

RESEARCH ARTICLE

The impact of the cultural and social environments in China and Thailand on the psychological expression of the traditional 'three-string dance' art of the Lisu people

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ABSTRACT

The Lisu people are a transnational ethnic group. In the social and cultural environment of different countries, the "Sanxian Dance" in the traditional culture of the Lisu people has formed different artistic psychological expressions. This research uses the in-depth interview method. A survey was conducted on sixty people, including inheritors, dancers and dance enthusiasts of the "Sanxian Dance" from China and Thailand. The study found that the social and cultural environments of different countries have led to the following manifestations in people's expressions of artistic psychology: The artistic psychological expression of the steps of the "Sanxian Dance" shows the differences in rhythm and speed; The artistic psychological expression of character creation in "Sanxian Dance" shows the difference between character creation and emotional sustenance; The inheritance concept of "Sanxian Dance" shows the difference between adapting to the environment and retaining the traditional model. This research comes at a time when international cultural exchanges are becoming increasingly frequent. By studying the dancers' body language, we can understand people's inner emotional expressions. By exploring the environment, we can see its impact on people's psychology. A new research perspective is proposed.

Keywords: Lisu people; Sanxian dance; humanities and social environment; artistic psychological expression

1. Introduction

The Lisu people are a transnational ethnic group. The Lisu people are mainly distributed in Yunnan and Sichuan provinces in China, Mae Hong Son, Chiang Rai and Chiang Mai provinces in northern Thailand, Sagaing Region in northwestern Myanmar, Kachin State in northeastern Myanmar and Shan State in eastern Myanmar^[1]. In the traditional culture of the Lisu people, the "Sanxian Dance" is one of the important carriers for recording and inheriting the national history and traditional culture of the Lisu people^[2]. It is a folk dance passed down from generation to generation by the Lisu people. It has a long history and rich cultural connotations. The Lisu "Sanxian Dance" uses the traditional "Sanxian Qin" as the main accompaniment instrument. "Sanxian Dance" is also accompanied by the use of instruments such as bamboo flute, mouth harp,

ARTICLE INFO

Received: 1 January 2025 | Accepted: 21 January 2025 | Available online: 31 January 2025

CITATION

Wang YF, Heyang T, Qu J, et al. The Impact of the Cultural and Social Environments in China and Thailand on the Psychological Expression of the Traditional 'Three-String Dance' Art of the Lisu People. *Environment and Social Psychology* 2025; 10(1): 3407. doi:10.59429/esp.v10i1.3407

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and Hulusi. The performance method of "Sanxian Dance" is to play the "Sanxian" while singing and dancing. The timbre of "Sanxian Dance" is bright and soft, the melody is cheerful and lively, and the dance posture is vigorous and free and easy. The movements of "Sanxian Dance" are mainly based on rich dance steps, coordinated with waist swings and changes in hand movements. Showing unique artistic charm^[3]. There is a saying among the Lisu people that "when you hear the sound of a sanxian, your feet will itch." It can be seen that the "Sanxian Dance" has rich dance steps and movements. This traditional dance is an important part of the traditional cultural life of the Lisu people^[4].

The Lisu people created their own writing system in the early 20th century, which is only used in some small areas. As a traditional cultural item of the Lisu people, the "Sanxian" is an important way for the people to record historical events, living environment, and mental health throughout the history of the Lisu people's development^[5]. Studying the Lisu "Sanxian Dance" is of great value and significance for understanding the group psychological changes of the Lisu, a transnational ethnic group, caused by environmental changes during their historical migration.

The Lisu people are a transnational ethnic group. Because they live in different countries, their different cultural and social environments prompt the Lisu people to perform their traditional "Sanxian Dance" with different artistic and psychological expressions. The Lisu people living within the territory of China. Due to the influence of various humanistic and social factors such as Chinese Han culture, Confucian culture, and Taoist thought, a unique and complex cultural landscape has been formed^[6]. The influence of this multicultural culture is also deeply reflected in the performance of the local Lisu traditional "Sanxian Dance". This results in a unique artistic psychological expression in the dance movements, roles and inheritance concepts. The Lisu people who live in the mountainous areas of northern Thailand, when performing the "three-string dance", show more of their integration into Thailand's Buddhist culture, social customs, and the history and culture of the Lisu migration^[7].

