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A Qualitative Study of Xiaohongshu's Impact on Malaysian Chinese Secondary Students' Perceptions of Their National and Cultural Identities

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Abstract: This study explores how Xiaohong Shu, a widely popular social media platform, influences the cultural and national identity formation of Malaysian Chinese secondary school students. Although these students share ethnic heritage with Chinese people in mainland China, their cultural experiences are shaped by distinct geographical, historical, and social contexts. The research focuses on how Xiaohong Shu's portrayal of Chinese films, narratives, and national imagery subtly shapes students' perceptions of identity. Utilizing purposive sampling and semi-structured interviews, the study engages a group of active Xiaohong Shu users to examine the relationship between media exposure and identity negotiation. The findings reveal that while most participants maintain a strong sense of Malaysian identity despite frequent exposure to Chinese cultural content, a minority show growing affinity toward China. This study contributes to the broader understanding of identity construction among youth in multicultural societies and offers valuable insights for future media literacy initiatives and cross-cultural communication research.

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标题： 一项关于小红书对马来西亚华裔中学生国家和文化认同感影响的定性研究

摘要： 本研究探讨了小红书这一广受欢迎的社交媒体平台如何影响马来西亚华裔中学生文化与民族身份的形成。尽管这些学生与中国大陆的中国人有着共同的民族血统，但他们的文化体验受到独特的地理、历史和社会环境的影响。研究重点关注小红书对中国电影、叙事和国家形象的呈现如何微妙地塑造学生的身份认知。通过目的抽样和半结构化访谈，本研究选取了一群活跃的小红书用户，以考察媒体接触与身份协商之间的关系。研究结果表明，尽管大多数参与者在频繁接触中国文化内容的情况下仍保持着强烈的马来西亚身份认同，但少数人对中国表现出日益增长的亲近感。本研究为多元文化社会中青少年身份构建的更广泛理解做出了贡献，并为未来的媒体素养倡议和跨文化沟通研究提供了宝贵的见解。

关键词： 马来西亚华裔中学生；国家认同；文化认同；小红书；媒体效果理论；认知效果

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1.Introduction

Over the past few decades, the media consumption patterns of Malaysian Chinese youth have undergone a sea change. From the pre-millennium era of print media to today's digital era of social e-commerce, their media experience has evolved significantly. Beginning in the 1990s, the Internet was rolled out in Malaysia, and in 1996, when Telekom Malaysia Berhad (TMB) joined, computer usage and ownership increased significantly. In 2016, Malaysia's Internet connection rate reached 77.6%, with people preferring to use Twitter and Facebook for social networking (Rosmani et al., 2020).

The evolution of social media has revolutionized the way billions of people communicate, due to the advancement of Internet information technology. Social media, through the internet and mobile technology, meets the need for more contact between organizations, businesses, and individuals (Zhou & Wang, 2014). Social media is ideal because it reflects the attributes of engagement, interaction, openness, and transparency (Kaplan & Haenlein, 2010).

With the development of China's financial and network technology, social media exploded in China and several influential social media were born, such as WeChat, Weibo, Douyin, Xiaohongshu (Yu & Alizadeh,

2023). Since the late 2021s, the number of overseas users of Chinese social media (CSM) such as Douban, Xiaohongshu and Weibo has increased significantly (Hu et al., 2020). A plethora of social media platforms have emerged, with XiaoHongshu being one of the most influential. Xiaohongshu, an online shopping and social networking platform founded in China in June 2013 and the site claims to have 200 million users as of January 2019 (Xiaohongshu, n.d.).

The Xiaohongshu community features both desktop and mobile terminals, as well as video and live - streaming functions. Users can also share product reviews and text introductions of tourist destinations, and it is regarded as China's improved version of Instagram (Tang, 2022). As of 2019, XiaoHongshu has more than 300 million registered users and more than 85 million monthly active users (Xiaohongshu, n.d.). 70% of the users of the platform are the post-90s generation, and nearly 70% of them are females (Ipsos, 2020). The app allows users and influencers to post, discover, and share product reviews, most related to beauty and health (Chen, 2021). Travel bloggers also regularly post content about travel and leisure destinations on the platform (Digipanda, 2020). Xiaohongshu also operates RED Mall, which sells international products to global users.

Although Malaysian Chinese may share similar cultural references and historical ties with those present in China, the identity and culture of Malaysian Chinese have evolved over time, shaped by their unique social, political, and geographical context (Yow, 2016). When Malaysian Chinese youths engage with social platforms that predominantly feature values from mainland China, they are exposed to a range of perspectives and cultural narratives that may influence their perceptions of national and cultural identity.

As adolescents are in a critical stage of identity exploration, this study aims to examine the potential impact of Xiaohongshu on the perception of national and cultural identity among Malaysian Chinese secondary school students. Given that adolescence is a formative period for constructing self-identity, including national and cultural affiliations, social media platforms like Xiaohongshu may play a role in shaping their perceptions. This study seeks to understand how exposure to content on Xiaohongshu influences their identity formation within the multicultural context of Malaysia.

The construction of cultural and national identities in Malaysia is particularly complex and multi-layered. Social identity theory (Tajfel & Turner, 2004) emphasizes the role of group dynamics in shaping identity. In Malaysia's multicultural context, these overlapping influences make identity formation an intricate process given Malaysian Chinese students' language proficiency, their cultural connections with China, and their engagement with Chinese-developed social media platforms such as WeChat, Weibo, and Xiaohongshu, it is worth exploring how Xiaohongshu, as a powerful social platform, may influence their national and cultural identity through its content and media effects. When it comes to the connection between Malaysian Chinese and those present in China, it is not only about cultural inheritance but also about deep historical and bloodline ties. They created a new mixed culture through the interaction between the internal tension arising from transnational identity and the external Sinicization. (Ang, 2005).

As of 2017, nearly 90% of internet users in Malaysia have registered social media accounts (Wok & Mohamed, 2017). Based on the report "Use of Social Media by Children and Adolescents in East Asia, Malaysia Edition", in 2018, 92% of children were able to access the Internet, and out of these, 91.8% accessed

the Internet through a smartphone (UNICEF, 2020). Based on the situation, some Chinese social media from China is also becoming popular in Malaysia. When it comes to the use of Xiaohongshu in Malaysia, especially among Chinese secondary school students, although there is a lack of direct literature and data, research in related fields still provides some insights. As of 2022, the percentage of Xiaohongshu users under the age of 18 has reached 13.4% (qian-gua.com, 2023). Take WeChat, an app for smartphone and tablet users that is also tailored for social media platforms. The mobile social app WeChat has 549 million monthly active users worldwide. In Malaysia, WeChat and others have a 95% smartphone penetration rate (Abu Bakar, 2016). It can be seen that Chinese social media is being widely used by Malaysians.

At the same time, the rise of social media platforms has led to a new focus on young people's cultural identity (Boyd & Ellison, 2007). Xiaohongshu, as a social shopping platform, may influence user identity and behavior by promoting products with specific culture and values and user-generated content. Thus, two research questions of this study are formulated to explore Malaysian Chinese secondary students' perceptions of their cultural and national identities.

1.1How Malaysian Chinese students perceive their national and cultural identities. The question relates to individuals' perceptions and feelings about their own identity, as well as their understanding of Malaysia's cultural traditions and multi-ethnic background.

1.2How Malaysian Chinese secondary school students construct, express and share their national and cultural identities on the Xiaohongshu. The question involves how digital media a creative space for students to present and share their unique understanding of peoples and cultures in the form of words, pictures, and videos.

2.Literature Review

2.1National and Cultural Identities

National and cultural identities are seen as core components of individual identity, although national and cultural identities are hotly debated topics in almost all countries today. Many scholars have different opinions about these controversies. A "nation" is a named human population, sharing a historical territory, a common mythology and historical memory, and laws and obligations shared by all its members (Wodak, 2009). National identity is the quality of any collective that causes its members to identify with it. What causes members to identify with the group includes two broad aspects: first, the characteristics of the individual components of the group, such as a common language, culture, or ethnicity, that cause them to identify with each other; second, the characteristics of the group itself, such as its establishment, narrative history, and role in the international community, lead to a sense of shared interest in the destiny of the whole (Dittmer, 2004).

Culture is an important part of the social fabric and can be defined as the way of life of that society, including every moment and relationship and connection of an individual from birth to death. Culture is also a social product that everyone develops after learning, and this product is usually full of emotion (Altugan, 2015).

In the context of this discussion, some scholars have already had a discussion on national and cultural

identities. Parekh challenges these related assumptions by arguing that national identity is not a substance, but rather a set of tendencies and values that are neither fixed nor arbitrarily changing, requiring periodic redefinition throughout history (Parekh, 1995). However, this identity is defined not only from the inside, that is, from the characteristics shared by the compatriots of the nation, but also from the outside, that is, by distinguishing and differentiating the nation from other nations or ethnic groups. National identity is meaningful only through comparison with others (Triandafyllidou, 1998).

In addition, other scholars have suggested that cultural identity, often thought of as a fixed and exclusive entity with an inherently positive moral claim, is particularly problematic (Kim & Kim, 1994). Cultural identity is also considered to be an integral part of an individual's self, which may influence an individual's social and personal functioning (Bhugra, 1999).

2.2 Adolescent Education and Personal Identity

Previous studies have shown consistency in the education of adolescents on national and cultural identity. According to Eid (2015), training young people to be active citizens must be a core value of schools and educational institutions. Therefore, citizenship education is very important because every society needs people who can contribute effectively to the future health of the local, national and global communities. A study covering Europe states that cultural and linguistic diversity in societies is an important resource, and that the goal of education must be to "awaken the young", so establishing national and cultural identities for students is a means of preserving cultural heritage (Faas, 2007).

Based on this, some scholars have pointed out that the cultural and material environment affects the way young people live and think, and it is important to place young people in their country and cultural context under a similar social and cultural background (Donnelly & Evans, 2016). Besides, modern educational institution, as a social and educational setting, creates actual conditions for students to build their national and cultural identities. It is critical to prevent displays of intolerance and support the creation of the personality's national-cultural identity during the maturation process (Matvienko, 2020).

2.3 Malaysian Chinese Community Status

As of the fourth quarter of 2024, the Chinese comprised 22.4% of Malaysia's total population, representing the second-largest ethnic group; in comparison, Malays accounted for 58.1% and Indians 6.5%, while the remaining 13.0% were classified as "others," encompassing indigenous and smaller ethnic communities (Department of Statistic Malaysia, 2025). Malaysia's multicultural background is a unique historical and cultural environment for the Chinese community.

According to Clarke (2000), ancestor worship, like many other elements of Malaysian Chinese culture, while in many ways strongly similar to the original Chinese cultural system from which it has historically originated, is in fact very different from this cultural system: it is an expression of the unique Malaysian Chinese culture and an integral part of the rich multi-ethnic fabric of modern Malaysian society. Some scholars have suggested that after the arrival of Chinese ancestors in Malaysia, some Chinese Muslims found themselves overwhelmed between the predominantly non-Chinese Muslim community and the predominantly non-Muslim Chinese community, and for survival purposes or political designs, they quickly integrated into

one of the groups (Ma, 2005), which also became one of the religious backgrounds of the Chinese community in Malaysia.

Using the lens of multicultural citizenship can help to understand Malaysian Chinese as well as the country at large. In recent years, Chinese Malaysians have expressed their political aspirations and demands to rid themselves of the stigma of racial restrictions and envision a more inclusive multicultural citizenship for Malaysia as a nation state (Yow, 2017). Under these circumstances, the political strategy of the Chinese political parties changed to the politics of "service" and "fear" (Chin, 2001).

Certainly, there exist scholars who hold a favorable stance towards Malaysian politics and policies. Due to Malaysia's ethnic politics, ethnic preference policies affect most areas of the country, including social, political and economic fields, especially the Chinese language education in Malaysia (Xia et al., 2018). Conversely, In addition, previous studies also pointed out that the development of Chinese education in Malaysia faces many problems and challenges. Chinese primary schools are clearly not being treated fairly and equally by the government, as shown by the inadequate distribution of development funds and the acute shortage of trained teachers, for which Chinese primary schools have to rely heavily on charitable donations from the Chinese community (Raman et al., 2015).

2.4 The Impact of Social Media on Education

Social media helps promote active learning by exposing students to their own learning process and requires them to engage in a higher level of thinking for critical evaluation of content, connection with previous knowledge, control and reflection on metacognitive strategies (Bransford et al., 2000). Active participation in social media can also increase student motivation and engagement in various content areas (Schwarz & Caduri, 2016). More than that, social media "provides people with the opportunity to act as agents in their own learning" (Moje, 2016).

Nevertheless, one of the biggest drawbacks of social media in education is privacy issues, such as the disclosure of personal information on the site. Since social media is based on online communication, students may lose the ability to communicate in person; Many bloggers and authors post wrong information on social networking sites, which can also mislead students (Siddiqui, 2016). Social media can also lead to false self-diagnosis (Akram & Kumar, 2017).

2.5 Immigration and Cultural Identity

Different approaches to categorizing immigration status may lead to different results of studies conducted on these populations. In the literature, two primary definitions are commonly employed to delineate individuals with a connection to a country distinct from their current residence. The first, "foreign-born," designates individuals born in a country other than their present abode, offering a static categorization irrespective of the immigration status of their parents or grandparents. This widely utilized definition, however, excludes second and third-generation immigrants. In contrast, the second definition, "foreigner," pertains to individuals affiliated with or demonstrating allegiance to another country. Notably, this status is subject to change over time, contingent upon the legal requisites of each country. Such legal parameters often hinge on the historical ties between nations (Gimeno-Feliu et al., 2019). According to Joppke (1998), migration opens up new spaces

of mobility and facilitates the normalized exchange of information, resources and population, and migration thus becomes a permanent and structural presence.

