

AUDIENCE RECEPTION OF DREAM IMAGERY IN CONTEMPORARY CHINESE DRAMA

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(Received 22nd June 2025; revised 18th September 2025; accepted 27th September 2025)

Abstract. In the evolving landscape of Chinese performing arts, dream imagery has emerged as a key aesthetic and narrative device that reflects the dynamic intersection between cultural tradition, psychology, and technological innovation. As contemporary theatre increasingly adopts cross-media elements and immersive techniques, the symbolic and emotional power of dream imagery plays a crucial role in shaping both artistic expression and audience engagement. This paper investigates the application of dream imagery in contemporary Chinese drama, with a focus on how it is received and interpreted by audiences. Through a structured questionnaire distributed among viewers with varying backgrounds in theater appreciation, 320 valid responses were collected. The study analyzes audience awareness, aesthetic attitudes, and comprehension challenges concerning dream imagery. Findings suggest that dream imagery significantly enhances dramatic impact, enriches narrative layers, and stimulates emotional resonance, particularly resonating with younger audiences. However, issues such as interpretive difficulty and audience segmentation in acceptance remain prevalent. Based on survey data, the paper proposes strategies to improve the expression of dream imagery in drama, including strengthening narrative coherence, increasing technological integration, and enhancing cultural guidance. These recommendations aim to optimize audience experience and the communicative efficacy of theatrical art. This research provides theoretical insights and practical references for playwrights and theater practitioners.

Keywords: *audience reception, Chinese drama, contemporary drama, dream imagery*

Introduction

In recent years, with the rapid development of digital media and the evolving dynamics of audience–performance relationships, contemporary Chinese theatre has exhibited a trend toward diversified and integrated development (Ma, 2023). Amid this evolution, dream imagery has increasingly emerged as a narrative device imbued with rich symbolism and artistic expressiveness, frequently utilized by playwrights and directors alike (Da Mota Gomes, 2023). Dream imagery often disrupts temporal and spatial logic, presenting surreal scenes on stage to reveal characters’ inner desires, fears, and subconscious states (Willock, 2022; Malekpour and Motamedi, 2021; Yu, 2021). This narrative form not only challenges the linear structure of traditional realist drama but also reflects a deeper artistic inquiry into complex social psychology and cultural anxiety. The incorporation of dream imagery in theatre can be seen as the result of interdisciplinary integration among contemporary performing arts, psychoanalysis, cultural criticism, and philosophical thought (Li and Li, 2025; Li, 2024; Medvedeva, 2024). On stage, dream imagery serves not only as a unique visual language but also as a gateway for exploring possible worlds beyond empirical reality. For example, in *Rhinoceros in Love*, dream sequences function as critical devices for portraying emotional rupture and inner conflict (Cao, 2023; Baraitser and BA, 2018); in some

avant-garde theatrical works, dream imagery constructs anti-narrative and anti-logical frameworks that subvert traditional audience expectations. It is evident that dream imagery has evolved from a marginal technique into a theatrical language with its own expressive value and potential (Paatela-Nieminen, 2008; Mancina, 2003).

Despite its increasing prevalence in theatrical creation and the attention it receives from critics, dream imagery yields mixed reactions among audiences. On one hand, some spectators appreciate the visual impact and intellectual stimulation that dream sequences offer; on the other hand, others find the symbolic meanings difficult to interpret and experience disconnection from the plot or emotional engagement (Beery et al., 2023; Loane and Jyldyz, 2023). This tension between creative enthusiasm and audience detachment reveals a core issue of legibility in the theatrical transmission of dream imagery. As the audience base grows more diverse, with notable differences in aesthetic experience, cultural literacy, and artistic sensitivity, a pressing question arises: how can dream imagery maintain artistic intensity while remaining intelligible and resonant for broader audiences? Furthermore, there is currently a lack of systematic research on how audiences perceive and interpret dream imagery, and how this perception affects their understanding of plot and thematic content. This study aims to investigate the reception of dream imagery in contemporary Chinese theatre from the audience's perspective through quantitative questionnaire research. The study aims to explore the cognitive and emotional responses of audiences from different backgrounds toward dream imagery; To assess how dream imagery influences audience comprehension of the plot and their overall viewing experience; To analyze the difficulties and preferences audiences encounter when interpreting dream imagery; To propose recommendations for improving the legibility and acceptance of dream imagery in theatrical performance.

