Cultural Interpretation of Dream Imagery in Contemporary Chinese Theater: Guangxi case studies

Yifang Yin[1], Syarul Azlina Sikandar[2*], Yi Wen Wang[3], Zainatul Shuhaida Abdull Rahman[2]
*Corresponding Author

[1] College of Creative Arts, Universiti Teknologi MARA (UiTM), Selangor, Malaysia
[2] Institut Seni Kreatif Nusantara (INSAN), Universiti Teknologi MARA (UiTM), Selangor, Malaysia
[3] College of Theatre, Communication University Of Kunming, China

2022807242@student.uitm.edu.my, syarul364@uitm.edu.my, 396940273@qq.com, zainatul@uitm.edu.my
Tel: +8613258887058

Abstract

This research explores the use of dream imagery in contemporary drama in Guangxi and its cultural significance. The research analyzes how dream elements play a role in narrative, visual style, and cultural interpretation to influence the performance of modern Chinese drama. The research is organized around three main objectives: (1) to explore the influence of dream imagery as an artistic element in modern Chinese drama in Guangxi; (2) to examine how dream imagery interprets and reflects Guangxi's cultural identity through narrative and visual techniques; (3) to construct a new conceptual framework for analyzing dream imagery in contemporary Chinese drama. The research adopted qualitative methods, including semi-structured interviews with drama practitioners, script analysis, and performance observation. The research found that dream imagery enriched the complexity of narrative, enhanced emotional and psychological depth, and integrated traditional Chinese elements with modern drama techniques. The research ultimately proposed a conceptual framework that situates dream imagery in a broader discussion of cultural identity, artistic evolution, and the realization of the Chinese Dream.

Keywords: Dream Imagery, Contemporary Chinese Theater, Cultural Identity, Artistic Innovation, Narrative and Visual Style

1.0 Introduction

Dream imagery is an important area of exploration in contemporary Chinese performing arts. Artists use classical imagery rooted in Chinese tradition to create illuminating meanings across established cultural boundaries. For example, My Dream, performed by the China Disabled People's Performing Arts Troupe, transforms traditional elements into a powerful form of expression that transcends conventional boundaries of "Chineseness", touching upon the materiality of human performance and daily life (Guangzhou Dramatic Arts Centre, 2018). However, the specific application of these images in Guangxi drama and their impact on audience perception and narrative construction remain under-documented.

Despite the well-established significance of dream elements in enhancing narrative depth and visual aesthetics (Wan Feng, Bei, Gao & Lu, 2024) , a comprehensive understanding of their function, interpretation, and impact in this specific cultural context remains elusive. A detailed investigation of the use of dream imagery in modern Chinese drama in Guangxi and its impact on storytelling, visual representation, and broader cultural discourse is needed. Scholarly explorations of dream imagery in traditional Chinese literature and its psychological and philosophical underpinnings provide a foundational understanding but fail to address contemporary artistic

practices in regions such as Guangxi. Contemporary legendary theater adaptations of A Midsummer Night's Dream demonstrate the potential for cross-cultural dialogue and reinterpretation of traditional narratives through modern theatrical forms (Tuan, 2018).

Furthermore, the conceptualization of the Chinese Dream and its expression through artistic mediums such as drama has prompted an inquiry into how modern drama can incorporate and reflect these national aspirations and ideals. The exploration of dream imagery in this context is not only an artistic endeavor, but also a cultural and ideological one, highlighting the need to examine its impact on national identity and individual consciousness (André, 2022).

As the utilization of dream imagery in Chinese drama has increased significantly, the need to focus on the artistic impact and cultural interpretation of dream imagery within Guangxi's unique socio-cultural framework is emphasized. This gap in literature forms the basis of our research, and the need to explore the dream elements in drama bridges the gap between traditional themes and contemporary expressions, thereby leading to a broader discourse on cultural identity, artistic innovation, and the manifestation of the Chinese Dream in modern drama practice (Hong, 2022).

2.0 Literature Review
The literature review explores the historical evolution, global perspectives, and theoretical frameworks of dream imagery in contemporary Chinese drama. Dream imagery has a long history of application in Chinese drama, and has been an important tool for narrative and aesthetic expression from ancient Buddhist philosophy to modern cross-cultural performance. Globally, dream imagery has been diversely applied in theatrical practices in different cultures, from Japanese Noh to Western modern drama to cross-cultural fusion works such as the Asian adaptation of "A Midsummer Night's Dream" (Fretz, 2023) . This research also explores theoretical frameworks for analyzing dream imagery, including existentialism, phenomenology, psychoanalysis, cognitive neuroscience, and co-creation dream theory (Tangolo & Vignozzi, 2024) . These theoretical frameworks provide a multidimensional perspective for understanding the role of dream imagery in art.

