

Moon Mang Phutai: Textile Wisdom of Phutai Ethnicity in The Sakon Nakhon Basin Area for Cultural Tourism

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Abstract

Moon Mang, the textile wisdom of the Phutai ethnic group in Thailand's Sakon Nakhon region, is the subject of this article, which intends to contribute to the promotion of cultural tourism. There is a research question about the Phutai ethnic group's weaving procedure. Furthermore, what kind of knowledge is passed down and disseminated? How can we also promote cultural tourism? The study used qualitative methodologies and included a protocol for gathering Participatory Observation; questionnaires, interviews, and group discussions were used as tools. The analytical description is used to analyze data. The study's findings can be summarized as follows: The Phutai ethnic group's Moon Mang textile wisdom captures three key weaving processes: (1) Kit weaving, (2) Madmee weaving, and (3) Jok weaving. The Phutai ethnic group's weaving skills are primarily inherited from the mother's family. Weaving is the work of women who have been part of the Phutai way of life from birth to death, as it is believed that completely equipped Phutai girls must weave at least three things, including black shirts, satin, and silk sarongs. However, the weaving technique for selling purpose has altered in recent years; also, the transmission of information and distribution of Phutai knowledge is carried out through various exhibits such as Phutai International, Phutai World, and Phra That Phanom, and so on. It is a social space that promotes cultural tourism and raises awareness of the Phutai ethnic minority.

Keywords: Cultural Tourism; Moon Mang Phutai; Phutai Ethnicity; Sakon Nakhon Basin; Textiles

Introduction

One of the cultures inherited is weaving since ancient times in Thailand. In addition to its artistic worth, it also depicts a social stereotype. Each person and group has their approach and expertise, leading to diverse designs. The weaver will be able to identify the patterns they have created. Even if each pattern is complex and varied, they can be precisely combined, and

the connotation on cloth represents the weaver's intelligence and ability. According to The Thai Encyclopedia for Youth, Volume 21, indigenous weaving has been a great inherited asset since ancient times in Thailand. Traditional hand weaving is on the verge of extinction unless it is maintained, rehabilitated, and developed. From the Ayutthaya period until the Rattanakosin period, magnificent, exotic, and inexpensive outer textiles are readily available. Thailand ordered more and more fabrics from overseas after the Bowring Treaty with England in 1855 till the reign of King Rama V. In 1909, Chulalongkorn established the silk technical department and a silk artisan school in Wang Sa Patum, kicking off the restoration of Thai silk cultivation and weaving. Later expanded to the provinces of Nakhon Ratchasima and Buriram. Japanese teachers were hired to train the villagers, but the results were poor. Eventually, the Japanese teachers were fired, and the locals returned to weaving using traditional methods. Today, however, it is a great blessing for Thai traditional fabrics after Queen Sirikit founded the Foundation for the Promotion of Supplementary Occupations and Related Techniques under Her Majesty the Queen's Royal Patronage to assist villagers. UNESCO bestowed the gold medal and honours in January 1992. It is a great example of promoting traditional Thai weaving arts and crafts.

Traditional Thai fabrics are clearly being kept, restored, and developed in numerous industries today and are widely advocated for usage in everyday life. Local fabrics were manufactured in the factory industry, hiring weavers to weave cloth by hand according to the factory's stipulated pattern, or the company arranging the silk or finished coloured yarn for weaving quality control. Some act as middlemen, purchasing fabrics from independent weavers who spin, dye, and weave their patterns at home. The middleman determines the price based on the quality and pattern of the fabric required by the market. In some regions, such as the Art and Crafts Center weaving club, housewives and weavers congregate to weave as an auxiliary occupation and sell it cooperatively. Textiles or fabrics convey the wearer's position and are essential in rituals (Phrib Phandao, 2016).

Weaving is a cultural heritage passed down from generation to generation to the girls. The woven fabrics in each place will vary depending on the social, cultural, and environmental circumstances. Phutai, on the other hand, is regarded as an ethnic group that is known for its inherent textile wisdom. "Moon Mang Phutai" means "Phutai Heritage": "Moon Mang" means "inheritance."

This study aims to learn more about the wisdom of Phutai ethnic textiles in Thailand's Sakon Nakhon District.