The contributions of this research are as follows: First, a unique perspective. While existing research on dream imagery tends to focus on creative methodology and aesthetic analysis, this study shifts attention to the audience's reception. Drawing upon theories of reception aesthetics and semiotic interpretation, it aims to fill a theoretical and empirical gap in current scholarship. Second, a clear methodology. By designing standardized questionnaires and collecting a large sample of first-hand audience data, this study establishes a solid empirical foundation. Its methodological rigor enhances the reliability and potential applicability of its findings. Third, a practical orientation. The study offers a feedback mechanism from the audience side, providing valuable reference for theatre creators. It encourages the balancing of artistic exploration with audience engagement, thus contributing to the reconstruction and optimization of audience-performance dynamics. The flourishing of dream imagery in contemporary Chinese theatre represents a creative breakthrough in theatrical language and narrative form. However, its effectiveness in communication and audience reception remains a challenge. This study seeks to uncover the mechanisms and barriers of audience interpretation, offering both theoretical insight and practical guidance for future theatrical innovation. By bridging the gap between artistic expression and audience understanding, this research aspires to contribute to the sustainable development of contemporary theatre in China.

Literature review

Theoretical foundations of dream imagery

Dream imagery, as both a narrative technique and an aesthetic strategy, finds its theoretical origins in psychoanalysis, particularly in the works of Sigmund Freud and Carl Jung (Pérez-Lasserre et al., 2024; Brodner, 2022). Scalabrini et al. (2021) posited those dreams are a manifestation of the unconscious, operating through mechanisms such as condensation, displacement, and symbolization. According to him, dreams express repressed desires and unresolved psychological conflicts in symbolic forms, making them a rich source for narrative construction. The ideas profoundly influenced modern literature and drama by legitimizing the exploration of inner psychological landscapes as narrative spaces. Goodwyn (2024) expanded this theory by introducing the notion of the collective unconscious: a reservoir of shared archetypes and symbolic patterns across cultures. Dream imagery is not only personal but also universal, connecting individuals through primordial symbols such as the “shadow,” “anima,” or “hero.” This perspective has empowered dramatists to use dream imagery as a bridge between the individual and collective psyche, enabling theater to function as both personal introspection and social reflection (Zittoun and Rosenstein, 2018).

From an artistic standpoint, dream imagery is often associated with surrealism, ambiguity, and symbolic fragmentation (Parkinson, 2016; Jiménez et al., 2013). It disrupts linear time, causal logic, and spatial consistency, creating a narrative structure that mimics the associative and irrational nature of dreams themselves. Xue (2022) emphasized how dreamlike elements disrupt realistic representation, fostering a new kind of “psychological realism” that captures internal truths rather than external coherence. Consequently, dream imagery in theater is not merely decorative but deeply functional, capable of externalizing psychological states, questioning objective reality, and challenging conventional narrative expectations (Bernaoui, 2025; Sivkov, 2021). In summary, the theoretical foundation of dream imagery blends psychological insights with artistic innovation, providing a versatile and powerful tool for theatrical storytelling. The interplay of unconscious symbolism, archetypal structures, and surreal narrative forms continues to inspire contemporary dramatists in crafting layered, emotionally resonant performances.

The application of dream imagery in contemporary Chinese drama

In the context of Chinese contemporary theater, dream imagery has emerged as a significant narrative and aesthetic device, especially since the cultural opening of the 1980s, when Chinese dramatists began engaging more deeply with Western avant-garde movements (Chu, 2021). The influence of surrealism, psychoanalysis, and experimental theater encouraged a departure from socialist-realist paradigms toward more introspective and symbolic expressions. Dream imagery has since become a powerful medium for exploring emotional, philosophical, and existential themes. One notable example is Meng Jinghui’s *Rhinoceros in Love*, in which dream sequences convey the protagonist’s psychological disorientation and emotional contradictions (Leonesi, 2023; 2021). These scenes employ surreal visual and linguistic techniques to blur the boundaries between fantasy and reality, emphasizing the inner turbulence of contemporary youth. Similarly, Stan Lai’s *A Dream Like A Dream* adopts a circular, multi-layered structure that mirrors the logic of dreaming. The “dream within a dream” format invites the audience into an immersive experience that questions the nature of time, memory, and identity, echoing traditional Chinese metaphysical concepts as well as postmodernist techniques.

