo-dyed cloth of the Dong tribe, at Chengyang Ba Zhai Village in Guangxi Region, both in their daily dress and important ritual life, especially marriage. At the same time, the researcher used the concept of material culture from

the book *Handbook of Material Culture* by Christopher Tilley and Webb Keane (2006). This book is an important guideline in considering indigo jelly and indigo cloth products of the Dong tribe as cultural objects of the Dong. It is a guideline to support explaining the ethnicity phenomenon to be more clear. In addition, the researcher used the concept of Ethnic Identity from the book 'Race And Ethnicity: Culture, Identity, and Representation' by Stephen Spencer (2006). This explains the connection between ethics and Ethnic Identity through various cultures. In addition, the researcher used perspective on the relationship between Self-identity and the outside world in the context of modernity from the book "Modernity and Self-identity: Self and Society in the Late Modern Age" by Anthony Giddens (2008), which points out that the process of 'trajectory of the self'.

Important concepts above It has helped the researcher to look at the phenomenon of "Indigo Culture of Minorities in Guangxi Region, China" and see new academic findings in the research text and academic issues in related concepts as follows.

1. The Indigo Culture of Minorities in Guangxi Region, China at present is a "New indigo culture" that has a relationship between Local knowledge and Ethnicity and the outside world both nationally and internationally.

New indigo culture has a wide cultural scope, with complex nodes of relationships both within and outside minority communities. It is a new and dynamic culture that is continuously adapting and moving. Under the foundation of "Self-ethnic identity" of traditional wisdom and ethnicity that is authentic.

In the context of modernity "Self-identity" has been revived and used in a new set of relationships. From the beginning, 'Self-identity' served to indicate that "Who are we?" How are we different from other groups? This is self-identity that was created to maintain the ethnic identity of each minority group.

But in the context of modern China's national minority development policy. It has affected interactions with people outside the community, both Chinese and foreigners, in various ways. It has pushed the Guangxi ethnic minority to present their Self-Identity of them, especially to outsiders. Self-identity related to Indigo culture. The phenomenon of the Trajectory of self-identity representation to others through Indigo culture in the context of the modernity of China has occurred in two ways: 1) presenting self-identity to outside society by the minority group itself, with 2) others acting as mediators or cultural brokers, presenting self-identity regarding the indigo cloth of the ethnic minorities to the outside world, resulting in the "new indigo culture" of the Guangxi ethnic minorities that articulates between self-identity Local origins and globalization and a phenomenon occurred Glocalization in indigo products followed.

2. Modernity, Globalization, New indigo Culture, and the phenomenon of Self- Ethnic Identity consumption

In the modern context related to globalization. It is a situation where the borders of nation-states are dissolved and merged together as a global community, making every phenomenon in the world become a component of the world. They can be easily recognized and accessed by each other under the trend of globalization that makes everything in the world a single unit. But this research pointed out that on the other hand, modernity and the context of globalization have stimulated the "Local identity consumption" that came up with these conditions. In the blue culture of ethnic

minorities in Guangxi, China, two ways of self-expression of ethnic minorities appear. The first is that ethnic minorities are groups that present themselves to others and another set of society. This has resulted in the commodification phenomenon and the creation of virtual products to serve the tourist gaze. At the same time, there is a phenomenon of 'cultural broker' where 'others' come to act as 'joint' connecting the global world and local consumption on a global level. This has resulted in the restoration of the 'authenticity' of indigo products. Importantly, these cultural brokers also play an important role in how they are presented and 'displayed' in public and private museums, both in China and abroad.

3. Tourist Gaze, Commoditization, and Invention of Tradition

New indigo culture results in the involvement of many actors. One important group is tourists, who came to catch the eye of the Indigo culture of the ethnic minorities at the same time, minorities also present self-identity through their art and culture causing the phenomenon of 'expression' in terms of acting. Using important areas in the community upgrading traditional events. Their important rituals become a space to support cultural tourism or a combination of 'ethnicity' and 'tourist place', making the said cultural area an "articulating space" is a stage of negotiation of self-identity.

