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Article

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Abstract

The establishment of diplomatic relations between China and Pakistan marks its 75th anniversary, symbolizing the enduring fraternal friendship between the two nations. With profound historical and cultural heritage, China and Pakistan have nurtured a wealth of distinctive folk cultures, primarily represented by folk dances, folk music, woodblock printing, embroidery, and batik craftsmanship. Batik is characterized by elegance, simplicity, and clarity; as a traditional handicraft widely practiced among the people, it shares numerous similar production processes, pattern styles, and technical features across both countries. The preservation of folk crafts relies on skill transmission, which necessitates dedicated practitioners—batik being one such traditional folk art. Most traditional batik techniques emerged during periods of closed agrarian societies, yet research has revealed significant gaps in their transmission. To fully explore the cultural value of decorative patterns in batik, this study first employs literature review to trace its origins, followed by field research to examine its regional context and underlying causes. Furthermore, using botanical, animal, and human motifs as examples of value foundations, new strategies for innovative development are proposed based on societal evolution. Heritage preservation involves exploring ways to transcend individual groups within a new environment, achieving intrinsic cultural value while reflecting external social significance. To protect and preserve batik patterns and techniques, practical conservation strategies are proposed to effectively safeguard and promote the cultural heritage of the China-Pakistan region.

Keywords: China tie-dye; Pakistani tie-dye; skill inheritance; cultural value; international exchange;

Introduction

Historical Records of Chinese and Pakistani Tie-Dye (Zha Ran)

Humans have been using mineral-based powders for dyeing processes, applied to ceramic decoration and textiles, since the Stone Age. The invention of natural dyeing techniques laid a solid foundation for a colorful world of life. During the agricultural civilization era, humans left behind a wealth of cultural heritage. The arrival of the industrial age had a significant impact on traditional handicrafts, and only some irreplaceable traditional crafts were preserved. This is both a cultural trace and a footprint of human civilization. From simple natural dyeing to vibrant fabrics, and from points, lines, and planes to three-dimensional Chinese and Pakistani tie-dye, it reflects the historical lineage of human spiritual civilization and aesthetic civilization. The Book of Songs in China records indigo dyeing, indicating that by the Eastern Zhou period, China had already mastered natural plant dyeing quite proficiently. Chinese tie-dye is also known as Zha Xie or Jiao Xie .(Figure Citation({1a}). Pakistani tie-dye is also known as 'Chunri'（ Figure Citation({1b}）, from the Lahore market of Pakistan.

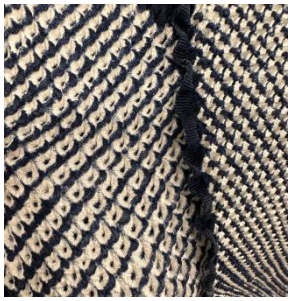


Figure1a: China Nantong Batik MuseumAuthor's photography



Fgure1b :Lahore Bazaar Author's photography

Regarding the records of tie-dyeing, the earliest origin is Egypt, as documented in the book *The Dyeing Techniques of Aix-Terreux Batik/Tie-Dye*, published in New York, USA, in 1986. Blue and white textiles existed there from the 5th to the 8th centuries; in the Far East, the Shoso-in Museum in Japan houses physical examples of silk and linen batik dating from 710–794 AD. The Japanese *Nihon Shoki* records that Japanese tie-dyeing first appeared in the sixth year of Tenji Tenkō. It was introduced to China during the Tang Dynasty or even earlier[1]. In Indian cave paintings from the Chanda period, a set of 6th-century murals features physical examples of Bandhani

[1] *Hui'e, Gu Ming, Liu Suqiong. Artistic Dyeing and Finishing Technology Design and Application [M]. China Textile Press Co., Ltd., 2024.8.*

tie-dye patterns[2]. The dye on the block-printed fabric can be effectively removed by heating to prevent dyeing. Wax resist for printing was detected in materials from Astana, Central Asia, in the 7th century[3].The earliest Chinese record of the character "xie" (for "tie-dye") appears in the Wei-Jin period. This character emerged relatively early in Chinese writing, initially meaning "to fold the hem under the waistband." The *Book of Songs*, Zhou Nan, "Rongyi," states: "Cai cai rongyi, bo yan zhi xie zhi. Cai cai rongyi, bo yan zhi." Here, "xie" refers to the action of folding the garment's hem under the waistband—a technique similar to the distinctive "binding" method of tie-dyeing, which causes a section of the fabric to protrude. Thus, the tie-dye technique gradually developed an association with the meaning of "xie." The origins of tie-dyeing date back to the pre-Qin period; in 1996, fragments of a tie-dye mesh cloth garment were unearthed at the Zazhar Guluk tomb site in Xinjiang, China[4].

Overview of Asian Textile Traditions

Throughout the transition from agricultural to industrial civilizations, humanity has undergone profound transformations; textile production has remained an indispensable component of this human journey. Traditional textiles embody the lived experiences of ordinary people over millennia. As early as the Stone Age, humans already utilized mineral ores ground into powder for purposes such as dyeing, painting, and decorative embellishment. The use of natural dyes represents one of the milestones in humanity's progression toward civilization. Asian textile traditions serve as vital carriers of material culture within various Asian civilizations, encompassing an extensive array of techniques—including weaving, dyeing, embroidery, and resist-dyeing processes. The term "Asian Textiles" was not originally coined by any single scholar in a single instance; rather, it has gradually evolved into a specialized academic domain in regional textile studies in modern times, shaped by research on the Silk Road and the economic history of Asia. In 1877, the German geographer Ferdinand von Richthofen formally proposed the academic concept of the "Silk Road," after which Western archaeological and art history communities began to systematically study cross-regional textile remains across the Eurasian continent. Textiles were thus established as a cornerstone of Silk Road trade and culture. In the mid-20th century, Japan's Folk Art School pioneered cross-regional field research on Asian folk textiles. The research teams led by Toshiro Tanaka and Reiko Tanaka systematically cataloged dye-resistant fabrics and tie-dye fabrics from East and South Asia, proposing the

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[2] *Wu Yuanning, Ni Shenjian, Wu Lingshu. Handmade Tie-Dyeing Techniques [M]. Donghua University Press,2021.12*

[3] *Woodblock Dyeing and Printing Technology in China, c. 700 A.D.: The Innovations of Ms. Liu, and Other Evidence. Cambridge University Press on behalf of School of Oriental and African Studies. Bulletin of the School of Oriental and African Studies, University of London, 2001, Vol. 64, No. 2 (2001), pp. 240-247。*