Phutai is an ethnic group that was originally settled in Sibsongjuthai and Sibsongpanna, a northern Laotian and Vietnamese area that connects to southern China. According to history, the Kingdom of Thailand lost the Twelve Kingdoms to France in 1888; many Phutai people live in Sibsongjuthai (Faculty of Culture of Sakon Nakhon Basin Sakon Nakhon Rajabhat University, 2011). The territorial loss adds to ethnic loss. Phutai inhabitants rely on Vientiane's Jao-a-nu-wong, which remained the most popular way for Phutai people until the Phrabat Somdet Phra Paramathiworaset Maha Jessadabodindra Phra Nangklao Chao Yu Hua (Rama VIII) fought the war and swept the people of Vientiane. Although the Phutai ethnic group has been forcibly removed from the Mekong River's left bank, this is not the first time they have been washed away. Some identities may shift depending on the situation. However, the exodus carries with it the cultural identity of the Phutai ethnic group, which has been passed down and inherited. The goal of a 2015 research on the Phutai people's life, faith, and knowledge in the

Northeast is to show the Phutai people's exodus and their way of life, beliefs, traditions, and wisdom in different sectors. The findings revealed that the Phutai people had ancestors from Sibsongjuthai who had gone to Thailand; despite the new area's resettlement, the dress, faith, and food wisdom could be consumed. When the cultural legacy of the Phutai ethnic group is compared to that of other ethnic groups in the Sakon Nakhon basin area, the Phutai ethnic group retains the majority of their cultural identity and heritage. As a result, the study is interested in establishing a social and ethnic cultural space for the Phutai ethnic group; why is there a process of establishing a social space, culture, wisdom, textiles, and ethnic groups that are more discussed than others?

When textiles are a cultural heritage that reflects the development and story of each historical group with a distinct identity, they are the subject of the study "Moon Mang Phutai: Textile Wisdom of Phutai Ethnicity in the Sakon Nakhon Basin Area to Cultural Tourism," which addresses the question of what type of weaving ethnic groups have, how this knowledge is inherited and disseminated, and how this knowledge is used to promote cultural tourism. The conversation took place in the Sakon Nakhon Basin using Phutai ethnic textiles.

Research Objectives

To study Moon Mang identity, which is the textile wisdom of the Phutai ethnic group in the Sakon Nakhon basin of Thailand, leading to the enhancement of cultural tourism.

Literature Review

The concept of culture and heritage aspects of local textiles wisdom

Culture that is inherent in human society, is one of the critical mechanisms of a social system passed down from generation to generation, both at the individual and group level, with constant dynamism. According to Somsak Srisantisuk (1993), culture connotes a way of living that relates to people interacting with each other, forming social relationships and fabric, and the environment. Essentially, culture expresses a system of knowledge, ideas, or beliefs accepted and passed on to future generations, changing the human environment. The Office of the Royal Society of Thailand (2012) defines culture as "the characteristics that show society's prosperity." Order, national progress, and people's morality are all expressions of prosperity; culture is a manner of showing prosperity both psychologically and physically.

Culture refers to the lifestyle of the behavioural pattern, all the works that humans have created, and the beliefs and knowledge that can be learned and passed from one generation to the next. Future generations will learn and acquire this knowledge from previous generations; the civilization unearthed prehistoric and cultural artefacts. According to Narong Sengpracha (1998), there are two types of cultures: object culture and non-object culture. Simultaneously, Amara Pongsapit (2006) separates culture into two categories: traditions and beliefs, which are the informal agreements reached by members of society.

However, based on the meaning of the above culture, it can be concluded that culture is one of the critical mechanisms of a social system that has been inherited from generation to generation, at individual and group levels. It is about the relationship between man and man, human beings and society, and humans and the environment. There is always a dynamic cultural heritage that contributes to cultural succession. The textile wisdom of the Phutai ethnic group in the Sakon Nakhon basin region has been passed on from generation to generation. The economic context, society, and culture have changed.

Thawat Punnotok (1989) defines local wisdom as the ability to adjust a person's lifestyle in a local region to live a happy life or tackle the problem of people's lives changing due to changing social situations. It refers to local wisdom as a way of knowledge resources, human resources, personal resources, and individual qualities that many localities share, similar to Jaruwan Thammawat (1995). It is founded on the villagers' concrete and abstract knowledge, which they learn and experience themselves or from their ancestors. The inhabitants seek knowledge to overcome natural obstacles, hence the indigenous wisdom in each place. At the familial and related level, the social need to survive and have a particular trait generates a sense of grouping.