Since migration is an international movement (UN Migration, 2019) from one region to another, it often involves cultural conflicts and integration. A key debate in the study of indigenous-migrant relations concerns the barriers to integration posed by ethnic-cultural differences and socioeconomic disadvantage. Specifically, differences between groups in the strength of norms and sanctions that regulate the social interactions of members outside the group. These "closed" norms create a distance between race and culture (McDoom, 2019). Although the process of socialization is usually carried out in the context of adapting to life in a new cultural environment, it must be stressed that it can also happen unintentionally during intercultural meetings and contacts, and whenever there are intercultural contacts and encounters, cultural conflicts of a different nature can arise (Bodziany, 2008).

Cultural integration means that people of one culture absorb the essence of another culture while maintaining their own culture. They not only do not lose their own culture, but also do not completely reject the new culture, but integrate the two (Kessler, 2023). Schools are the first place where all second-generation immigrants come into contact with indigenous and native cultures, and schools are important integration mechanisms. Second, because many adults spend most of their lives in couples (or families), it is of particular interest to observe couples' behavior, especially to observe different patterns of integration between individuals in conracial couples and partners in mixed marriages, where cultural adaptation and integration are necessary (Kohler, 2012).

2.6 Cognitive effects

To explore the influence of Xiaohongshu on the national and cultural identity of Malaysian Chinese secondary school students, it is necessary to use the cognitive effect in media effect theory to help deeply understand the media's shaping of individual identity. Cognitive effects refer to the effects of media exposure on individual mental processes or products of mental processes, usually involving the acquisition, processing, and storage of information (Potter, 2012). It emphasizes that media exerts an influence on the cognition of individuals through direct and indirect ways, thus shaping their understanding of the real world, especially in modern society with rich information.

In the context of this research, the cognitive effect involves the influence of Xiaohongshu on information acquisition. User-generated content and community interaction on the platform may provide students with new knowledge and perspectives, and affect their perception of national history and cultural traditions. Individuals seek information in the media and interact with the media to shape their perceptions of the country and culture (Xu & Wu, 2015). Chinese secondary school students in Malaysia may obtain information related to their culture and country through the Xiaohongshu, so as to form a specific identity.

3. Methodology

This study focuses on young social media users in Malaysia, specifically Chinese secondary school students. To address the research questions, a qualitative research approach is adopted. Data is collected through in-

depth interviews, with respondents recruited via Xiaohongshu posts. Purposive sampling was used to find 20 Malaysian Chinese secondary school students who had experience in using Xiaohongshu. Among them, 65% (13 respondents) are from the SMK, 25% (5 respondents) from the SMJK, and 10% (2 respondents) from the Chinese Independent Secondary School. All of them had six years of Chinese primary education before moving on to their respective secondary schools.

Purposive sampling was used to recruit participants for the study; a call for interviewees was posted on the Xiaohongshu platform, targeting Malaysian Chinese secondary school students. A reward of RM5 was offered as a token of appreciation for their participation. The recruitment post explicitly stated the selection criteria: participants must be Malaysian citizens of Chinese ethnicity with at least three generations of family history residing in Malaysia. They must currently be enrolled in a secondary school. Within ten days of posting, 25 individuals responded. Their identities were verified by submitting student identification documents, and 20 participants were ultimately selected. Further screening was conducted to ensure the quality and relevance of responses—only participants who provided thoughtful, experience-based insights rather than superficial or off-topic remarks were included in the final sample.

The sample consists of Malaysian Chinese students from various states across Malaysia, ranging from Form One to Form Five. The interviews were conducted through online video calls to ensure accessibility and flexibility for participants. The video calls were all recorded and deleted after the study was over, to ensure data is complete, clear, and anonymized to protect participants' privacy.

Interviewees	Sex	Age	Form	School (State)	Xiaohongshu usage
Participant 1	M	15	4	SMK Labuan (Sabah)	1 year
Participant 2	F	16	5	SMJK Heng Ee Cawangan Bayan Baru (Penang)	2 years
Participant 3	M	17	5	SMK Triang (Pahang)	3 months
Participant 4	F	13	2	SMK Munshi Sulaiman (Johor)	1.5 years
Participant 5	M	15	4	SMJK Heng Ee Cawangan Bayan Baru (Penang)	9 months
Participant 6	F	17	5	SMK Telok Panglima Garang (Selangor)	1 year
Participant 7	M	14	3	SMK Telok Panglima Garang (Selangor)	3 years
Participant 8	M	14	3	SMJK Chong Hwa (Kuala Lumpur)	1 year
Participant 9	F	16	4	SMK Merbau (Sarawak)	5 months
Participant 10	M	16	5	SMK Tanjong Sepat (Selangor)	2 years
Participant 11	F	14	2	SMK Munshi Sulaiman (Johor)	11 months
Participant 12	M	15	3	SMJK Krian (Perak)	14 months
Participant 13	F	15	4	Sekolah Menengah Tinggi Chung Hua Seremban	3 years

				(Sembilan)	
Participant 14	M	12	1	SMK Tanjong Sepat (Selangor)	2 years
Participant 15	F	15	3	SMK Labuan (Sabah)	7 months
Participant 16	M	13	2	SMJK Chong Hwa (Kuala Lumpur)	2.5 years
Participant 17	M	17	5	SMK Munshi Sulaiman (Johor)	3 years
Participant 18	F	14	3	SMK Jalan Damai (Penang)	1.5 years
Participant 19	M	16	5	Sekolah Kebangsaan (L) Methodist (ACS) Klang (Selangor)	2 years
Participant 20	F	14	2	SMJK Heng Ee (Penang)	2 years

表 1：访谈参与者的人口统计学特征及小红书使用情况

Table 1: Interview Participants' Demographic Details and Xiaohongshu Usage

Semi-structured in-depth interviews and content analysis effectively explore the emotions, attitudes and opinions of Malaysian Chinese secondary students when using Xiaohongshu. Referring to the research questions of this study, the interview questions cover the aspects: 1. Usage of social media and Xiaohongshu, 2. Perception of cultural and national identities, 3. Influence of Xiaohongshu on cultural and national identities, and 4. Expression of participants' self-cultural and national identities on Xiaohongshu. The collected interview data is transcribed and analyzed using thematic analysis to induce meaningful themes and present the true voices and perspectives of the participants (Nowell et al., 2017).

It is worth noting that since the sample is secondary school students, they may not have the ability to understand the concept of "national and cultural identity", so the author simplified the definition of this concept under the original framework and explained it to the participants. In addition, when asking interview questions, the interview questions were also based on the life background and experience of the participants, to avoid the technical terms too esoteric for the interviewees to understand.

In addition to conducting interviews, this study applied content analysis to examine participants' ideas, interactions, and content creation on the Xiaohongshu platform. Among the texts analyzed are participant-generated posts and comment threads related to national and cultural identity discussions. The researcher focused on posts with high engagement (such as likes, shares, and comments) and content explicitly discussing identity-related topics. The selected texts were systematically coded and categorized based on emerging themes, allowing for an in-depth exploration of how participants express and negotiate their identities in digital spaces.

For instance, in one interview, a respondent expressed: "I think learning Chinese in Malaysia is important, but sometimes I feel like I'm not really Chinese." This highlighted an emerging pattern of cultural identity negotiation, which was marked for further exploration. Similarly, on Xiaohongshu, a post discussing the experience of celebrating Lunar New Year in Malaysia received numerous comments, with some users expressing feelings of connection to Chinese culture while others emphasized their distinct Malaysian identity.

Comments such as 'Chinese New Year feels more festive in China' and 'Chinese New Year in Malaysia is more integrated with local culture' were coded as reflecting cultural hybridity. The following table illustrates an example of how themes were identified from both interview data and Xiaohongshu content:

Data Source	Excerpt	Emerging Theme
Interview	I speak Chinese at home, but English or Malay at school, so my identity feels a bit complex.	Language and Identity Negotiation
Xiaohongshu Post Comment	I learn a lot from Xiaohongshu in China, but some content doesn't match my life in Malaysia.	Digital Media Influence on Identity

表 2：基于访谈数据与小红书数据的主题提炼示例

Table 2: Example of Theme Identification from Interviews and Xiaohongshu Data

These categorized themes were further refined through iterative analysis, reviewed and named accordingly, ensuring that they accurately captured the complexities of identity perception among participants and that the inherent meaning and implications of the themes were understood.

This study adhered to ethical principles, especially in handling participants' personal data and experiences. Participants were fully informed about the study's purpose, process, risks, and benefits, and consented voluntarily with the option to withdraw at any time. Data was anonymized to protect privacy, and no identifiable information was disclosed. Cultural sensitivity was ensured by respecting differences, avoiding stereotypes, and using fair, inclusive research tools. Mental well-being was considered, with support provided for sensitive questions. Transparency was maintained to help build trust and encouraged honest sharing. The study received ethical approval and followed all relevant guidelines, ensuring fairness, non-discrimination, and alignment with societal values.

4. Findings and Analysis

4.1 Self-Viewed Cultural and National Identity Before Xiaohongshu Exposure

School and family education play a crucial role in shaping students' national and cultural identity. In Malaysia, vernacular Chinese primary schools operate under the national education policy and follow the standardized national curriculum, with Chinese as the medium of instruction. While these schools provide education in subjects aligned with the national syllabus, the use of Chinese as the primary language of teaching naturally exposes students to aspects of Chinese language and culture.

Beyond formal education, cultural elements are embedded in the school environment, shaped by educators, students, and parents who contribute to the preservation of Chinese cultural identity. Traditional values, language use in daily interactions, and community engagement help reinforce a sense of cultural belonging among students. This foundational exposure does not solely focus on cultural heritage but coexists with the broader cultivation of national consciousness and identity, as students simultaneously learn about Malaysia's multicultural landscape through subjects such as history and civics. This interplay of education and cultural influence fosters both a sense of belonging to the Chinese heritage and an understanding of their Malaysian national identity.

Family education has a profound impact on the formation of children's identity as they imitate their parents' words and deeds. Families usually attach importance to the passing on of traditional culture, instilling cultural values in their children through activities such as daily life, family gatherings and festive celebrations. This kind of home education not only helps children to establish emotional identification with the culture but also deepens their emotional connection and cognition of the country.

Most participants showed a clear perception of their national and cultural identity. This cognition is gradually formed under the joint influence of family and education. The Chinese education and family cultural inheritance they have received since childhood have made them identify themselves as Malaysian Chinese and have a deep understanding and respect for Chinese traditional culture. This steadiness of identity reflects the importance of both informal and formal education in the construction of individual identity.

"The Chinese education has enriched my cultural characteristics. As a Malaysian citizen, I have learned the extensive and profound Chinese culture, which has strengthened my connotation, enhanced my quality of life, and added more color to Malaysia." Participant 20 said so.

However, it is worth noting that about 4 participants showed uncertainty about their national and cultural identity. As participant 12 said, "Sometimes I am not sure whether I am Chinese or Malaysian, because I like China very much and I have been to China many times. When I lived in China, I felt more at home than when I lived in Malaysia."

The uncertainty surrounding their national and cultural identities appears to stem from the complex interplay of individual experiences and external influences. Exposure to digital technology, entertainment, and idealized representations of China through social media and tourism may have contributed to these students' ambivalence. As a result, they find themselves navigating a space where their sense of identity, shaped by family background, personal experiences, and social perceptions, is increasingly influenced by external attractions and broader cultural narratives.

Four participants claimed they are uncertain about their perception of nationality, and there are among them who even consider themselves to be more Chinese than Malaysian. This diversity in perspective highlights the complexity of individual identity formation, influenced by a variety of social factors. Among others, participant 3's experience sheds light on the roots of this cognitive difference. He shared, "Although I was born and raised in Malaysia, my parents often emphasize our Chinese heritage and culture. Sometimes I feel I am more Chinese than Malaysian, especially after facing unfair treatment. It's confusing when people from other races tell us to go back to the country where our ancestors came from." Participant 3's words illustrate how family education plays a crucial role in shaping an individual's national and cultural identity. However, his experiences with social complexities, such as racial struggles, have created a contrast between his strong Chinese cultural connection and her sense of belonging in Malaysia. This points to the broader social dynamics and challenges that affect participants' perceptions of their national and cultural identity.

This emotional connection is in contrast to the social environment and cultural atmosphere in Malaysia, further deepening the complexity of their national and cultural identity. Participant 2 shared, "Malaysia is home to many different ethnic groups, but from my perspective, things here are often divided along racial

lines. As a member of the Chinese minority, I feel that we often face unfair treatment compared to the Malay majority. Because of this, I long for life in China, where we share the same culture and appearance, and where everyone is treated the same and equally."

This perspective is extremely important to note, as it reflects the individual teenager's perception and cognition. Participant 2's experience highlights how communal differences, particularly along racial lines, can deeply influence one's sense of belonging and identity. Such perceptions need to be approached with careful thought and sensitivity, as they are shaped by both personal experiences and broader social dynamics. It's crucial to recognize the complexities of these differences and the impact they have on a young person's view of their national and cultural identity.

4.2 Xiaohongshu Engagement and Resulting Influence

It can be observed from the research data that Xiaohongshu plays an important role in the construction process of national and cultural identity among participants. Through the use of the Xiaohongshu, they are gradually exposed to information about China's history, culture, daily life, architectural style and degree of modernization. On the platform, they can browse introductions about Chinese history and traditional culture, learn about aspects of Chinese daily life, and explore China's unique architectural style and modernization process. Participant 9 stated, "On Xiaohongshu, I can actually see a lot of interesting things about China, such as food and lifestyle, etc. The people in the videos seem to be very happy, which is totally different from the stereotype that China is very repressed and rigid." The acquisition of such information is not only the accumulation of knowledge, but also the opening up of perspectives on the diversity of China, prompting them to develop a certain degree of interest and curiosity about China.