In summary: The Lisu people living in China and Thailand are historically the same ethnic group and have the same traditional cultural custom of dancing the "Sanxian Dance". However, it is due to migrations in history. As a result, the Lisu people living in China and Thailand respectively have formed different artistic psychological expressions in terms of dance steps, character creation, and inheritance concepts when performing the traditional "Sanxian Dance". Explore the differences in psychological expressions of this art presented. It is of great value in helping us understand the cultural changes of the Lisu people during their historical migration. It also plays a positive role in exploring the psychological impact of transnational ethnic groups in different humanistic and social environments.

2. Concept definition

The humanistic and social environment refers to the sum of the cultural, social, psychological and other environments created by human beings in their social life, and they depend on it for survival. It covers many aspects including society, culture, history, economy, and politics. It is formed by the interaction and mutual influence of the natural ecological environment and the human and social environment. It is mainly reflected in the spiritual system of the relationship between humans and society. It is the invisible environment hidden in the social ontology^[8]. Humanistic and social environmental factors have an important influence on cultural inheritance and artistic expression^[9]. Artistic psychological expression is a process of exploring, expressing and regulating human emotions, thoughts and psychological states through artistic creation, performance and appreciation. The process not only involves artistic creation and performance itself, but also covers the profound impact of art on individual psychological development, emotional healing and social interaction,

and is widely used in the field of psychotherapy. The main purpose is to understand how people release emotions through non-verbal means and promote self-cognition and mental health^[10].

The Lisu "Sanxian Dance" is a traditional collective dance performed by the Lisu people during festivals or important occasions. It is mainly accompanied by a small three-stringed instrument, with bright and soft tones and cheerful and lively tunes. The performance is characterized by rich and colorful dance steps, with people dancing, singing and dancing at the same time. It is one of the important forms of artistic psychological expression in the traditional culture of the Lisu people^[11]. As they sang and danced, everyone narrated historical events using lyrics. Accompanied by the rhythm of music, rich body language and movements are used to convey people's unique inner emotions and artistic psychological expressions under the influence of different environments^[12].

Transnational ethnic groups: It refers to an ethnic group distributed in two or more countries with a common origin, language, culture and history^[13]. They are groups separated by national borders for historical, political or geographical reasons, but still maintain close cultural and social ties, and share a sense of origin and national identity^[14].

3. Concept definition

Judging from the results of existing preliminary research. Exploring the psychological impact of the environment on people by understanding the artistic psychological expressions displayed in the performers' dance movements has always been the focus of academic attention^[15]. First, let's look at it from the perspective of how dance displays psychological activities. Dance, as a body language, can show the emotions and expressions that the performer wants to convey through the performance of body movements. Allowing viewers to perceive the performer's psychological activities through dance movements and step changes^[16]; Secondly, from the perspective of dance expression environment. The body movements and footwork of the dance will form different styles of dance and forms of expression due to different environments. It vividly demonstrates the impact of environmental changes on people's psychological activities^[17]; Again, the performance of dance movements can not only show changes in people's psychological activities, but also reflect changes in the environment. The changes in psychological space and psychological identity brought about by human psychology^[18].

From the perspective of dance therapy, scholar Zhou Hong believes that observing the performers' dance movements can make up for the limitations of traditional methods of understanding people's psychological activities through conversation. It enables observers to gain a deeper understanding of the performer's emotional, spiritual, cognitive and environmental integration through the body language of action^[19].

In relevant previous studies, many scholars have proposed the impact of the environment on people's dance movements and artistic psychological expressions from the perspective of humanistic and social environment research. Scholars such as Zheng Qian and Bian Ji discovered this through research. The humanistic and social environment in which the Lisu people living in China live is deeply influenced by traditional Chinese Confucian culture and Taoist thought. Dancing the Sanxian Dance is not only a form of entertainment, but also incorporates the psychological emotions of respect and gratitude for ancestors in traditional Chinese culture^{[20][21]}. In the sixth chapter of his research, "Social Development and Cultural Change of the Lisu Nationality in Thailand: Overall Research and Case Studies", Hou Xinghua wrote: The ancestors of the Lisu people kept migrating. They traveled all the way down from the Qinghai-Tibet Plateau, passed through the Yalong River and Lancang River basins, crossed the Biluo Snow Mountain and reached

the Nujiang River basin. Then we crossed Gaoligong Mountain and arrived in northern Thailand. The long-distance migration in history has caused tremendous changes in the social culture of the Lisu people living in northern Thailand. Dance performances at festivals reflect their unique psychological and social environment^[22].