"Textile Wisdom" is a holistic approach to thinking, value, and the ideology of a community created and accumulated. In an attempt to express the spirit of community or humanity that is part of society and nature, under different conditions and contexts like learning processes, conveying, creating, new production, and local resources. Therefore, the community has tried to preserve the original local identity by not changing much or producing the original pattern fabric as a new product to better match the benefits, which Atchara Sarobol (2006) studies the Doi Tao community participation in the development of textile wisdom has mentioned the wisdom of textiles in various fields as follows:

- 1) Beliefs and patterns of textiles most of the textile motifs appear to be based on religious beliefs based on Buddhist, such as Chicken, Naga, Turtle, Cattle, and Lion.
- 2) Most colors are employed in patterns such as white, black, red, yellow, green, and blue; white should relate to purity, or blue is the best cotton color. The usage of colored materials is found in numerous ceremonies.
- 3) Women who weaved were demonstrated to know subjects in the past when transmitting textile expertise. As a result, the transmission of textile wisdom, knowledge, and ability is also applied. It can analyze the mind with much care and effort. It can also represent a mental or spiritual state.
- 4) Planting, harvesting, spinning, weaving, dyeing, and stitching are parts of the weaving process. All processes are carried out in the household and by family, village, or region. There is a labor and products exchange. As a result, before the cloth can be manufactured, it must go through many processes.
- 5) The most important raw material for weaving is present "Cotton," and the most critical equipment is currently "Kee". The majority of the yarn used in weaving is produced in factories.
- 6) Natural color and dyeing process Dyeing from natural materials or plants is becoming increasingly challenging to locate due to environmental differences in color.

Boonsener (2005, quoted in Atchara Sarobon, 2018) discusses Isan Thai textiles and Isan Thai weaving techniques, divided into six categories:

1. "Floor Fabric" is a fabric that weaves the same colour throughout the entire fabric; sometimes, woven fabrics can be woven into grids, stripes, or checkerboards.
2. "Madmee Fabric" is a fabric derived from dyeing by tie-dyeing, which is to tie the silk in the part that people do not want to be stained with a straw rope. Madmee fabric is a fabric woven with high skill

and the manufacturing process, which is most popular in the Tai Lao community.

3. “Kit Fabric” is a woven fabric that is a weaving technique that is used to hold the standing lines by counting the standing lines and lifting them according to the pattern you want in each row.
4. “Jok Fabric” is a fabric that uses the same method as “Kit Fabric” but is more complicated. It is a fabric that emphasizes the beauty of both color and beauty, “Kit Fabric” will have different colors of each melted in the same row, and can insert color inside but melt as desired, in which “Kit Fabric” is the same color and inside but melting is the same color.
5. “Mook Fabric” or “Sinn Mook Fabric”, sometimes referred to as “Yok Mook Fabric”, is a fabric that uses a combination of Kit and Jok cloth weaving methods; sometimes, there may be Madmee mixed in one piece.
6. “Mai Kuap Fabric” or “Map Mai Fabric” is a fabric woven by combining two silk fibres.

As a result, it is known that textiles woven fabrics, weaving machines, and weaving materials are a symbol of prosperity, indicating each nation’s social and cultural development, with different knowledge and wisdom. There is also a culture, a way of life, masculinity, and femininity in each group that represents each group’s status and social role.

The concept of cultural tourism

Cultural tourism is the study of an area or area with significant historical and cultural characteristics; social and human development stories are told through history due to culture, knowledge, and social value. It is a valuable architecture or natural environment that can express the beauty and benefits of nature. It can reflect the living conditions of people of each era, whether it is economical, social or customary conditions. (Krairuek Pinkaew, 2013). In today’s world, competition in the global market places the importance on incorporating culture into the products or services they sell to differentiate themselves from competitors, which is in line with the creative economy that is becoming a trend. People will start to have questions about cultural tourism and what kind of tourism is related to culture and countries? What is the policy in the world regarding such a form of tourism? Cultural tourism is an industry that has brought culture to the forefront in order to attract international tourists’ attention. American and European tourists are particularly interested in learning about the country’s culture and historical heritage, visiting the architecture, and experiencing the people’s way of life and well-being. Tourism in this manner is known as “culture tourism” in Asian and African countries, and it includes purchasing souvenirs made by the people of that country's wisdom.