In addition, up to 50% of participants have made Chinese online friends through Xiaohongshu. Such cross-cultural communication and interaction not only promoted the exchange of language and culture, but also made them have a deeper understanding of China, thus changing some of their views and perceptions of China. "I met a friend from China on Xiaohongshu and we often talked about the differences between Chinese and Malaysian cultures. I was surprised to find that many of my favorite games were launched in China, and my friends often played them with me." Participant 10 said.

"On this platform, I often watch videos about Chinese history and traditional culture. I like to learn about the daily life of Chinese people and explore the unique architectural style and modernization process of China, because it is different from the living environment I am usually exposed to." The Participant 4 said. The acquisition of such information is not only the accumulation of knowledge, but also the opening up of perspectives on the diversity of China, prompting them to develop a certain degree of interest and curiosity about China.

Besides, participant 9 said that Xiaohongshu has many wonderful things about China. "I like to see things about my favorite stars on this app, and I usually like Chinese stars the most. I think China's cultural and entertainment market is very rich, there are a lot of interesting things, very attractive."

The influence of Xiaohongshu is not only to expand the participants' understanding of China, but also to

include their yearning and praise for China. Participant 14 said he envied China for its high-tech products and modern cities full of tall buildings, which made his life very convenient.

Although most participants enjoyed using Xiaohongshu and valued its positive representation of China, the analysis indicates their identities were nonetheless deeply rooted in their personal experiences. According to the survey data, 80% of the respondents who firmly identified themselves as Malaysian Chinese firmly identified their nationality as Malaysian despite their deeper understanding of Chinese culture. This recognition reflects their emotional connection and sense of identity with the place where they lived and grew up.

Participant 6 expressed firmness in her nationality: "Despite my interest in Chinese culture, I consider myself Malaysian; this is where I lived and grew up, and I have a deep affection for it." This view underlines their emotional bond to Malaysia and the value they hold for their home country. They are glad that Malaysia has preserved Chinese education so that they can receive education and influence from their mother culture in Southeast Asian countries far away from China, so as to have a deeper understanding of Chinese culture.

Nevertheless, as reported earlier, four participants showed wavering national identity; participant 1 described his yearning for China: "The China I saw on Xiaohongshu makes me feel very close, and I am more prone to consider myself Chinese, because our Chinese culture and appearance are the same as Chinese people." "And now China is developing so well, so many tall buildings and high technology, and the cities and towns are very busy, I like that atmosphere." This may be partly the result of the digital age of big data's precise monitoring of individual browsing preferences and information push. Big data analytics can accurately capture individual browsing preferences and then push customized information to users, so that they are more exposed to China-related content. This solidification and circulation of information may strengthen respondents' yearning and sense of identity with China, which in turn affects their national identity.

Generally, the participants shared their insights and perceptions with others, consolidating and expanding their cognition through communication and discussion. In the process of sharing, they also individually integrate into the chosen cultural environment. This kind of sharing is not only an expression of individual cognition but also an important way of cultural exchange and dissemination. Through communication with others, they examined their cognition from different perspectives and angles, which deepened their understanding and experience of Chinese culture and Malaysian society.

This process of refactoring, sharing, and diverging is an evolving and enriching one. Through their own efforts and exploration, the participants have gained a unique and rich understanding of the country and culture and also promoted the dissemination and exchange of culture. Their experience is not only the construction of individual cognition but also the embodiment of cross-cultural understanding and identity. In this process, some problems worth discussing have gradually emerged.

Some of them may have begun to question their own national and cultural identity because of their affection or yearning for Chinese culture. For example, participant 2 expressed her confusion: "I like Chinese culture, but I don't feel completely Malaysian, sometimes I ask my Chinese friends where I am from." The information dissemination and personalized push of social media may further aggravate this distress, making

individuals doubt and uneasy about their own identity and culture.

The formation of the national and cultural identity of Malaysian Chinese secondary school students is influenced by a variety of factors.

Overall, those who firmly identified themselves as Malaysian-Chinese, took the initiative to compare the pros and cons of the two countries, and made it clear that their nationality is Malaysian and not Chinese. This recognition comes from school and family education. Schools and families have stressed to them that although China is their ancestral homeland, they should be clear about their nationality and identity as part of their migration to Malaysia. This educational background and emphasis made these respondents more inclined to closely link their identity with Malaysian nationality and also prompted them to have a deeper perception and experience of the advantages of Malaysian society and culture.

On the other hand, undecided participants saw more advantages than disadvantages in China, while perceiving more disadvantages than advantages in Malaysia. This evaluation is often influenced by the network and real-world environment in which they operate. On the Internet, they may have more exposure to China's development and prosperity, see China's high-rise buildings and scientific and technological progress, and thus have a yearning for and identification with China. The perception of Malaysia's shortcomings may be derived from the challenges and problems in real life, such as the uneven socio-economic development and the complexity of the cultural environment.

5. Conclusion

In today's society, education is one of the most important factors in shaping the identity of the young generation. Firstly, the education of identity is crucial for young people's cognition and understanding. In Malaysia, the persistence of Chinese education in schools and communities has provided opportunities for young Chinese people to understand and learn about Chinese culture. By learning the Chinese language, young people learn not only the language but also the history, culture and values of China. This kind of education is not only the transmission of knowledge, but also the shaping and strengthening of identity.

Secondly, the Malaysian Chinese community's insistence on Chinese education enables the younger generation to understand and experience traditional culture more deeply. In this process, young people are exposed to the essence of traditional Chinese culture, learn traditional poetry, literature, and art, and immerse themselves in that atmosphere of culture. This cultural inheritance not only enriches their knowledge but also enhances their sense of identity and pride in Chinese culture.

It is worth noting that the Chinese language education has not shaken the identity of the Chinese youth with Malaysian citizenship. Despite their exposure to the Chinese culture through their schools and communities, they still see Malaysia as their home and country. This reflects the tolerance and understanding of multiculturalism among young Malaysian Chinese, who can find a balance between the two cultures and consciously combine their national identity with their cultural identity.

This phenomenon needs to be taken seriously, and society should be committed to creating an inclusive and diverse environment where every young person can confidently affirm their own identity and cognition.

Cultural inheritance enriches their vision and experience and enhances their sense of identity with Chinese culture. However, injustice and discrimination in society may hurt young people, causing them to have confusion about their identity. Therefore, building an inclusive and diverse social environment that respects and understands each person's identity is key to social and cultural progress.

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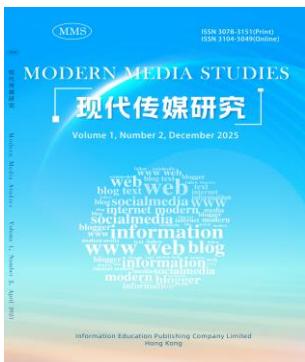
"影游融合"视阈下的角色塑造与偶像文化研究

陈　珍（Chen Zhen），魏月萍（Ngoi Guat Peng）

摘要： 在影游融合的产业趋势下，影视与游戏的跨媒介互动正在重构角色生产与偶像消费的逻辑关系，本研究基于跨媒介叙事理论探讨其在影游融合中的应用路径，即角色如何在多媒介环境下塑造统一的身份叙事，同时借助技术、文化与消费机制完成从角色到偶像的转型。本研究采用案例分析法与文本分析法，选取《赛博朋克2077》《原神》《巫师》等影游融合案例揭示角色与偶像的双向互动机制。研究发现在技术层面虚拟拍摄与AI驱动使角色突破媒介边界，形成"数据化身体"。在文化层面粉丝通过同人创作（Lofter二创图文）和数据劳动（B站角色打投）反哺角色设定，进而推动游戏角色向虚拟偶像演变。在消费层面影游联动促成"为角色氪金"到"为偶像付费"的升级（如《原神》雷电将军角色池流水达1.3亿美元）。但由于AIGC版权争议、跨媒介叙事断裂（《巫师》剧集简化游戏哲学命题）及政策限制成为主要挑战。研究最终提出"角色数据库—用户行为分析—跨媒介开发"的协同路径为影游融合生态的优化提供理论支持与实践启示。

关键词： 影游融合；跨媒介叙事；角色偶像化；参与式文化；虚拟偶像

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Title: Research on Character Shaping and Idol Culture from the Perspective of "Integration of Film and Game"

Abstract: In the trend of the integration of film and gaming, cross media interaction between

film, television, and games is reconstructing the logical relationship between character production and idol consumption. This study explores the application path of cross media narrative theory in the integration of film and gaming, that is, how characters shape a unified identity narrative in a multimedia environment, and at the same time, use technology, culture, and consumption mechanisms to complete the transformation from characters to idols. This study uses case analysis and text analysis to reveal the two-way interaction mechanism between characters and idols by selecting the film and game integration cases such as Cyberpunk 2077, Genshin Impact and Wizard. Research has found that at the technical level, virtual filming and AI driven technology enable characters to break through media boundaries and form a 'digitized body'. At the cultural level, fans contribute to character design through fan creations (Lofter's secondary creative graphics and text) and data labor (Bilibili character casting), thereby promoting the evolution of game characters into virtual idols. At the consumption level, the interaction between film and travel has promoted the upgrading from "gold for characters" to "paying for idols" (for example, the role of General Thunder in Genshin Impact has reached 130 million dollars). However, due to AIGC copyright disputes, cross media narrative fragmentation (simplified game philosophy propositions in The Witcher series), and policy restrictions, these have become the main challenges. The research ultimately proposes a collaborative path of "role database user behavior analysis cross media development" to provide theoretical support and practical inspiration for optimizing the integration ecology of film and gaming.

Keywords: Integration of film and gaming; Cross media narrative; Idolization of characters; Participatory culture; Virtual Idol

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引言

　　影视与游戏的跨媒介互动在影游融合（Film-Game Convergence）日益深化的背景下不仅是改变了内容创作的方式，还重塑了角色塑造与偶像消费的逻辑关系。传统影视角色通常受限于线性叙事，游戏角色则因互动性与玩家主导权具有更强的沉浸感和个性化塑造能力。当影视与游戏相互渗透时，角色便成为跨媒介叙事的核心枢纽，不只是在多个媒介中保持统一的身份设定，还可能借助粉丝参与、技术创新和消费市场推动，逐渐向虚拟偶像方向发展。但是现有研究主要集中于跨媒介叙事的基本原则、角色的文化意义或粉丝文化的影响，对影游融合下角色如何完成从叙事符号到偶像形象的转变尚缺乏系统探讨。亨利·詹金斯（Henry Jenkins）在《融合文化》（2012，P.153）中提出"跨媒介叙事"（Transmedia Storytelling）概念，强调同一角色可以在不同媒介平台上展现独特但互

补的叙事价值，这一理论为分析影游融合背景下的角色塑造提供了独特视角。本研究以跨媒介叙事理论为框架结合了案例分析法与文本分析法，选取《赛博朋克 2077》《原神》《巫师》等典型影游融合作品探讨角色在影游交互中的塑造机制，分析其如何在粉丝文化的推动下演变为偶像，以便进一步探讨影游融合生态的挑战与发展路径。

一、跨媒介叙事定义

2006 年美国麻省理工学院教授亨利·詹金斯（Henry Jenkins）在其著作《融合文化》（Convergence Culture）中提出了"跨媒介叙事"（Transmedia Storytelling）的概念，这个概认为在媒介融合的背景下不同媒介形式之间不只是简单的信息传输，而是形成了一种新的叙事模式。这一模式依赖于不同媒介的独特表达方式，使故事能够在多个平台上扩展和深化继而构建出一个更完整、更丰富的叙事体验。詹金斯指出跨媒介叙事并不只是同一内容在不同媒介上的重复展现，而是每个媒介都能以其独特的方式讲述故事的一部分，并且对整体叙事体系做出独特且有价值的贡献。例如电影可能侧重于视觉叙事，游戏则提供互动体验，漫画或小说可以补充背景设定和角色内心世界。不同媒介的结合使得受众在消费内容的过程中需要积极参与，补充信息、连接线索来深化对故事世界的理解。这种叙事方式鼓励受众跨越多个平台获取信息，并在知识社区中进行讨论和创作。在这个基础上詹金斯进一步提出了跨媒介叙事的七大原则，分别是扩展性（Spread ability）与可钻性（Drill ability），即故事内容既需要易于传播来吸引更广泛的受众，也要具备可深入挖掘的层次让核心粉丝能够深度研究和解读。还有连续性（Continuity）与多样性（Multiplicity），跨媒介叙事既要保持故事世界的统一性来保证不同媒介间的信息互相补充，也要允许在不同版本中呈现角色或情节的多样性，如同一角色在电影和游戏中展现不同侧面。还有沉浸性（Immersion）与可提取性（Extract ability）：受众通过媒介的互动性增强沉浸感的同时还可以将故事元素带入现实世界，如粉丝购买周边或参与角色扮演（Cosplay）。以及关于统一的世界建构（World building）。在这七大原则支撑下，可以看到跨媒介叙事依赖于一个完整且可持续发展的故事世界，使不同媒介的叙述能够共存并随着媒介的发展不断延展，其核心价值在于它不只是增强了故事的可持续性和传播性，也赋予受众更大的参与权致使他们在不同媒介间自由切换，成为故事世界的主动探索者（张明浩，陈旭光，2021）。这种模式已广泛应用于影视、游戏、动漫等多个领域，如《星球大战》系列、《漫威电影宇宙》和《巫师》游戏及剧集都通过跨媒介叙事的方式实现了更具影响力的品牌运营以及更深层次的文化传播。