In general, existing research mostly starts from the perspectives of psychology and sociology. Positively affirms that dance is a way to display psychological activities and social environment. Starting with field research, this paper outlines the unique attributes of the Lisu people formed through long - distance migration and cross - border residence in history. However, existing literature has neglected theoretical perspectives for comparing dances among ethnic groups across national borders. One is through the comparison of the dance steps and movements that are characteristic of the "Sanxian Dance"; The second is through the comparison of the dance roles of "Sanxian Dance"; The third is to compare the inheritance concepts of the inheritors of the "Sanxian Dance". Through comparison in three dimensions, we can have a more comprehensive understanding of the impact of the humanistic and social environment of different countries on people's artistic psychological expression and the manifestation of this influence in dance.

In view of this, this article is based on the perspective of comparative art. Through case studies on "Sanxian Dance" inheritors, dancers, and dance enthusiasts among villagers in a Lisu village in Yunnan Province, China and a Lisu village in Chiang Mai Province, Thailand. In-depth analysis of the impact of different humanistic and social environments on the different artistic and psychological expressions of "Sanxian Dance". It reveals the value and function of the humanistic and social environment to people, and provides an understanding of the study of environment and psychology from the perspective of dance art.

4. Research methods

4.1. Research design

This study adopted a qualitative research method of in-depth interviews. The survey period is from September 2024 to December 2024. The interviews lasted 203 hours in total, and the interview transcripts contained 1,522,507 words. In-depth interviews have significant advantages in research. It allows researchers to explore respondents' personal experiences, opinions, and behaviors in depth. It provides rich data for research and enhances our understanding of the complex social phenomena behind the surface of things^[23]. The flexibility of in-depth interviews enables timely adjustment of questions based on interviewee feedback, thereby digging out deeper information. Furthermore, this approach helps to build a trusting relationship between the researcher and the respondents, thus obtaining more authentic and in-depth data. At the same time, in cross-cultural research. In-depth interviews can also help reveal behaviors, beliefs, and artistic expressions in different cultural contexts, and promote the development and verification of theories^[24-26].

In this study, We conducted in-depth interviews. Focus on whether different humanistic and social environments have an impact on the artistic psychological expression of the dance steps of the Lisu "Sanxian Dance" in China and Thailand? What influences do different humanistic and social environments have on the artistic and psychological expression of character creation in the "Sanxian Dance" of the Lisu people in China and Thailand? And what different impacts do the different humanistic and social environments have on the inheritance concepts of the Lisu "Sanxian Dance" inheritors in the two countries? The interviewees are dancers and inheritors of the Lisu "Sanxian Dance" who have been performing it for a long time in China and Thailand.

This study received ethical approval from the Scientific Research Ethics Committee of Krirk University, Thailand. Before the interview, we first obtained the consent of the respondents and informed them of the

topic of the study and the content of the interview. We informed the respondents clearly. The real names and identifiable information of the interviewees will be kept confidential in our papers, and the interviewees can unconditionally request to withdraw their interview information at any time before publication. After obtaining the consent of the respondents, all the respondents signed the "Respondent Declaration of Consent". The interview was preserved by the Scientific Research Ethics Committee of Thailand's Krirk University. After six years, the interview files will be placed in a confidential trash bin at Thailand's Krirk University for shredding and the digital files will be deleted.

4.2. Research subjects

The subjects of this study are the inheritors, dancers, and dance enthusiasts of the "Sanxian Dance" from a Lisu village in Yunnan Province, China, and a Lisu village in Chiang Mai Province, Thailand. A total of 60 respondents were included. Through interviews, we determined the interviewees' age, gender, nationality, years of dancing the "Sanxian Dance" and other information. Please see the respondent information in **Tables 1-3** below.

Table 1. Nationality and gender information of 60 respondents.

Country of Citizenship	gender	Number of respondents	Proportion
China	male	10	16.6%
	female	25	41.7%
Thailand	male	12	20%
	female	13	21.7%

Table 2. Age information of 60 respondents.