[4] *Wu Yuanning, Ni Shenjian, Wu Lingshu. Handmade Tie-Dyeing Techniques [M]. Donghua University Press,2021.12*

hypothesis that ancient tie-dye and tie-dyeing techniques originated in South Asia. This work laid the academic foundation for modern cross-civilizational comparative studies on Asian textiles. From the 1980s to the 1990s, the Japanese economic historian Kaoru Sugihara developed the "Inter-Asian Trade" theoretical framework, defining textile trade as the core pillar of intra-Asian regional trade in modern times. He was the first to integrate textile handicrafts from China, the South Asian subcontinent, and Southeast Asia into a unified framework for studying Asian economic networks. Thus, "Asian textiles" emerged as an independent and comprehensive academic research domain within international studies of art and craft history and economic history. From an archaeological perspective, Asian textile civilizations originated in the Neolithic period, and Asian multi-core civilizations exhibited characteristics of independent origins and diversified development. Around 5000 BCE, the three major ancient civilizations of Asia each developed their own indigenous textile systems: in China, the Yellow River and Yangtze River basins saw the native development of gossypium and hemp textile techniques; in Pakistan, the Indus Valley Harappa civilization was the earliest ancient civilization in the world to master cotton cultivation and cotton textile processing; in Western Asia, traditional wool textile systems emerged. These civilizations leveraged their local resources to cultivate distinct characteristics, and both the Overland Silk Road and the Maritime Silk Road served as pivotal channels for the bidirectional transmission, integration, and reinvention of ancient Asian textile techniques. The Central Plains region exported silkworm rearing, silk reeling, advanced silk weaving techniques, and Chinese-style pattern systems to Central Asia, South Asia, and Western Asia; simultaneously, South Asian cotton cultivation techniques, Central Asian kerchief weaving skills, and the Western Regions' dyeing and staining concepts were transmitted back to the Western Regions of China and the Central Plains region, giving rise to bidirectional technological exchange. Notably, the prevalence of highly similar dyeing process logics across diverse parts of Asia does not solely stem from a single source of transmission; there exists the academic possibility of parallel, independent inventions. Taking the binding dyeing technique as an example, both ancient Chinese jiaoxie and traditional Pakistani Bandhani dyeing share the core principle of physical binding to isolate the dye solution, yet their technical forms and aesthetic systems are entirely localized5. The prevailing academic view is that this phenomenon arises from the coexistence of two mechanisms: "inspiration from Silk Road concepts" and "independent evolution across multiple regions."

Characteristics of China-Pakistan Batik Production

Techniques China is a nation with vast territory and over 5,000 years of hist orical culture, where different regions exhibit distinct batik techniques and pattern

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[5] Song Yang: Weaving the Fabric of the World — Textile Cultural Exchanges along the Silk Road

s. These patterns primarily reflect people's spiritual lives and aesthetic tastes. Chi na's batik traditions are mainly concentrated in Yunnan/Sichuan/Jiangsu/Hunan/Xi njiang and other areas. Batik employs various techniques, including twisting, sewi ng, binding, bundling, pinching, and layering. The primary manual techniques inv olve large-area bundling, small-area bundling, and binding after drawing lines wit h thread. The colors emphasize gradual gradations, vibrant contrasts, and rich, div erse hues. The structures typically feature regularly arranged individual motifs, wi th themes focusing on traditional auspicious symbolism and folk cultural decorati ve patterns such as plant motifs, animal motifs, and human figures. Common bati k products include clothing, headscarves, tablecloths, and wall hangings (Figure Citation ({1c})at the China Nantong Batik Museum).



Figure1c:China Nantong Batik Museum Author's photography

Pakistan boasts a rich historical and cultural heritage, along with a wide array of distinctive folk handicrafts. Hand-woven tie-dye (Chunri) is widely used in Pakistani clothing and scarves. The technique involves first drawing dot-, line-, and surface patterns on the fabric as guide lines before applying dyeing using specialized tools; alternatively, threads are tied together and folded to create desired designs. The fabric is then boiled at specific points for dye fixation. Decorative motifs typically consist of point-line-area compositions, geometric patterns, floral designs, or figurative figures.

Comparative Cultural Studies on Textile Arts

Comparative cultural studies on textile dyeing techniques reveal that China's jiaxie tie-dyeing and Pakistan's Chunri (Bandhani) tie-dyeing both belong to ancient physical dyeing techniques in Eurasia, having developed cross-regional craft exchanges along the Silk Road. While sharing the same fundamental dyeing principles, these two practices are shaped by distinct geographical environments, religious beliefs, folk customs, and social production structures. This results in a cultural phenomenon characterized by "shared origins but divergent qualities, and similar forms but distinct meanings" in terms of historical context, craft systems, pattern symbolism, color aesthetics, and living transmission models. Employing a synchronic–diachronic comparative framework within comparative cultural studies—supported by complementary theories such as iconography, semiotics, material culture studies, and cultural anthropology—this research examines these two traditions across six key dimensions: historical dissemination, craft systems, pattern symbolism, color cultural semantics, transmission challenges, and pathways for cross-cultural exchange. The aim

is to elucidate their commonalities and differences, thereby providing theoretical insights for fostering cultural exchange and fostering innovation in traditional crafts between China and Pakistan. Globally, tie-dyeing techniques are widely distributed across East Asia, South Asia, West Asia, Africa, and the Americas, each giving rise to its own indigenous varieties. China's jiaxie and Pakistan's Chunri–Bandhani represent two highly representative examples within the Asian tie-dyeing tradition. Domestic research on tie-dyeing has predominantly focused on cross-cultural comparisons among different ethnic groups within China—such as those involving the Bai, Zigong, and Li peoples—whereas international studies have largely concentrated on India's Rajasthan Bandhani technique, with relatively scarce specialized comparative cultural research specifically comparing Pakistan's Chunri–Bandhani and China's jiaxie. Many studies fall into the pitfall of simplistic analogy: they merely observe that both techniques involve knotting for dye protection and that the patterns of their dot motifs are similar, and then directly conclude that the symbolic meanings and cultural cores of these patterns are entirely identical, overlooking the cultural reconfiguration shaped by religion, agrarian civilizations, and Islamic folk traditions. Comparative cultural studies emphasize that "similar forms do not imply identical meanings, and shared origins do not equate to identical natures," distinguishing between two primary research approaches: synchronic comparison (horizontal comparison of crafts, patterns, and social functions within the same historical period) and diachronic comparison (tracing the historical trajectory of dissemination, differentiating between indigenous creation, trade-induced introduction, and subsequent localized adaptation). Applying the framework of comparative cultural studies to compare China's jiaoxie with Pakistan's Chunri bandini involves not only comparing the technical procedures but also exploring the ethnic spiritual world embedded within these technical practices. This approach aims to analyze how the same handcrafted knotting dyeing technique can give rise to distinctly different aesthetic systems, symbolic systems, and social functions within two vastly different cultural contexts. The core objective of comparative cultural studies is to clarify which techniques originated endogenously within a given culture, which resulted from technological exchange along the Silk Road, and which emerged as the product of localized adaptation after introduction[6].

Zhepu (Bahawalpur, Lodhran) evolved locally into Chunri, also known as the Bandhani craft in the local language, which centers on handmade production by women in households and serves extensively in Muslim wedding customs and Eid folk attire. From the perspective of the Silk Road's dissemination, the land Silk Road served as a crucial conduit for the flow of textile technologies—encompassing dyeing techniques, dye formulations, and textile commodities—facilitating bidirectional exchange. However, current archaeological evidence cannot directly substantiate a one-way

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[6]HSSR Journal: "An Overview of Hand-Embellished Textiles of South Punjab, Pakistan" — A Historical Field Study Report from the Chunri Region of South Punjab, Pakistan

technical transmission from China's jiaoxie to South Asia's Bandhani. A more consistent interpretation based on existing historical records is that these two traditions represent parallel developments sharing similar underlying principles; they emerged independently through indirect exchanges along the Silk Road trade routes, and it is inappropriate to simply assert that one originated entirely from the other7.