Many countries have realized the importance of cultural tourism in their economy. Accordingly, culture becomes part of the country’s strategy, such as Korea establishing an independent agency that supports the private sector in exporting cultural goods. We see Korean tourism ads that focus on cultural and technological exposure, including latent advertising in various Korean series films. Meanwhile, Singapore is also trying to use racial diversity as a selling point for tourism. It is the concept of uniquely Singapore, with the restoration of the original cultural sites of the Chinese people. India and Malay in the country make it a tourist attraction. For Malaysia, cultural tourism focuses on Muslims for tourists who want to experience different dimensions of Muslims. Many other countries systematically manage

cultural tourism, such as China, European countries and Australia. While some countries have the potential to manage cultural tourism, there are also problems in domestic politics, or there are no policies that promote tourism, such as Myanmar, Vietnam, African and Middle Eastern countries, for Cultural Tourism in Thailand. (Pinkaw, 2013)

The wisdom of Phutai ethnic textiles in the Sakon Nakhon basin is considered a way of life, from the clothes used in the dress, food, and work of the local wisdom. The indigenous people live in a particular culture that makes them different from other peoples. It is a miracle to live in various ways of society, making it cultural tourism. Nowadays, there are various types of tourism, which are divided into different categories. These are the local culture, including living and dressing and food with different characteristics. However, the popularity of people today is to focus on their own culture and homeland, or more popular to visit in Thailand than abroad; in order to distribute as much income as possible to the community, Cultural tourism is summarized and divided into five major topics:

1. Historical or archaeological tourism and tourism related to museums or tourism in ancient historic sites are all considered cultural tourism. Tourists are attracted to cultural sites to study and learn about the history of things that arose from the ancient civilization.
2. Traditional Architecture, Art, Crafts, Sculpture, and Painting These art pieces have existed since prehistoric times. This allows us to understand how art that has existed for a long time has changed and progressed from one era to the next and learn about the ancients' history and how they lived.
3. Religions and rituals, religious traditions, traditions and folk culture, as well as long-running festivals, provide us with insight into how people lived in the past. The children not only inherit these beautiful things for future generations, but they also see the beauty of future generations and continue to live with faith and goodness.
4. Music, theatre, films, and language are all used to tell stories. Because everything above is deemed artificial and manufactured by humans, a tour to see the dialect or see numerous poems is included. Which of these one will entertain and relax is considered one of the literary arts that can be termed cultural tourism if people who enjoy this type of travel desire to visit.
5. The indigenous people live in a particular culture that makes them different from other peoples. It will be a lifestyle and dress code and food to eat with different characteristics. Lifestyle clothing used in the dress code rice, fish, food and work is caused by local wisdom, which is indicative of the local culture. It is a miracle to live in a diverse way of society, which makes it a cultural tour.

Art, culture, festivals, and indigenous cultural heritage are becoming increasingly important in today's society. Creating cultural attractions begins with awareness of each area's culture and cultural variety. Cultural tourism has risen to the forefront of Europe's tourism business, and other nations have attempted to establish cultural tourism in their own countries. In addition to bringing income into the country, cultural tourism can help national and regional economic growth; cultural tourism is also an essential tool in Thailand's cultural succession; tourism is a service business that provides a lot of revenue and employment. However, as the tourism business becomes more competitive, cultural tourism growth has grown in popularity,

owing to Thailand's distinctive tourist attractions and cultural heritage. For a long time, cultural heritage has been passed down. As a result, cultural tourism should be designed for long-term tourism development; it is a method of developing cultural tourism in Thailand that considers the preservation of arts, culture, and traditions to accomplish long-term cultural tourism.

Conceptual Framework

The Moon-Mang Phutai study conducted a study of information relating to the textile wisdom of the Phutai ethnic group, leading to the promotion of cultural tourism.