Age of respondents	Proportion
20 years old-30 years old	22.4%
31 years old-40 years old	3%
41 years old-50 years old	3.5%
51 years old-60years old	34.7%
Over 60 years old	36.4%

Table 3. Information on the number of years the 60 respondents have been dancing the "Sanxian Dance".

The number of years of dancing the "Sanxian Dance"	Proportion
Within 10 years	34.7%
11 years-20 years	36.4%
21 years-30 years	3.5%
31 years-40 years	3%
Over 41 years	22.4%

Tables 1 to 3 above show that among the 60 respondents, there are 25 female respondents from Yunnan Province, China, accounting for 41.7%, 13 female respondents from Chiang Mai Province, Thailand, accounting for 21.7%, and a total of 38 female respondents, accounting for 63.4%; In contrast, there were 10 male respondents from Yunnan Province, China, accounting for 16.6%, and 12 male respondents from Chiang Mai Province, Thailand, accounting for 20%, for a total of 22 male respondents, accounting for 36.6%; The ratio of male to female respondents in the two countries shows that: Women are more willing to

participate in the "Sanxian Dance" and are more willing to express their psychology through art. In terms of age structure, the majority are over 60 years old, accounting for 36.4%, followed by respondents aged 51 to 60, accounting for 34.7%; These relatively large statistics reflect that the inheritors and enthusiasts of the "Sanxian Dance" are mostly older people. They are more willing to inherit the traditional culture of the Lisu people and express their feelings through dance in the traditional way of the Lisu people. In contrast, respondents aged 20 to 30 accounted for 34.7%, ranking third among the total number of respondents. Through interviews, we learned that these young people are mostly professional dancers, which shows that the reason they participate in the "Sanxian Dance" is more due to the requirements of their profession; In our interviews, all 60 respondents said that they started dancing the "Sanxian Dance" at a young age with their family and friends in the village. We can see this from the information on the number of years that the 60 respondents have been dancing the "Sanxian Dance". The respondents aged less than 20 years account for the largest proportion. The second largest group is people over 41 years old. It can be seen that the people participating in the "Sanxian Dance" are mostly professional young actors, young dance enthusiasts, and elderly inheritors. During the interviews, we also confirmed that the middle-aged group participates less in the "Sanxian Dance" mainly because they work away from home. At the same time, during the interviews, we also listened to the accounts of Chinese and Thai respondents. It is proved in the previous literature that: The historical experience of the Lisu people in northern Thailand is that they migrated from Yunnan Province, China 120 years ago^[27]. The Lisu people in Yunnan Province, China and the Lisu people in Chiang Mai Province, Thailand share the same traditional Lisu cultural roots and the traditional custom of dancing the "Sanxian Dance". However, some Lisu groups migrated to the mountainous areas in northern Thailand. Changes in the humanistic and social environment have led to changes in the artistic and psychological expression of "Sanxian Dance". Therefore, the traditional "Sanxian Dance" of the Lisu people was taken as the research object. Explore the impact of the humanistic and social environments of different countries, China and Thailand, on people's artistic and psychological expressions. It is of positive value to study the impact of the environment on human psychology.

5. Results and discussion

5.1. The influence of different humanistic and social environments in China and Thailand on the artistic psychological expression of the steps of the Lisu "Sanxian Dance".

Dance steps are the core elements of dance composition and the most important carrier of artistic psychological expression^[28]. In traditional dance performances, the feet usually move first, and the body and hands sway to the rhythm of the steps^[29]. Therefore, studying dance steps is an important research object for exploring artistic psychological expression and people's psychological changes under the influence of humanistic and social environment. At the same time, the humanistic and social environment of different countries. It creates different artistic psychological expressions, and these different artistic psychological expressions are presented through dance steps and movements. The traditional "Sanxian Dance" of the Lisu people is a typical example of the changes in artistic psychological expression under this influence.