2.1 Historical Evolution
Dream imagery has a long history in Chinese drama. From narrative tools used to reveal characters' inner desires and fears in ancient literature and opera to contemporary art forms that integrate modern technology and cross-cultural expression, it has always carried profound cultural and philosophical connotations. From dream stories in the Tang Dynasty to the contemporary "Yong An Dream" and "Sweet Dreams" (Guangzhou Dramatic Arts Centre, 2018), dream imagery has not only promoted narrative development, but also become an important medium for exploring aesthetic, emotional and social issues, showing the artistic charm that transcends time and space. Dream imagery in Chinese drama is not only a tool for storytelling, but also a medium for exploring aesthetic and formal attributes. Ancient Chinese texts and dramas use dream imagery to compress time, structure narratives, create an atmosphere of virtual reality, and embody the unique charm of dream-like aesthetics (Gündüz & Özener, 2024).

2.2 Global *Perspective*
The use of dream imagery in contemporary drama demonstrates the global diversity of expression techniques and philosophical thinking, reflecting human exploration of consciousness, emotion and existential issues. The minimalist aesthetics and symbolic narrative of traditional Japanese Noh drama have profoundly influenced the interpretation of dreams in modern drama, such as Akira Kurosawa's "Kurosawa's Dreams" (1990), which blurs the boundaries between reality and dreams. In Western drama, Strindberg's "A Dream Play" (1901) and Beckett's "Waiting for Godot" (1953) explore the essence of human existence through dream logic. In terms of cross-cultural integration, Taipei Contemporary Legend Theater combines Shakespeare's "A Midsummer Night's Dream" with Peking Opera to show the adaptability of dream imagery in cross-cultural dialogue. In addition, dream imagery also has psychological significance, which can stimulate the audience's emotional resonance and prompt them to explore the subconscious in depth. These practices from a global perspective not only enrich the expression of drama, but also promote cross-cultural dialogue and innovation (Kubresli, 2024).

2.3 Theoretical Framework
The analysis of dream imagery in contemporary drama involves multiple theoretical frameworks such as psychology, phenomenology, and existentialism. Existential art therapy regards dreams as a co-creation process of interaction between individuals and existential concerns, emphasizing the discovery of meaning through dialogue. Psychoanalytic theory, especially the views of Freud and Jung, focuses on the symbolic and subconscious content of dreams, revealing their role in psychoanalysis. Cognitive neuroscience explores the formation mechanism of dreams by studying the neural basis of dreams, connecting subjective experience with objective measurement. Co-creation dream theory believes that dreams are the result of dynamic interaction between dreamers and dream content, emphasizing the role of dreamers in shaping dream narratives. In addition, comprehensive comparative methods combine multiple theoretical perspectives to provide a more comprehensive understanding. These theoretical frameworks reveal the complexity of dream imagery from multiple dimensions such as individual psychology, cultural narratives, and human pursuit of meaning (Youvan, 2024).

2.4 Dream Imagery in Contemporary Chinese Theater
The use of dream imagery in contemporary Chinese drama demonstrates the deep integration of tradition and modernity. The 2023 "Yong An Dream" reinterprets the classic dream theme by combining traditional narrative with modern visual technology, attracting global audiences. In addition, Taipei Contemporary Legend Theater's "A Midsummer Night's Dream" combines Shakespeare's works

with Peking Opera, reflecting the seamless integration of tradition and modernity, and showing the potential of dream imagery in cross-cultural communication (Tuan, 2018).

2.5 Cultural Interpretation and Artistic Impact
Dream imagery is not only a narrative tool, but also an important symbol for exploring cultural identity, social reality and human psychology. It has profound cultural significance, and different cultures regard it as a revelation from God or a reflection of inner desires (Hollan, 2020). In art, dream imagery can inspire the imagination of creators and help audiences achieve a transformation in self-cognition. For example, My Dream challenges traditional concepts of ability and identity through cross-cultural expression (Guangzhou Dramatic Arts Centre, 2018). In addition, dreams combine personal experiences with cultural models through memory, revealing individual desires and life situations (Mageo, 2011).