Scholarly interest in the role of dream imagery has also grown. Sourigues (2024) asserts that dream sequences serve as “psychological extension spaces,” enhancing the audience’s empathetic engagement by visualizing mental states that are otherwise difficult to articulate. Edgar (2002) explores how dream imagery encourages interpretive participation by utilizing symbols and metaphors that resist single meanings, thereby fostering an active reception process. These studies underscore the aesthetic and emotional depth that dream imagery contributes to theatrical storytelling. Nevertheless, not all responses are unequivocally positive. Jung and Hull (2023) note that excessive abstraction or cultural specificity in dream symbols may alienate parts of the audience, especially those unfamiliar with certain semiotic conventions or philosophical traditions. As such, dream imagery, while artistically potent, demands careful calibration by playwrights and directors to ensure communicative effectiveness. In essence, dream imagery in contemporary Chinese drama represents both a liberation from and a continuation of narrative tradition—allowing for bold formal experimentation while engaging deeply with the psychological and cultural fabric of Chinese society (Yifang et al., 2025; Liu, 2001).

Research on audience reception in drama

Reception theory provides a crucial lens through which to examine how audiences engage with theatrical works (Hall, 2010). Reception aesthetics posits that meaning is not fixed within the text but is co-constructed by the reader or viewer. This theory repositions the audience as an active agent in the interpretive process, whose cultural knowledge, expectations, and personal experiences significantly shape their understanding of a dramatic work (Livingstone and Das, 2013). In theatrical contexts, audience reception is influenced by a multitude of factors, including aesthetic sensibilities, prior exposure to symbolic or abstract forms, and cultural education. Contemporary Chinese scholarship has begun to address these dimensions more systematically. Aroldi et al. (2011) conducted comparative research across generational cohorts and discovered that younger audiences are more receptive to symbolic and fragmented narrative forms, likely due to their broader exposure to multimedia and globalized culture. In contrast, older viewers often prefer linear narratives with clear moral or social messages, consistent with earlier theatrical traditions in China. Previous study took a more qualitative approach, using in-depth interviews to explore how dream imagery is received by audiences with different educational backgrounds. She found a strong correlation between higher education in the arts and greater openness to symbolic and nonlinear storytelling. This suggests that audience receptivity to dream imagery is not merely a matter of personal taste but is shaped by broader socio-cultural and educational factors.

Despite these advances, current research on audience reception of dream imagery remains limited in scope. Much of the existing literature focuses on general audience responses to drama or the reception of classic plays, with few studies zeroing in on dream imagery as a discrete artistic category. Furthermore, the predominance of qualitative methods means that findings often lack the statistical robustness needed to generalize across wider populations. Studies seldom analyze the internal cognitive mechanisms, such as symbolic decoding ability, emotional empathy, and aesthetic distance, that govern how audiences interpret dream sequences. Therefore, while reception theory offers a strong conceptual foundation, its application to dream imagery in Chinese theater is still underdeveloped. There remains a critical need for systematic,

mixed-method studies that can map how different audience segments perceive, interpret, and respond to this complex artistic form.

Research gaps

The existing body of literature offers a rich yet incomplete picture of the use and reception of dream imagery in contemporary Chinese drama. Foundational theories from Freud and Jung provide robust psychological and symbolic frameworks, while practical applications in Chinese theater, from experimental dramaturgy to symbolic performance, demonstrate the aesthetic versatility of dream imagery. Reception studies have also begun to explore how audiences interact with non-linear, symbolic narratives. However, several research gaps persist, limiting a full understanding of how dream imagery functions in performance and reception. First, there is a conspicuous lack of quantitative empirical studies. Most current analyses rely heavily on textual analysis or interview-based qualitative data. While insightful, such methods cannot fully capture broad trends or statistically significant correlations between audience characteristics and interpretive responses. As a result, conclusions often remain anecdotal or illustrative rather than generalizable. Second, existing studies rarely investigate audience segmentation and diversity in a rigorous manner. Differences in age, educational background, cultural exposure, and aesthetic preference all affect reception, yet few works systematically analyze these variables or explore their interrelationships. Understanding these differences is crucial for tailoring theatrical productions to diverse audiences and enhancing accessibility without diluting artistic integrity. Third, there is insufficient exploration of reception barriers and interpretive challenges. While some scholars acknowledge that dream imagery may be difficult for certain audience groups to comprehend, few delve into the specific cognitive or cultural obstacles involved. For example, how do audiences navigate unfamiliar symbols? How does cultural literacy affect their interpretive confidence? These questions remain largely unanswered.

