

# Phu Tai Indigo Dye Fabric : Commodization of Culture in the Globalization<sup>1</sup>

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## Abstract

This research aimed to collect and analyze the knowledge of indigo dyed fabric in Phu Tai cultural contexts among three different countries: Thailand, Laos and Vietnam.

It was found that the traditional knowledge of indigo dyed fabric was sustained in the dynamic society of the present time.

First, the knowledge of weaving and pattern creation in all the three countries was similar in terms of weaving process, weaving techniques using looms, and the materials used which were mainly made of cotton. As for the fabric dyeing process using indigo, the same materials, Khram and Hom, were used for fermentation so as to obtain essence which would be mixed with ashes to produce different colors of indigo fabric. However, the dyeing techniques were different, which might have resulted from different ways of learning about dyeing process and their transmissions in each socio-cultural context.

The revival of indigo dyed cloth was initiated in Thailand and Laos approximately in 2002, The fabric has thenceforth gained more popularity, and its markets have consequently change. Traditionally, clothes made from this fabric were worn by folks during farming periods and daily life activities. However, at present, clothes made of this fabric are worn by various groups of people such as government officials, lovers of indigo dyed fabric as markers of their forefather's wisdom, and students. The changes in its popularity were caused by several factors, namely its uniqueness, its promotion and support from the public sector, and dissemination of indigo dyed fabric and its products through media, all of which could be regarded as the cultural commodification of indigo dyed fabric. Nevertheless, Phu Tai in Vietnam did not produce indigo dyed fabric for commercial purposes, only using it for making clothes for everyday life and for performing rituals.

Keywords : Phu Tai / Traditional Knowledge / Indigo Dyed Fabric / Culture as a Commodity

## Introduction

Sakon Nakhon province is the largest in Thailand where producing indigo dyed. It is the main source to produce indigo dyed as following ; Ban Nonrue, Ban Nadsee, Ban Donkoi, Ban Nongkhong, Ban Tham Tao, Ban A-kat, Ban Kut Had, Ban Oundong, Ban Phanna, etc. The unique product become the cultural commodity to make income about over millions baht per year to communities in Sakon Nakhon.

The indigo dyed fabric occurred from the local wisdom of ancestor and women's work when they were free from agricultural work. Whether it's grandmothers, aunts, mothers, they would have the indigo dyed fabric knowledge because both of dying indigo and weaving is the same activity at the same time. It could be said that they are the socialization process for women especially in Tai-Lao society . It determined that women are the operator to control the knowledge set.

The timing of indigo dyed clothes from past to present had changed distinctively. Once time, especially it had disappeared from people's memory. After in 1957, the change had happened that Isan's women were necessary to turn themselves to be labor in the industry. It resulted that weaving activity had stopped. Besides, the procedure of indigo dyed cloth was complication, it required the patience and caring regularly. As a result that many homes had stop it including there were many modern clothes which found more available places. It

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was the factor that indigo dyed cloth disappeared quickly which matched with Phaya Isaan which said that "Forgotten items metastasese easy to forget"

When Sakon Nakhon people had restored the indigo dyed in 2002 ,they had gathered the knowledge of indigo and indigo dyed cloth from the experiment and real practice until it can be made out in the market. People also accepted and know it as well. Then, it had been produced extensively by the communities in Sakon Nakhon. It was sold and exhibited in other places and then people knew it well. They admired to wear it and then it became more marketable. It also was well known as the cultural product of the fabric.

### **1. The research questions**

The researcher was interested in the above phenomena. Thus, I had the research questions as following:

- 1) How is the relation of the indigo dyed cloth with Phu Tai society and culture?
- 2) How to make the indigo dyed cloth to become the cultural product?

In addition to providing the knowledge about the indigo dyed cloth and also understanding the social and cultural context of Phu Tai. It was trying to create and connect indigo dyed cloth to have a role in Thai society and the context of globalization as well.

### **2. Objective**

1. To gather the knowledge of indigo dyed cloth to relate with Phu Tai's society and culture.
2. To study the process of indigo dyed cloth into the cultural product in the Tai-Thai context.

### **3. Methodology**

This research is qualitative research focused on collecting knowledge data about indigo dyed to related with the social and cultural context of Phu Tai in Sakon Nakhon included the process of indigo dyed cloth into the cultural product. The framework are theory of folklore and cultural anthropology to analysis the interdisciplinary data.