Importantly, this phenomenon has affected the phenomenon of commoditization by the invention of the tradition of Indigo culture, dress, customization of area, and ritual traditions to suit the interests of tourists. Including the transformation and application of products in daily life and rituals, become a souvenir. That has to be done in large quantities, cheap and commercially competitive, invention of tradition in this situation. This has led to the use of products similar to indigo or fake conditions, both souvenir products and clothing and costumes for organizing performances to welcome tourists. This is in the context of cultural tourism, is a performance that presents a realistic picture of Indigo culture, for the consumption of some representative images of most tourists. That does not call for the authenticity and authenticity of the objects used for display and sold as souvenirs.

However, the gaze of tourists has also played an important role in revitalizing and maintaining the highly unique ethnicity, such as the hair-washing ceremony of the Yao women and the Zhuang clothing-drying ceremony, etc. These ceremonies have been innovated. It is colorful with costumes, indigo cloth, embroidery, and jewelry along with dancing and singing performances in groups to welcome tourists.

4. Catching the eye of modern fashion designers, 'Glocal Style' and Cultural Brokers

In the context of modernity. In addition to tourists coming to stare. There are also groups of modern fashion designers, Glocal style, business people, and the government sector who interact and present self-identity indigo cloth representing minorities. This group of people is called "Authenticity" from indigo products and has affected the phenomenon of revitalization, which means making something disappear. It can be diluted and come back. This group of people plays a very important role in pushing for the process of returning to reproducing one's own indigo wisdom deeply and seriously. Especially the production of indigo-dyed fabric that has special characteristics with the traditional methods that our ancestors used to practice.

In addition, clothing was also collected. and original products in museums in both the public and private sectors. This is the consumption of self-identity Another form of authenticity This has a connection with the consumption of Glocal style products, where modern fashion designers and cultural brokers have presented authentic indigo products to consumers who have tastes for the ethnic identity that spreads in modern society.

5. New Indigo Culture: Coexistence between Self-Ethnic Identity and Modernity

This research has indicated that Under the influence of globalization and modernity Cultural identity is not a static, set, and static construct. But it is flexible and ready to adapt to diversity at all times. Especially with the emergence of the internet and social media. This makes it easier for individuals and groups to experience different cultures. making both minorities and new consumers There is an opportunity to redefine a new identity for the original indigo cloth. And both parts affect new innovations in ethnic minority indigo products.

In the context of modern indigo and indigo culture of ethnic minorities. Therefore, it has been made into a shared asset around the world and will expand to a wider area day by day. And it has changed the meaning of minority communities. As traditional communities, primitives have become the origin and ethnic cultural capital of value to human society in the context of globalization and modernity. They are spiritual and have become a new product with a high price in business. It has a circular economy and creates a dynamic for the endless renewal and reproduction of genuine wisdom.

6. New Indigo Culture, and New Ethnic Wisdom

This research has clearly indicated that Minorities in the context of globalization and modernity are not those who are being taken advantage of, nor are they a group of people who are at a disadvantage. On the other hand, minorities have to adjust and negotiate of self-identity to the outside world in all forms. Their indigo cultural capital and have the flexibility to effectively customize their Indigo culture to suit each group of outsiders. They are truly consistent with one's identity, such as using products like indigo which has a cheaper cost to make costumes for performances to welcome tourists including producing some souvenir products. While they still preserve the authentic indigo cloth. It is tied to important ritual traditions such as marriage, birth, and death.

Moreover, they are ready to restore their lives from the authentic traditional wisdom of their ancestors. To satisfy consumers, modern fashion designers, glocal style, and cultural brokers, who are middlemen bringing their authentic indigo cloth to the world efficiently. Which is the phenomenon of new ethnic wisdom in the context of modernity.

Suggestions

1. Suggestion to Academic Circle

For the research of indigo dyeing culture, the academic community should consider cross-cultural comparisons, in-depth exploration of the interaction between modern technology and tradition, emphasis on community participation and sustainability, research on the complex relationship between indigo dyeing culture and the market, and attention to intellectual property and cultural inheritance.

Challenges, and how to integrate indigo dyeing technology training into the education system to ensure the continued development and inheritance of technology.

2. Suggestions to Ethnic Minorities in the Guangxi Region

Persistence and inheritance of culture: Facing the temptation of the market, adhering to the authenticity of culture, and creating truly valuable indigo dyeing products. Inspire the younger generation to actively participate in learning and passing on indigo dyeing techniques to ensure that this ancient skill will not be gradually lost.