3.0 Methodology
When studying the application of dream imagery in contemporary Chinese drama, the main components required are literature review, analytical framework, case study selection, data collection and analysis, and finally the corresponding analytical tools for these activities. Each component is dedicated to answering the research questions and addressing the proposed research objectives.

3.1 Literature review
Dream imagery in drama encompasses a wide range of expressions, interpretations, and influences that are deeply rooted in culture and personal experience. A qualitative approach allows for an in-depth exploration of these aspects, providing nuanced insights into how dream imagery is used and perceived.

3.2 Analytical Framework
This research mainly uses qualitative analysis, focusing on the use and influence of dream imagery in contemporary Chinese drama. Because of its advantage of investigating complex phenomena in a specific context (Lim, 2024) , it allows for a deep understanding of the cultural, artistic, and personal dimensions of dream imagery in drama. Qualitative designs facilitate the exploration of subjective experiences, interpretations, and meanings that may not be adequately captured by quantitative methods (Bazen, Barg & Takeshita, 2021) .

This research focuses on contemporary Chinese drama, which requires an understanding of the specific cultural context that influences the creation and reception of dream imagery. A variety of qualitative analysis methods, including interviews, observations, and document coding, can examine cultural norms, values, and traditions that shape artistic expression and audience interpretations of dream imagery, which can evoke strong emotional responses and personal reflection.

3.3 Case Study Selection
Through specific case studies, the paper explores the multiple manifestations of dream imagery in contemporary Chinese drama, not only as a narrative device, but also as a means of cultural expression and artistic innovation. Four cases are included, reflecting the influence of dramas with different dream imagery in the Guangxi region, among which "Dreams of Red Mansions" is staged at the Guangxi Culture and Art Center and is known for its rich visual and narrative complexity. "The Peach Blossom Fan" is presented at the Nanning People's Theater because of its complex combination of historical, romantic and dreamlike stories. "The Lure of the Sea" is a work of the Guilin Theater, which was selected for its dreamlike elements and exploration of human desires through dream sequences. "Journey to the West" is adapted from the Liuzhou Cultural Center and is known for its fantasy elements and dream-inspired adventures. "Echoes of the Rainbow" is staged at the Wuzhou Grand Theater and focuses on themes of modern existentialism through the lens of dream imagery.

3.4 Data Collection Methods
In order to provide the most meaningful insights into the use of dream imagery in contemporary Chinese theatre, a purposive sampling strategy was chosen. By selecting participants who have directly participated in or experienced this artistic phenomenon. Directors, playwrights, and critics who have extensive experience in productions that incorporate dream imagery. Individuals who have performed in theatre productions that feature dreams on stage and are willing to share their interpretations and emotional responses. The selection will focus on leading performers who have a strong interest in theatre and are willing to express their experiences. Theatre productions that feature prominent dream imagery in their narrative or visual design. The selection will consider the diversity of approaches to incorporating dream imagery, including both traditional and contemporary interpretations, to encompass a wide range of artistic expressions.

Semi-structured interviews were used to gain insight into theatre professionals' creative processes, intentions and experiences, as well as their interpretations of and emotional responses to dream imagery in theatre.
Research of existing documents related to theatrical productions that reference dream imagery, including its conceptualization, integration, and reception. Included are play scripts, production notes, publicity materials, reviews, scholarly articles, or book chapters on the use of dream imagery in contemporary Chinese drama. Documents will be collected through library research, online databases, theatre archives, and requests to theatre companies. Analysis will involve coding of content on topics related to dream imagery, such as symbolism, creative process, and cultural interpretation.

3.5 Analytical Tools

Thematic Analysis: This process begins with transcriptions of interview notes and detailed documentation of observations and document content. The data will then be read and re-read to familiarize the researcher with the depth and breadth of the content. Initial codes will be generated by identifying and labeling concepts, ideas, and patterns that emerge from the data. These codes will be grouped into potential themes that capture the essence of the data collected (Salmona & Kaczynski, 2024). Edward Elgar Publishing.. Themes will be reviewed and refined to ensure that they accurately represent the data set and are coherent, unique, and relevant to the research question. Qualitative data analysis software, such as NVivo or ATLAS.ti (Sharma, 2024), can be used to facilitate the coding and thematic analysis process, allowing for the efficient organization and retrieval of segments of data relevant to each theme.