二、影游融合中角色与偶像的互构关系

（一）角色作为偶像生产的符号载体

在影游融合的叙事体系中角色不只是故事的核心驱动者，更是偶像化过程中的关键符号载体。角色的形象、性格及故事背景往往具备强烈的识别度，使其在跨媒介传播中具有极高的可塑性和适应性。当角色在影视与游戏等多种媒介中呈现时，它们不仅承载了叙事信息还具备了品牌属性，成为粉丝追随与消费的对象。"电影作为一种文化载体，其角色形象的塑造往往承载着特定的时代精神和审美观念"（陶洋、李彩霞，2025，p.59），而从符号学角度来看角色的视觉设计、语言风格、行为模式等构成了独特的符号系统，使其在影游联动的过程中能够超越单一媒介，形成了稳定的身

份认同。例如《原神》中的雷电将军因其独特的和风设定、强势的人设和深刻的故事背景，迅速成为游戏玩家追捧的角色，同时通过影游联动、官方PV、音乐专辑等方式强化其偶像属性。此外角色的符号化特征使其具备偶像化潜质，影游融合的媒介环境让角色不只是存在于虚拟世界，还能通过同人创作、二次传播等方式进入粉丝文化空间。粉丝通过绘画、视频剪辑、Cosplay等方式参与角色的再生产使其逐渐从单一的叙事符号演变为文化符号，最后具有偶像化的属性。

（二）偶像文化对角色塑造的反哺机制

偶像文化在影游融合的背景下不仅影响了角色的消费模式还深刻参与到角色的塑造过程中，形成了一种反哺机制。这一机制体现在粉丝群体的深度参与上，他们通过数据劳动、同人创作、社交互动等方式影响角色形象使角色不断优化甚至偶像化，最终推动角色消费的升级。首先，粉丝的数据劳动直接影响角色的市场定位和商业价值。例如在B站、微博等平台粉丝通过角色应援、打投和二次传播来提高角色的曝光度，并且影响其在官方运营中的重要性。在游戏中角色的强度、剧情人气甚至游戏内流水都会被玩家数据化，使得官方在后续内容更新中主动迎合市场需求，优化角色形象以增强其偶像属性。其次，同人创作是粉丝文化对角色塑造的重要反哺方式。粉丝通过绘画、二创小说、短视频剪辑等方式丰富角色的情感表达和故事背景，使角色更具个性化和情感共鸣（吕游、陈楠，2024）。例如Lofter、Pixiv等平台上大量的同人作品往往能够影响官方对角色的后续塑造，甚至会在游戏更新、影视改编时，吸收粉丝的创作灵感以便角色更加符合市场预期。另外，粉丝的社交互动进一步加深了角色与偶像文化的融合。通过微博、B站等社交媒体粉丝以拟人化的方式与角色互动，并赋予其拟偶像化的人格特征，如角色生日应援、虚拟直播等，使角色不再只是游戏或影视中的形象，还成为可以互动和"追星"的对象。这种基于粉丝行为的反哺机制使角色的塑造不再仅由官方决定，也在影游融合的文化生态中不断进化最终趋向偶像化发展。

（三）双向赋能的理论模型

影游融合中的角色与偶像之间并非单向转化而是一个动态的双向赋能过程。在这一过程中角色塑造借鉴偶像文化的运营模式，而偶像的形象则受影游角色的叙事影响，两者在技术、文化、消费等层面形成互相驱动的关系。在技术层面，影游融合推动角色形象的精细化与智能化使其具备偶像运营的基础。例如AI驱动的动态捕捉和虚拟拍摄技术使游戏和影视角色的表现更加生动，为其进入偶像市场提供可能性。在《赛博朋克 2077》的捏脸系统中，允许玩家对角色外观进行深度定制，这种高度个性化的设定赋予了角色偶像般的专属魅力。在文化层面，粉丝群体的深度参与推动角色向偶像化演变，同时偶像运营策略也影响了角色的塑造。粉丝通过二次创作、数据打投、角色生日庆祝等行为让角色人格不断完善，如《原神》角色在社交平台上的粉丝运营模式已接近偶像应援体系，形成了从游戏角色到虚拟偶像的转化路径。在消费层面，影游融合拓宽了角色的商业价值，使角色不只是游戏或影视内容的一部分，也成为可持续运营的偶像资产。例如，影游联动的营销策略使"为角色氪金"逐渐演变为"为偶像付费"，如雷电将军的角色池在全球创下上亿美元的流水。这种双向赋能的模式使影游角色不再局限于传统的叙事符号，而是逐步融入偶像产业并形成跨媒介、可持续发展的商业模式。

三、从角色到偶像：影游融合的生成路径

（一）技术赋能：虚拟拍摄与AI驱动

技术的迅猛发展是推动影游融合以及角色偶像化转型的关键动力，特别是在虚拟拍摄、AI驱动和实时渲染等领域的突破特别大地提升了角色的表现力与延展性，为其进入偶像文化体系提供了技术支撑。虚拟拍摄技术（Virtual Production）融合了实时渲染、动作捕捉与LED背景墙等手段使角色在影视制作中能够实现高度真实的动态表现。这种技术在提升视觉效果沉浸感的同时，也促进了角色跨媒介身份的统一，使游戏中的虚拟角色能够无缝转入影视语境中以保持一致的设定与表现（彭新宇，2022）。例如《曼达洛人》《巫师》等作品就大量采用虚拟拍摄技术，高度还原了复杂场景并提升了角色塑造的拟真度，为角色的偶像化运营提供了叙事基础。

与此同时，AI驱动的图像识别、语音合成与行为模拟技术也在不断深化角色的智能表现。在游戏领域《赛博朋克 2077》的捏脸系统通过高度自由的参数设定，使玩家深度参与角色外貌与设定的生成过程，大幅提升了角色的个性化和参与感，而AI语音与情感建模的加入则让角色具备更加细腻的人格表达，使人物更接近"虚拟偶像"的形象特征。另外AI还可以实现虚拟角色的自动直播、互动对话等功能，拓展了角色在内容之外的表现空间。技术的赋能使得角色不再只是程序化的视觉符号，同时也是具备了"生命力"的数字存在，能够主动参与到社交、传播与情感互动中，这一转变为角色的偶像化发展提供了坚实基础，成为影游融合中最具潜力的突破口之一。

（二）叙事融合：跨媒介人格建构

在影游融合的进程中，角色不再局限于单一媒介的叙事框架，而是在多种媒介平台中不断延展、重塑其人格特征以形成具有高度一致性与延展性的"跨媒介人格"。在这一过程中实现了角色形象在游戏与影视之间的无缝切换，使其更易于向偶像形象转化，具备了多维度的情感共鸣与文化认同。跨媒介人格建构的核心在于角色在不同平台上保持核心设定的一致性同时，又根据媒介特性呈现出差异化的叙事内容，在游戏中角色通常具有可操作性与开放性，其性格、行为可受到玩家选择影响，塑造出相对多元的角色面貌，但是在影视中角色的形象则更具导演意图与情节引导性，具有更清晰的情感线索与戏剧冲突，通过影游联动这两种叙事方式，可以互为补充构建出更具层次的人格系统。例如《巫师》系列的主角杰洛特，在游戏中由玩家选择决定其价值倾向与人际关系，在剧集中则以更戏剧化的方式展现其孤独、正义与人性挣扎继而形成复杂而立体的人格形象。另外官方设定与粉丝文化的互动也在不断重塑角色的人格边界。社交平台上的角色访谈、虚拟直播、"角色视角"运营（如用角色语气发文）使角色逐渐具备可感知的主观意识与情绪表达。这种拟人化的人格塑造使角色不再只是叙事工具也成为粉丝可以"信仰"与"追随"的偶像对象，所以叙事融合不仅仅是内容层面的重构，更是角色人格系统的深度建构过程。跨媒介人格的稳定性与丰富性直接关系到角色能否在不同平台间实现有效迁移，最终具备长期运营的偶像潜质，这种人格建构是影游融合中角色偶像化发展的核心驱动机制之一，既源于创作者的系统策划更离不开粉丝文化的持续参与（赵欢，2018）。

（三）消费转型：从角色付费到偶像经济

在影游融合的推动下，用户的消费行为已从传统的角色功能性付费一步步演变为情感驱动的偶像化消费，形成以角色为核心的"虚拟偶像经济"模式。这一转型不只是扩展了内容产业的盈利维度，还重塑了用户与角色之间的关系，从功能依赖走向情感认同与精神寄托。在传统游戏机制中用

户的消费多集中于角色的技能解锁、装备强化与数值成长，属于以"实用性"为导向的付费行为。但是随着角色形象的拟人化和偶像化趋势加强，角色所承载的不只是战斗力，更是人格魅力、情感连接乃至文化认同。以《原神》为例，其角色雷电将军强力设定获得玩家关注，因其复杂背景、视觉设计和语音表演引发大量情感投入，其专属角色池上线首月即创下上亿美元流水，说明玩家愿意不只是为其战斗功能付费，也愿意为角色背后的"故事"与"人格"付费。消费路径也从游戏内购延展至多平台、多形式的内容支持，形成"泛娱乐偶像经济"结构。角色相关的音乐专辑、虚拟演唱会、直播互动、周边商品等层出不穷，玩家逐步转变为"粉丝"，在多个消费场景中进行持续投入。例如部分游戏角色已开展线上生日庆典、角色语音直播，基于与品牌联名开展线下活动更进一步模糊了角色与现实偶像之间的界限。平台机制也积极引导这种消费转型，B站、微博等平台通过角色应援榜、氪金数据排行等方式营造"打投"氛围，使用户在"为角色冲榜"的同时获得类似于追星文化中的成就感与归属感（解迎春，2022）。这种情感驱动的消费行为构建起以角色为核心的偶像生态，使角色逐步具备可持续运营的商业价值，标志着从角色付费向偶像经济的全面升级。如表 1 所示：

比较维度	角色付费（传统）	偶像经济（转型后）
消费动因	实用导向：提升战斗力、获取道具	情感导向：情感投射、文化认同、追星行为
内容依附	限于游戏/影视主线	延伸至音乐、直播、周边、广告等多元化场景
用户身份	玩家、观众	粉丝、支持者、参与者
平台机制	游戏内商城、道具购买	应援榜、打投榜、角色生日活动、虚拟演唱会等
价值评估标准	技能强度、数值表现	人气热度、粉丝活跃度、情感连接力
盈利模式	一次性付费或周期充值	长线情感绑定+多平台持续消费

表 1：角色付费与偶像经济的比较维度

Table 1: Comparison Dimensions between Character Payment and Idol Economy

四、从偶像到角色：粉丝参与的反向重构

（一）数据劳动与角色人设迭代

在影游融合的语境中，粉丝不再是被动接受角色设定的消费者，而是通过"数据劳动"积极参与到角色形象的建构与迭代过程中。所谓数据劳动指的是粉丝在各类平台中以点赞、评论、转发、打投、应援等方式为角色贡献可量化的数据流，继而影响其在平台算法与商业策略中的呈现效果。这种劳动虽然非正式雇佣、无直接报酬却深刻地作用于角色的持续曝光、商业价值评估与未来设定方向，成为虚拟角色偶像化过程中不可忽视的力量。以B站、微博等二次元聚集平台为例，许多游戏角色的热度、讨论量、热搜登榜情况都会直接反馈至官方开发团队，用作角色人气、商业潜力的关键评估指标。某些角色因粉丝自发组织的应援打卡而获得"热度认证"，在后续版本中获得更多

剧情篇幅、语音拓展甚至形象重塑。如《明日方舟》《偶像梦幻祭》等游戏均曾因粉丝反馈强烈而调整角色立绘或优化性格设定实现角色人设的动态调整。这种数据劳动也推动了角色叙事的开放性转变。过去角色人设一般是由创作者单方面设定，但是现在粉丝通过对角色设定的反馈、讨论甚至批评在一定程度上成为"共创者"。角色是否"讨喜"、是否"有成长性"越来越多地取决于社区的反应与热度评估。这种"去中心化"的人设塑造机制让角色具备了更强的弹性与可塑性，促进了其从功能性角色向具备偶像人格的形象进化。总的来说，数据劳动提升了粉丝的参与感与主权意识也在无形中参与到角色生命周期的延展与人设的持续优化中，成为推动影游角色向虚拟偶像演变的重要文化实践力量。

（二）同人创作对官方叙事的修正

在影游融合的发展中，同人创作不再只是粉丝的情感表达方式，而渐渐成为影响官方叙事方向的重要文化力量。粉丝通过绘画、小说、视频剪辑、Cosplay等形式对角色进行再解读和再创作，从而在原有设定之外拓展其人物深度、丰富其情感层次，更有甚者挑战官方所设定的叙事边界。随着社交平台与二创平台（如Lofter、Pixiv、AO3、B站等）的传播能力越来越强，优质同人作品往往具备强烈的话题性与影响力，甚至对官方后续角色走向与剧情安排起到"修正"作用。

这一现象的背后是"参与式文化"与"去中心化叙事"的体现。在跨媒介叙事结构下粉丝不只是满足于消费角色的单一视角，而是希望通过创作参与到角色命运的共建中。例如一些游戏角色在设定上性格冷淡、背景模糊，但通过粉丝的同人小说与角色互动视频，其形象逐渐丰满化情感线被深入挖掘，使原本边缘或模糊的角色获得更多关注与认同。官方出于商业考量与用户黏性的维护往往会吸收甚至采纳部分创作中的设定进行"半官方化"呈现，实现粉丝文化向主流内容的反馈与修正。以《原神》中的"散兵"角色为例，原本在游戏中以反派形象出现，却因粉丝创作赋予其复杂的情感背景和成长线而迅速走红，最终促使官方在后续版本中将其"洗白"并加入可操控角色阵容，形成了典型的"民意驱动"式叙事转变。同样《偶像梦幻祭》等作品也曾根据粉丝反馈调整人物之间的互动关系与剧情推进节奏。由此可见同人创作不仅仅是丰富了角色的表现形式，更在潜移默化中推动官方叙事的调整与再设定，打破了创作者与消费者的单向关系，形成了影游融合语境下角色叙事的共创模式。这一模式为角色偶像化提供了多维度的人格支撑，强化了粉丝群体的归属感与参与意识，成为角色生命力延续的关键支点。