The term "bandhani" literally means "tying or knotting," and its origins can be traced back to the Indus Valley Civilization; the craft matured in ancient India and the South Asian subcontinent. As Gujarati merchants engaged in trade along the land and sea routes of the Silk Road, this craft was introduced to present-day Sindh Province and South Punjab (Bahawalpur, Lodhran) in Pakistan, where it evolved into Chunri—a craft locally known as Bandhani—centered on handmade production within female households, and was widely used in Muslim wedding customs and Eid folk attire. From the perspective of Silk Road dissemination, the land Silk Road served as a crucial conduit for the flow of textile technologies, facilitating bidirectional exchanges of dyeing techniques, dye formulations, and textile commodities. However, current archaeological evidence cannot directly prove a unidirectional technical transmission from Chinese绞缬 to South Asian Bandhani. A more consistent interpretation based on existing historical records is that the two practices represent parallel developments with convergent principles, shaped indirectly by Silk Road trade interactions, each independently establishing its own system; thus, it is inappropriate to simply assert that one originated entirely from the other8.

In synchronic comparison within comparative cultural studies, the first step is to analyze the material and technological aspects, then extend this analysis from the material and technological realm to the socio-cultural domain. The underlying principles of both approaches are entirely identical: they rely on binding and knotting techniques to isolate specific sections of fabric from dye immersion, thereby creating blank patterns once the constraints are removed. This constitutes physical dyeing, which does not depend on chemical agents such as wax or glue. However, the developmental trajectories of these techniques diverge significantly, reflecting how the socio-cultural demands of different regions shape these craft practices. In China, tie-dyeing employs diverse techniques rooted in the varied folk traditions of agricultural communities in the southwestern regions, embodying an Eastern aesthetic that seeks to capture the essence of nature. In contrast, Pakistan's Chunri technique focuses on small, precisely placed dots, serving the wedding rituals of South Asian

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[7] krittikaexploresbandhani.wordpress.com blog

[8]Li Xianyuan, Wu Anli. Agricultural Imprints: An Interpretative Study of Tie-Dye Rhombus Patterns as the Bouyei Language Term "Ndaeh Sengh" [J]. Packaging Engineering, 2022,43(20):328–335

Muslims; its vibrant and ornate fabrics serve as material carriers of identity and ceremonial significance. Despite sharing the same dyeing technique, these distinct socio-cultural contexts directly steer the evolution of these crafts in entirely different directions—a classic illustration of the principle that "technology is shaped by culture" from the perspective of comparative cultural studies. Integrating semiotic theory, comparative cultural studies reveal that while certain visual motifs may share similar forms, the "signifier (visual pattern) remains unchanged, whereas the signified (symbolic meaning) undergoes localized reinterpretation" —that is, "same form, different meanings." For instance, fish motifs and pomegranate motifs are symbols of agricultural civilizations: the fish signifies abundance and surplus, while the pomegranate symbolizes fertility and prosperity, reflecting secular aspirations for a thriving population and bountiful harvests—a concept profoundly influenced by Chinese auspicious culture. Similarly, wave patterns and rhombic rock motifs exhibit varied interpretations among different ethnic groups: among the Bouyei people, the wave pattern represents granaries, while among the Bai people, the rhombic pattern symbolizes mountains and rocks, serving as a projection of their mountainous agricultural lifestyle. The auspicious culture of Confucianism, Taoism, and farming, along with folk nature worship, finds its decorative motifs and narrative elements largely rooted in local folk tales and agricultural livelihood practices. In Pakistani Chunri embroidery, the characteristic motif and its cultural significance are exemplified by the Boond dot pattern: the core motif of Chunri, featuring countless fine dots. Within the folk traditions of Punjab and Sindh in Pakistan, these dots symbolize blessings, warding off evil, and providing protection; a bride adorned with abundant dots signifies a fulfilling marriage and the prosperity of the family lineage. The visual form of these dots resembles certain dot patterns in Chinese tie-dyeing, yet it lacks the folk narrative associations with Chinese pomegranates or butterflies, reflecting its roots in South Asian wedding customs. The Leherya wave pattern, composed of undulating lines, symbolizes rainfall during the monsoon season. Given the arid climate of southern Pakistan, where rain is a vital resource for survival, this wave motif expresses a longing for abundant harvests and reliable water sources. Floral motifs predominantly consist of stylized rosettes, influenced by Islamic art, with few figurative animal depictions due to religious aesthetic constraints. These flowers symbolize beauty and auspiciousness, and are frequently used in Eid al-Fitr celebrations and weddings. Both Chinese and Pakistani embroidery motifs extensively employ dot and wave patterns—some stemming from shared psychological archetypes, others from the dissemination of Silk Road crafts. However, these identical visual motifs are imbued with distinct symbolic meanings within two entirely different cultural systems. If one attempts to interpret Pakistani tie-dye patterns solely through the lens of Chinese symbolic conventions, disregarding their indigenous cultural contexts, it risks leading to cross-cultural misinterpretations—a pitfall repeatedly cautioned against in comparative cultural studies. A comparative cultural analysis of color aesthetics and color symbolism reveals that color serves as a crucial symbolic carrier in textile culture, with comparative cultural studies viewing color as an externalization of ethnic cultural conceptions. In traditional Chinese Bai ethnic group tie-dyeing, the dominant color

palette consists of indigo blue and white. The blue hue derives from indigo extracted from Isatis indigica root; in traditional Chinese culture, blue symbolizes serenity, simplicity, and purity—aligning with the Daoist aesthetic principle of "embracing simplicity and authenticity," which advocates understated elegance and restraint, while vividly colored dyeing occupies a secondary role. This color aesthetic originates from agricultural societies in the Jiangnan and southwestern regions of China, where simple fabrics were used for daily weddings, quilt covers, and clothing. In Pakistan, Chunri bandi is characterized by highly saturated, intense colors: bright red, rose pink, vivid yellow, emerald green, and wine red. Red is the central color for brides in local wedding customs, symbolizing marriage, fertility, and festivity; yellow signifies blessings; and green is associated with auspicious connotations in Islamic culture. Chunri fabrics are worn during weddings and Eid rituals, where they are intended to create a magnificent visual effect within festive and ceremonial settings, thereby shaping a vibrant and vivid color palette9.Both practices involve tie-dyeing, yet one adheres to a refined blue-and-white aesthetic as its guiding principle, while the other embraces bold, multicolored styles. This divergence stems not merely from individual artisans 'aesthetic preferences, but from a color culture system jointly shaped by folk rituals and religious traditions. Comparative cultural studies not only examine ancient history but also investigate the contemporary viability of these crafts, analyzing their transmission crises from the perspective of social structures. These two traditions face shared challenges: the erosion of traditional handcrafts by machine-made imitations; the decline of natural plant dyes; and the shrinking pool of young practitioners. In contrast, China's tie-dyeing has been widely integrated into cultural and creative industries as well as cultural tourism, whereas Pakistan's Chunri predominantly remains confined to traditional folk costume contexts, with limited innovative adaptation to external markets.