Narrative Analysis: will focus on the storytelling aspects of the data, specifically how participants expressed their experiences and understandings of dream imagery in the drama. This will involve examining the structure of participants' narratives, the role of dream imagery in these narratives, and how these narratives reflect broader cultural narratives or personal identities.

4.0 Findings

The research found that dream imagery plays multiple roles in contemporary Chinese drama, enhancing not only narrative complexity but also emotional and psychological depth. The analysis aims to reveal how these dream-like images and scenes contribute to the interpretation of Guangxi cultural identity, enrich the audience's aesthetic experience, and push the boundaries of traditional theatrical form. Figure 1 shows a framework for the application of dream imagery and its related elements in Guangxi classical drama.
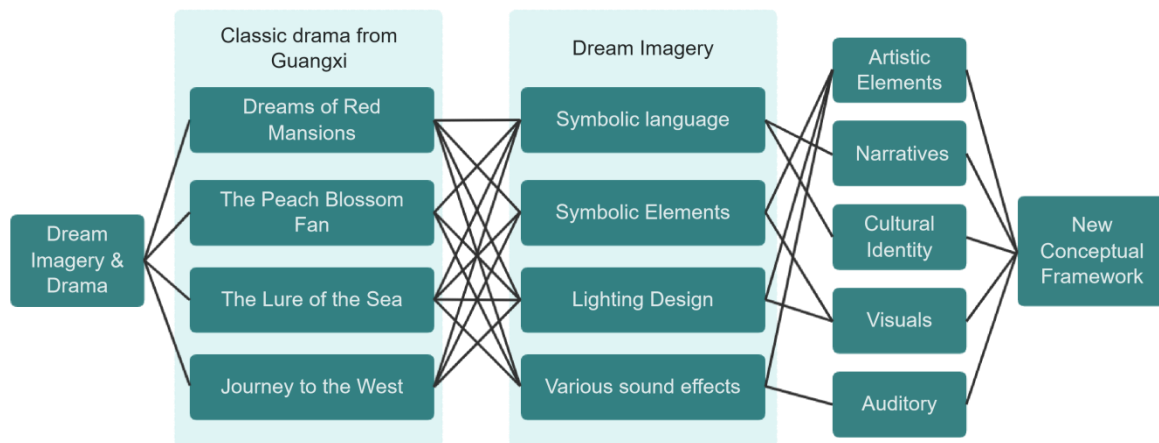

Fig. 1: Semiotic Analysis of Dream Imagery in Guangxi Classic Drama
Note: Illustrates the interplay between core dream symbols and their artistic realization through lighting and literary adaptation.
(Source: Field study, 2024.)

4.1 Case Study 1: Dreams of Red Mansions

In the drama adaptation of "Dreams of Red Mansions", Baoyu dreams of the decline of the Jia Mansion. Through traditional images such as "collapsed walls" and "withered flowers", it symbolizes the impermanence and decline of the family, while revealing the inner conflicts of the characters (Guangxi Culture and Art Center, 2024). This symbolic language not only enhances the complexity of the narrative, but also enables the audience to understand the psychological state of the characters more deeply. Symbolic elements such as "lotus petals" and "flowing water" are not only visually beautiful, but also symbolize unfinished emotions and the fluidity of life. This cultural resonance enables the audience to understand the inner world of the characters and the theme of the story from a deeper level. The play also enhances the artistic value of the drama through artistic innovations in visual and auditory elements. The lighting design uses soft, diffuse light to blur the edge of the stage, creating a sense of ambiguity and fluidity of dreams; the sound design combines traditional instruments with modern electronic sound effects to create a surreal auditory experience . These innovations not only enhance the audience's sense of immersion, but also promote the development of contemporary Chinese drama.

4.2 Case Study 2: The Peach Blossom Fan

By analyzing the adapted script of "The Peach Blossom Fan", dream imagery is cleverly integrated into key plots, symbolizing the decline of the Ming Dynasty and the impermanence of the characters emotions. Among them, Hou Fangyu dreams of the collapse of the peach garden, symbolizing the dual disappearance of personal love and the fate of the dynasty. Production notes indicate that through soft lighting and the combination of traditional instruments and modern sound effects, the dream scenes are cleverly distinguished from the reality part, creating a surreal atmosphere. In the interview, director Meng Jing emphasized that dream imagery is not only used as a narrative tool, but also used to explore the inner conflicts of the characters and the psychological impact of the historical background, allowing the audience to have a deeper understanding of the emotional state of the characters. Both promotional materials and reviews emphasize the role of dream imagery as a bridge in connecting traditional and modern narratives, as well as its success in enhancing emotional impact and cultural resonance (Nanning People's Theater, 2024).