### **4. Research Procedure**

The research studied from field data through interviews and participant observation. In order to understand the worldwide and behavior of villagers inherited the tradition and ritual which concerned in the life, tradition and ritual with the society. It focused on the context of indigo dyed cloth which related about the cultural phenomena of Phu Ta as following ;

#### **4.1 Collection of Data**

The researcher will collect data from population focusing on the field study at the study area in the villages where are the communities in Sakon Nakhon to produce the indigo dyed cloth as following: Baan Nonrue, Ban Nadee, Ban Donkoi, Ban Nongkrong, Ban, Baan A-kat, Ban Kut Had, Ban Oudong, Ban Phanna. To using the participant and non-participants observation, interview key informants as informal.

#### **4.2 Observation**

This research used both of the participant and non-participants observation is to observe the physical area of the communities to produce the indigo dyed as Ban Donkoy, Phanna Nikom District, Sakon Nakhon province. To observe people's lifestyle in the community such as to growing the indigo, indigo dying, weaving, indigo management, participant observation by conversation in the community with people who made indigo dyed cloth.

#### **4.3 Interview**

To use the interview by dividing into 3 groups are to interview key informant interview as following; 1) intellectual villager, mor-khwan , monk, village headman, vice village headman 2) villagers who weaving indigo dyed cloth, women's group head, the head of village funds focused on indigo dyed cloth 3) academic staff , officer of provincial community development, officer of district community development, staff of provincial community development, provincial culture focused to the point which involved about the promotion of indigo dyed into the cultural product of the province.

#### **4.4 Instrumentation**

The instrument in this research consisted of 1) interview schedule is the main tool to collection data having informal individual interview.2) note is to record for fieldwork by job review in each day/ week/month especially the data is from interview 3) audiovisual is to camera for slide and motion picture and tape recording to keep general data for its.

#### 4.5 Data Analysis and Presentation

This research studied from the kind of chronicles document , published documents ,such as text, research paper, article included the data of interview. When received all data, it was analyzed and presented the findings by analytical description. To study from primary and secondary data as the oral interview, chronicles document, text, research paper, article about Phu Tai ethnics group in Sakon Nakhon, Nakhon Phanom, Kalasin, Mukkdahan which concern about society and culture, belief, tradition , ritual, and costume. After the data had been analyzed by the methodology of folklore and anthropology. Then, conclusion, problem and suggestion.

### 5. Results

The history of fabric and weaving in Thailand had been for long time as same as Phu Tai ethnic also had the history about the inherited weaving from ancestor. The weaving is the local wisdom to present the important role of woman. It became the value of socialization for woman and esteem her who had the way of life with fabrics widely in Tai-Lao society.

Fabric is the main component of human existence as a factor of four. It also protected the body from the weather and natural or ugly thing. Human always used the cloth to indicate the status in society and culture. Some society used it to show the class and status or determine the role and was been the cultural products such as indigo dyed cloth. Its role had been since past until present but the globalization determined the factor of production in both of beginning and ending. It also defined how indigo dyed cloth can exist in this context at this time.

The social and cultural cloth of Phu Tai was indigo fabric or indigo dyed cloth using with body to concern about hugging round ,binding in daily life since birth until dead. It was the representation of other fabric helped to well explain the phenomena of fabric in the mode of originated Phu Tai in society and culture. It also found the dynamic of indigo dyed cloth which be defined by the social globalization made its role change. Also, the cultural process had directly effected with the product. There was strongly demand the indigo dyed cloth affecting to the process of production, technique, process and design.

#### 5.1 Indigo and indigo dyed fabric

Indigo is cover cropping as a shrub in indigofera family. There are around 700 sorts which has been naturalized to tropical and temperate in Asia and Africa. Wiboon Leesuwat (2550 : 48) said that the origin of indigo was dye color where be from India as strong blue color. It was called indigo, the height of stem was one to two meters. There were 2 sorts in Thailand; indigo and wild indigo. The stem and leaves can be fermented to get the matter. Anurat Saithong (2555 : 424-425) said that the origin of indigo was everywhere which was in indigofera family plant. The large source was generally in Africa, India and South East Asia especially, the most of Indofera tin troika was seen in Southeast Asia. The name to called indigo was different in each nationality such as Indonesia called Tom Java , Malaysia called Nila, Lao called Khaam , Thai called Khram , Vietnam called Cham , Cambodia called Trom and Sanskrit called Nil. Indigo extracted to be indigo color from indigo plant in Thailand. Indigo liked the sun faintly and moist which it can not be the plant as per commercial requirement following the process had to bring fresh leaves in water. There were two species of indigo plants in Thailand as one with straight pods and other one as curve pods. Indigo with straight pod extracted light blue or navy blue. For curve pods extracted blue and purple.

