

**“Three Curves” of Dai Dance: Research on the Expression Inspired by Nature**

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**Abstract**

Traditional ethnic folk dance is a shining pearl in the treasure house of Chinese dance art. It is based on regional national culture and uses unique artistic expressions to show the vitality and wisdom of China's various ethnic groups. This dance form is not only a carrier of artistic expression, but also an important way of presenting regional ethnic culture. With its unique art form, it vividly reflects the customs and traditions of various ethnic groups in China, becoming a bridge for cultural exchanges and enhancing the bond of mutual understanding between ethnic groups. "Three Curves" is a very representative dance posture in Chinese Dai dance. This unique movement shape originates from the Dai people's observation and experience of nature, life, and labor, and embodies the wisdom of Chinese dance art. It means that every part of the entire body is shaped into "Three Curves" in an extremely "twisted" state during dance movements. The first curve is reflected in the dancer's head and chest, the second curve is in the waist, and the third curve is manifested in the hips and legs. The use of three curves gives the dance a unique charm and style, making Dai dance present a rich and diverse artistic form. This not only shows the elegant temperament of the dancers, but also reveals the profound cultural connotation of Chinese national dance. This article is based on the composition of the "Three Curves" in Dai dance. It conducts an in-depth study of the historical origins, natural causes, and artistic expressions of the "three-curve" posture of the Dai people, to better understand the evolution of traditional national dance and its cultural connotations. Thus create through learning, provide new ideas for traditional dance, promote the inheritance of traditional art and innovation that keeps pace with the times, let more people understand and appreciate this thousand-year-old artistic treasure, and jointly inherit the excellence of the culture of different Chinese ethnic groups.



**Keywords:** Three Curves; Dai Dance; the Expression Inspired by Nature

## Introduction

This study mainly discusses the cultural background and regional characteristics of the formation of “Three Curves” in Dai dance. Dai dance is a traditional national dance in Xishuangbanna, Yunnan Province, China. Its movements are characterized by “Three Curves” of the body, including body posture, arm movement and leg movement. Due to the particularity of this topic, it is necessary to browse plenty of relevant information in the early stage, and conduct in-depth research on the relevant subject literature. Secondly, through the field sampling, understanding the customs and habits of the Dai people from many aspects to deepen the understanding of the “Three Curves” posture, taking the local people as the object of observation, the dance movement analysis. Finally, combined with the her own learning, the author summarized and created the cultural connotation contained in the “Three Curves” of Dai dance. This article mainly takes “Three Curves” in Dai dance as an example to analyze the cause and cultural background of "three curves". Through the study of “Three Curves” in Dai dance, the local characteristics and cultural significance of Dai dance can be better revealed. (Yu Lijuan, 2015)

The importance of this study lies in the deep understanding and display of the “Three Curves” in Dai dance, and the relationship between them and Chinese regional culture. This paper mainly expounds how to apply the typical “Three Curves” in the dance form of the Dai ethnicity, and analyzes the basic characteristics of the Dai dance. The research of this paper should have certain academic value and positive practical significance for how to realize the complete inheritance and continuous development of the Dai folk dance more effectively, and has a certain promoting effect on the promotion of the Dai ethnicity dance. It is conducive to the exchange and dissemination of dance culture. (Liu Ye, 2009).

In addition, this study will also explore the artistic value and aesthetic significance of Dai dance, and provide new perspectives and ideas for dance research and cultural inheritance. Through the work and innovation of this study, people's knowledge and understanding of Dai dance culture can be deepened, and the protection and inheritance of local culture can be promoted.



### Objectives

1. To study the history and development of “Three Curves” in Dai dance.
2. In order to create the contemporary Dai three-way curved work “Rattan”
3. To better promote inheritance and protection.

### Literature review

The author Li Tianyi mentioned in “A Brief Analysis of the Three-Curve Posture and Rhythm in Dai Dance” that the “three-turn” dance posture brings people a great aesthetic experience and enriches and enhances the charm of Dai dance. In terms of content, “Three Curves” is a dance expression with natural elements of Dai national culture. Based on the three-curved line structure of Dai dance, the author uses a variety of artistic expression techniques to express its artistic sense and profound connotation by studying the formation process and aesthetic factors in the three-daowan curved structure. (Li Tian Yi, 2014). The historical origin of the Three Curves is explained in detail in the literature, which also includes their historical customs and the Dai people’s respect and love for the two elements of water and peacocks. The author also introduces in detail the emergence and evolution trend of the three-curve body posture. Three Curves are present in all types of dance today, such as jazz dance, classical dance and folk dance. While these dances express emotions, they also show people’s love for their motherland (Zhang Zhiping, 2000). Nowadays, Sandaowan has become well-known at home and abroad as a dance form with artistic value. It is not only a dance, but also the transmission of emotions and the embodiment of art, showing China’s long history and culture.