Combination of innovation and tradition: Encourage the combination of traditional indigo dyeing technology with modern design to meet the aesthetic needs of modern consumers.

Education and Training: Strengthen the transfer of technical and business knowledge in local communities through workshops, seminars, and training courses. Strengthen language learning and use online platforms to proactively display unique traditional culture to the outside world.

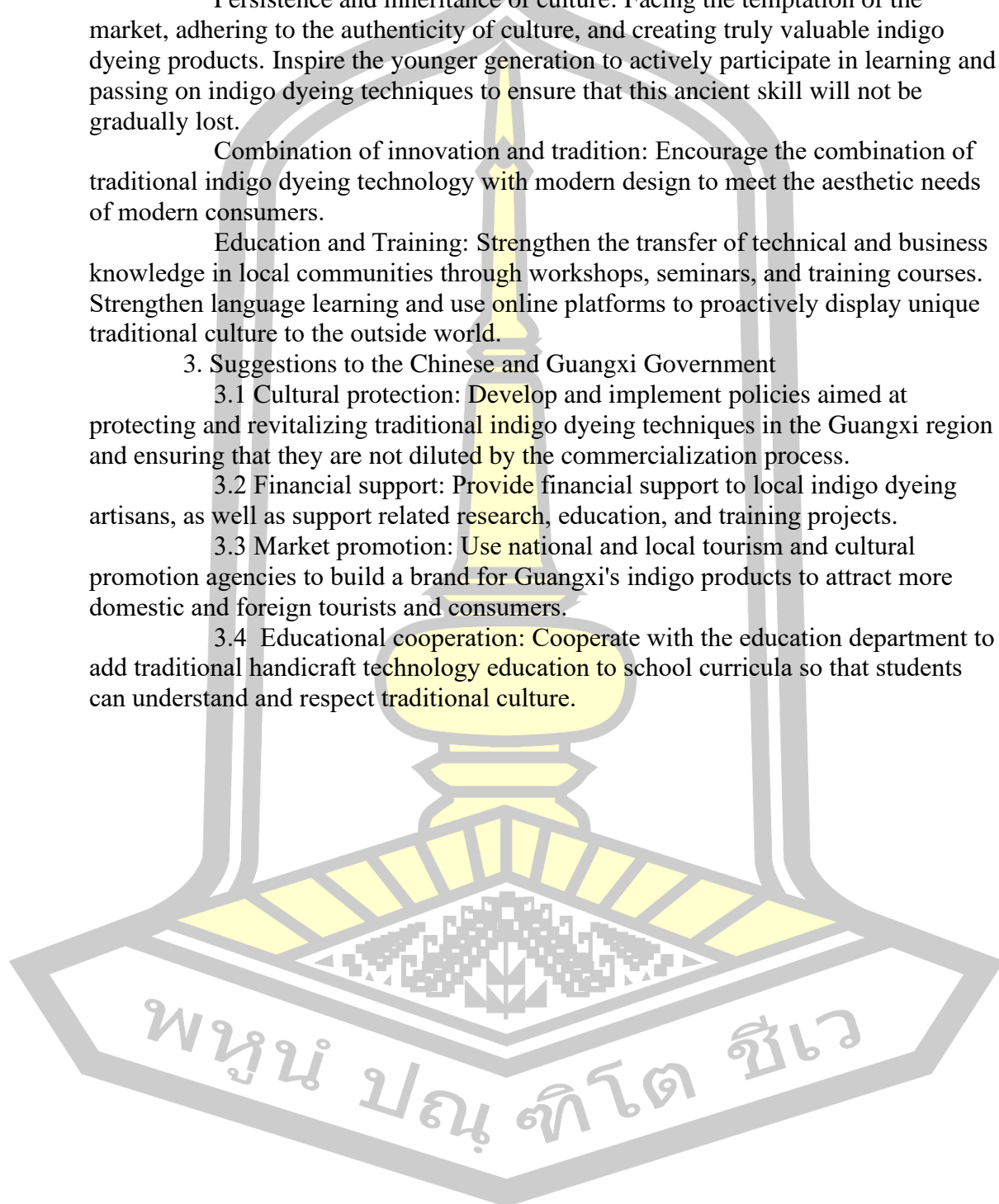
3. Suggestions to the Chinese and Guangxi Government

3.1 Cultural protection: Develop and implement policies aimed at protecting and revitalizing traditional indigo dyeing techniques in the Guangxi region and ensuring that they are not diluted by the commercialization process.