The Historical Value of Zain dyeing between Pakistan and China

Batik printing in Pakistan is primarily used in cities such as Multan and Lahore. The fabrics are mainly made from cotton and silk, processed into garments, scarves, saris, and other items. The colors are predominantly vibrant, with red, green, and yellow being the dominant tones. The decorative patterns feature distinctive religious motifs that symbolize good fortune and prosperity. These designs are especially popular on wedding scarves and clothing for brides, embodying strength and wisdom while carrying profound cultural significance and showcasing unique ethnic characteristics. With their exquisite craftsmanship, vibrant colors, and distinctive ethnic features, Pakistani batik patterns are highly appealing to local audiences. (Figures Citation({1d})depict the Spring Bazaar in Lahore), Pakistan.

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[9] Introduction to the Chunri-Collection Blog: Bahawalpur Chunri



Figure 1d：Lahore Bazaar Author's photography

The Social Value of China-Pakistan Batik

Decorative Patterns In today's rapidly evolving global society undergoing unprecedented transformations, our quality of life, lifestyles, and living environments continue to improve, driving significant changes in traditional folk crafts. Batik holds substantial practical value throughout the social development of both China and Pakistan. Batik-based decorative patterns on daily items have become widely cherished by the public, creating immense material and spiritual value through labor practices while fostering artistic creativity—a crucial factor in maintaining social stability. Although geographically distinct, China and Pakistan share common human needs. Originating from folk traditions, batik represents a centuries-old crystallization of collective wisdom and craftsmanship. Its decorative patterns feature bilateral or quadrilateral continuous arrangements that achieve harmonious balance with unified visual composition, while alternating color schemes evoke simplicity and rustic charm. At the Lahore Museum (Figure Citation({1e})), women's garments showcase batik patterns on sleeve edges and regular designs across skirts, complemented by distinctive interlaced dyeing in dark red tones characteristic of local attire. These floral motifs, crafted through thread binding techniques, embody auspicious symbolism reflecting regional cultural identity and spiritual reverence, symbolizing batik's profound connection to nature and enduring festive significance. This demonstrates how local communities embody their pursuit of artistic spirit in everyday objects, reflecting the Pakistani people's profound aesthetic creativity and their long-standing love for life coupled with a keen sensitivity to emotions.



Figure1e: Lahore Museum Author's photography

The Cultural Value of China-Pakistan Batik

The subdued and simple design techniques of Chinese and Pakistani batik patterns convey a sense of comfort and elegance. The batik craft is widely beloved and represents a typical characteristic of excellent traditional folk art. In terms of

composition, the patterns predominantly feature plant motifs, animal motifs, and vessel motifs. Batik exhibits a strong sense of everyday life in both color and form, with anthropomorphic pattern designs that reflect the spiritual aspirations and aesthetic pursuits of the working people. Folk culture is diverse, and folk art should be understood from multiple dimensions such as aesthetics and artistic appreciation. China's batik patterns are intricate and rich in symbolism, while Pakistan's batik is bold and grand, closely tied to the distinct cultural styles nurtured locally. Traditional batik was a vital handicraft industry during the agricultural era, with traditional artisans serving as its primary workforce. The preservation of these traditional crafts to this day demonstrates their unique folk cultural value. Chinese and Pakistani batik originate from folk traditions with a long history; their survival and development stem from people's reliance on and love for them, reflecting the public's passion and dedication to art in both regions. The folk value of batik stems from the utilization of natural resources, characterized by subtlety and randomness. The unique aesthetic value of batik serves as an important avenue for studying Chinese and Pakistani folk cultures and provides a valuable entry point for examining the lives of people in those times.

The economic value of China-Pakistan tie-dye

Patterns Both China and Pakistan possess rich historical and cultural heritage with diverse traditional crafts. Promoting the integration of these traditional crafts into cultural tourism—by "upholding culture as the core, exploring cultural depth, and enhancing local economic value" —can effectively stimulate the tourism consumption market. Traditional Chinese-Pakistani tie-dyeing offers visitors immersive experiences through its distinctive craftsmanship, unlocking significant tourism potential. The art form carries profound cultural significance that enhances educational value in cultural tourism programs: participants can appreciate traditional culture through historical lectures, learn craft techniques firsthand, and engage in heritage preservation activities, thereby improving aesthetic literacy. By transforming these traditional skills into tourist merchandise through the creative industry, regional economic value is realized. The living practice of tie-dyeing serves as a key innovation strategy for preserving this craft, converting its social, folkloric, and historical values into economic benefits while strengthening regional brand competitiveness. Key innovations include: using advanced dyeing materials that better highlight wood textures; employing animal skins like sheepskin to transcend traditional material limitations; adopting modern materials such as silk cotton, cashmere, and linen to meet market demands; and utilizing handcrafted techniques with pure plant-based dyes—aligning with contemporary trends toward eco-friendly design and sustainable practices. These approaches not only boost local cultural industries but also create substantial market potential for tie-dye craftsmanship development.

Reconstruction of the Cultural Value of Batik between China and Pakistan

There are two perspectives on reconstructing the cultural value of Chinese-Brazilian tie-dye culture and promoting traditional crafts: one views the revitalization of craftsmanship as a source of vitality, while the other argues that the development of creative industries is detrimental to the revival of traditional cultural heritage. These two viewpoints highlight the urgent need for solutions to address the

contemporary development of traditional crafts. Early in China, Mr.Chen Zhifo also explored domestic arts and crafts, proposing three key points: "First, introduce new pattern teaching content to reform traditional design education methods; second, clarify the disciplinary positioning of traditional crafts; third, reflect on the current state of Chinese arts and crafts." Innovative models, mechanisms, and policies within the development of traditional crafts are crucial factors in steering it in the right direction. To preserve and advance the techniques of tie-dye, it is essential to engage with people, objects, and daily life.

Innovation in Batik Craft Development

Against the backdrop of multiculturalism in contemporary society, batik craftsmanship should engage with academic communities to spark creative ideas and explore innovative approaches. Professor Xu Yiyi from Nanjing University proposed establishing a dedicated program titled "Traditional Handicrafts" within the systematic textbook series "Cultural Heritage (Intangible Cultural Heritage) Studies" [10], emphasizing that popularizing traditional culture requires structured learning frameworks. The initiative prioritizes educating inheritors to help young generations appreciate folk culture and embrace traditional arts. In recent years, collaborations between universities and intangible cultural heritage practitioners have addressed knowledge gaps, broadened artisans 'perspectives, and strengthened their sense of responsibility—a measure that has gained significant traction in China's intangible cultural heritage preservation efforts. Artisans have innovated production processes by simplifying steps: traditional techniques have been streamlined through modern machinery, eliminating tedious waiting periods; practical and theoretical teaching integrates hands-on experience with theoretical knowledge, allowing enthusiasts to truly appreciate cultural heritage. Additionally, specialized courses and workshops have been developed alongside digital applications like naked-eye 3D projection technology and immersive cultural tourism programs. Integrating these traditions into daily life revitalizes batik's relevance, while understanding its intrinsic value enhances public awareness of cultural heritage.