（三）虚拟偶像的次元破壁实践

虚拟角色随着技术的发展与影游融合的加深，正逐步从游戏与影视作品中"走出来"，通过多种媒介平台实现"次元破壁"，成为可被认知、互动、追随的虚拟偶像。这一过程打破了传统虚构角色与现实之间的界限，使角色不只是存在于叙事文本中，更在社交网络、直播平台、品牌营销等现实空间中活跃，形成了跨媒介、跨次元的传播实践。次元破壁的实现离不开技术与平台机制的双重支持。其一，虚拟主播技术（Vtuber）、AI语音合成、动作捕捉等手段让角色具备了实时互动与个性化表达的能力，成为可"面对面交流"的数字存在。其二，微博、B站等平台通过虚拟角色账号运营使角色以"本人"身份发布动态、回应粉丝，构建起与受众之间类偶像式的情感联系。例如《原神》中的部分角色通过官方发布的角色语音日常、生日贺图、Q&A问答等形式持续对角色进行人格化运营，使粉丝在"追角色"的过程中产生"追星"般的情感共鸣。另外虚拟偶像也在商业领域实现实体化延展（陆新蕾、虞雯，2020）。游戏角色频繁出现在实体广告、品牌联名、虚拟演唱

会等场景中继而成为可商业变现的流量入口。如《明日方舟》中的角色阿米娅曾作为代言人参与时尚品牌跨界合作，而洛天依、虚拟艺人A-Soul等角色已举办线上演唱会吸引大量粉丝付费观看，形成了完整的偶像运营闭环。这种打破次元壁的实践强化了角色的现实存在感，也推动其由"虚拟形象"向"文化符号"演进。

综上所述，虚拟偶像的次元破壁实践标志着影游融合角色已不再是单一文本中的附属存在，而是逐步走向具有独立人格、可持续互动和商业价值的偶像身份。这一趋势加速了角色的偶像化转型，也为未来文化产业提供了新的发展范式和运营逻辑。

五、影游融合生态的挑战与破局

（一）技术伦理与文化冲突

角色偶像化的发展在影游融合持续深入的过程中，虽然获得了技术赋能与市场回响，却也伴随着一系列技术伦理问题与文化冲突，尤其是在人工智能生成内容（AIGC）、虚拟身份管理、数字人格权属等方面，渐渐暴露出对现有法律体系与文化价值的挑战，成为阻碍虚拟角色健康发展的核心隐忧。第一，AIGC的版权归属问题引发广泛争议。在游戏、影视以及同人内容的创作中，AI可以实现对角色形象、语音、行为逻辑的自动生成，但这类内容究竟归属技术提供方、原始角色IP方还是使用者是处于法律的模糊地带。例如玩家通过AI工具生成的角色同人视频是否构成侵权，若官方使用AIGC生成角色对话脚本是否侵犯原声优或创作者的知识产权，这些问题涉及角色人格权、声音肖像权与算法透明性的伦理边界，目前还没有统一解决方案。第二，文化价值的差异性也在跨媒介角色传播中造成冲突。影游角色在不同文化语境中常常需要"本地化"处理，但是这种处理容易引发角色设定的争议乃至"去特色化"风险。例如部分具有民族或宗教背景的角色在其他国家版本中被调整立绘或弱化设定，引发原有粉丝群体的不满甚至造成舆论反噬。另外不同国家对于虚拟偶像的审美标准与接受度差异较大，如日本倾向于"萌化"角色形象，欧美更强调"写实"与"多元性"，这在全球化运营中造成角色人设和内容传达的分歧。同时，虚拟角色的"拟人化运营"也存在边界模糊的问题。在进行人格构建与社交互动时，一旦角色言行触及敏感话题（如政治立场、性别议题等）就容易引发现实社会的道德争议。这使得虚拟角色必须在保持人设统一与尊重多元文化之间寻求平衡，而这对运营团队的审美判断、价值观把握和危机公关能力都提出了更高要求（阚大为、朱海澎，2023）。由此可见，技术伦理与文化冲突不只是虚拟角色偶像化过程中的潜在风险点，还关系到整个影游融合产业的可持续发展。未来需要从法律制度、行业规范与技术透明性层面加强治理，推动构建更加包容、合规且尊重创作主体的虚拟内容生态。

（二）产业壁垒与政策制约

虽然影游融合为角色偶像化带来了广阔的发展空间，但在实践过程中仍面临显著的产业壁垒与政策制约。这些障碍既来自内容生产与运营体系之间的结构性差异，也源于国家政策与监管机制对文化产品审美、价值导向和商业行为的规范要求，对跨媒介角色的长效运营形成一定掣肘。首先，影游作为两个原本独立的产业体系，其内容生产流程、商业逻辑和盈利模型有着十分明显的差异。影视产业追求情节的完整性与叙事闭环，以项目制和内容传播为核心。而游戏产业更强调系统性设计、用户参与度和内容更新的持续性。在影游融合中角色的设计往往需要同时适配这两种媒介特性，以致造成创作成本上升、沟通效率降低的问题，甚至出现人物形象与叙事风格割裂。例如在《巫师》

游戏与剧集中，同一角色杰洛特在性格塑造与故事走向上存在差异，致使部分原作粉丝对剧集"简化"游戏哲学命题表示不满，这表明跨媒介角色统一性面临的现实困境。其次，政策监管对内容审美和角色形象的规范也构成现实限制。在中国文化政策主导下，中国角色形象必须符合中国主流价值观、社会道德规范与审美标准。例如中国广电总局对"阴柔化"角色、过度拟人化的二次元形象持保守态度，这影响了许多中国影游产品在人物设定上的表达自由。一些游戏角色因服装、言行或性格设定被要求修改，更有甚者取消上线，影响其偶像化路径的延展空间。另外中国相关政策还对虚拟偶像的商业化运营设置门槛，如未成年人保护、虚拟主播行为规范、游戏氪金机制透明化等，都对角色的市场化延伸提出更高合规要求。再者，在IP开发与内容授权环节产业链上，下游协同不足也是阻碍角色从"影"走向"游"或反向延展的重要因素。影视版权与游戏开发权往往归属不同公司，角色跨媒介转化涉及复杂的授权谈判与利润分配机制难以实现高效整合。

（三）中国本土化发展路径建议

在全球影游融合与虚拟偶像产业蓬勃发展的背景下，中国在该领域虽具备庞大的用户基础、技术储备和内容创作潜力，但受限于文化认同、审美风格、政策导向及产业协同等因素，角色偶像化仍面临"舶来化""水土不服"等问题。所以探索一条符合中国文化语境与市场需求的影游融合发展路径，成为构建具有中国特色的角色生态的关键方向。

1.注重角色文化内核的中国本土价值表达

目前许多影游角色依赖日韩二次元或欧美幻想风格，在形象设计、叙事逻辑上存在"同质化"问题，很难激发用户的文化认同感。今后在角色设定中可融入中国传统文化元素、历史典故、地域特色，如以山海经、古典文学、民间信仰等为灵感来源来构建富有东方美学与精神气质的跨媒介角色体系，实现"文化IP"与"偶像属性"的双重融合（李雨谏、周涌，2020）。例如《王者荣耀》中李白、王昭君等角色的成功出圈，说明中国文化与角色偶像化之间具有高度兼容性与开发潜力。

2.推动影游融合机制的在地化协同

当前影视与游戏多为独立开发、各自为战而缺乏统一的内容规划与跨媒介运营机制。建议建立"角色中台"制度来整合角色视觉设定、叙事资料、语音模型等基础数据，便于在影视、游戏、漫画、直播等多个媒介中无缝迁移使用，提高内容一致性和开发效率。通过角色数据库与用户行为分析联动来实时追踪用户偏好与互动反馈，以实现动态调整与个性化运营。

3.完善政策引导与产业扶持机制

在保障主流价值导向的前提下，给予中国本土虚拟角色偶像产业更多创意空间与发展弹性。可通过设立专项基金、人才培育计划、IP孵化平台等方式来鼓励原创角色与跨媒介内容的联合开发。与此同时加强知识产权保护体系，规范角色形象、声音、行为等要素的归属机制，用以提升中国本土角色的可持续商业化能力。

综上所述，中国影游融合角色偶像化的发展应立足中国文化土壤，强化原创驱动、产业协同与政策保障，构建出具有全球传播力与文化影响力的虚拟角色体系，推动中国数字文化产业的高质量发展。

六、结论与展望

（一）角色与偶像的共生逻辑

在影游融合日趋紧密的媒介生态中，角色与偶像之间不再是彼此割裂的两个文化形态，而是逐步形成了共生逻辑。这种逻辑体现在角色作为叙事核心与偶像作为情感投射对象之间的双重身份统一，使得虚拟角色不但承担内容讲述的功能还具备偶像运营的可能。角色为偶像赋予了叙事根基与人格设定，通过游戏互动、影视呈现、社交媒体运营等形式不断丰富其性格维度与情感表达，构建起可被认同与喜爱的"虚拟人格"。这种人格化设定让角色更易被粉丝情感绑定，更具备偶像应有的魅力与粘性（刘梦霏，2020）。偶像化机制反过来推动角色形象的持续迭代与情感升维。粉丝应援、创作、打投等参与式行为不仅增强了角色的市场热度，也促使开发者不断调整角色设定以迎合受众情感需求，推动角色从单一功能角色向具有长期价值的文化符号转化。角色与偶像的双向赋能构成了影游融合下内容与情感、媒介与粉丝、叙事与消费之间的新型关系结构。通过共生机制角色实现了从叙事符号向社会化偶像的跃迁，为虚拟文化产品的深度开发提供了持续动力。

（二）研究启示与未来方向

本研究通过跨媒介叙事理论视角，系统地梳理了影游融合中角色与偶像之间的互动机制与发展路径，揭示了技术赋能、文化参与消费升级在推动角色偶像化过程中的关键作用。研究显示，角色与偶像的融合不只是媒介形式的重组，也是一种内容逻辑与用户关系的重构，为数字文化产业提供了新的创作范式与运营模式。对学界而言，影游融合下的角色偶像化现象为媒介研究、粉丝文化研究与虚拟身份研究提供了新的交叉点，未来可进一步拓展至元宇宙环境下的沉浸式叙事结构、AI角色的自主生成与管理机制等前沿议题，推动虚拟角色研究向深层次、多学科发展（周涌、李雨谦，2020）。对产业实践而言，研究强调了构建角色数据库—用户行为分析—跨媒介开发的系统路径，在实际运营中有助于提升IP一致性与开发效率。未来可围绕原创IP孵化、AI驱动角色互动、虚拟偶像线下化运营等方向深化探索。总之，影游融合中的角色偶像化不只是一种文化现象，更是数字时代用户参与逻辑、内容传播机制与技术治理能力的集中体现，其发展将持续重塑我们对"人物""媒介"与"现实"的理解边界。

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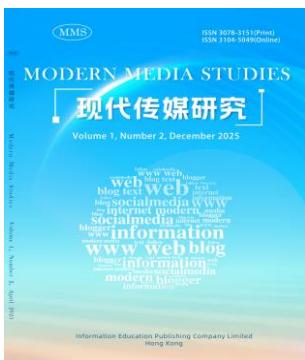
中国技艺类非遗纪录片海外受众接受要素研究

康倩倩（**Kang Qianqian**），李彩霞（**Li Caixia**）

摘要：非物质文化遗产作为中华文化的重要组成部分，通过纪实影像得以保存并输出海外，在全球化背景下产生巨大的影响力，六部技艺类非遗纪录片——《舌尖上的中国》系列、《老广的味道》系列、《我在故宫修文物》《中国手作》《天山脚下》《中华老字号》在YouTube上被各国受众热烈讨论。梳理此六部纪录片所有评论数据中的有效评论共 8127 条，运用扎根理论结合NVivo20软件对其进行质性分析，并据此构建"反馈—观念—制作"模型加以阐释，从受众视角探讨非遗纪录片的海外受众接受情况，并得出通过深入挖掘文化价值、优化叙事结构、提升技术规格和重视受众反馈来增强非遗纪录片国际传播力的建议。

关键词：非遗纪录片；国际传播；扎根理论；NVivo；受众接受

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Title: Research on the Acceptance Factors of Chinese Craft-related Intangible Cultural Heritage Documentaries by Overseas Audiences

Abstract: Intangible Cultural Heritage (ICH), as an important part of Chinese culture, has been preserved and exported overseas through documentary images, which have had a huge impact in the context of globalization. Six skill-based ICH documentaries - *A Bite of China series*, *A bite of Guangdong series*, *Masters in Forbidden City*, *Chinese Handicrafts*, *At the Foot of the Tian Shan*, and *China Time-honored Brand* are being enthusiastically discussed by audiences in

various countries on YouTube. After combing 8127 valid comments from all the comment data of these six documentaries, we use the grounded theory combined with the NVivo20 software to analyze them qualitatively and construct a model accordingly to explain them, to explore the acceptance of ICH documentaries by overseas audiences from the perspective of the audience, and to come up with suggestions to enhance the international communication power of ICH documentaries by digging into the cultural value, optimizing the narrative structure, upgrading the technical specifications, and attaching importance to the feedback from the audience. It also draws suggestions to enhance the international communication power of ICH documentaries by deeply exploring cultural values, optimizing narrative structure, improving technical specifications and emphasizing audience feedback.