In China, the "Sanxian Dance" of the Lisu ethnic group is a vibrant and highly rhythmic dance. The rich and varied dance steps are the characteristic of "Sanxian Dance". Because the Lisu people living in China have been influenced by China's Han culture, Confucian culture and Taoist thought. The steps of the traditional "Sanxian Dance" incorporate elements of awe of nature and ancestor worship that are unique to Chinese traditional culture. The Lisu people living in Yunnan, China, perform the "Sanxian Dance" to a cheerful rhythm, with one step per beat. On the first beat, kick back with your right foot; On the second beat, kick back with the left foot; On the third beat, kick back with your right foot while kicking forward with your

left foot; On the fourth beat, jump on the right foot and kick back with the left foot; On the fifth beat, jump on the right foot and kick forward with the left foot; On the sixth beat, jump on the right foot and kick back with the left foot; On the seventh beat, jump on the right foot and kick forward with the left foot; On the eighth beat, jump on your right foot and kick back with your left foot. The second time, start with a left foot kick, and the other footwork is the same as the previous one. The symmetry of the movements can be seen through comparison. The symmetry of the movements is influenced by the "beauty of symmetry" in Chinese culture. The traditional primitive belief of the Lisu people holds that wild beasts are part of the mountain gods. The mountain gods would give the captured wild animals to the public as gifts. Therefore, the captured prey should not be regarded as the exclusive property of a single hunter, but should be distributed according to the principle of fairness. At the same time, it is influenced by the traditional Chinese Confucian idea that "harmony is the most precious". When the Lisu people living in China perform the "Sanxian Dance", they hold hands and form a circle, with their feet following the pattern of "walking one step, stepping one step". This dance step of "walking one step, stepping one step" in a circle formation is an artistic expression of dance used by the locals to embody the psychological expression of "fairness" in the traditional culture of the Lisu people. It reflects the comprehensive presentation of the local people's psychological expression of "harmony is the most important thing" after being influenced by traditional Chinese Confucianism. In the Lisu villages we surveyed in Yunnan, China. When an old person dies, the "Sanxian Dance" will be performed at night. The "Sanxian Dance" performed at this time is called "Happy Funeral". "Bai Xi Shi" refers to the natural death of an elderly person due to old age. It is a funeral ceremony unique to China that is influenced by traditional Chinese Taoist thought^[30]. The steps of the "Sanxian Dance" performed at "Happy Funeral" are mainly based on stepping. The stepping expresses grief, and the heavy rhythm of the steps reflects the heaviness of the mood. During "Happy Funeral", the Lisu people in Yunnan, China, perform the "Sanxian Dance" accompanied by chanting scriptures and incantations. These artistic expressions reflect the influence of traditional Chinese Taoist thought on the local Lisu people. The artistic psychological expression presented in the dance steps is also affected accordingly, and the changes after being affected are vividly presented through the dance steps.

During the interview, Mr. Chen, the inheritor of the "Sanxian Dance" of the Lisu people in Yunnan, China, said: "The Lisu people's Sanxian Dance is a very unique dance form of our ethnic group. The steps of our dance are very particular, with specific movements for each beat. For example, the first beat is a right foot kick, followed by a left foot kick. Then kick back with your right foot while kicking forward with your left foot, and so on. This dance step is different from the dance steps of long ago. It was developed after we absorbed the culture of the Han people." Another young interviewee, Ms. Yu from the Lisu Folk Dance Troupe, also said: "The culture embodied in the Lisu ethnic group's dances encompasses many aspects. Living in China, we are inevitably influenced by the Confucianism and Taoist culture of the Han ethnic group, which has a large population. The dance steps we perform now are influenced by these changes."

But, During our interview in a Lisu village in Chiang Mai, Thailand. Mr. Mimi, the inheritor of the Lisu "Sanxian Dance" in Thailand, has a different explanation. In Thailand, the Lisu people's 'three-string dance' does have a style influenced by Thai culture. Our dance steps are more relaxed and slow, usually performed in two-beat steps. For example, step right with your right foot and follow with your left foot. This distinctive dance reflects the hardships of our long-distance migrations throughout history. It also reflects the influence of the humanistic and social environment of Thailand, where all people believe in Buddhism, after we migrated to Thailand. "Ms. Chang, a Thai Lisu "Sanxian Dance" performer, also told us: "We live in the mountains of Chiang Mai, Thailand. The climate here is cool and comfortable. Other ethnic groups around us all believe in Buddhism, and many people in our village have also followed suit. So, the "Sanxian Dance" we

danced has a slow rhythm. The first and second beats are the right foot stepping to the right; The third and fourth beats are for the left foot to follow and go right; The fifth and sixth beats are still right foot going to the right; The seventh and eighth beats are to rub the left foot forward. When dancing the second time, the left foot steps first, and the other dance steps are the same as the first time. Also, we now have some hands together movements while doing these dance steps. This is because after we migrated to Thailand, we were influenced by the humanistic and social environment where everyone in Thailand believes in Buddhism. We channel these influences into dance moves that express our artistic psychology."