The traditional dyeing handicrafts of China and Pakistan were important folk art industries in agrarian societies, with traditional artisans serving as the driving force of these art industries. The survival of these traditional folk handicrafts to this day is attributed to their distinctive artistic characteristics. Within new cultural frameworks, they have acquired new significance—now recognized as intangible cultural heritage. In contemporary society, as our living conditions, lifestyles, and environments evolve, and as the quality of life improves, these traditional folk crafts are also adapting rapidly to these changes. Such traditional folk crafts require a large number of skilled practitioners to ensure their living transmission. Traditional craft culture is

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[10] *Xu Yiyi. Subject Setting and Knowledge System of 'Traditional Handicrafts' Education [J]. Journal of Xinjiang Institute of Arts, 2020, 18(02): 118-124.*

characterized by diversity, varied styles, and a range of artistic nuances. An analysis of the value of dyeing art reveals that this traditional cultural heritage possesses an authentic, rustic beauty and a genuine charm. Dyeing originates from the folk tradition, carrying profound and evocative significance, and is widely embedded in the daily lives of ordinary people. Its development is inseparable from their dependence on and love for this art form, reflecting the regional people's passion and dedication to art. Although the patterns in dyeing art are relatively limited, they demonstrate that humans possess remarkable aesthetic creativity. An examination of these patterns further reveals that local ethnic groups have, since ancient times, been people who cherished life and possessed delicate sensibilities. The dyeing motifs embody the people's aspirations for a happy life. The fabric covers are arranged using bi-periodic and quadrangular periodic patterns, integrating these auspicious designs onto the body to infuse them into daily life. The tie-dye patterns depict morning glories; what sets them apart is the inclusion of a flat, two-dimensional flower design. The resulting patterns not only capture the beauty and vibrancy of the morning glories but also feature intriguing botanical leaf motifs that remain visually engaging despite repeated viewing. These patterns symbolize a close, harmonious relationship between humans and nature, conveying themes of continuous joy, the arrival of spring, and a yearning for the changing seasons. Folk art is not only a reflection of the daily lives of ordinary people but also embodies unique aesthetic values of folk culture; thus, it serves as an important avenue for studying Chinese folk art.

The hidden value of folk tie-dyeing art lies not only in its reflection of the daily lives of ordinary people but also in its representation of a unique folk aesthetic approach. By employing the data integration method, we can explore the intrinsic genetic elements of regional tie-dye fabrics, encompassing aspects such as the basic techniques, content, and visual forms of these fabrics. The study of folk culture should approach folk art from multiple dimensions—cultural diversity, aesthetics, and artistic appreciation. Regarding folk tie-dyeing, we should delve deeper into its practical applications; the authentic experience of folk art is regional, ecological, and open. Leveraging the genetic potential of folk art can play a positive role in uncovering the hidden value of tie-dyeing. Professor Niu Kecheng of the Chinese Academy of Arts has noted: "Art has a natural connection with rural areas; it originally originated in the countryside, later became a domain exclusive to urban centers, and now it should return to the countryside." However, under the influence of industrial modernization, urbanization, and the integration of online and offline environments, the rural landscape has often been stereotyped as synonymous with backwardness. To preserve traditional culture, we must uncover the hidden genetic value of rural areas and the distinctive existential value of rural life. The extraction of rural value can be approached in three dimensions: economically, by harnessing pristine local resources to highlight diversity, subtlety, and spontaneity; socially, by embracing a relatively tranquil lifestyle imbued with poetic and picturesque charm; ecologically, by staying close to and in harmony with nature; and culturally, by upholding simplicity, stability, and harmony. As we analyze the value of rural culture and folk techniques, the traditional cultural value—along with its hidden genetic artistic, cultural, ecological,

and economic value—is increasingly becoming evident amid ongoing socioeconomic development. The intrinsic value of tie-dyeing dates back to the early 20th century. With the introduction of imported fabrics, yarns, and dyes, the traditional self-sufficient practices were gradually eroded. For several generations, people continued to use mahuaba—a traditional woven fabric—yet due to its limited color palette and labor-intensive production processes, this practice has become increasingly rare among the folk communities, and tie-dyeing as a folk art form seemed to be on the verge of extinction. How to further uncover the inherent essence of mahuaba remains a challenging task that requires collective efforts to understand this folk dyeing culture. Today, tie-dyeing has few practical applications in modern life; therefore, it is essential to raise awareness among more people about these traditional folk dyeing techniques, so that they may fully appreciate the significance of traditional culture as a cultural gene. The motifs of tie-dyeing embody the vibrancy of folk life; their design origins stem from grassroots traditions; and their stylized forms feature anthropomorphic elements that reflect the people's aspirations for a better life. The colors employed in tie-dyeing are elegant, characterized by a distinctive blue hue; the fabrics used are exclusively pure cotton; the motifs predominantly feature botanical and animal patterns; and the artistic techniques originate from folk labor practices and expressions of fertility worship. Over millennia, ordinary people have created a diverse array of folk handicrafts in their daily lives—works that encapsulate profound folk dyeing wisdom, embody the emotions and lofty spiritual ideals of their communities, and whose intrinsic value is now being realized through the development of cultural industries, ultimately forming a comprehensive industrial chain.

Vital Methods and Strategies for the Living Transmission of Tie-Dye Techniques: In the context of rapid societal development, tie-dyeing has sparked new creative ideas in cultural exchange among communities, and new strategies and approaches can be explored for its transmission in contemporary times. The first step is to promote popular science education within the realms of education and teaching, thereby enabling more people to understand folk arts and appreciate folk culture. Currently, the development of traditional handicrafts in China presents more challenges than opportunities, and the popularization of traditional culture requires mobilization of the entire nation. In earlier years, Mr.Chen Zhifo also addressed the state of domestic arts and crafts in China by proposing: "First, introduce new pattern teaching content and reform traditional design education methods; second, clarify the disciplinary positioning of traditional crafts; third, reflect on the current state of Chinese arts and crafts." To effectively "transform" and "reconfigure" the transmission of tie-dyeing techniques, the appropriate transformation targets, environments, and policies will become critical factors in determining whether the evolution of these folk crafts can steer in the right direction. In the current phase of tie-dyeing development, efforts should focus on creating a supportive atmosphere, innovating techniques, securing government support, and building strong brands. Creating an atmosphere: Transform traditional tie-dyeing into a cultural asset, ensuring that every household can experience this traditional cultural heritage. Innovating techniques: Explore new approaches in the tie-dyeing process—such as optimizing production workflows,