The story of indigo in Thailand had the oldest evidence since Sukhothai period, in the inscription of Wat Chang Lom (pole no.106), in Phaya Lithai period, the inscription of second side said that Cho Phanom Sai Dam became a monk who built the place of Bhuddha Phihaan, hall of Bhuddha, to grow the tree as Sri Maha Bodhi, built Phra - Bot to show in the line 16 – 17 (2513 : 124). It depicted the color of Bhuddha 's relic that beautiful color likes green crystal as same as indigo.... " clear beauty as the green crystal emerald in the middle which been dip indigo..."

The klong of Niras Than Soke of Prince Dhammathibet (Prince Kung) (2516 : 93) which compared indigo with cotton fabric of his beloved that:

*I miss the cotton indigo  
Light blue as my love wear*

*You thinks to band circumstance  
 Turn around the gold ruffle dress  
 Indigo plant think to you elaborated  
 Light blue with suitable for you the best  
 You thinks to band circumstance  
 Turn around  
 You are placed in front of me with the gold ruffle dress*

Later, it was said to indigo to be apparel in the early of Rattanakosin period which emerged in "Primary wagga" in the model leaning of Phra Teph Moli and Phra Amaraphiluck (Khit) (2513 : 44) It mentioned to the apparel from indigo that this story was named bitter water, milk, tamarind water, the young nobleman looks glamorous with indigo dyed cloth as the tradition.

It also found that Phu Tai ethnic had the knowledge about the weaving since past. It appeared in the Lanxang annals in the one episode said that " When Phaya Thaen Luang ordered Thaen to look after Phisanukham , he dresseded and went to the field , grewn rice, vegetable, potato which can be edible and told to weaving in the early morning. Phisanukhama told Khun or Lord an to prepare the knives for him, to make the loom for weaving the silk. All could be worn and eaten."

As the content in Lanxang annals was known that Phu Tai was the one of group who had the wisdom knowledge about the weaving since the ancient times. Although it appeared in the oral form, but it reflected the way of thinking to the division of woman and man role clearly. It also inherited the mentioned model which carried the matter from past to present "If a woman could not weave , she was inappropriate or not ready to get married. Like, a man could not make a basket weaves or sow. He also should not have a wife. Yos Santasombat (2544 : 149) said that the discrimination by gender in agricultural society which woman was responsible in the agricultural work such as farming, gardening, harvesting, cooking, housekeeping, caring child etc. So, it was called housewife.

The cultural indigo dyed cloth and weaving had been inherited from the ancestor to the descendant. It took the indigo to get the color and weaving to be fabric for using. It was the wisdom to teaching with the oral culture of the Phu Tai group. First, to know the indigo is a kind of plants with small leaves and color. It also had a branches to soak in water for preserving to be indigo water. Then, take the matt form sediment and bring to be a piece or matt of indigo dying again. The matt was dark blue or called indigo. The process of indigo was complication. If it was wrong, the indigo could not be color as called "dead". It was not complete seen as dark green. When it reacted with air, the color was darken to be navy.

The indigo color was called black onyx by Phu Tai who liked to take it dying and bound in a pattern as called indigo dyed cloth. The production source of indigo dyed was the most quality in Asia was Sakon Nakhon Province. Due to local wisdom had been resurrected and conveyed to Phu Tai as next generation. It was recognized to indigo and indigo dyed clothe widely again. Boonyong Ketthes (2550 : 69) said that the local wisdom of the production for apparel was the inheritance of handicraft by both of hand or machine included the selection of natural color which be the surround us closely. There were not only bark, leaves, core of indigo or fruit to modify the using blue color from indigo but the process is complicated, lack raw material included available chemical color in the market. It affected the demand to use natural color decreasingly, though it was good quality.

The planting of indigo for dying had to sow the seed first. The period of sowing was rainy season. Then, left it around 3-4 months ,the indigo could be ripe to harvest the stem, leaves. Took them to be rolled and lying in the medium pot about 2-3 night. When it was light green, removed the garbage to mold and then mixed with the lime. Stirred by wood instead of hand last time, and left around 3-4 days until it was dark blue matt and filtered it before boiling. When took it to dyed, it might be mixed with alkali water. It came from the burning of banana, star apple, papaya and filtered the ash to mix with indigo until the mixture was together. Brought the dyed cotton lying. It was light blue at first. So, it had to dye again until getting the color requirement. Initially, the indigo dyed cloth wanted to change white cotton to black color for farming.