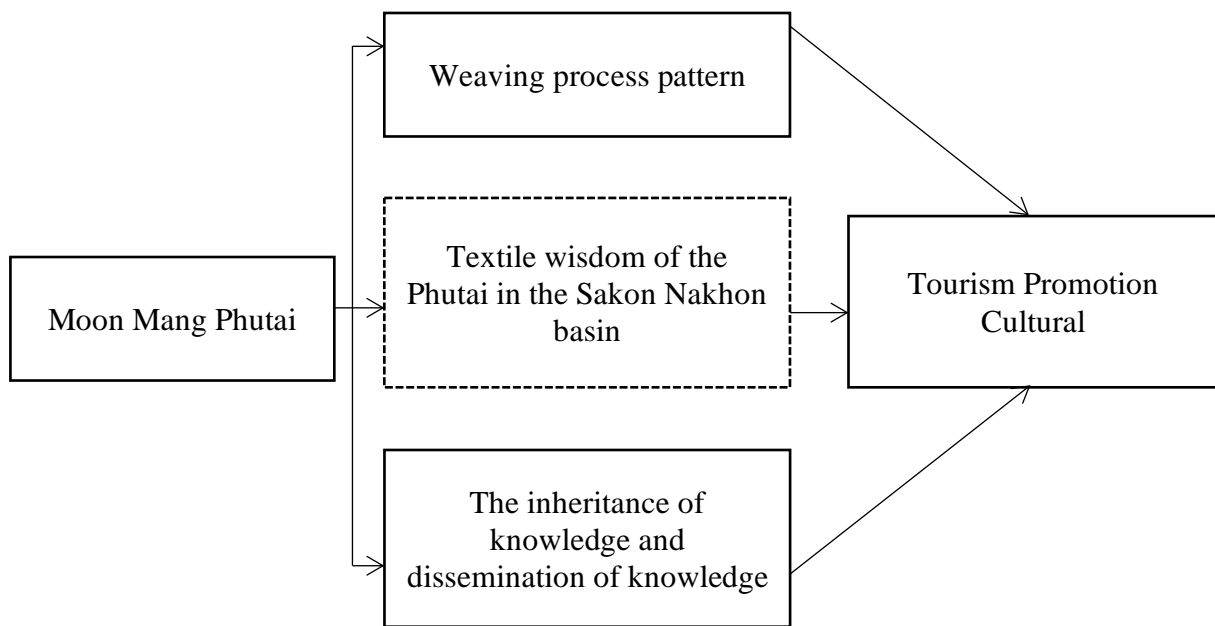


Fig. 1 Conceptual Framework

Research Methodology

This study uses qualitative methods of participatory action research to gain insights into the study population of the Phutai ethnic group in the Sakon Nakhon basin comprises eight provinces: Sakon Nakhon, Nakhon Phanom, Mukdahan, Nong Khai, Udon Thani, Loei, Nong Bua Lam Phu, and Bueng Kan.

Using the snowball sampling technique, this study started the data collection from Mrs. Khamon SaThong, a national artist, visual arts (Delicasilp-Weaving) in 2016 and folk masters in weaving according to the Phu Phan Palace Network Group, Royal Folk Arts and Crafts Center in Her Majesty Queen Sirikit of King Rama IX, and the information obtained by the World Phutai Association, using specific selections in areas where the Phutai ethnic group lives, has a history or identity that stands out for its textile wisdom.

The sample groups using a specific selection were Phutai ethnic groups living in Sakon Nakhon Province, Nakhon Phanom Province, and Udon Thani Province.

The author set the detail as follows:

1. Data source

Phutai ethnic groups live in Sakon Nakhon Province, Nakhon Phanom Province, and Udon Thani Province, amounting to one village per province and using the snowball sampling technique to collect data.

2. Instrument for collecting data

Questionnaires, interviews, and group discussions.

3. Collecting data process

Descriptive analysis with a five-step process as follows:

Step 1: The study of documents and concepts.

Step 2: The multi-method community study.

Step 3: A participatory field study.

Step 4: Data analysis.

Step 5: Summarizing and proposing research innovations.

4. Data analysis

Data analysis by analytical description.

Research Results

Results of the study entitled “Moon Mang Phutai: Textile Wisdom of Phutai Ethnicity in the Sakon Nakhon Basin Area to Cultural Tourism” with details as follows:

What form of weaving process does the Phutai ethnic group have?

In this regard, this study shows that weaving is considered one of the wisdom of ethnic groups and textile culture. Three primary forms of textiles appear in the Tai ethnic group in the Sakon Nakhon basin. It consists of “Kit weaving”, “Madmee weaving”, and “Jok weaving”. The weaving process is different, resulting in different patterns on the fabric. The weaving process using the “Kit” process is textile wisdom that the Phutai people have the most outstanding ability. The word “Kit” comes from the word “poke” or “yank” or “poke up”. Therefore, the fabric is woven using a stand-up yarn poke and then inserted the yarn along the broken-up standing line. There are only two colours of weaving, the colour of the flower and the colour of the thread, and the material is divided into two types, cotton and silk.