utilizing alternative materials, and simplifying procedural steps. For instance, using easily dyeable poplar wood could yield a range of themed products with promising market prospects; employing small lamb skin for resist dyeing could serve as an innovative medium; and producing scarves—whether made of silk, cashmere, or cotton—could achieve substantial sales volumes in today's market. Government Support: Local governments should enhance their support efforts by addressing specific challenges to boost the transformation of local tourism industries, and promote the integration of culture and tourism to expand and strengthen these sectors. To develop the tie-dye industry and scale up its operations, the government has proactively implemented incentives and guidance measures. In the future, two representative tie-dye regions will leverage their local characteristics as a foundation, leveraging regional cultural IP to drive local employment. By establishing cultural art galleries and museums within these regions, they will create a new integrated mechanism that combines collection, research, and sales. This approach will foster tie-dye products with distinctive styles and unique charm. Brand Development: Establish dedicated brands that integrate local cultural tourism specialties with fashion design, product design, visual identity design, and new media art. With the support of local governments, these regional cultural brands should be developed by deeply exploring local cultural contexts to create product lines imbued with regional character. Well-crafted branding can leave a lasting impression on consumers, thereby unlocking potential market opportunities and enhancing the brand's market competitiveness.

The "commercialization of regional heritage" within the context of modern "creative industries" is not a new concept. In industrial development, there are elements of intellectual property, technological innovation, and cultural conceptual innovation; creative design serves as the focal point for emerging industries. The commercialization of mahuaba fabric—rooted in its intrinsic value—demonstrates how contemporary design is transforming our daily lives from multiple dimensions and at a deeper level. The future development of contemporary handicrafts can be effectively realized through integration with current industrial product design processes. By combining practical and theoretical teaching in contemporary handicrafts, designs that resonate with the everyday lives of ordinary people can be developed, thereby fostering regional creative industries. In the United Kingdom, the "Arts and Crafts Movement" adopted an open approach by reinterpreting and integrating diverse artistic styles. In the context of regional cultural preservation, the government must play a leading role: restoring and safeguarding traditional tie-dyeing techniques, offering tie-dyeing workshops as experiential courses, extracting and codifying traditional dyeing processes to establish specialized dyeing industries, and establishing dedicated production workshops. Furthermore, cultivating the cultivation of indigo plants can drive industrialization, thereby guiding local residents toward rural revitalization and the cultivation of rural talent. In this way, the craft of mahuaba can be transformed into a fundamental component of rural economic and cultural development. In Japan, the so-called "Regional Revitalization Program" may appear to involve broad public and financial investment; however, in practice, it leverages local distinctive characteristics to effectively preserve traditional rural civilizations. Since the end of World War II,

Japan has enacted comprehensive legislation, including the Cultural Property Protection Act, as well as subsequent statutes such as the Ancient Artifacts Protection Act and the Ancient Temples Protection Act, all of which have effectively protected and preserved cultural heritage. Japan's experience demonstrates that the transmission of traditional cultural heritage skills cannot be achieved through unilateral efforts; rather, it requires regional cultural guardians to adopt a systematic, multidimensional, and multifaceted approach to ensuring the living transmission of tie-dyeing techniques. Currently, there are two prevailing perspectives on the promotion of traditional crafts: one views the revitalization of these crafts as a source of vitality, while the other contends that the development of creative industries may hinder the revival of traditional cultural heritage. Although these views appear contradictory, historical development must remain closely aligned with the evolving needs of human life. Only by excelling in collection, research, and innovation can we effectively pass down the fading art of tie-dyeing, transform regional cultures into distinctive local symbols, and thereby ensure the sustainable advancement of this cultural heritage. Traditional crafts serve as vital historical markers of a nation or a country, and they also constitute a shared cultural treasure for humanity. The establishment of "Cultural Heritage Day" in China has significantly bolstered the protection of cultural heritage. The artistic value of tie-dyeing resonates with the contemporary aesthetic preferences of the general public. The preservation of cultural heritage should therefore involve both authentic documentation of original practices and the development of creative industries to facilitate living transmission. The first approach—documenting folk crafts for museums, exhibition halls, libraries, and apprenticeship centers—provides the most authentic means of safeguarding cultural heritage. The second approach—integrating traditional crafts with contemporary cultural tourism, rural revitalization, rural talent development, and creative industry product design—offers a viable pathway for organic synthesis. Such design efforts should transform traditional folk arts into contemporary cultural products that align with modern visual aesthetics and are accessible to the general public. Revitalizing traditional craft industries thus represents an effective strategy for the contemporary development of traditional arts and crafts.

Innovative Mechanisms for Batik Dyeing

Historical Records of Chinese and Pakistani Tie-Dye (Zha Ran)Humans have been using mineral-based powders for dyeing processes, applied to ceramic decor ation and textiles, since the Stone Age. The invention of natural dyeing technique s laid a solid foundation for a colorful world of life. During the agricultural civili zation era, humans left behind a wealth of cultural heritage. The arrival of the in dustrial age had a significant impact on traditional handicrafts, and only some irre placeable traditional crafts were preserved. This is both a cultural trace and a foot print of human civilization. From simple natural dyeing to vibrant fabrics, and fro m points, lines, and planes to three-dimensional Chinese and Pakistani tie-dye, it reflects the historical lineage of human spiritual civilization and aesthetic civilizati on. The Book of Songs in China records indigo dyeing, indicating that by the Ea

stern Zhou period, China had already mastered natural plant dyeing quite proficie ntly. Chinese tie-dye is also known as Zha Xie or Jiao Xie (as shown in Figure 1 -1). Pakistani tie-dye is also known as 'Chunri' (as shown in Figure 1-2), from th e Lahore market of Pakistan.

The tie-dye cultural tourism industry

Batik Cultural Industry Batik is an excellent traditional folk culture shared by Pakistan and China, whose artistic brilliance continues to reflect the spiritual ideas and emotional experiences of ancient people. Its unique and rich cultural elements provide endless inspiration for contemporary art design. Art design profoundly and multifacetedly serves our daily lives. The future development of handicrafts can be effectively integrated with the field of art design. By employing modern design techniques, batik can be introduced into contemporary home life, unlocking corresponding market potential and enhancing its applicability in new contexts. Transforming handcrafted batik into exquisite artworks or even high-end custom pieces will foster the establishment of an industrialized and standardized market ecosystem.

The tourism industry in the China-Pakistan region is highly developed, making proactive promotion of local cultural tourism a crucial pathway for economic revitalization. Integrating the distinctive local tie-dye industry with rural revitalization efforts enhances the self-sustaining capacity of rural industrial chains. Establishing branded products breaks free from the constraints of traditional tie-dye's complex production techniques; to ensure its enduring vitality, the craft must be preserved through living inheritance to unlock consumer markets. To strengthen regional cultural preservation, governments should take the lead in restoring and protecting local cultural environments, supporting the creation of distinctive brands and developing culturally rich creative products that highlight tie-dye's brand value and build core competitiveness. Building localized cultural tourism IPs, enhancing product packaging, and fostering deep integration of contemporary and traditional cultures will drive the transition from conventional manufacturing to innovative production, while deeply exploring local cultural contexts to tell compelling stories. Well-designed brands leave lasting impressions on consumers, open up potential market channels, and expand tourism prospects. Tie-dye craftsmanship, originating from ancient agricultural societies as a self-sufficient practice, serves as a window into Sino-Pakistani folk culture. Protection efforts should focus on innovating educational approaches, developing new business models, and facilitating industrial transformation. Practical education should enable students to appreciate traditional culture's charm and become natural inheritors of these skills. By integrating artisans' expertise into modern life, this fading tradition can evolve into fresh social symbols aligned with contemporary visual aesthetics through accelerated development of creative industries Table({1a}).