Dying with indigo became the identity of culture of each ethnic. Phu Tai was one group who be distinctively the planting of cotton and dyed cotton with indigo to be dark blue or black. It was the heritage of wisdom from ancestor and teaching with oral. It made the value of cloth and revenue in economic ,society and cultural of Phu

Tai communities such as Ban Nonrue, Ban Nadee, Ban Donkoy, Ban Nongkhroong, Ban Nonpok in Phanna Nikom District. These villages produced the indigo dyed cloth to sell in domestic and abroad. It became the small enterprise in community having the income to spend in the family. It was based on the wisdom of ancestor.

## 5.2 The society and culture of indigo dyed fabric

Besides, the cloth was important as apparel. Human also used it to discriminate the gender and duty especially in Southeast Asia. It was known that the knitting was for a woman while the weaving basket was for a man. Likewise, the social norm set that a man, who never been ordained, was not a man completely and woman, who not known how to weaving, was not ready to have a family. This concept did not appear only the one ethnic but it was widely recognized.

### 5.2.1 The indigo dyed with traditional birth

Indigo cloth related with traditional birth of Phu Tai that mother with her infant gave the gift as cloth or Pha Sin, to midwife. Thus, a woman was learned about the process of weaving which start to made cotton, to gin cotton, to spin cotton. If a woman could learn the process of weaving, she would be change her status from a girl to young and ready into marriage. According to Wiboon Leesuan (2550 : 199) said that the craft of woman was attractive to a man and his relatives to see the value of virtuous woman. In addition, cloth and the weaving was the important in the rituals of woman from birth to death.

Suriya Samutkoop and Pattana Kitti-Asa (2536 : 69) said that Isan woman would be get married, she had to weave fabric as minimum 3 clothes as following: black shirt, silk fabric, silk skirt. Black shirt was the cutting shirt from cotton and then it was be dyed. The people preferred to wear when they went to the farm. Silk fabric used in the various occasions including Sarong (Pha Kwao Ma) was a type of this fabric. Silk used in the important occasion such as wedding, religion ceremony. Most of them used to value added to male's relatives. Thus, the young woman should have the ability to make the mattress, pillows. It considered a woman should be have a family. The process of weaving, mudmee, dying silk was the socialization of woman.

According to above mention, indigo dyed cloth related to the process of birth extremely, especially, mother or new mother was necessary to learn about the process of making fabric. The process of weaving, dying was the instrument of new born. There was the word to talking about the process of Phu Tai fabric said that " if you cannot do anything, you should not have a husband. It meant to don't to know how to weaving and printing of mudmee, it should not be married.

### 5.2.2 The Indigo dyed cloth with traditional marriage

Indigo dyed cloth had a role in the wedding ritual using it as a gift to relatives of male. It showed that he was capable and appropriate to get marry. The gift of Phu Tai people in the wedding was skirt and sarong which made from Thai silk of Northeastern (mudmee). The skirt or mudmee showed the patterns from the wisdom of woman which changed the status from younger woman to be wife. They were popular such as pump, spider, Naka, up side down etc which these were taught and practiced by the oldest people. The beginners started from the easy patterns such as upside down, facing after they had been more skill, they had to learn it harder.

In the conclusion, the fabric and weaving cloth was in the wedding ritual of Phu Tai which performed the culture and socialization of woman including the process of the changing status completely as well. Since, the woman showed the man and his relatives, parents who recognized that she was virtuous woman and appropriate to stay with him. The fabric was important for woman who was taught and learned because each fabric was suitable in different time.

### 5.2.3 The Indigo dyed cloth with twelve months

Phu Tai people hold on the tradition and ritual annually which be twelve month to the main of parliament in the living style. It was the customs that all members of communities had a chance to make merit every month of the year. People had a time to go the temple to close with Dhama of Bhuddha religion which made them to be harmony. Twelve month ritual related with indigo dyed cloth such as Boon Khaowjee, Boon Phawes, Boon Kathin as following details;

#### *Boon Khaowjee*

It is the merit on third month. People will bring the roast rice to offering the monk and hold on the ritual in the many communities of Sakon Nakhon province in annually. It is very popular until it becomes the great merit as Sawang Daendin district. Each community in the village will take the roast sticky rice to join the parade. It

show outstanding their own highlight. Especially Ban Panna, Panna sub district also shows their own highlight with the indigo dyed cloth in the parade of Boon Khaowjee.