The weaving process of Madmee relies on yarn dyeing before weaving both the thread and the standing thread so that the fabric has the pattern and colour as needed. The process is a process that Phutai uses to mix in “Kit”, weaving with “Jok” when weaving back the inside of the fabric upwards; the outside is located below, and the woven pattern will keep Kit and Ta-Gor.

The pattern of Phutai woven cloth is the pattern received from the natural surroundings. As well as being consistent with beliefs and way of life the fabric patterns of the Phutai ethnic group can be divided into four types as follows:

1. Animal patterns include Naga, swan, hanging, floating snake, elephant, bird, right, and peacock.

2. A wood pattern such as Dok Kaew pattern and Dok Kham lotus pattern.
3. Patterns from appliances such as bird candle holder patterns, lantern patterns, and hook patterns.
4. Patterns from faith, faith, and imagination include heart patterns and mak beng patterns.



Fig. 2 Madmee patterned peacock cloth of Phutai people in Na Yung Subdistrict Udon Thani Province
Source: Field survey by the educator

Suchanat Boonthiang (2016) studied “Saew Fabric”, a prototype of patterns on silk fabric; this study aims to study the inspiration of Phutai women in the creation of patterns and storage methods of the ancient cheongsam pattern. By specific selection, the qualitative methodology was used in group interviews and discussions with 30 Phutai women aged 50-80 years living in Kalasin Province. The results showed that the creation of patterns on the fabrics of the Phutai women came from four concepts: 1) the creation of patterns from observing flora

such as lotus flower, dok mak pattern, dok kaew pattern 2) the creation of patterns from observing images and behaviors of people and animals, such as Naga, human and elephant riding 3) creating patterns from observing images of objects such as hook pattern, ka-bpia pattern, and chor-teen-paan pattern, and 4) creating patterns from observing the surroundings, such as stars pattern and kor pattern. The women of Phutai will preserve the ancient cheongsam motif for their descendants by using different coloured threads; embroider a pattern onto a small square of white cotton fabric called “Saw Fabric”.

How does the Phutai ethnic group inherit knowledge and disseminate this knowledge?

In this regard, the study results show that the inheritance of knowledge and dissemination of textile knowledge of the Phutai ethnic group begins with observation, viewing, and practice, and then doing it and achieving it. It is mainly inherited from the mother's relatives because weaving is a work of women involved in the way of life from birth to death. While men are taught and learn their way of life through school learning, they are also encouraged to learn; women, in addition to learning about the chore, are a place of work and cooking, and weaving is another social refinement process. In the past, women were viewed through social behavior, where a woman who could weave a cloth could marry the same is true for men who have been ordained before (LinPhosarn, 2014).

However, based on the study area, It was found that the inheritance of textile knowledge of the Phutai ethnic group was observed by the mother or relative of the mother who taught about weaving because of the belief that the full-time Phutai women must weave at least three things, this includes: “Seua-Dam, Dam Prae, and Sin Mai”, where “Seua-Dam” refers to a self-woven garment made of indigo-dyed cotton, the “Dtam Prae” means weaving of loincloth, and “Sin Mai” means weaving sarong or Madmee cloth. The three fabrics need to be used for weddings or outings. Therefore, the inheritance of weaving knowledge is something that Phutai women will have to learn.

The weaving of most Phutai females is mainly woven for household use; the raw material is cotton rather than silk. However, weaving has changed in the manner of weaving for sale, and the arrival of the Arts and Crafts Center has made weaving more and more well-known. The raw materials used in weaving for distribution are both cotton and silk. At the same time, the weaving for the Arts and Crafts Center is mainly silk, consistent with the study of Phuwadon Srithares’s (2015) study on “Prae Biang Phutai” in the context of value and value management. It was found that the succession of “Prae Biang” and the value of “Prae Biang” in the consciousness of Phutai women outweigh the apparel in the ordinary way of life because “Prae Biang” is a cultural resource that tells the history and cultural ties of the Phutai people well. It also reflects the mechanical wisdom of the Phutai, which is the silk fabric of the Phutai people, Ban Phon, Phon sub-district, Kam Muang district, and Kalasin province. The size and colour of the fabric have been adjusted to produce a creative economic value creation product with the beginning of His Majesty the King, Her Majesty the Queen, who adopted Praewa silk as one of the activities of the Arts and Crafts Foundation.