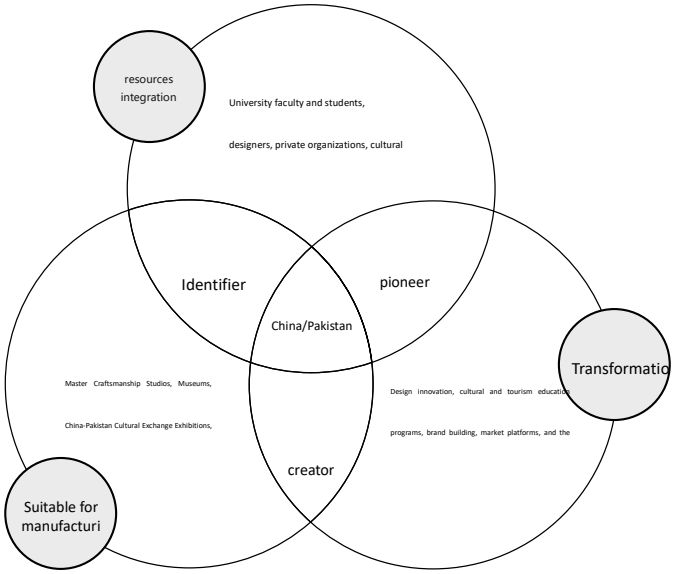


Table 1a:China-Pakistan Batik (Spring) Innovation and Development Model

Cultural Differences in the Interpretation Process Between China and Pakistan

When individuals from different cultural backgrounds interpret the same type of subject, their interpretive outcomes can diverge significantly due to differences in value systems, modes of thinking, and aesthetic logics. These interpretive differences, rooted in symbolism, represent the most profound cultural distinction between the two types of tie-dye art. Regarding the interpretation of natural themes: a poetic conception of life versus a pragmatic outlook on survival—when Chinese people interpret natural motifs, they often adopt a poetic and aesthetic perspective. Nature, beyond its material utility, also serves a function of spiritual cultivation. The lotus flower is not merely a plant; it symbolizes noble character, while the butterfly represents not only vitality but also conveys romantic and lingering emotions. People project personified spiritual qualities onto natural phenomena, treating natural scenery as a mirror reflecting their inner world. When appreciating tie-dye patterns, one experiences the pleasure of spiritual integration between humanity and nature, striving for a state of unity between the self and the world[11].Among local residents of Pakistan, their interpretation of natural motifs is primarily driven by practical survival needs. The core significance of raindrops and star patterns lies in praying for ample rainfall and avoiding drought-related disasters. Such interpretations seldom ascend to personified or lyrical dimensions; instead, these natural symbols are chiefly

[11] *Huang Huan. A Study on the Freehand Aesthetic of Traditional Chinese Tie-Dyeing [J]. Decoration, 2021(06):114–117*

employed to address the concrete pressures posed by their living environment. People aspire for direct benefits from nature, and when interpreting these motifs, they prioritize associations with practical elements such as food, water sources, and livelihoods. Their emotional expressions are straightforward and unadorned, lacking the cultural space for lyrical or expressive interpretation[12].Foreign observers can easily interpret Pakistani bandhani patterns through the lens of a Chinese poetic conception of nature, forcibly attributing romantic and lyrical connotations to the dots while overlooking the most fundamental and authentic existential aspirations behind them—thereby distorting the interpretive meaning. When examining the spiritual significance of secular folk blessings and ritualized prayers, the auspicious connotations of Chinese tie-dyeing exhibit remarkable versatility. Over centuries of dissemination, many of these patterns' symbolic meanings have become widely recognized, no longer confined to specific contexts. The same piece of tie-dyed fabric can be used for everyday wear, home decoration, or festive attire; its auspicious significance remains valid across diverse settings, unaffected by its departure from ritual contexts. Its spiritual value can thus be extracted and flexibly adapted to a wide array of everyday life scenarios[13].

The spiritual symbolism of traditional Chunri dyeing in Pakistan is highly dependent on specific ritual contexts. Once removed from the settings of weddings or major festivals, the profound auspicious connotations inherent to these fabrics are significantly diminished. A piece of traditional Chunri fabric used in a wedding, if merely employed as everyday casual wear, cannot fully harness its inherent blessing power within the framework of local folk beliefs. The spiritual significance of the patterns is intrinsically linked to the ritual context; this context serves as an indispensable prerequisite for interpreting their symbolic meaning[14].If one directly interprets the spiritual connotations of Bandan patterns within the context of ritual ceremonies, it is easy to arrive at a one-sided and superficial understanding of their symbolic significance, failing to grasp the full cultural weight of these patterns. In contrast, the auspicious connotations of Chinese tie-dyeing possess a strong independence; they can exist autonomously without being tied to specific ritual contexts, making them suitable for a wide array of contemporary living scenarios. Combining an inclusive and open cultural mindset with a steadfast adherence to regional folk traditions, Chinese tie-dyeing as an identity symbol possesses remarkable adaptability and expansiveness. Amidst evolving times, it continuously

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[12] *Khamir Craft Resource Centre. Symbolic language of Bandhani Textiles in Sindh-Punjab[R]. Pakistan: Khamir Craft Report,2025.*

13 Zhao Meng. The Auspicious Significance and Folkloric Logic of Folk Tie-Dye Patterns [J]. Research on Ethnic Arts, 2023,36(02):92–99