In light of these gaps, this study proposes to undertake a mixed-method empirical investigation combining quantitative survey data with qualitative open-ended responses. The aim is to uncover not only patterns of reception but also the underlying cognitive, emotional, and cultural factors that shape them. By analyzing audience attitudes, comprehension levels, and feedback mechanisms, the study seeks to provide actionable insights for playwrights, directors, and cultural institutions. Ultimately, it aims to contribute to a more nuanced understanding of how dream imagery can be both artistically meaningful and communicatively effective in the evolving landscape of Chinese contemporary theater.

Materials and Methods

Data sources and sampling

The survey respondents primarily comprised theater audiences from China's first-tier cities, including Beijing, Shanghai, Guangzhou, Hangzhou, and Chengdu. The wide geographical and cultural coverage of these cities ensures a certain degree of representativeness and provides valuable reference for further studies. The sample composition broadly reflects the typical urban theater audience structure, thereby enhancing the generalizability of the findings. This study employed a combination of purposive sampling and snowball sampling, both of which are non-probability sampling

techniques. Initially, participants were recruited through collaborations with university theater societies, local theaters, and theatrical art institutions. These initial participants, selected based on their relatively high frequency of theater attendance and theatrical literacy, not only conformed to the target population but also possessed the ability to refer other suitable participants, thereby expanding the sample pool. In practice, the researchers designed an online questionnaire disseminated via Wenjuanxing (a popular Chinese survey platform). Each participant was encouraged to invite peers from their theater-going social circles to complete the survey, facilitating a network-based snowball sampling strategy. This approach proved effective in capturing data from a specific interest group. Prior to data analysis, preliminary screening was conducted to exclude respondents with limited theater experience or incomplete responses to ensure data validity.

Questionnaire design

The questionnaire was designed around three key dimensions. First, it collected basic demographic information such as age, gender, educational background, and frequency of theater attendance, which was used to construct a profile of the sample. Second, it assessed respondents' cognitive engagement with dream imagery, including whether they noticed the dream segments, understood their symbolic meanings, and experienced aesthetic pleasure. Third, it evaluated attitudes toward dream imagery, such as whether it affected plot comprehension, personal preference for such techniques, and willingness to see it retained in future theatrical productions. The questionnaire combined structured items with a few open-ended questions to capture subjective feedback. Following a small-scale pilot test, several items were revised to improve clarity and reliability. The final version was administered online with IP restrictions and logical routing to prevent duplicate or invalid responses. A total of 362 questionnaires were collected, of which 320 valid responses were retained after eliminating incomplete or inconsistent entries. Both the response rate and validity met the requirements of standard social research practices.

Results and Discussion

Audience cognition of dream imagery

Survey results indicate that most viewers were able to recognize the presence of dream imagery in contemporary Chinese theater, suggesting its visual distinctiveness and stage appeal. However, comprehension of the symbolic or cultural significance of such imagery varied considerably among respondents. Specifically, 82.5% of participants reported clearly noticing dream-related elements, while only 61.9% claimed partial understanding of their symbolic meaning. Notably, 17.5% either failed to perceive or could not interpret the dream imagery. This suggests that although dream imagery is effective in visual expression, it still poses interpretive challenges for narrative communication (*Table 1*). Further analysis revealed diverse cognitive pathways among different viewers. Some identified dream elements through symbolic cues, colors, or recurring imagery, while others relied on visual style or actors' performance states. This implies that theatrical creators should enhance narrative guidance and interpretability when designing dream sequences. From a cognitive psychological perspective, the interpretation of dream imagery requires active meaning-

making, which is influenced by the viewer’s cultural background, aesthetic experience, and emotional state. Consequently, interpretations of dream segments tend to vary widely, exhibiting individualized and multi-layered responses.

Table 1. Audience awareness and understanding of dream imagery.