Keywords: Intangible Cultural Heritage Documentary; International Communication; Grounded Theory; NVivo; Audience Acceptance

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一、问题的提出

非物质文化遗产（以下简称"非遗"）作为中华民族世代相传的文化财富，不仅承载着丰富的历史信息和民族精神，也是国家文化软实力的重要体现。"随着非遗保护工程的推行，地方性、个体性的非遗项目融入民族文化共同体语境，文化遗产在大众生活中不再是陌生化、想象性的'风景'，而是逐渐凝成引导大众心理向历史、家园、宗族等皈依的精神符号。"（王志锋，朱斌，2022, p. 63）近年来，随着国家对传统文化的重视，出台了一系列政策以促进非遗的保护与传承，并积极推动非遗文化的对外传播。然而，在全球化的背景下，非遗文化的对外传播面临着诸多挑战，如文化差异导致的接受障碍、传播渠道的局限性，以及国际传播中文化折扣问题等。这些困境不仅影响了非遗文化在国际上的传播效果，也制约了中华文化在全球范围内的影响力。

本研究旨在探讨非遗纪录片作为传播非遗文化的重要媒介，在对外传播过程中的效果和面临的挑战。通过深入分析国内外学者对非遗纪录片传播效果的研究，结合当前非遗文化传播的政策背景和现实困境，本研究将从受众视角出发，以《舌尖上的中国》系列、《老广的味道》系列、《我在故宫修文物》《中国手作》《天山脚下》《中华老字号》六部技艺类非遗纪录片为例，运用扎根理论对YouTube上的评论数据进行质性分析，以期揭示非遗纪录片在对外传播中受众接受情况及影响受众接受的要素。

通过对六部技艺类非遗纪录片在YouTube上的评论数据进行编码和分析，本研究发现，尽管非遗纪录片在传播中国传统文化方面取得了一定的成效，但仍存在需要优化的部分。受众的评论反馈显示，非遗纪录片在内容深度、叙事方式、技术规格等方面均有待优化，以更好地适应不同文化背景下的受众需求。

二、研究设计

（一）研究方法

扎根理论（Grounded Theory）是由社会学家巴尼·格拉瑟（Barney G. Glaser）和安斯尔姆·斯特劳斯（Anselm L. Strauss）于 1967 年提出的一种定性研究方法。"研究者在研究开始之前一般没有理论假设，直接从实际观察入手，从原始资料中归纳出经验概括，然后上升到理论。"（陈向明，1999, p. 58）

扎根理论作为一种研究方法，指研究者从实际观察入手，通过深入情景收集数据，进行抽象化、概念化的思考与分析，从中提炼出概念和范畴，并构建理论，它是一种自下而上建立实质理论的方法，从原始资料出发，得到最终的理论模型，其适用于研究复杂且尚未被充分理解的现象。非遗纪录片的制作在海外受众接受情况中涉及多方面的因素，包括文化认同、叙事方式、技术规格等，这些因素之间的互动复杂且多变。

扎根理论主要分为以下三个步骤：第一步是开放式编码，即对选定文本进行详尽的逐词、逐句分析，进行编码，以形成基础概念，这一过程需要与相关文献和现有数据进行持续的比较和调整，确保编码的准确性和数据的一致性；第二步是主轴编码，侧重于提炼关键概念，筛选高频初级编码，确保编码全面反映数据，构建概念类属；最后是选择性编码，将不同类属和子类属关联起来，整合分散数据形成统一体系，这一过程的目的是将文本内容转化为具体概念，并将焦点编码形成的类属关系具体化，重点在于将分析性叙述提升至理论层面。

"NVivo20 是一款以扎根理论为底层逻辑的专业质性分析软件"（周小丁，李晓静，2022, p. 52），在操作上，本文将采集到的所有评论数据导入NVivo20 软件通过其质性分析实现。

（二）数据收集

YouTube是全球最大的视频分享平台之一，通过YouTube可以获得来自全球各地的受众反馈和观看数据，这对于研究非遗纪录片在不同文化背景下的传播效果和接受度具有重要意义。六部纪录片的制作者和传播者都在YouTube平台上注册了官方账号并上传了原版视频，YouTube作为非遗纪录片研究的渠道，能够深入探讨非遗文化在海外受众中的接受情况及其要素。

本文使用八爪鱼数据采集器对六部非遗纪录片的所有评论进行收集，采集时间为 2024 年 4 月 19 日至 2024 年 4 月 26 日，共获取 8538 条评论，具体评论数见表 1。

片名	舌尖上的中国	老广的味道	我在故宫修文物	天山脚下	中国手作	中华老字号
评论数	4539	2946	339	239	318	157

表 1：六部非遗纪录片在 YouTube 上的评论数

Table 1: Number of comments on YouTube for the six ICH documentaries

注：在收集数据的过程中，由于播放源等问题，部分剧集无法正常从YouTube上搜索并进行观看，所以该部分剧集既没有视频的播放更没有评论数据。无法正常播放的剧集主要为《老广的味道》，具体为第一季（粤语版）第二集、第三季第四集、第四季第四集和第八季（粤语版）第一集。

对爬取到的评论数据进行初步清洗，包括去除重复数据、字符符号（包括表情包、图片等）以及与纪录片本身无关且有明显政治倾向的言论等数据，最终获得有效评论数据 8127 条。将所有有效评论数据打乱，从中随机抽取 500 条在正式编码后进行理论饱和度检测，剩余评论数据 7627 条导入质性分析软件 NVivo20，进行正式编码处理。

三、范畴提炼与模型建构

（一）开放式编码

开放式编码即一级编码，需要对原始收集的评论数据进行逐句的编码和统计。由于YouTube上的评论来源于世界各国受众，评论区存在各种语言表达，在对评论文本进行翻译、理解的过程中，本文又剔除了无意义词汇评论（如"沙发""正""Sẽ"等）。初始概念及相关表述非常庞杂且复杂，在编码过程中对有交叉的初始概念进行了范畴化。通过对开放式编码进行多次分析整理后，一共获得了21个初始概念，具体见表2所示，为节省篇幅，选取每个概念具有代表性的参考点示例。

编号	初始范畴	参考点示例	参考点数目
1	文化尊重与传承	I hope your video will reach millions of people and let the chaozhou culture and cuisine alive forever.	1687
2	情感共鸣	身为广东人，觉得这个节目比舌尖上的中国更好，更亲切。令我更有思乡情怀！	1226
3	社会教育与责任	看到那些要求极高的食店店主为大众制作早餐是极专业精神和基本良心的表现，顾客对这些食店和店主一定给予鼎力支持。	530
4	制作内容讨论	真正最优秀的厨师，是可以用最平凡的食材做出惊艳的味道，口感和视觉体验的。不一定非要用鱼子酱黑松露或者和牛。	397
5	观看体验	放的广告太多了，严重影响观看体验。	80
6	主题表达	主题是"香"，结果介绍的都是没啥香味的食物。	72
7	题材选择	感动，制作团队真用心，连台湾地区的红头屿都有。我每季每集都有看，真的意犹未尽。	63
8	角色定位与贡献	一个好厨师最可贵的就是创造，无休止地创造美食。开启每一把看不见的锁，让灵魂和味蕾体验意想不到的新鲜。	453
9	角色发展与影响力	坚持种绿色粮食的那位大哥的故事真的让我特别感动。他的那种对信念的执着很让人敬佩，他妻子的支持理解和陪伴也很让人尊敬。	200
10	传承人的故事与情感	张世新老人在拍摄的时候已经骨癌晚期了，得知接受拍摄可能让老家挂面让更多人知道，毅然接受拍摄邀请。	60
11	叙事风格	到本帮菜那里完全拍出一种江湖气势	37
12	叙事结构	这个造赵州桥的老师傅挺厉害的，如果少点感情戏部分就更好了。	24
13	叙事节奏	此季节奏明显加快，删掉拖沓累赘部分，不过分渲染，可赞。	8
14	旁白与配音	Thumbs up for this Cantonese narrated version, versus the thumbs down for the previous Mandarin version.	562
15	音乐与声音设计	The music that plays in the intro is absolutely beautiful and brings back memories.	67
16	视听表达问题	沙蟹那段，密集恐惧症患者看不得。	18
17	拍摄镜头问题	挂面篇，最后那个航拍的长镜头好棒啊，拍出来那种万物流转的历史沧桑感。	6
18	播放渠道	能够在youtube看到这部纪录片真是太开心啦！！！火了好几年这次回国第一次看哎	75
19	后期	Camera person/s did a great job on filming this documentary, editor too.	69
20	影像质量	还是央视的上传效果最好，画面清晰，声音悦耳。	17
21	声音规格	Although the sound quality could be a bit better the documentary itself is superb.	10

表 2 开放式编码范畴和参考点

Table 2: Open coding categories and reference points

（二）主轴编码

主轴编码即二级编码，将开放式编码的初始范畴进行聚类分析，通过比较各个初始范畴之间的共性关联，进行进一步整理归纳，形成更具有概括性、抽象性的编码。本文通过对上一阶段的 21 个初始范畴进行联系整理，共归纳出 5 个二级范畴（即主范畴），具体见表 3 所示。

主范畴	初始范畴	概念
思想理念观点	文化尊重与传承	强调对国内不同文化的尊重和保护，并致力于传承和发扬文化的核心价值。
	情感共鸣	揭示受众与非遗纪录片所呈现的核心理念之间的情感连接和共鸣。
	社会教育与责任	关注和探讨个体与社会之间的互动、影响及其所承担的责任和义务。
	制作内容讨论	探索和反映制作过程中的创意、决策和艺术选择，体现了制作者的思想、态度和观点。
	观看体验	反映受众对非遗纪录片中核心观念和理念的感知和理解。
	主题表达	非遗纪录片所探讨和展示的核心概念和思想的呈现方式。
	题材选择	直接影响和体现非遗纪录片所传达的核心理念和观点。
主要角色人物	角色定位与贡献	通过角色在故事中扮演的特定角色和其行动，有效推动情节发展和主题探索。
	角色发展与影响力	通过角色在故事中的成长、决策和影响力，深化情节并推动主题的发展。
	传承人的故事与情感	通过其成长、挑战和决策，推动故事的发展和主题的探索。
叙事方式表达	叙事风格	通过特定的文体和结构，有效传达故事的主题和情感氛围。
	叙事结构	通过时间安排和情节推进，有效地传达故事的张力和情感起伏。
	叙事节奏	通过速度、节奏和紧张感的控制，增强故事的张力和吸引力。
视听语言	旁白与配音	通过声音的引导和解说，增强故事情节的连贯性和情感表达。
	音乐与声音设计	通过节奏、情绪和氛围的控制，增强故事的情感表达和受众的情绪体验。
	视听表达问题	通过色彩、光影、构图等因素，丰富地展现故事的情感、主题和氛围。
	拍摄镜头问题	通过视角、镜头大小和移动方式，有效地传达故事的视觉信息和情感层次。
技术要求规格	播放渠道	涉及电子设备和系统的技术能力和要求，以确保内容在特定平台或设备上的有效呈现和传递。
	后期	对视频或音频内容进行专业处理，确保达到特定的质量和效果要求。
	影像质量	保证视频或图像在播放和显示中的清晰度、色彩准确性和分辨率。
	声音规格	确保音频在播放和录制过程中的清晰度、音质和兼容性。

表 3 主轴编码范畴

Table 3: Spindle coding categories

另外，在编码过程中，本研究结合技艺类非遗纪录片的制作以及受众反馈呈现的各范畴之间的联系，尝试发现各个范畴对受众接受情况的影响程度及 5 个主范畴之间存在的关联，建立新的理论框架。

思想理念观点、主要角色人物、叙事方式表达、视听语言、技术要求规格都是纪录片制作不可或缺的部分。其中，思想理念观点是纪录片的核心，主要角色人物提供故事的生动性，叙事方式表达将纪录片的内容进行结构安排，视听语言是纪录片艺术效果呈现的关键，技术要求规格是纪录片制作水准的保证。依据海外受众评论数据，主范畴间呈现的关系（见表 4）。

关系结构	内涵阐释
思想理念观点－主要角色人物	思想理念观点通过主要角色人物的故事和行为具象化，角色人物的情感和行为成为文化理念的载体，增强受众的文化认同与情感共鸣。
思想理念观点－叙事方式表达	叙事方式表达是思想理念观点的外在呈现形式，恰当的叙事方式能够有效传递文化理念，提升受众的理解与接受度。
叙事方式表达－技术要求规格	叙事方式表达需要依托技术手段来实现；技术规格的提升为叙事创新提供可能。
受众反馈－内容与表达层面	受众反馈直接影响纪录片的内容深度与表达方式；优化的内容与表达能减少文化隔阂，从而获得更积极的受众反馈，负面反馈则提示内容需要调整，形成动态改进循环。
受众反馈－技术层面	受众对技术缺陷的批评直接推动技术升级；技术规格的提升显著改善观看体验，反映为正面评论，技术适配性则影响受众覆盖范围。