14 Chunri Collection. Ritual value of Chunri Bandhani among Punjabi women[EB/OL].2026-02-10.

incorporates external creative elements, leading to the ongoing enrichment and renewal of its symbolic meanings. In modern creative practices, tie-dyeing can be employed to express themes of contemporary significance—such as rural revitalization and ecological civilization—while its symbolic connotations remain in a state of fluidity and expansion. It does not cling to archaic and rigid folk paradigms; instead, it actively embraces new cultural elements to adapt to a constantly changing social environment[15].The identity symbol of Pakistan's traditional Bandhani-Chunri dyeing technique has remained remarkably stable. As a folk emblem passed down through generations in the Punjab and Sindh regions, it embodies the local people's memory of their ancient way of life. At its traditional level, its cultural connotations have undergone minimal change, and its core symbolic significance has remained consistently fixed over time, thereby preserving the continuity of regional folk culture. The local population places great value on the inherent folk attributes of Bandhani, deliberately adhering to traditional patterns to prevent external elements from excessively altering indigenous motifs, thus safeguarding the cultural distinctiveness unique to this land[16].In cross-cultural interpretation, it is easy to overlook this stability. If one applies the developmental experience of Chinese handicrafts—characterized by continuous integration and innovation—to predict that Pakistani bandhani would rapidly evolve toward diversified innovation, one would misjudge its future trajectory of inheritance. To understand its symbolic identity, it is essential to respect the local cultural psychology that safeguards indigenous folk traditions. From a visual perspective, Chinese tie-dyeing features fluid, freehand brushstrokes with clear imagery, whereas Pakistani bandhani employs a structured, orderly layout centered on abstract dot patterns. At a deeper symbolic level, both traditions converge on their focus on the natural world, spiritual and existential aspirations, and collective identity, reflecting universal human spiritual needs. However, when applied to concrete interpretive approaches—shaped by the distinct cultural environments of their respective civilizations—their modes of interpreting similar themes diverge significantly. These differences manifest clearly: poetic lyricism versus practical survival, openness and flexibility versus ritual constraints, and adaptability versus adherence to tradition. Although both tie-dyeing techniques employ similar dye-resistance methods, they have, through the refinement of different civilizations, evolved into two entirely distinct visual and semantic systems. Comparative analysis reveals that the outward appearance of these handicrafts is merely the most superficial expression of culture; what truly determines the direction of their decorative motifs is a regionally ingrained mode of existence, philosophical outlook, and folk tradition. In future international exchanges of intangible cultural heritage, it is crucial to pay close attention to these interpretive

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[15] *Chen Yuxiao. A Study on the Multi-layered Construction of Cultural Identity in Za-dyeing among Ethnic Minorities in Southwest China [J]. Silk, 2022,59(11):121–127*

16 Saeed M. Cultural identity embodied in Pakistani local dyed textiles[J]. Pakistan Journal of Social Sciences,2024,14(1):45-52.

differences underlying the symbols, avoid pitfalls in cross-cultural interpretation, and thereby foster more accurate and profound cross-cultural dialogues.

The Influence of Environment and Belief Systems

The natural geographical environment—encompassing climatic conditions, indigenous plant resources, and modes of subsistence—has subtly and imperceptibly influenced the selection of dye materials, fabric choices, color preferences, and application scenarios in tie-dyeing, thereby profoundly shaping the developmental trajectory of this craft. The natural environment has shaped Chinese tie-dyeing in several key ways: most of its regions of distribution lie within subtropical and temperate monsoon climate zones, characterized by abundant rainfall and the presence of mountainous terrain and farmland where Isatis indigotica—the primary raw material for producing indigo dye—can thrive in large quantities. These uniquely favorable natural conditions have made blue and white color palettes the most classic color combinations in Chinese tie-dyeing. The warm and humid climate also makes cotton and linen fabrics highly suitable for daily wear, offering breathability and moisture-wicking properties that make them ideal for the sultry weather of spring and summer. The vast territory of China, with its diverse landforms, has given rise to distinct micro-ecological environments in different regions, fostering the emergence of regional tie-dyeing styles with unique characteristics. The Dali Bai people, the people of Zigong in Sichuan, and the Miao people have each leveraged their local resources to develop distinctive craft techniques and motif designs. In agrarian societies, people have long observed the flora, fauna, and aquatic life in their fields, naturally adapting these elements into decorative patterns for their tie-dyeing works. The distinct seasonal climate has also gradually cultivated a Chinese aesthetic orientation characterized by tranquility and restraint, favoring visual aesthetics of warmth and understated elegance. This expansive and complex natural environment has provided ample room for the craft to evolve; over centuries, tie-dyeing has developed diverse regional variations, demonstrating remarkable adaptability to local environmental conditions. When access to native plant dyes became limited, the advent of readily available synthetic dye materials in modern times has further expanded the color palette of this traditional craft[17].The natural environment has shaped the development of Chunri-Bandhani in Pakistan. The traditional Bandhani production areas in Pakistan are concentrated in parts of the deserts and semi-deserts of Punjab, Sindh, and Balochistan, characterized by an arid to semi-arid climate, consistently high temperatures year-round, prolonged scorching summers, and limited water resources. These arid and hot climatic conditions dictate that local fabrics should be breathable and lightweight, making loose, long garments and shawls the most suitable clothing styles; Bandhani fabrics are primarily used to create such voluminous attire. Local natural dye ingredients include madder, pomegranate peel, turmeric, and indigo; however, vegetation resources are relatively

[17] *Huang Linting. Information Visualization Design of Traditional Yunnan Bai Ethnic Group Tie-Dye Craft [D]. Jinjiang College of Sichuan University, 2025*

scarce compared to those in southern China, and large-scale harvesting of plant dyes faces significant constraints imposed by natural conditions. This objective factor explains the rapid proliferation of synthetic dyes in later market trends. In such arid environments, the primary natural concerns for the local people are rainfall and the starry sky. Translated into textile patterns, these motifs—circles symbolizing raindrops and stars—represent the most direct projection of their living environment onto textile art. The vast and desolate desert landscape has led locals to favor rich, bold colors, using vivid and intense fabric hues to counterbalance the monotonous and barren landscape. Given the relatively homogeneous regional natural environment, although Bandhani exhibits subtle variations between different villages, the overall craftsmanship and pattern motifs demonstrate a high degree of uniformity, making it unlikely for distinct, widely differentiated styles to emerge.

IV. Conclusion:

The rapid development of the era has made it evident that daily necessities in social cognition can no longer meet people's spiritual needs, and traditional social items are gradually being replaced. Developing national and local cultural industries to enhance societal recognition of handicrafts is the most effective strategy. Folk crafts possess high artistic and academic research value, making them treasures of folk culture. Strengthening faith in cultural heritage serves as the essential vehicle for the inheritance of folk crafts; without such faith, vibrant traditional skills cannot be passed down through generations, and the intrinsic essence and cultural identity of a nation will not be preserved. Ecological, lifestyle-oriented, and folkloric characteristics are the lifeblood of traditional folk crafts. The folk dyeing techniques of China and Pakistan have naturally evolved from rural landscapes, pastoral scenes, and cultural contexts. We must establish traditional craft cultural centers to protect these rural skills and, from an international perspective, integrate the value genes, cultural genes, and economic genes of tie-dyeing to achieve global cultural transformation and upgrading. The preservation of tie-dyeing techniques should not be approached unilaterally but requires systematic efforts. The promotion of Chinese and Pakistani tie-dyeing techniques should leverage the internet, big data, and artificial intelligence to forge a development path with greater cultural and social value.Japanese folk art scholar Yanagi Soetsugu once stated, "Tradition refers to the cultural lineage accumulated by our ancestors over centuries through various experiences. Traditional culture encompasses ideas, customs, wisdom, techniques, and language—it is a shared heritage of all citizens18." It is essential to strengthen the protection of traditional crafts, fully

[18] *By (Japan) Yanagimaru Soetsu, translated by Yang Jing and Ji Kejia. China Federation of Literary and Art Circles Press, October 1, 2023.*

explore the intrinsic value of China and Pakistan's tie-dyeing practices, and promote the living traditions of Chinese and Pakistani dyeing cultures to achieve shared value in national cultural and artistic creativity.

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