#### *Boon Phawes*

It is the importance merit of Phu Tai group in many places. When the fourth month, the people will set the merit's day to invite the monks from other temples to preaching on the day. As the reason that Boon Phawes is great or "annual merit" It spend the time so long time. It is essential to use a lot of people come together and help each other to complete the traditional philanthropy. It can be said that Boon Phawes favors a role in the creativity of harmony in the community. Indigo dyed cloth is involving the merit which bringing flowers to dye with indigo. Then cut into the triangles adorned with rope or wood and using the instrument to tie together including to wear indigo dyed cloth in the parade of Boon Phawes.

#### *Boon Ka-Thins*

It is the merit on eleventh month in the end of Bhuddhist lent to offering the fabric which be determined upon one month to count from the waning days of 1st lunar to the middle of the lunar (15th) on twelve month. Indigo dyed cloth related in the community of the time, using decorative parade to use wagon as a vehicle. The villagers who took part in Boon Ka Thin will wear indigo dyed cloth to shows the identity of Phu Tai people.

In conclusion, the Indigo cloth was involving about social and cultural legacy of Phu Tai which be from birth to death. Indigo and cotton cloth was in the perception of people, men and women, children, adults and elders. It influenced on their living, tradition and rituals. At past, the cloth did not indicate the social position. It also did not use as a tool of the trade. However, it was the gift to incentive and a respect and reverence for elders in the traditions and rituals. Therefore, the fabric had been the value of role and emotional value more than economic.

### **5.3 The disappearance of indigo-dyed and reconstruction of indigo dyed cloth.**

Around the year 1957 had changed the way of eastern to the capitalist economy significantly. The expansion of capitalism, especially immigration and population growth of Chinese influenced in the trade and the public policies to promote the production of commercial crops for export, which appeared in the National Economic and Social Development Plan. of which began in 1961 the policy had caused crops such as corn, cotton, jute, sugarcane, cassava, etc. as a result of the Northeast lifestyle changes to production to sales. With more amenities. Expenses increased parrot voiceless Benjawan Narasajja (2552 : 29) said the thoughts and beliefs to change. Especially when the labor migrated to work in the city to learn about the modern education system. Therefore, the social and cultural changed and attempted to adapt and apply knowledge in accordance with the circumstances. However, the confidence in the application of wisdom was not consistent with our modern society. It made the conventional wisdom that the old fashion which failed to inherit the tradition and practice it.

In 1987 it was to revive and conserved the local culture widely. To make indigenous and local knowledge, many were reviewed and foster knowledge and understanding more. Chatthip Nathsupa also mentioned (2551 : 76) the production of Isan farmer could be plant the other crops such as blue berries, vegetables, melons, bananas, sugar cane, tobacco, cotton. The farmer had planted the cotton more anything because they always wore the cotton shirt when they worked at farm. Silk used only with merit. Many cottons were planting at least in 1947 when they are ready for sale. Including matches, kerosene, dyes, spades, knives medicine which became important to the locals want and there was also Chinese merchants sold it too. Most farmers and villagers began with the need to raise the modern ways of living.

After the year 1957 the indigo dyed cloth would reduce the popularity of many reasons: 1) to plantation of cotton was down and turned to using cotton from the factory 2) processing of indigo dyed cloth was complicated 3) to wear a sarong made of cotton was old fashion 4) the attitude that indigo dyed cloth was for villagers as not for person in high class. For that reason, many women in the village in Isan region moved to the part of the industry. The weaver became the rest of culture. The weaving work became the old people who always stayed at home. Some people quit it do because they could not bear the high cost of production. Some people quit because of physical condition. Some sold the loom of weaving. When it did not use for long time, it could not work. It occurred the migration until now and it was the mobility of knowledge more than the labor.

The labor of men who can weave the kratibkhaow (rice basket) including appliances in household was reduced. The woman who can weave was also reduced. According with Chatthip Nathsupa (2551 : 113) concluded the social and cultural of the Northeast that communities were replaced by a new culture. The culture of production, consumption, social and cultural consequences was followed with the capitalism. It often required the fund and modern concepts. The changing of life style, values and beliefs affected quietly the way of life of the Northeast.