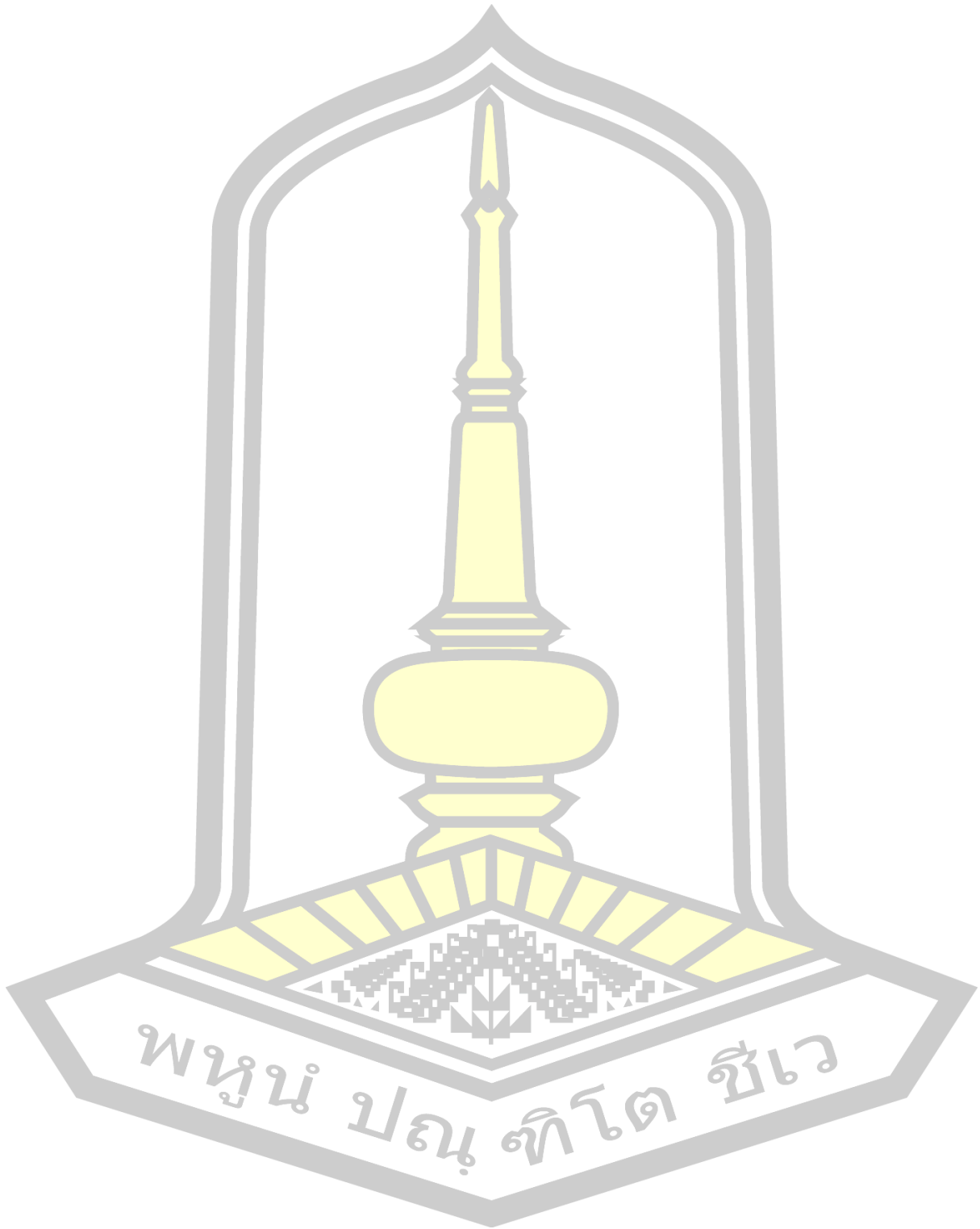
3.2 Financial support: Provide financial support to local indigo dyeing artisans, as well as support related research, education, and training projects.

3.3 Market promotion: Use national and local tourism and cultural promotion agencies to build a brand for Guangxi's indigo products to attract more domestic and foreign tourists and consumers.