Cognitive dimension	Number of respondents	Percentage
Clearly noticed dream imagery	264	82.5%
Partially understood symbolism	198	61.9%
Could not understand or notice	56	17.5%

In addition, respondents who had previous exposure to surrealist cinema, literature, or theater, such as works by Federico Fellini or Maeterlinck, were more adept at recognizing the artistic function of dream imagery and displayed higher interpretive confidence. On the contrary, audiences unfamiliar with metaphorical or symbolic structures tended to experience difficulty in constructing coherent meaning. These findings underscore the importance of cultural literacy in mediating aesthetic perception. Thus, cultivating audience familiarity with theatrical symbolism through education and outreach may play a pivotal role in enhancing cognitive accessibility of dream scenes.

Impact of dream imagery on the viewing experience

Audiences generally responded positively to dream imagery in terms of emotional engagement and aesthetic experience. Approximately 73.4% of respondents believed that dream imagery enhanced the emotional resonance of the performance, while 66.9% felt that it stimulated imagination and heightened immersion. Additionally, 61.2% acknowledged its contribution to stage visual effects. However, 38.1% believed that dream segments weakened narrative coherence, and 26.4% encountered comprehension difficulties. These findings indicate that dream imagery simultaneously amplifies artistic expressiveness and challenges narrative logic, necessitating a delicate balance between symbolic expression and storytelling coherence. Dream imagery often employs lighting changes, sound design, rhythmic language, and stage composition to evoke emotional responses. These diverse and often non-linear techniques can evoke strong emotional resonance. Data also show that audiences with greater emotional empathy are more receptive to the "irrational" structure of dream segments, whereas those with a rational preference tend to question their narrative function. Therefore, creators should align dramatic language with emotional intent to ensure that dream segments enhance rather than disrupt dramatic rhythm and logic (Table 2).

Table 2. Impact of dream imagery on the viewing experience.

Cognitive dimension	Percentage
Enhanced emotional resonance	73.4%
Stimulated imagination	66.9%
Improved visual aesthetics	61.2%
Weakened narrative coherence	38.1%

Moreover, some respondents commented that dream sequences served as “emotional high points” that remained in memory long after the performance, regardless of full understanding. Others noted that when dream imagery was closely tied to a

character's psychological evolution, it became an effective vehicle for emotional identification. However, when such segments appeared overly decorative or unrelated to character motivation, they were perceived as excessive or even self-indulgent. Hence, the integration of dream imagery with the psychological arc of the play appears to be a key factor in determining its impact on the viewing experience. Future productions may benefit from tighter dramaturgical planning to ensure that dream sequences reinforce rather than fragment the overall narrative structure.

Audience aesthetic attitudes and expressive expectations

Responses to the open-ended questions revealed that most viewers embraced the artistic experimentation associated with dream imagery, recognizing its potential to expand the boundaries of theatrical language. Over 70% appreciated the symbolic and expressive qualities of dream scenes, particularly those combining lighting, music, and physical performance. However, several suggestions for improvement were noted, such as the need for clearer transitions between dream and reality, symbolic cues for interpretation, and a reduced emphasis on form over substance. One respondent commented, "The dream sequences sometimes feel abrupt and disconnected from the main plot," while another stated, "Although I didn't fully understand it, I was deeply moved by its poetic and dreamlike quality." These comments reflect an audience desire for better balance between aesthetic expression and narrative comprehension. Viewers are generally open to artistic experimentation with dream imagery, but they expect contextual guidance and interpretive cues to lower cognitive barriers. In particular, viewers expressed a preference for "anchoring devices", such as recurring symbols, contrasting lighting, or voiceovers, that help distinguish dream states from reality. Several respondents also recommended the use of paratextual elements (e.g., program notes or director's messages) to explain the conceptual framework of the performance. These expectations point toward a hybrid model of reception, in which audiences simultaneously value creative innovation and intelligibility. Rather than diminishing artistic freedom, such feedback provides creators with practical insight into how meaning is constructed during the performance.

Furthermore, aesthetic expectations were closely tied to prior theater experience. Frequent theatergoers emphasized artistic originality and metaphorical richness, while casual attendees valued emotional clarity and narrative fluency. This divergence suggests the necessity for audience segmentation in theatrical production and marketing, with tailored communication strategies that appeal to varied aesthetic preferences without diluting the creative vision.