4.3 Case Study 3: The Lure of the Sea

The script uses poetic language and rich symbolism to integrate dream imagery into the narrative, exploring the characters' subconscious fears and desires. For example, in a dream, the characters walk on water, and the waves turn into shattered glass, symbolizing the fragility of hope. The lighting design uses soft, diffuse light, and the sound effects combine traditional instruments with modern sound effects to enhance the surreal feeling of the dream. Director Li Na emphasized that dream imagery can reveal the characters' subconscious emotions and allow the audience to understand the characters' psychological state more deeply. Li Qi pointed out that the success of the dream scenes lies in their seamless integration with the narrative, which enhances the coherence of the story. Promotional materials and reviews have emphasized the success of dream imagery in enhancing emotional resonance and cultural resonance, and believe that the play is a model of the fusion of tradition and modernity (Guilin Theatre, 2024).

4.4 Case Study 4: Journey to the West

The script uses vivid symbolic language to integrate dream imagery into the narrative, exploring the characters' inner conflicts and spiritual journeys. For example, Sun Wukong faces his own arrogance and impulsiveness in his dreams, reflecting his transformation from rebellion to spiritual awakening. Director Lin Qiming emphasized that dream imagery can reveal the subconscious emotions of the characters, allowing the audience to understand the characters' psychological states more deeply. Yang Jun pointed out that the success of the dream scenes lies in their seamless integration into the narrative, which enhances the coherence of the story. Promotional materials and reviews have emphasized the success of dream imagery in enhancing emotional resonance and cultural resonance, and believe that the play is a model of the integration of tradition and modernity (Liuzhou Cultural Centre, 2024).

Furthermore, the chapter will explore the broader implications of these findings, providing a new framework for understanding the role of dream imagery in contemporary Chinese drama. A qualitative approach allows for an in-depth exploration of these aspects, providing subtle insights into how dream imagery is used and perceived.

5.0 Discussion

The discussion section of this research highlights the profound influence of dream imagery in cultural significance, artistic innovation, and audience engagement in contemporary Chinese drama.

5.1Cultural Significance of Dream Imagery

In Guangxi's drama works, dream imagery transcends a purely aesthetic function and becomes an important element deeply rooted in cultural narratives, while responding to the aesthetic needs of contemporary audiences. Dream imagery reflects the ideas of traditional Chinese philosophy (such as Confucianism, Taoism, and Buddhism) about the impermanence of life, the pursuit of self-awareness, and the interweaving of reality and illusion. For example, the dreams in "Dream of Red Mansions" show the Buddhist themes of impermanence and reincarnation. This combination with tradition not only preserves the cultural heritage of Chinese drama, but also enhances the emotional depth of the work.

At the same time, dream imagery in works such as " Journey to the West" and "The Lure of the Sea" achieves a fusion of tradition and modernity by combining traditional symbols (such as lotus and plum blossoms) with modern visual and technical elements. This fusion is particularly significant in Guangxi, as it combines local cultural elements such as folklore and aesthetic style, strengthens local cultural identity, and enables the work to attract both local and national audiences.

In addition, dream imagery serves as a vehicle for sociocultural dialogue, exploring themes such as political conflict, historical memory, and personal identity, such as the dream sequence in "The Peach Blossom Fan". This symbolic form of expression allows creators to explore complex social issues without being overtly didactic, allowing the audience to establish a deeper connection with the work as they interpret and internalize the message.

Finally, Guangxi's unique multicultural and historical background has profoundly influenced the use of dream imagery, making it an important means of reflecting local cultural identity. For example, the symbolic use of natural elements in "The Lure of the Sea" not only showcases Guangxi's geographical and cultural characteristics, but also enhances the audience's sense of belonging and cultural identity.