3.4 Educational cooperation: Cooperate with the education department to add traditional handicraft technology education to school curricula so that students can understand and respect traditional culture.



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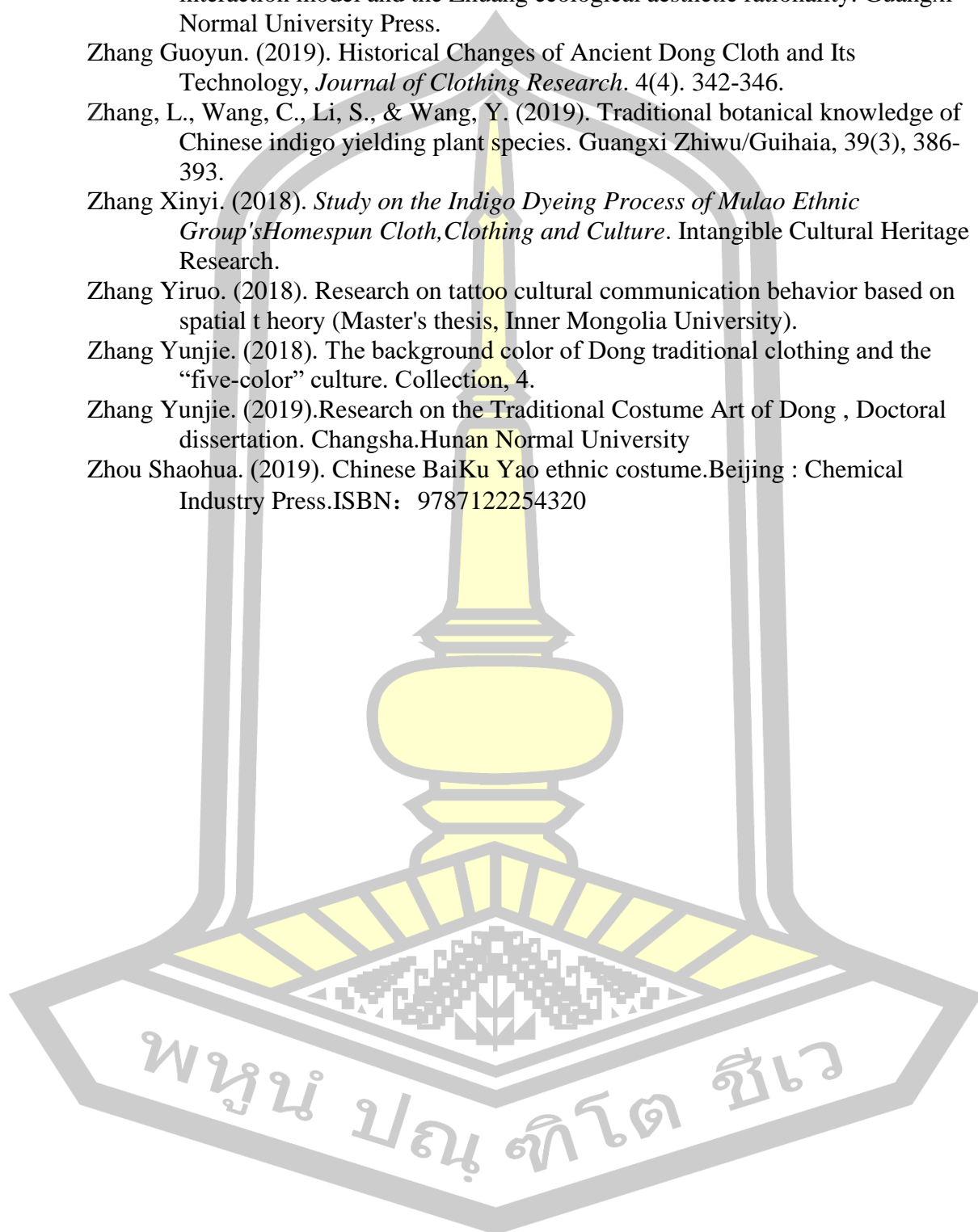
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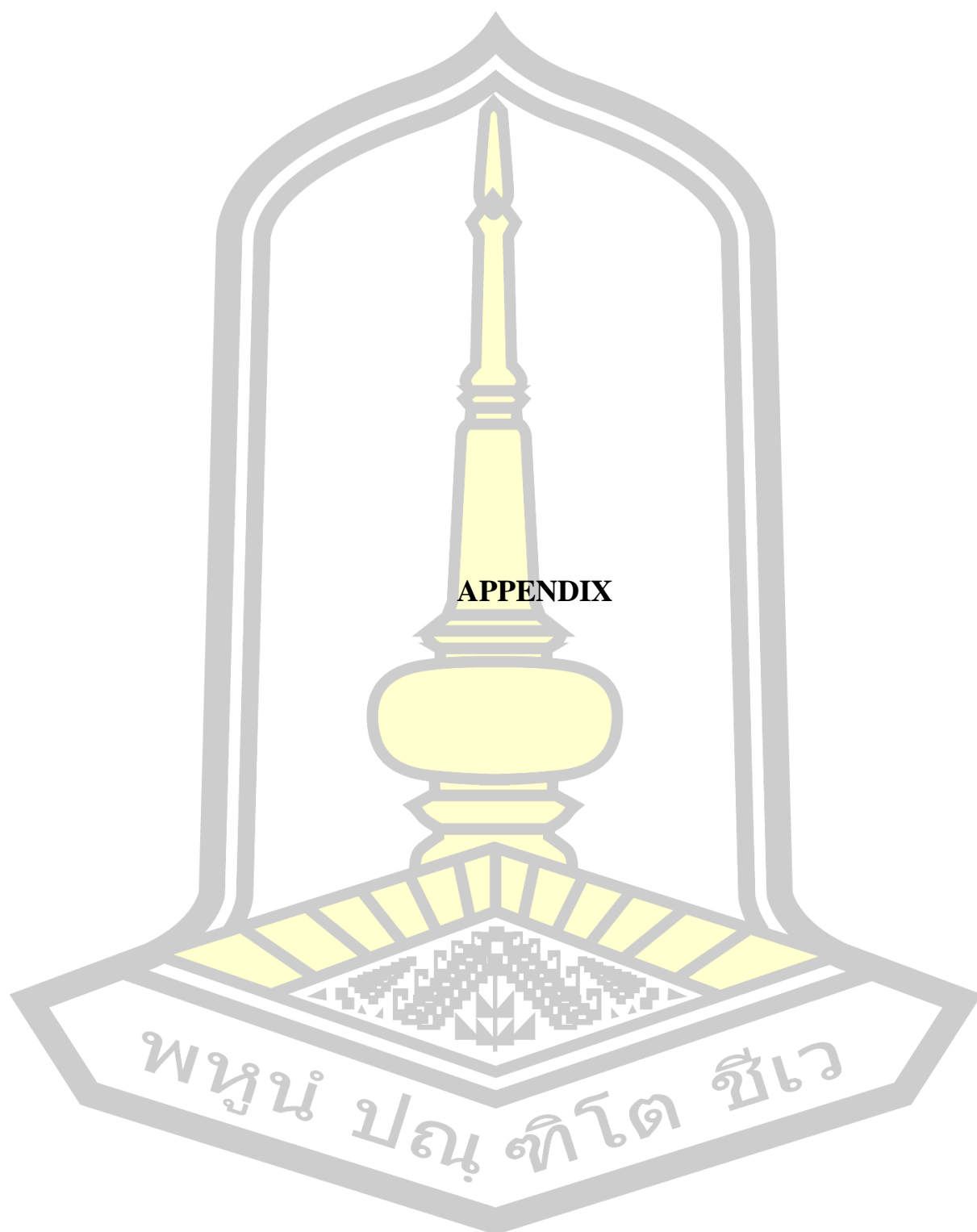
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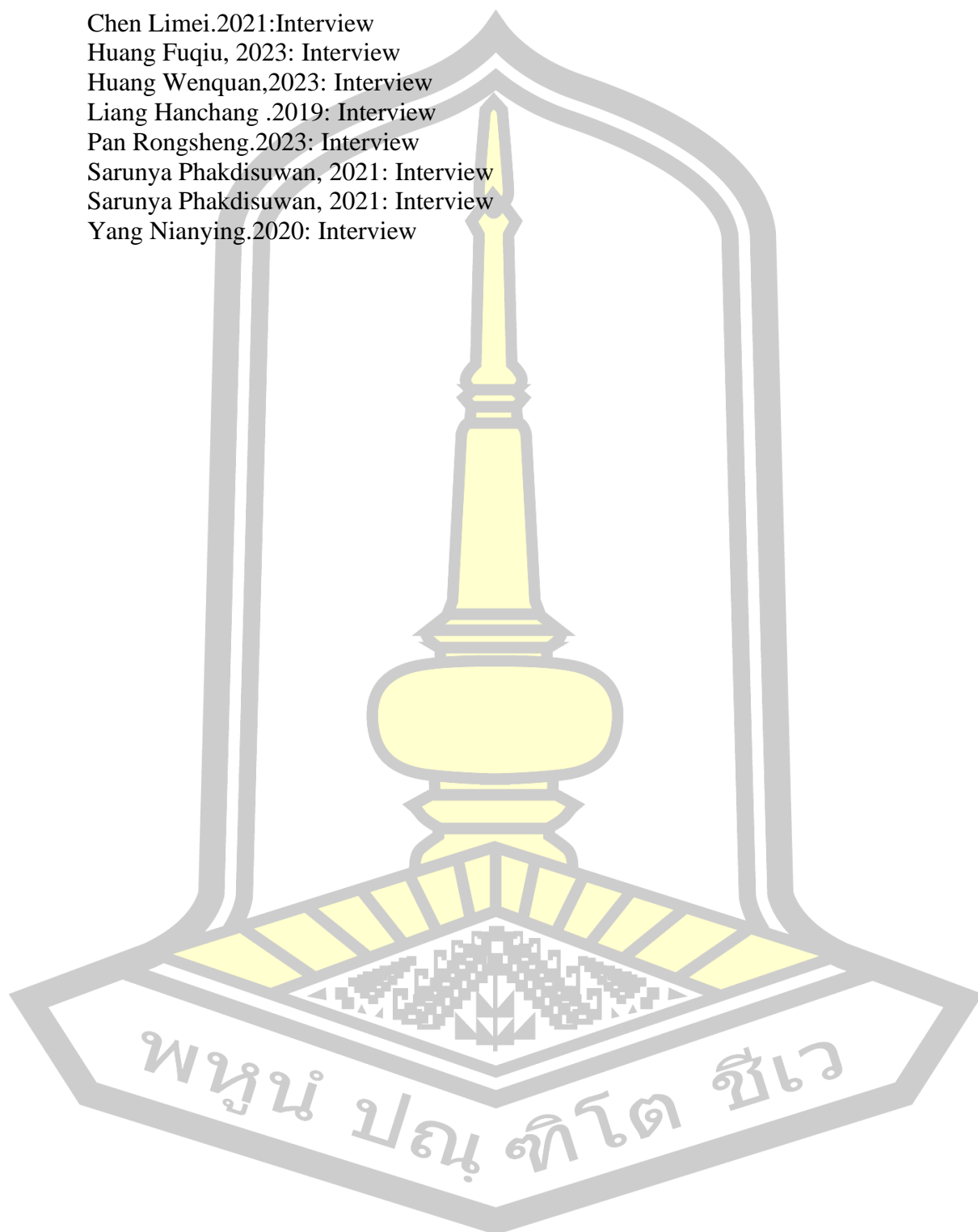


APPENDIX

พหุ ประจักษ์ วิทยา

Personal Interviews

Chen Limei.2021:Interview
Huang Fuqiu, 2023: Interview
Huang Wenquan,2023: Interview
Liang Hanchang .2019: Interview
Pan Rongsheng.2023: Interview
Sarunya Phakdisuwan, 2021: Interview
Sarunya Phakdisuwan, 2021: Interview
Yang Nianying.2020: Interview



BIOGRAPHY

NAME	Ms. Wenli Hu
DATE OF BIRTH	September 10, 1984
PLACE OF BIRTH	Nanchang, Jiangxi Province, China
ADDRESS	Building 11, Jinyuan Yipin, Liangqing District, Nanning, Guangxi
POSITION	Teacher
PLACE OF WORK	Guangxi MinZu University
EDUCATION	2006 Bachelor's degree in Architecture from Nanchang University 2010 Master's degree in Architectural Design and Theory from Nanchang University 2023 Doctor of Philosophy in Fine and Applied Art Research and Creation, Faculty of Fine-Applied Arts and Cultural Science, Mahasarakham University, Thailand