The succession of knowledge and dissemination of knowledge of Phutai people is also done through various exhibitions such as Phutai International, Phutai World, and Phra That Phanom Festival. Both Phutai people and men and women wear costumes according to their ethnic groups at the event. There was a fun dance; Phutai language communication is also considered to create a social space that makes the Phutai ethnic group more widely known.

Similar to Natthiya Sangkhachantaranan's (2017) study, Silk Praewa: the process of becoming a local identity in the context of national cultural identity. The research results found that creating value and restoring the culture from the Phraewa silk, the queen of silk of the Phutai people, enables the ethnic identity of the Phutai people to express themselves through Praewa silk. It is also a demonstration of the story of the Phutai people through the long history of Phraewa silk. The Phutai people's traditional traditions are defined through definition, including significant creation, representation, and negotiating in public areas with the local community's social memories. This led to efforts to recreate the past with links to a national stage of the contest and tourism, to become a cultural commodity through the invention of traditions linked to the definition of ethnic identity, Phutai Ban Phon, able to create a social space to restore and carry on their culture to the silk stage Praewa, the national queen of silk.

How does the Phutai ethnic group promote this cultural tourism? Traditional indigenous communities, people and individuals who play an essential role in the production, preservation, preservation, and creation of cultural wisdom, weaving and fabric design of the Phutai people is the wisdom that the Phutai community needs to register to protect the heritage of cultural wisdom. Nowadays, we can see the cultural heritage of weaving and fabric pattern designs of the Phutai Sakon Nakhon basin people. In the form of high society fashion clothes, especially "Silk Praewa", applied the design for use in making clothes for people in the city society: which is an outsiders and not the owner of the culture; therefore does not inherit the culture and tradition of using cloth, as well as the value and meaning recorded in the pattern of the fabric from the study of the current study of documents and research related to weaving and pattern design of Phutai people, most of them are knowledgeable about the pattern name, which is a body of knowledge that focuses on the pattern section only.

The knowledge section of "value and meaning" and "cultural production process" are very public. Locally produced books, either at the provincial or district level, are focused on sewing "Silk Praewa". Therefore, the people know the weaving and fabric design of the Phutai Sakon Nakhon Basin in Thailand. However, Silk Praewa, while the Phutai people have a delicate and profound heritage of textiles. Which are, (1) paa saew (2) paa prae-wa (3) paa-prae-mon (4) paa dtum (5) paa sin mat mee (6) paa met kee ngaa (7) paa gaap gluay (8) paa sa-rohng haang gra-rok (9) mon kit (10) paa hor kam-pee and (11) sua yep meu, etc. The inheritance of Phutai weaving wisdom is a way of conveying mother-to-daughter love. The weaving skills are also a symbol of good women in Phutai society, and Phutai people also have to weave to offer Buddhist worship. Also, the Phutai's fabric pattern designs convey symbols and meanings associated with local ancestors and traditions. This wisdom is at risk of being lost in the present situation, especially in the "value, meaning and process of production". As the owners of this culture, the community's participation plays a vital role in the community's succession and preservation; cultural tourism has been continuously promoted, and this knowledge is a legacy of cultural wisdom in the future boundaries of Thailand.



Fig. 3 The atmosphere of the 12th World Phutai Fair, organized at Na Yung Subdistrict, Si That District, Udon Thani Province

Knowledge from Research

Knowledge from this study can be used to develop Cultural Tourism and Ethnic Tourism, as illustrated in Fig. 4.