表 4 主轴编码的关系结构

Table 4: Relationship structure of spindle codes

（三）选择性编码

本研究旨在研究技艺类非遗纪录片在海外受众中的接受情况及其影响因素，首先借由受众评论呈现出的吸引力和感染力与非遗纪录片制作过程的联系构建新的范畴逻辑关系，接着将在纪录片制作过程中观念的呈现和艺术表现手段进行关联，探讨其相互作用关系。本文尝试构建一个技艺类非遗纪录片的对外传播效果所呈现的海外受众接受要素框架模型，即"反馈—观念—制作"模型（见图1）。
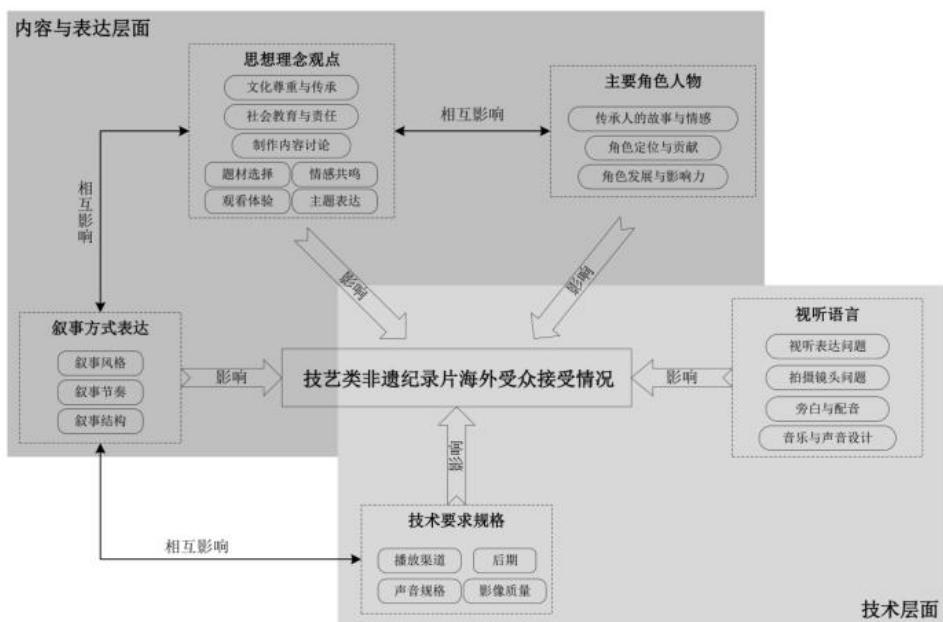
图 1 技艺类非遗纪录片海外受众接受要素框架模型

Figure 1: Diagram of the relationship between each concept genus

（四）理论饱和度检测

"扎根理论研究流程的完结，要求已形成的理论已包含了研究问题所有可能涉及的类别，而没有任何资料能够再为既成理论增加新的类属，此即达到了理论的饱和（saturation）。"（吴继霞，

何雯静，2019, p. 42）根据扎根理论的饱和度检验要求，在正式进行开放式编码之前，本研究随机抽取了 500 条评论作为样本用作理论饱和度测试，在正式编码后，对这 500 条评论再次进行开放式编码、主轴编码和选择性编码。结果显示，检验样本编码产生的范畴可以归纳入之前正式编码的编码结果中，未能进一步挖掘出新的编码范畴或编码概念，满足理论饱和原则。因此，认为在选择性编码中构建的框架模型已达到理论饱和。通过pearson相关系数对各初级编码范畴进行考察发现，层级节点之间相关性较高（见图 2）。
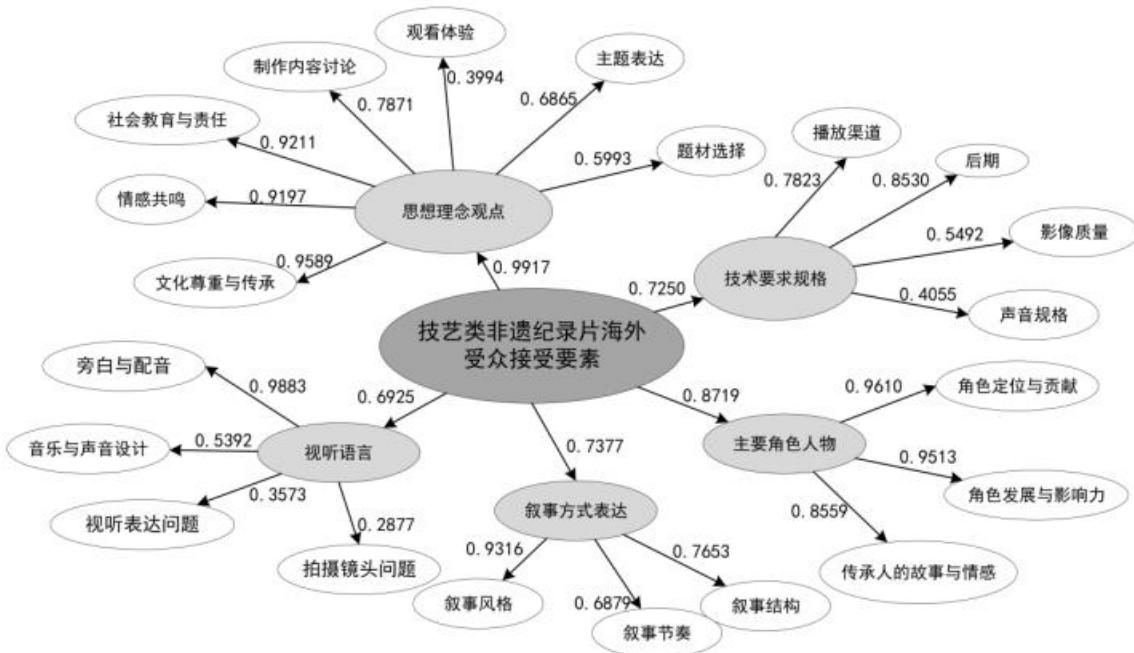
图 2 编码节点相关性树状图

Figure 2: Tree diagram of coded node correlation

四、技艺类非遗纪录片海外受众接受要素框架模型阐释

依据以上结果进行分析，研究发现，思想理念观点的参考点共 4055 条，是海外受众关注的核心（占评论的 71.63%），文化尊重与传承、情感共鸣等要素成为受众接受的主要驱动力。主要角色人物的故事和行为使文化理念具象化，增强了受众的文化认同；叙事方式与视听语言的优化显著提升了叙事流畅性和情感体验；而技术规格的高标准则是确保高质量视听呈现的基础。这些要素相互关联，共同构成了非遗纪录片海外传播的"反馈—观念—制作"模型，为提升国际传播效果提供了理论依据和实践方向。

在框架模型的基础上，本文提出：

命题 1：思想理念观点是海外受众对中国非遗纪录片的核心关注点，海外受众对技艺类非遗纪录片的文化认同与情感共鸣是其接受的核心驱动力。

"中国非遗的对外传播承载着传播中国文化价值的重要使命，是中国话语建构的重要资源。"（刘颖，孔倩，2022, p. 68）在开放式编码中，文化尊重与传承和情感共鸣的参考点数最多，分别为 1687 点和 1226 点。在文化尊重与传承中，文化形象、文化传承和文化交流相关的评论内容出现的次

数较多，例如"瑶族好团结啊""传承中华传统美食文化"，还有在以广东美食为主要叙述内容的视频下的"作为一个香港人……"等等。在情感共鸣中，评论中时常出现"想家"等相关词汇，主要为长期在外旅居的中国人和华人等借纪录片抒发个人情感，以及一些曾经到过中国的外国受众引发的与自我生活进行的联想。

"纪录片的本质是其真实性，且具有很强的教育意义，纪录片的表现形式也可以引发受众的思考。"（杨阳，2016, p. 155）如受众在看到纪录片中美食的制作会提出"为什么这么热衷于在中餐中加入西餐的东西，而不是把西餐的材料和做法融入中餐，对于中餐来说米其林代表不了什么，中餐的色香味意形评判标准不比米其林高多了？"等疑问，也有在观看中国传统手艺时的"木作如何在现代重新焕发新的生机？除了靠传统技艺和结构的魅力，更多的是要符合当代的审美，让更多年轻人真正喜欢上木作。"等引发自己的思考，还有"放的广告太多了，严重影响观看体验。"等在传播过程中影响观看体验的评论。当然，更多的是"让我蹭了不少有关大中华的生活及传统的知识！"等受众表达接触中华传统文化知识内容的喜悦。

叙事方式表达也是思想理念观点传达的重要载体。字幕等叙事手段不仅帮助构建纪录片的叙事结构，也为受众提供了理解和感受文化理念的框架，恰当的字幕使用能够帮助非母语受众更好地理解内容，"纪录片翻译被视为海外受众接受中国纪录片的最大难关"（王庆福，周梅芳，2017, p. 34）。《老广的味道》第 1、5、8 季的粤语版以及《舌尖上的中国》第一季的粤语版和英文版收到了广泛的好评，在评论中经常出现"粤语版，好亲切，很好！"等呈现受众情感的表达，但在缺少英文版本和粤语版本的视频下，不时有"I wish your videos had extra english subtitles."类似的需要英文字幕进行理解的需求。

技艺类非遗纪录片通过展示非物质文化遗产的独特魅力，传递了丰富的文化理念和价值观。这些纪录片不仅是文化传承的载体，更是文化自信和文化认同的体现，这种认同不仅体现在对中国传统文化的欣赏，还体现在通过纪录片引发的思乡情怀或对中国文化的向往。在对外传播过程中，受众的评论显示，他们对纪录片中展现的文化理念和价值观有深刻的感知和理解，这些思想理念观点成为他们评价和讨论纪录片的重要依据，也表明纪录片中的思想理念观点不仅影响了他们对中国文化的认知，还激发了他们对自身文化和价值观的思考。技艺类非遗纪录片的对外传播效度，深植于其内容是否能够与目标地域文化实现创造性的融合与适应。（蔡和存，2025）这种跨文化交流和理解，是非遗纪录片对外传播的重要成果。

命题 2：主要角色人物的故事和行为成为思想理念观点的具体体现，海外受众对技艺类非遗纪录片中主要角色人物的评价直接影响其对文化理念的接受程度。

"讲好中国故事，在内容维度上要聚焦于大叙事—中叙事—小叙事三个叙述层次，形成多元并存的叙事内容体系，小叙事是讲述中国老百姓各个年龄层美好生活的故事。"（陈先红，宋发枝，2020, p. 42）技艺类非遗纪录片中的主要角色通常承载着文化传承的使命，"深入生活、了解人民，从现实生活中汲取创作灵感"（陶洋，李彩霞，2025, p. 64），传承人的故事和行为不仅展现了个体的生活实践，也反映了深厚的文化理念和价值观。通过纪录片的镜头，这些角色的日常生活、技艺展示以及与文化遗产的互动被生动地记录下来，为受众提供了一种身临其境的体验。类似"值得尊重的前辈，希望能传承下去，为古建恢复尽点心力"等评论比比皆是，充分表明海外受众被纪录片中人物的精神和手艺所感染和震撼。

纪录片中的主要角色通常是非遗技艺的传承人或实践者，他们的故事和行为展现了深厚的文化底蕴和独特的文化价值。海外受众对《我在故宫修文物》中文物修复师的评价中，多次提到"值得尊重的前辈""希望能传承下去"等表述，这反映了角色人物所承载的文化使命和精神价值对海外受众产生了深刻的情感共鸣。这种共鸣不仅源于角色人物的技艺展示，更在于他们对文化传承的执着和热爱，这种情感表达使得文化理念更加具象化，增强了海外受众对非遗文化的认同感，技艺类非遗纪录片通过讲述传承人的故事，赋予了文化理念以情感温度。《舌尖上的中国》中对各地美食背后人物的刻画，不仅展示了美食的制作过程，更通过人物的故事传递出对家乡、对传统的眷恋和尊重。海外受众在评论中多次提到"想家""亲切感"等词汇，这表明角色人物的情感经历能够跨越文化差异，引发海外受众的情感共鸣，进而加深他们对文化理念的理解和接受。

海外受众对纪录片中角色人物的评价还体现在对不同地域、不同民族文化的包容性。《天山脚下》展现了新疆地区丰富的民族文化，其中对不同民族角色的刻画得到了海外受众的高度评价。受众评论中提到"瑶族好团结啊""传承中华传统美食文化"，这些表述反映了海外受众对多元文化的兴趣和尊重，这种多样性不仅丰富了纪录片的文化内涵，也使得文化理念的传播更具广泛性和吸引力。海外受众对纪录片中角色人物的评价直接影响他们对文化理念的接受程度。当角色人物的故事和行为能够生动地体现文化理念时，受众的接受度更高。《中国手作》中对手工艺人的刻画，不仅展示了传统技艺的精湛，更通过人物的故事传递了对传统工艺的尊重和传承的重要性。海外受众在评论中提到"希望更多人了解这些传统技艺"，这表明角色人物的故事能够激发受众对文化传承的关注和思考。

角色人物的呈现效果还与叙事方式密切相关，恰当的叙事方式能够更好地展现角色人物的故事和情感，从而增强文化理念的传播效果。《舌尖上的中国》通过多角度叙事，从食材采集者、厨师到食客的不同视角讲述故事，使得角色人物的形象更加立体，文化理念的传达也更加深入。海外受众对这种叙事方式的评价中提到"第一季的时候紧扣着乡土、民生，社会变迁"，这表明叙事方式与角色人物的结合能够有效提升纪录片的文化传播力。

命题 3：叙事方式与视听语言的优化对海外受众的接受度有显著影响，塑造了纪录片的叙事流畅性和受众的情感体验。

技艺类非遗纪录片的叙事方式表达，包括故事的讲述框架和风格，是构建受众情感体验的关键。"叙事本身有它自己的逻辑"（劳伦斯·瑞兹，陈刚，2002, p. 85），叙事方式不仅决定了信息的传递方式，也影响着受众对文化理念的感知和理解。在受众观看《舌尖上的中国》系列时对于第一季的叙事方式会发出"第一季的时候紧扣着乡土、民生，南来北往，社会变迁，一方面是整个国家的忙乱紧张向前进步，一方面是个人在这个忙乱而紧张的社会环境中依凭食物取得的一点温暖、一点仍然留存着的家的感觉。"类似评论，有效的叙事方式能够引导受众进入纪录片所呈现的世界，感受和理解其中蕴含的深层意义。