Through the stories told by the four interviewees above, we can find that: Although the Lisu "Sanxian Dance" in both China and Thailand has the same origin. However, in different humanistic and social environments, there are significant differences in dance steps and artistic psychological expressions. When the Lisu people living in China perform the "Sanxian Dance", they hold hands to form a circle, reflecting the Chinese Confucian culture's idea of "harmony is the most precious". Participating in a "Happy Funeral" by performing the "Sanxian Dance" reflects the influence of Chinese Taoist culture. The Lisu people living in Thailand have a relatively slow rhythm when performing the "Sanxian Dance", and now they also perform some movements with their hands clasped together. As Mr. Mimi and Ms. Chang, respondents from Thailand, said in the interview, "It reflects the influence of long-distance migration and Buddhist culture." These differences are not only reflected in the changes and differences in dance steps. It also reflects that the Lisu people in the two countries are influenced by different cultural and social environments. The uniqueness of artistic psychological expression presented.

5.2. The influence of different humanistic and social environments in China and Thailand on the artistic psychological expression of character creation in the Lisu "Sanxian Dance".

Character creation plays an important role in dance performance. Character creation can be used to reflect the character image, story theme, changes in things, psychological activities, etc. in a dance work^[31]. The creation and performance of dance works will proceed as the characters are established. In traditional dance performances, choosing and shaping accurate characters and images are usually the first things that need to be established before the dance is created and performed. Dance performances are also centered around characters^[32]. However, due to the influence of the humanistic and social environment on people's artistic and psychological expression, the character creation in dance will also undergo profound changes.

During our interview in a Lisu village in Chiang Mai, Thailand. A middle-aged dance enthusiast, Mr. Naphong, told us: "Because we have lived in Thailand for hundreds of years, we have been influenced by the Thai people's belief in Buddhism. The roles of lead dancers in our dances are usually played by elderly people. With an elderly appearance, one can create a kind and steady character image." Another elderly dance inheritor interviewed, Ms. Nina, also told us: "Every time we perform the 'Sanxian Dance', everyone chooses me to play the main role. Because I am old and look kind. It allows everyone to remember the great mothers our ancestors had during their long migrations. It is the mother's kindness that gives us the courage and determination to migrate thousands of miles".

However, the Lisu people living in Yunnan, China, show a more lively and free style in the character creation of "Sanxian Dance". During the interview, Ms. Zhang, a dance enthusiast from the Chinese Lisu ethnic group, said: "I have been dancing the 'Sanxian Dance' since I was a child, and the role I portray now is very different from before. We saw beautiful characters in Han dances, and we learned them from them and applied them to our 'Sanxian Dance'". We often watch Chinese TV programs. There are many popular dance programs in Beijing and Shanghai. We love watching this kind of popular show because the characters are so stylish and beautiful. So, now when we are dancing the 'Sanxian Dance'. For character creation, young

and beautiful girls should be chosen because they dance more lively and freely. We dance along with these young and beautiful characters, and our mood improves". Ms. Wang, an elderly dance enthusiast, told us about her feelings about character creation. At the same time, some respondents also pointed out: The influence of Chinese Confucianism on the character creation of "Sanxian Dance". During the interview, a young dancer, Mr. Li, said: "We are a minority in China and are inevitably influenced by the Confucianism of the traditional Han ethnic group, the largest ethnic group in China. I heard from the elders that when we danced the "Sanxian Dance" in the past, the character creation was completely in the style of our Lisu people. However, now when our young people perform the "Sanxian Dance", the selection and shaping of roles must reflect the theme of "harmony". This is the influence of traditional Chinese Confucianism on the character creation of our current 'Sanxian Dance'."

