

ABSTRACT OF THE DISSERTATION

Doctoral candidate: Nguyễn Thị Mỹ Linh

Dissertation title: *The Folk Dance Art of the Sán Chay Ethnic People in Vietnam*

Major: Theory and history of theatre **Code:** 9210221

Scientific supervisor: Dr Phạm Anh Phương, Dr Vũ Diệu Trung

Institution: Viet Nam Institute of Culture, Arts, Sports and Tourism

CONTENT OF THE ABSTRACT

1. Aims and object of the study

1.1. Aims of the study

The dissertation aims to systematically study the folk dance art of the Sán Chay people in contemporary Vietnam, focusing on the developmental process of this art form from the environment of folk performance to the space of contemporary stage performance. Based on the disciplinary framework of Theatre Theory and History, the dissertation goes beyond merely describing a cultural phenomenon and approaches Sán Chay dance as a system of artistic language, formed within a historical and cultural context and closely associated with the spiritual life, aesthetic concepts, and value system of the Sán Chay community.

From this starting point, the objective of the dissertation is to identify and clarify the core artistic characteristics of the movement language of Sán Chay dance in folk performance, analyze the mechanisms of transformation and development, and examine the principles of adaptation when Sán Chay dance is incorporated into stage performance and choreography. Through this process, the dissertation seeks to establish theoretical interpretations of the relationship between the inheritance of tradition and contemporary artistic creativity in the theatricalization of folk dance.

Based on the research findings, the dissertation is expected to contribute to strengthening the scientific foundation for the study of performing arts, while also providing practical references for training, choreography, and the organization of dance performances in Vietnam today, in a way that both respects cultural identity and meets the developmental demands of contemporary stage art.

1.2. Object of the study

The research object of the dissertation is the folk dance art of the Sán Chay people, which is examined as a system of artistic movement language formed within the environment of folk performance and undergoing transformation and restructuring when entering the space of professional stage performance.

The dissertation approaches Sán Chay dance as a performing arts subject, placing it within the relationships between tradition and modernity, community and stage, authenticity and artistic creativity.

2. Research methods

The dissertation adopts an interdisciplinary approach, in which art studies and the theory of theatre and dance play a central guiding role, with support from the fields of cultural studies, ethnology, and cultural anthropology.

The specific methods employed include: field survey and fieldwork research; interview method; collection, documentation, and statistical methods; comparative and contrastive methods; analysis of artistic works and artistic practice; and methods of synthesis and generalization.

3. Main Findings and Conclusions

3.1. Main Findings

The dissertation contributes to clarifying the relationship between folk dance and stage dance in the development of the performing arts.

The research findings of the dissertation are significant for creative practice, training, and preservation activities.

Sán Chay folk dance is not a static heritage but a system of cultural and artistic values that continuously evolves within the dynamic relationship between tradition and modernity. The process of theatricalization does not diminish the identity of this art form; rather, it creates a new mode of existence for tradition within the conditions of contemporary society.

3.2. Conclusions

First, the dissertation identifies and systematizes the characteristics of the movement language of Sán Chay folk dance, clarifying the structure of movements, rhythm, and modes of expression of this art form. Second, the dissertation analyzes and establishes the mechanism of theatricalization from community performance to stage dance works, pointing out the developmental pattern characterized by selection – abstraction – symbolization. Third, based on an approach grounded in theatre theory, the dissertation contributes to supplementing the theoretical foundation for studying and utilizing folk dance materials in contemporary dance creation. Fourth, the research results of the dissertation provide scientific orientations for creative practice, training, and preservation, thereby contributing to promoting the values of folk dance in contemporary artistic life.

Scientific supervisor

Doctoral candidate

Dr Phạm Anh Phương

Dr Vũ Diệu Trung

Nguyễn Thị Mỹ Linh