5.2 Artistic Innovation in Contemporary Chinese Theater

Contemporary Chinese drama has achieved multi-dimensional artistic innovation through dream imagery. In terms of vision and hearing, soft lighting and the combination of traditional musical instruments and modern electronic sound effects create a dreamlike surreal atmosphere and enhance the audience's sense of immersion. In terms of narrative, non-linear structures and symbolic dreams are used to explore complex psychological and social issues, break the boundaries of traditional narratives, and make the story more profound and ambiguous. In terms of technology, augmented reality (AR) and interactive elements are combined to create a seamless transition between reality and fantasy, enhancing the audience's sense of participation. In addition, cross-cultural integration combines traditional Chinese elements with international theatrical styles, making the work both local cultural roots and international perspectives. These innovations have not only promoted the modernization of Chinese drama, but also deepened the emotional resonance of the audience, making drama a bridge connecting tradition and modernity, local and international.

5.3 Audience Reception and Interpretive Depth

The use of dream imagery in contemporary Chinese drama has had a profound impact on audience acceptance and the depth of interpretation. Emotionally, dream scenes directly hit the audience's subconscious, stimulating emotions such as nostalgia, longing or anxiety, and enhancing emotional resonance with the characters. Culturally, dream imagery that incorporates local folklore and traditional aesthetics not only allows local audiences to have a sense of cultural identity, but also enables cross-cultural audiences to find personal meaning through universal symbols (such as flowing water and lotus). Intellectually, the abstractness of dreams prompts the audience to actively interpret and think about philosophical issues such as identity and morality, although this openness may pose a challenge to some audiences. Audience feedback shows that dream imagery can transcend generational differences, combine traditional and modern aesthetics, and attract audiences of different ages. In addition, the symbolism of dreams also inspires the audience to reflect on their own lives. For example, the dreams in "Dream of Red Mansions" trigger thoughts on the fragility of life and the pursuit of life. This reflective nature makes the influence of drama on the audience go beyond the performance itself.

5.4 Cross-cultural psychology
The findings are consistent with a cultural semiotics framework that posits dream imagery as a multi-layered symbolic system (Zhao & Müller, 2022). Specifically, the Guangxi case study demonstrates how regional symbols acquire dramatic meaning through Peirce's icon-index-symbol relationship (Chen, 2023). This reinforces contemporary discourse on localized symbols in performance contexts, where traditional imagery is dynamically recontextualized (Wan et al., 2024).

5.4 Cross-cultural psychology
The perspective of cross-cultural psychology reveals that there are significant cultural cognitive differences in dream interpretation: Islamic tradition (Arroisi, Rahmawati & Rezkyanta, 2025) constructs a sacred analysis framework, Western theories focus on individual psychological mechanisms, and China's Guangxi drama presents a mixture of cultural symbols and technological media. Technological intervention (Ye, Ling & Su, 2024) has given rise to a new cognitive paradigm - interactive devices weaken the boundaries of traditional culture, making emotional resonance rather than doctrinal orthodoxy the core experience. The three constitute a spectrum of cultural proximity: from the highly structured interpretation of Islam, to the moderate cultural adaptation of Chinese local drama, to the low-context free interpretation of Western technology applications. It is worth noting that all studies have found that technology-enhanced dream experiences can significantly enhance emotional arousal (Ye et al., 2024), suggesting that emotions in cross-cultural cognition may transcend differences in interpretation systems and become a common dimension.

6.0 Conclusion
Through the analysis of drama works in Guangxi and other regions, this research not only enriches the theoretical framework of dream imagery, but also provides practical suggestions for drama creation practice. The research found that dream imagery, as a narrative and aesthetic tool, can effectively connect tradition and modernity, local and international, and show unique potential in expressing subconscious themes. At the same time, its role as a bridge in cross-cultural dialogue and the expansion of the boundaries of performing arts further prove its importance in contemporary drama. In addition, the performance of dream imagery in enhancing the audience's emotional resonance and cultural identity makes it a powerful artistic means that can transcend generational differences and attract a wide audience group. Overall, this research provides a comprehensive perspective for understanding the role of dream imagery in contemporary Chinese drama and lays a solid foundation for future research and creation. However, this study has several limitations. First, the regional focus on Guangxi may limit the generalizability of findings to other Chinese cultural contexts. Second, the small number of case studies (n=3-5) restricts broader pattern identification. Finally, the cross-sectional design cannot capture longitudinal evolution of dream imagery interpretation. To advance this field, additional avenues are worth exploring: First, comparative studies across regions could reveal how local cultural contexts influence the interpretation of dream imagery. Second, quantitative surveys measuring audience perceptions could complement our qualitative findings with statistical rigor. Third, longitudinal tracking of technology-mediated performances could further assess whether digital tools amplify or diminish traditional symbolic meanings.