Group characteristics and variations in acceptance

Further analysis revealed that educational background and frequency of theater attendance significantly influenced acceptance of dream imagery. Frequent theatergoers and those with training in the arts were more likely to view dream segments positively, while infrequent attendees often expressed confusion or fatigue. Younger audiences (aged 20–35) generally embraced dream imagery as aligned with contemporary aesthetics, while older viewers preferred narrative coherence and encountered more interpretive difficulties. Gender differences also emerged: female viewers tended to respond more sensitively to emotional aspects of dream imagery and displayed higher acceptance, whereas male viewers focused more on structural analysis and expressed

concern that such segments were overly stylized but lacked substance. Profession-wise, individuals working in cultural media, education, and the arts showed greater appreciation for dream imagery, while those in technical or financial fields were more reserved. These layered audience characteristics suggest the need for creators to consider the cultural background and aesthetic preferences of their target audience and to clarify whether a production is intended for niche or mainstream appeal.

Additionally, theater companies are encouraged to provide interpretive aids, such as program notes, pre-show talks, and media outreach, to improve audience comprehension and acceptance across diverse demographics. For example, digital supplements like behind-the-scenes videos, director interviews, or dramaturgical essays can help bridge the gap between abstract theatrical content and audience understanding. Interactive post-performance forums may also facilitate dialogue between creators and audiences, allowing the former to explain aesthetic intentions while giving the latter a space to express interpretations or confusions. These findings highlight that acceptance of dream imagery is not merely a matter of individual taste but is shaped by broader sociocultural factors. As contemporary theater becomes more experimental and interdisciplinary, sensitivity to audience stratification becomes critical. Rather than pursuing a "one-size-fits-all" approach, future productions might benefit from a more nuanced understanding of the viewer profile to strategically balance innovation and accessibility.

Conclusion

Based on the analysis of 320 valid survey responses, several important findings emerged. First, dream imagery is widely used in contemporary Chinese theater, encompassing diverse expressive forms: visual, auditory, linguistic, and symbolic. Most viewers are able to identify dream imagery, especially recognizing its mystical atmosphere and symbolic meanings. Second, dream imagery significantly enhances emotional tension and aesthetic experience, particularly among younger audiences, who show stronger engagement and interpretive interest. Third, acceptance of dream imagery varies significantly and is influenced by factors such as educational attainment, viewing frequency, and cultural background. However, many viewers remain at a perceptual or emotional level of understanding and lack systematic comprehension of deeper cultural connotations. Based on these findings, the following suggestions are offered from the perspectives of creation and communication. First, improving the internal logic and narrative integration of dream imagery. Dream segments should be closely tied to character psychology, plot development, and thematic expression, avoiding form-content disconnection. Enhancing narrative motivation and symbolic direction can help audiences achieve better understanding and resonance. Second, adopting multimedia tools such as virtual imagery, interactive lighting, and digital projections to create more immersive dream sequences, thereby increasing theatrical modernity and visual appeal. Third, Enhancing pre-performance audience engagement. Theaters should offer interpretive materials via program notes, pre-show talks, or actor-audience interactions to help audiences grasp the meaning and function of dream segments and lower the threshold of acceptance. Fourth, incorporating dream imagery into theater education. University drama curricula should include analysis of dream imagery through case studies and creative practice to highlight its narrative and psychological value and broaden students' creative perspectives.

Despite the attempt to explore audience reception of dream imagery, several limitations remain: First, the sample is geographically concentrated in large cities in eastern China, limiting its representation of audiences from different regions, social strata, and age groups. Second, although the questionnaire covered cognition, aesthetics, and feedback, it did not fully explore the deeper psychological mechanisms through which dream imagery evokes association and emotion. Third, the structured format of the questionnaire made it difficult to capture nuanced and individualized viewer experiences; future studies could incorporate interviews or focus groups to gather richer data. Lastly, the study did not distinguish among different types of dream imagery (e.g., symbolic, hallucinatory, metaphoric) or their respective impacts on audience reception, which presents a direction for further research. To address these limitations, future studies can explore the following directions. Future studies could broaden the sample base to include more regions, age groups, and cultural backgrounds, creating a more representative audience reception map. In addition, supplementing questionnaire data with qualitative tools such as interviews, field observation, and text analysis to gain deeper insights into the psychological mechanisms of dream imagery reception. Furthermore, establishing a classification system for dream imagery based on form, narrative function, and aesthetic value, offering a systematic framework to guide theater creators. It also should explore how dream imagery is expressed and interpreted across different media such as film, dance, and digital art, thereby encouraging interdisciplinary integration.

Acknowledgement

This research is self-funded.

Conflict of interest

The authors confirm that there is no conflict of interest involve with any parties in this research study.

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