Even in the year 1997 onwards, it would have to revive the wisdom of indigo dyed cloth. However, such knowledge was often visible in the background memory of the old people and the restoration of the indigo dyed cloth was very problem. Due to the high cost of production and if you worked it alone or do it to use yourself, it's not worth it. Indigo-dyed fabrics was produced to meet the four factors used to wear in the farm. It is currently being used in a new context with the new group to produced in the local community. It became the commodity to use in the city widely. Indigo cloth was put to use in the new status as a cultural product.

#### 5.4 Indigo dyed fabric as cultural products or commodity.

The Indigo-dyed fabric was well known in the general public since 2004. Due to the restoration of wisdom was built up again and accordance with the village fund and the development of women's groups developed the activities and the role of women. As a result, many communities had established the group of weaving. Indigo-dyed fabric, a craft that has been inherited from fathers are processed into products such as ground (sarong) Cotton Fabric scarves, tablecloths, pillowcases, bag, water coaster. Tissue cover, tablecloth, curtain bags, mobile phones and keys, etc.

In 2008, Ban Don Koi community was supported the knowledge and improved the management of indigo dyed cloth by the Office of Community Development, Phanna Nikhom District Sakon Nakhon province. It also received the financial support from the local authorities. The budget had been CEO of the Governor province. Thus, Ban Don Koy and many communities had strengthened in the fabric dyes such as indigo products such as Ban Non rue - Tor Rue Ban Tham Tao, Ban Oun Dong , Ban Kut Had, Ban Phanna etc. The villager could produced Indigo dyed cotton to the market and took the cultural products to display in various places widely .The indigo dyed cloth was well known in the public. People preferred to wear more and became the marketable.

Then it found that Indigo dyed cloth was made into a cultural goods for sold. The Recognition of cultural products, cotton, indigo, was not from locals only but It was encouraged and supported from the government, such as the Community Development District, Chambers Of Commerce Commercial Affairs Including schools and institutions to promote and encourage teachers and students to wear indigo dye. This was a product of culture and local knowledge of the province. They always wear indigo dyed every Friday. The indigo dyed cloth was awareness and familiarity of the people. It become the identity and symbol of Sakon Nakhon Province. The Government will also encourage government officials and employees to wear indigo dye when they were on duty and travelled to conferences. These factors also built up it to well know widely.

Also, there was many institutions of education such as Sakon Nakhon Rajahabat University Involved to pushing and promoting indigo dyed fabrics in various forms, such as promoting the cultivation of indigo, Staining without artificial color. The knowledge of indigo. The knowledge of dyeing. Training on product design from indigo-dyed cotton. These activities contributed to push and encourage residents of indigo dyeing was widely perceived to outsiders. A process of production had changed the product and groups of people to use it into the city person .At past, the production was for using. It had been changed for sale. It was from manufacturing activities to defined the medium market, these are the factors that make the fabric dyed indigo became a cultural products to affect consumers.

#### 6. Conclusions

The weaving is the major of agricultural production. Since, the agriculture had time to be free from agricultural production. The women were usually weaved the fabric to keep them in the next season as woven blanket, weaving textile fabric for pillows, mattresses. It will also provide benefits to living it. It is also beneficial for handicraft training and preparing to be a housewife. The women were evaluated using social crafted weaving will decide.

Indigo dyed cloth was invoked by history, memories of an aunt, grandmother, mother, although it can not determine whether the Phu Tai ethnic group owns Indigo Cloth but they were the first ethnic to revive the cotton, indigo. The knowledge of indigo and indigo fabric is widely recognized. It can be said that knowledge about indigo dyed cloth flow through the social and cultural dynamics. The former indigo dyed cloth made and used only households into the fabric of tenders farmer and gardener to wear this clothing in daily life. It had been disappeared for their life because the modern culture had spread . It affected the role of fabric indigo entirely including to the process of tradition weaving at home, its duty was no longer too.

Restoration of indigo dyed cloth happened a few decades ago. But the revival of indigo-dyed fabric has changed the role of the indigo dyed cloth. It change the user from local people to be urban who had more money and can buy it. The indigo dye cloth had influenced people who in the city, such as teachers, students, government employees to wear to meet the requirements and the basic factor which became to wear to show and tell on cultural identity. It was determined by the mechanism of government that became a source of production to the destination of encouraging to use of indigo dyed cloth widely.

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