Through the stories told by the above-mentioned interviewees from Thailand and China. We deeply feel that different humanistic and social environments have a significant impact on the artistic and psychological expression of the "Sanxian Dance" character creation. The character creation of the "Sanxian Dance" of the Lisu people living in Thailand was influenced by Thai Buddhist culture and their own historical migration events. When creating characters, the choice of an elderly and kind - hearted image conveys psychological emotions of inheritance and remembrance. The Lisu people living in China highlight the image of youth, beauty and harmony in the character creation of the "Sanxian Dance". Through brisk rhythm and large-scale movements, it conveys a positive and energetic emotion. These differences are reflected in character creation. It proves the influence of humanistic and social environment on people's psychology and their influence on people's artistic psychological expression.

5.3. The impact of different humanistic and social environments in China and Thailand on the protection and inheritance concepts of the inheritors of the Lisu "Sanxian Dance".

The Lisu people's "Sanxian Dance" is a traditional dance item that is listed as an intangible cultural heritage and a "living textbook" that records the traditional culture of the Lisu people^[33]. Traditional dance projects, as part of intangible cultural heritage, are the memories of human civilization and have always been passed down through people^[34]. Therefore, it is of great necessity to protect and inherit such traditional dance items of intangible cultural heritage. The inheritance of the inheritors is a decisive factor in the continuation of the project, the continuation of the concept to complete the preservation, and the continuation of the inheritance without change. We discovered this during our interviews with inheritors of the Lisu "Sanxian Dance" in China and Thailand. Due to the different cultural and social environments in China and Thailand, the inheritors have different understandings of the "Sanxian Dance", a traditional dance that belongs to the same nation and has the same origin. A difference of "parting ways" has been formed in the concepts of future protection and inheritance.

During interviews in Lisu villages in Yunnan, China. We asked the interviewees about their ideas on the future protection and inheritance of the Lisu 'Sanxian Dance'. Most respondents said that protection and inheritance should adapt to the needs of the humanistic and social environment of the living area. 23-year-old dancer Ms. Yu, 36-year-old dance enthusiast Mr. Li, and 68-year-old inheritor Ms. Qin. They clearly stated in the interview: "If our dance is to be passed down, it must adapt to the humanistic and social factors of the living environment. We live in China, and our dance needs to be popular with everyone. It is necessary to adapt to the actual needs of the Chinese humanistic and social environment. It can absorb the excellent culture of the Han nationality and the cultural elements of contemporary fashion. Let us make our "Sanxian Dance" more adaptable to the humanistic and social environment of contemporary China so that young people will like it. Only then can our 'Sanxian Dance' be truly protected and passed on." Ms. Zhang, a 45-year-old dance enthusiast, also said: "I often go out to work, although I like to dance our ethnic 'Sanxian

dance' very much. However, when I saw dance performances in these big cities in Kunming, Yunnan. I found that my aesthetic taste has changed along with the humanistic and social environment of contemporary China. When I returned home for the New Year, I told my father (the inheritor) that your dance moves had to change. If you can't combine it with the humanistic and social environment of contemporary China, how can young people understand your artistic psychological expression? "

Through the personal stories of the many interviewees mentioned above. We can see that: The Lisu people living in China are influenced by the humanistic and social environment of contemporary China. Whether it is the inheritor himself or the inheritor's children. The concepts of protection and inheritance of "Sanxian Dance" are undergoing tremendous changes. The influence of contemporary China's humanistic and social environment on the aesthetics of young dancers, dance enthusiasts and inheritors. All of these are positively influencing their ideas of protection and inheritance. This change in concept is also confirmed by the dance steps and character creation mentioned above.

However, during our interviews in a Lisu village in Chiang Mai, Thailand. The inheritors, young dancers and dance lovers here. They clearly expressed their belief that "things cannot change". Chonglak, the 70-year-old inheritor, said:" In the future, the protection and inheritance of the 'Sanxian Dance' cannot change. Our dancing style can now be combined with tourism activities. The performance of 'Sanxian Dance' can be part of the tourism program. Attract tourists to come and watch. Tourists like to see our traditional and unique dances." Young dancer Ms. Lee and 52-year-old Mr. Qing, who returned home after working as a migrant worker, said:"Our ancestors came all the way from China. The "Sanxian Dance" is a testament to the hardships our ancestors experienced during long-distance migrations. We must protect the current "Sanxian Dance". Because the 'Sanxian Dance' not only records the migration process of our ancestors, but also records our lives in Thailand. 'Sanxian Dance' is the best artistic and psychological expression of these experiences. It is also a true record of how our nation has come all the way from China and been influenced by the different cultural and social environments of China and Thailand."