Paper Contribution to Related Field of Study
This research has made important contributions at both the theoretical and practical levels. On the theoretical level, the research expands the theoretical framework of dream imagery in drama research and reveals its multiple functions in narrative and aesthetics. By combining traditional Chinese philosophy with modern drama practice, the research deepens the understanding of dream imagery in expressing subconscious fears, desires, and existential themes. At the same time, the role of dream imagery in bridging Eastern and Western cultures provides a new perspective for cross-cultural drama research. In addition, this research has made contributions to performing arts theory, emphasizing the potential of dream imagery in reshaping performing arts and pushing the boundaries of traditional narratives. On the practical level, The research provides drama creators with strategies for innovating narrative structures, enhancing audience participation, and utilizing modern technology. The research found that dream imagery can significantly enhance the audience's emotional resonance and depth of interpretation, providing creators with creative ideas for cross-generational and cross-cultural appeal. In addition, The research emphasizes the importance of balancing cultural inheritance and modernization, and the need to provide theater practitioners with specialized training to help them better convey the nuances of dream imagery in abstract expression and symbolic narrative. From the perspective of broader cultural and artistic discourse, dream imagery provides new avenues for reinterpreting cultural identity and promotes a dynamic understanding of China's cultural heritage.

Acknowledgements

References

André, B. (2022). Bringing dreams to life through drama therapy: can the creative exploration of dreams aid in processing grief? (Doctoral dissertation, School of Arts, University of the Witwatersrand).

Arroisi, J., Rahmawati, A., & Rezkyanta, H. (2025). Ru'yā and Dream Interpretation: A Comparative Analysis of Islamic Tradition and Western Psychological Perspectives. Empirisma: Jurnal Pemikiran dan Kebudayaan Islam, 34(1), 1-26.

Bazen, A., Barg, FK, & Takeshita, J. (2021). Research techniques made simple: an introduction to qualitative research. Journal of Investigative Dermatology, 141(2), 241-247.

Fretz, C. (2023). Dreaming of Serpents and Asses: Shakespeare's Ovidian Animal Dreams in A Midsummer Night's Dream. Shakespeare, 19(3), 328-354.

Gündüz, E. N., & Özener, O. Ö. (2024). Digital surrealism: Video game space (Doctoral dissertation, İstanbul Technical University).

Hollan, D., 2003. The Cultural and Intersubjective Context of Dream Remembrance and Reporting. pp. 169-188.

Hong, Z. (2022). Dream interpretation from a cognitive and cultural evolutionary perspective: The case of oneiromancy in traditional China. Cognitive Science, 46(1), e13088.

Kubresli, C. (2024). ANOTHER PERSPECTIVE: William Shakespeare´s A Midsummer Night´s Dream–Tragic Aspects and Social Significance.

Lim, WM (2024). What is qualitative research? An overview and guidelines. Australasian Marketing Journal, 14413582241264619.
Mageo, J., 2011. Dreams as Cultural Remembering .

Salmona, M., & Kaczynski, D. (2024). Qualitative data analysis strategies. In How to conduct qualitative research in finance (pp. 80-96). Edward Elgar Publishing.

Sharma, U. N. (2024). Basic Stages of Analyzing Qualitative Documents Using ATLAS. ti. Access: An International Journal of Nepal Library Association, 3, 112-132.

Tangolo, AE, & Vignozzi, F. (2024). Working with Dreams in Transactional Analysis: From Theory to Practice for Individuals and Groups. Taylor & Francis.

Tuan, I., 2018. Contemporary Legend Theatre's A Midsummer Night's Dream: Tradition, Modernity, and Translocality. pp. 21-36.

Wan, Q., Feng, X., Bei, Y., Gao, Z., & Lu, Z. (2024, May). Metamorpheus: Interactive, Affective, and Creative Dream Narration Through Metaphorical Visual Storytelling. In Proceedings of the 2024 CHI Conference on Human Factors in Computing Systems (pp. 1-16).

Ye, Q., Ling, J., & Su, W. (2024, June). Interactive Dream Analysis Devices in Artistic Design: A Multi-dimensional Exploration of Human Emotions and Needs. In International Conference on Human-Computer Interaction (pp. 423-432). Cham: Springer Nature Switzerland.

Youvan, D. C. (2024). Dreaming the Divine: Interpreting the Holy Bible as a Record of Dreams.