### Conceptual structure

Chapter 1, Introduction: 1. Research background and importance of the research, 2. Research Objectives, 3. Research scope, 4. Definition of terms, 5. Expected gains of this study.

Chapter 2, Relevant references and research 1. The historical background of the Dai, 2. Geographical position, 3. The formation of “Three Curves” of Dai ethnicity, 4. The body shape and movement of Dai people’s “Three Curves”, 5. The art form of Dai dance.

Chapter 3, The source of creation of the Dai ethnicity’s “Rattan” works.





Figure 1 Map of Yunnan



Figure 2 (Left) Three Curves of the legs (Right) Three Curves of the arms



Figure 3 Different static “Three Curves” shapes in dance



Figure 4 “Vine” prologue



Figure 5 “Vine” Intermediate part

### Research methods

This research is qualitative research to explore cultural resources in the area and interview experts and cultural owners, along with actual fieldwork. Under the guidance of the tutor, I decided the research direction of the thesis – researching and creating the “three bends” element works. In order to complete the research paper, first of all, through learning historical documents, field sampling, in-depth and systematic learning of the basic elements of traditional Dai dance “three Daowan”, by observing the natural environment of the Dai, grasp the characteristics of natural elements. Determine the style and emotion of the dance piece. The natural elements of the Dai nationality are combined with the three Taoist bends of the Dai nationality to create new dance works.

### Research results

“Three bends” is a basic posture rich in sculptural beauty in Dai dance. As a whole, the first bend is the bend that forms from the crotch to the knee; The second bend is from the hips to the waist; The third bend is from the chest to the head. On the arm, the first bend is from the fingers to the wrist, and the fingers go up; The second bend is from the wrist to the elbow, the bend formed between the lifting or lowering of the wrist and the elbow joint; The third bend is from elbow to elbow. In the leg, the first bend is from the toe





to the ankle, the second bend is from the ankle to the slightly bent knee, and the third bend is from the knee to the crotch. Whether it is on the body or the arm, the "three bends" action will almost make the body part in a "twist" state, the whole plus the head to cooperate, of course, there should be a facial expression. It can be said that the "three bends" of the Dai nationality is a very beautiful form of dance, which is mainly presented in two forms.

### Summarize

National folk dance pays great attention to the connection between movement and movement, which is the key and difficult point. The movement law of "three bends" is manifested in the serene and soothing movement law, the agile movement of the calf, the elastic fluctuation of the knee, the changeable "three bends" shape of the torso and the arm, and the harmonious cooperation of the qi, stomach, chest, head and eyes, forming a unique style of soft and rigid. The basic movements are half squatting with legs and leaning the upper body to the side. When dancing, the legs are generally in a half squat state to do heavy patting down, and the rhythm is uniform up and down flexion and extension, driving the body to vibrate up and down and swing lightly from side to side, and the step or stomp, lifting up, light falling, and the sole of the foot to the ground smoothly. This uniform, smooth rhythm of the dance. People feel the beauty of art in the dynamic, such three bends can not only have the proper dance posture, but also have a sense of fluency. There is the lightness and beauty of a peacock in a quiet move, and the calm and steady of an elephant walking in the forest.

### Research recommendations

In the process of Dai dance research, especially in the discussion of the body image of "three bends", we can also explore the transformation and innovation of dance art. At the same time, we can also learn from the advantages of different cultures, and combine the expression of traditional dance with a modern display, so as to make the dance art full of new vitality and meaning, so that the contemporary people are more conducive to the emotional expression of national folk dance, and enrich people's viewing experience.



The application of modern technological means such as video recording and digital technology in Dai dance research. To better preserve and spread the art form of Dai dance. The application of digital technology makes more excellent dance works easier to spread and share, which plays an important role in improving the accuracy and visibility of dance research.

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