The above are the stories told by multiple interviewees from China and Thailand. We can clearly feel the different cultural and social environments in China and Thailand, which lead to different concepts on the protection and inheritance of the "Sanxian Dance". China's rapidly developing economy has promoted the successors and their children. Actively thinking about the protection and inheritance concept of "Sanxian Dance" needs to be combined with the actual needs of China's current humanistic and social environment. The Lisu people living in Thailand have experienced long-distance migrations throughout history by their ancestors. Thailand's inheritors, young actors and dance enthusiasts prefer to preserve these memories through the protection and inheritance of the "Sanxian Dance". This concept of protection and inheritance is also in line with the humanistic and social environment for tourism development in Chiang Mai, Thailand.

6. Conclusion

Through in-depth interviews. We discovered that we are of the same nation and have the same origin. However, due to long-distance migrations in history, the Lisu people who live in Yunnan, China and Chiang Mai, Thailand today have different thoughts on the "Sanxian Dance". During our four-month in-depth interviews with sixty respondents. We rely on the personal stories of our interviewees. It was found that due to the different cultural and social environments between China and Thailand, the artistic and psychological expression of the Lisu traditional "Sanxian Dance" has formed huge differences in dance steps, character creation, protection and inheritance concepts. The influence of this different humanistic and social environment on the artistic psychological expression of the Lisu "Sanxian Dance" is specifically manifested as follows:

In China, the Lisu "Sanxian Dance" has been influenced by Han culture, Confucian culture and Taoist thought. The dance has a cheerful rhythm and symmetrical movements, showing the Lisu people's integration into the Han culture of "harmony is the most precious", their worship of their ancestors, and their integration into Taoist mantras. The Lisu ethnic group's "Three-string Dance" in Thailand has a slow rhythm and is performed with the action of "putting hands together", reflecting the integration of Thai Buddhist culture.

In terms of character creation in "Sanxian Dance". The Lisu people living in China highlight the image of youth, beauty and harmony. Through brisk rhythm and large-scale movements, it conveys a positive and energetic emotion, reflecting the influence of China's current humanistic and social environment. The Lisu people living in Thailand prefer to combine Thai Buddhist culture with the influence of their own historical migration events. The character chosen for character creation is old and kind. It conveys a psychological emotion of inheritance and remembrance. Emphasize the impact of Thailand's different humanistic and social environment on people's artistic and psychological expression.

As an intangible traditional dance, the "Sanxian Dance" faces the concept of protection and inheritance in the future. Because of the different cultural and social environments, the concepts of protection and inheritance are influenced differently by the inheritors, dancers and dance enthusiasts in China and Thailand. Chinese Lisu respondents expressed their desire to adapt to the cultural and social environment of contemporary China. "Sanxian Dance" can adapt to contemporary aesthetics through changes. The Lisu interviewees in Thailand, because of the historical migration experiences of their ancestors and the cultural and social environment for the development of tourism in Thailand, hope to continue the current way of expression in terms of protection and inheritance concepts.

Human body language is the most authentic form of expression^[35], truly reflecting the impact of the socio-cultural environment on people's psychology and their psychological reactions. By exploring people's artistic psychological expression through their dance movements, we can gain a deeper understanding of the impact of the environment on people. In the current context of growing international exchanges, it has a positive role in promoting our exploration of the impact of the environment on people's psychology. At the same time, taking dance art as a starting point, we study people's artistic psychological expressions in different humanistic and social environments. It is also of great value to enrich the research perspective of psychology^[36].

As a transnational ethnic group, the Lisu people have lived in China and Thailand for a long time, as well as in countries such as Myanmar and India. In the future, we plan to increase observations and interviews in villages inhabited by the Lisu people in countries such as Myanmar and India. Expand the geographical scope of respondents who are inheritors, dancers, and dance enthusiasts of the "Sanxian Dance". Combined with quantitative research for analysis, it generates more and deeper validation. Future research will help us understand more about the impact of different countries and different cultural and social environments on people's psychological activities. It helps us understand people's artistic psychological expression through dance body language and better interpret the impact of the environment on people's psychological activities.

Conflict of interest

The authors declare no conflict of interest.

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