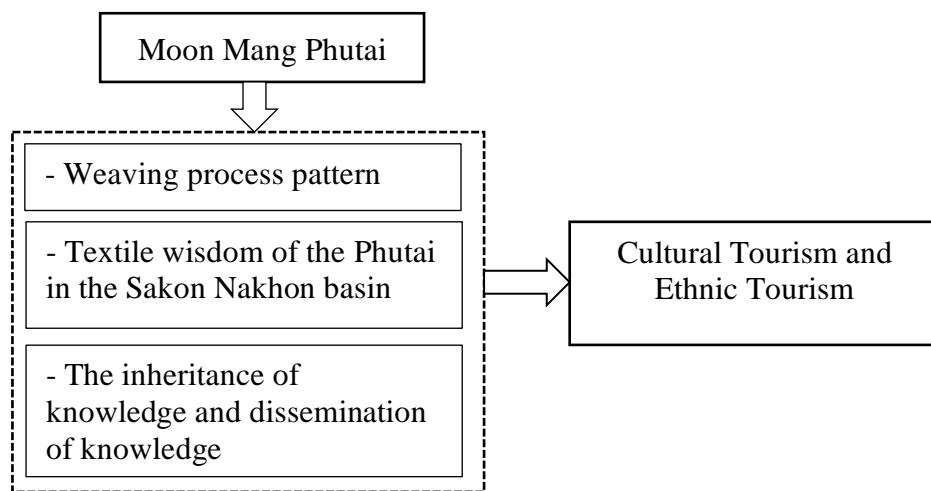


Fig. 4 Knowledge from Research

The Figure 4 is an education Moon Mang Phutai regarding the Weaving process pattern, the Textile wisdom of the Phutai in the Sakon Nakhon basin and the inheritance of knowledge and dissemination of knowledge, which can be used to develop Cultural and Ethnic Tourism.

Conclusion

Isan textiles are the creative wisdom of the Isan community's lifestyle, history, and culture, which have been unique to the local area for a long time, employing various ceremonies. Thailand's old weaving wisdom is said to have originated in the Northeast. According to archaeological evidence from several places, humans in the Northeast have been able to create clothing for a long time. Apart from traces of the relationship between cultural

groups in the Northeast and textiles, it shows that the material is used in the weaving, with some evidence indicating the appearance. The cloth is one-of-a-kind and magnificent, with beautiful patterns, colors, and designs. The beauty of textiles, in particular, differs by ethnic group and can be made as a variety of items, transforming into a local wisdom art fair that is well-known throughout the world and the essential identity of Isan textiles in Thailand. From now on, Isan textile wisdom will be regarded as a valuable culture with a lengthy history. Textile patterns and techniques show the significance of the Isan textile tradition in two ways: First, they show the importance and role of the community's way of life in preserving textile wisdom's cultural heritage in the Northeast: the unique characteristics represent the identity of textile intellectual heritage in various operating areas of the Northeast, as well as the creation of a mix of cultural diversity in terms of practice, and the concept is the identity of Isan culture. Later on, this Isan textile wisdom is passed down from generation to generation. It is something that the Isan community and people have produced in order to respond to the environment and interact with their history and nature. Thus, The Isan Textile Knowledge's history reflects the wisdom that has become a cultural heritage that will lead to pride in identification and mutual ownership until it becomes part of an Isan society's way of life and culture in Thailand (Kreangam, 2019). In this regard, continued promotion of Phutai Cultural Tourism is necessary.

For example, Ban Khok Kong Village Moo.5, Kut Wa Sub-district, Kuchinarai District, Kalasin Province, has opened the Phutai Cultural Village. Since 1998, it has become an eco-tourism destination for the Phutai people's culture, heritage, and way of life. Many Thai and foreign visitors have been interested in visiting the hamlet and have gradually searched for the village's strengths and flaws together. The development is being built to satisfy the criteria, with support and help from the government and local government authorities. In the 3rd annual tourism industry award competition in 2000, Phutai Khok Kong Cultural Village, Moo.5, Kut Wa Subdistrict, Kuchinarai District, Kalasin Province, received medals for excellence in tourism, city, and community categories (Thailand Tourism Directory, n.d.). Today, many Phutai communities in the Sakon Nakhon Basin are villages that preserve the Phutai way of life's traditions and customs. The villagers have gathered to participate in activities and preserve the Phutai people's customs, such as gathering traditional music, Phutai dances, Phutai performances, and other Phutai performances; it is a cultural heritage that has been passed down for generations.

Suggestions

The Moon Mang textile wisdom of the Phutai ethnic group captures three main weaving processes: (1) Kit weaving, (2) Madmee weaving, and (3) Jok weaving. The knowledge of weaving of the Phutai ethnic group is mainly inherited from the mother's relatives. Weaving is the work of women who have been involved in the way of life from birth to death through the belief that Phutai girls who are fully equipped must weave at least three things, including black shirts, satin, and silk sarongs. However, nowadays, weaving has a social space that makes the Phutai ethnic group more widely known through cultural tourism. The suggestions are as follows:

1. Create ethnic tourism in a multicultural society
2. Create cultural tourism for local conservation
3. Create cooperation in Mekong Sub-region Tourism

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