叙事节奏编排则是叙事流畅性的重要组成部分，它涉及故事的展开速度、情节的起伏变化以及信息的呈现节奏。如受众在观看《舌尖上的中国》系列时，因为制作团队对纪录片节奏的把握适当会引起受众产生"太令人激动了！《舌尖上的中国》的团队拍出了新的高度！节奏的掌握到镜头与题材的拣选都是那么的精炼！"的情感共鸣。良好的叙事节奏能够使受众在观看过程中保持兴趣，同时也能够强化故事的情感张力和深度，通过控制叙事节奏，纪录片能够在适当的时刻提供信息，

激发思考，或引发情感共鸣。

　　视听语言的运用在这里扮演了至关重要的角色。通过精心设计的拍摄角度、光线运用、色彩搭配以及画面构图，纪录片制作者能够强化故事的情感深度，突出主要角色的个性和情感，从而使受众能够更直观地感受到文化传承的重要性和紧迫性，"情感表达是依靠镜头语言的集中展现"（胡俊，2017, p. 159）。此外，镜头语言还能够通过视觉隐喻和象征手法，进一步丰富思想理念观点的内涵。例如，在《老广的味道》系列中，出现类似"37:47，老乡家里墙上的那幅'画'。很有中国特色。如今地球村的时代，很多百姓的观念还是固守千年之前的（思想）"的评论，通过对比传统与现代、自然与人工等元素，纪录片可以引发受众对于文化保护和创新的深层次思考。这种视觉艺术手法的运用，让纪录片中所传达的文化理念和价值观更加深刻和持久。

　　命题 4：视听语言与技术规格是海外受众评价技艺类非遗纪录片的重要标准，视听语言依赖于技术要求和规格，以确保技艺类非遗纪录片视觉艺术效果的高质量呈现和跨平台一致性。

　　技艺类非遗纪录片的视觉艺术效果是其对外传播成功的关键因素之一。影像元素作为视觉艺术的核心，镜头元素的景别、角度、摄影机的运动和造型元素的光线、色彩、构图去捕捉非遗技艺的细节、人物的动作和表情、环境氛围等，为受众提供了一种直观的文化体验。然而，这种表达的有效性在很大程度上依赖于技术要求规格的高标准。技术规格构成了纪录片视听体验的基础，高清的影像质量使得非遗技艺的每一个细节都清晰可见，增强了受众的视觉体验，优质的音效则能够提供沉浸式的听觉体验，使受众仿佛置身于纪录片所呈现的环境中。

　　视听语言表达与技术规格的结合，不仅提升了纪录片的艺术性和观赏性，也加强了其文化传播的功能。通过高质量的视觉呈现，非遗纪录片能够更有效地传达文化理念，激发受众的情感共鸣，促进跨文化交流。因此，技术规格的高标准是实现镜头语言表达潜力的前提，它们共同为技艺类非遗纪录片的视觉艺术效果提供了坚实的基础。通过这种结合，纪录片不仅能够吸引受众的注意力，还能够深化他们对非遗文化价值的理解和认同。但在评论中，也出现了类似"这集水准稍差怎么连不稳定的cut也剪进去，调镜头也剪进去，摄影的画面美感要努力""The way she eats her pineapple with the knife on scared me"等关于在剪辑时将影响视觉体验的镜头选择进纪录片的制作中的表述。

　　在技艺类非遗纪录片的叙事方式表达中，旁白与配音扮演着至关重要的角色，它们不仅是传递信息的工具，更是增强情感表达和构建叙事结构的关键元素。在《老广的味道》粤语版中，粤语配音是由中国香港著名男演员郑子诚完成，其自身的声线和纪录片的适配度加上其本身在粤语地区的影响力，通过评论中经常出现的"郑子诚的旁述，声调很好，听落非常舒服。"等相关的表述。音乐与声音设计在选取的六部非遗纪录片中的选取和应用受到了好评，"纪录片中的配乐发挥着烘托气氛的作用，这种作用的发挥使得纪录片本身所描绘的内容更加丰满"（柳成荫，2016, p. 170），例如《天山脚下》的音乐会使受众表达出"每一集都感动得泪流满面，音乐满分"的感慨。

　　技艺类非遗纪录片的对外传播效果不仅依赖于其深刻的思想理念观点，还需要通过高质量的技术规格来实现这些观点的有效传播。技术规格包括播放、后期、影像质量与声音规格等，这些因素共同构成了纪录片的视听基础，确保了内容在不同平台和设备上的一致性和高质量呈现。高清的影像质量、清晰的音频效果以及精心的剪辑工作，不仅提升了受众的观看体验，也使得纪录片中的思想理念观点得以更加生动和准确地传达。

　　"剪辑在纪录片创作中有十分重要的作用，对最终情感的表达和主题的彰显提供了重要支持。"

（向驰，2017, p. 90）选取的六部代表性纪录片的拍摄与剪辑手法在评论区经常受到赞扬，类似"捕鱼那个，拍得真好，像电影大片那样精彩"的评论屡见不鲜。但由于跨媒介播放、各媒介之间的规格要求不同等各种原因，"SE3 episode 4 cannot be viewed. Would you re-upload the video？""一点都不高清"等相关视频无法正常观看以及影像质量问题的情况在评论中多有反馈。

结语

技艺类非遗纪录片在海外传播的成功，离不开思想理念、角色塑造、叙事方式、视听语言与技术规格的有机结合。文化尊重与传承、情感共鸣等要素成为打动国际受众的关键，而角色人物的生动呈现则让抽象的文化理念变得可感可知。叙事节奏与视听效果的优化进一步提升了纪录片的艺术感染力，技术层面的高标准则为跨文化传播提供了坚实保障。未来，非遗纪录片的创作需更加注重文化适配性，通过多语言支持、本土化表达等方式拉近与海外受众的距离。同时，借助技术创新不断升级呈现形式，将中华文化的独特魅力传递给更广泛的国际观众。这一探索不仅为文化传播实践提供了参考，也为跨文化交流开辟了新的可能性。

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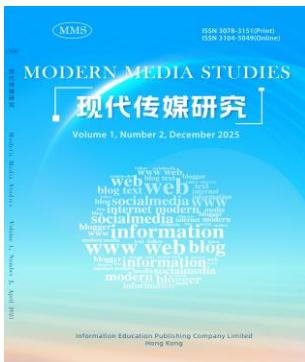
重构女性"觉醒"乌托邦——《她对此感到厌烦》的跨媒介叙事

娄雪晶（Lou Xuejing）

摘要：从网络小说到小剧场音乐剧，《她对此感到厌烦》（以下简称为《她厌》）呈现出"游戏—小说—剧场"三个媒介维度的跨媒介改编。基于解构乙女游戏的叙事框架，批判传统浪漫幻想背后的性别压迫，《她厌》尝试构建一种以女性为主体、强调自我觉醒与联合的新型叙事范式。《她厌》的跨媒介叙事不仅涉及女性主义、媒介技术与文化消费的复杂实践，也暴露了女性"觉醒"叙事在跨媒介改编中面临的简化与矛盾。虽然《她厌》为女性题材创作提供了新的可能性，但也折射出性别意识与文化消费之间的复杂张力。

关键词：《她为此感到厌烦》；跨媒介叙事；乙女游戏；小剧场音乐剧

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Title: Reimagining the Female "Awakening" Utopia: The Transmedia Storytelling of *She Was Tired*

Abstract: From web novel to small-scale musical theatre, *She Was Tired* demonstrates a transmedia adaptation across three distinct media dimensions: game, novel, and theatre. By deconstructing the narrative framework of otome games and critiquing the gender oppression underlying traditional romantic fantasies, *She Was Tired* attempts to construct a new narrative paradigm centered on female subjectivity, emphasizing self-awakening and solidarity. The transmedia storytelling of *She Was Tired* not only engages in complex practices involving feminism, media technology, and cultural consumption but also exposes the simplifications and contradictions inherent in adapting narratives of feminist "awakening" across media. While *She*

Was Tired opens up new possibilities for feminist-themed creative works, it also reflects the complex tensions between gender consciousness and cultural consumption.

Keywords: *She Was Tired*; Transmedia Storytelling; Otome Game; Small-Scale Musical Theatre

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引言

根据中国演出行业协会联合灯塔研究院发布的 2025 年上半年剧场热门项目和消费趋势洞察，2025 年上半年演出趋势显示为"她主导"剧场时代。在消费趋势方面，剧场类演出购票观众中女性占比 68.8%，较去年略增 0.7%，延续"她经济"主导的消费格局；在内容主题方面，女性议题成为戏剧创作的新锐阵地，更多女性题材作品进入大众视野。《她厌》被列为沉浸式小剧场音乐剧领域的新秀。该剧自 2024 年 12 月 20 日上映以来，在上海黄浦剧场开展三轮驻演，并于 2025 下半年开始全国巡演，市场反响热烈，票房成绩亮眼，口碑良好，越来越受到文艺界的关注。

《她厌》改编自晋江文学城连载的畅销网文小说《女主对此感到厌烦》，小说讲述了女玩家 6237486 在玩一款中世纪背景的乙女游戏《女神录》中，意外以反派魔女莉莉丝的身份穿越到游戏世界，经过了无数次的游戏轮回，莉莉丝厌倦了攻略不同男主，最后一轮游戏，她决定建立自己的游戏规则。当一部反思乙女游戏+穿越的女性向题材小说进行音乐剧改编时，集中体现了"媒介物质材料和技术逻辑上的混合与跨越"（施畅，2025，p.59），不仅内涵乙女游戏、女性向小说到小剧场音乐剧的跨媒介属性，还在三重跨媒介改编中提出了新的女性叙事模式，引发了诸多的质疑和讨论。王玉王（2024）关注以小说《女主对此感到厌烦》为代表的"爱女文学"遵守着一整套设定与价值观强制绑定的叙事系统。李然（2025）指出音乐剧《她厌》是一个从文本小说到视频游戏再到剧场表演的跨媒介过程，并肯定了《她厌》在跨媒介叙事和跨性别表演方面的创新。《她厌》脱胎于对乙女游戏的反思，在进行音乐剧跨媒介改编时，扛起了"女性觉醒超燃音乐剧"的大旗，被称为女性主义音乐剧的代表作品。然而，在消费主义、社会时尚风潮、网络传播的影响下，女性题材在跨媒介改编时容易陷入"卖惨""自怜""喊口号"的舆论旋涡。那么，当《她厌》去批判女性向的浪漫幻想产物，呈现剧场舞台的演出时，是进一步冲击了女性固有的传统话语，还是加深了性别的议题，塑造了新的"乌托邦幻梦"？总之，本文通过分析《她厌》的三重跨媒介叙事改编，旨在阐释其如何借助媒介特性，再现某种女性意识，并在此基础上深入探讨性别再现系统。

一、始于游戏：逃离伊甸园

《她厌》小说的诞生，是在乙女游戏流行的大背景下展开的。《她厌》的文本建构基于一款虚构的乙女游戏《女神录》。游戏媒介作为女性亚文化生长的土壤和迅猛扩张的空间，成为女性传播思想、建构文化族群的文化场域。

根据中研普华研究院撰写的《2024—2029 年中国女性向游戏行业市场深度调研与发展趋势报告》显示：女性向游戏市场规模保持持续增长，2023 年同比增长 11%，在整体游戏市场规模中的占比从 2018 年的 19%提升至 2023 年的 32%。乙女游戏构筑出一种独特的亚文化形态，成为非常值得关注和

探讨的社会文化现象。虽然乙女游戏已成为当代女性休闲娱乐与自我认同的重要载体（Lotte Vermeulen，2017，p71），但女性仍在性别文化的规劝下循规蹈矩，女性玩家无法轻易打破"游戏场域由男性主导"的传统价值观、游戏中父权意识难以根除（陈加琳，2020）。

妖鹤笔名谐音"for her"，带着对"厌女"和乙女游戏的反思进入创作。区别于商业性写作，小说全文免费发表。"我知道这不是一篇轻松快乐，能令人有愉快阅读体验的文章。相反，它压抑，冗长，令人窒息"（妖鹤，2021）。小说揭露乙女游戏、言情小说等类型创作的欺骗性，不仅打破浪漫小说的窠臼，在经典的言情叙事传统框架内续写了反言情的新篇，更是以游戏世界观为基底，展现了一种超现实性的类游戏规则的叙事模式。

故事的主人公玩家 6237486，"她是一个平平无奇，甚至懒得修改系统自定义设置的玩家。"（妖鹤，2023，p.1）玩家 6237486 要在游戏中选择不同的可攻略角色，在游戏中经历不同的剧情，收集不同人物的结局。她操控的第一个游戏人物，是《女神录》中的女主角"玛利亚"。

"玩家操控的女主角玛利亚是平民出身，有一头炫丽的金发，会治愈系魔法，温柔体贴，善解人意，就像所有恋爱游戏女主一样，格外善良。靠着这份善良，她阴错阳差地认识了所有男性角色，就此展开整个游戏故事。"（妖鹤，2023，p.3）

故事塑造的"玛利亚"，正如乙女游戏中的类型化女主角，符合 21 世纪第一个十年的女性网络文学场域中塑造的"玛丽苏"形象。邵燕君认为："大众语境下的玛丽苏，通常指一种极度夸张自恋的低劣作品，多数情况下是年轻女性作者将自己幻想成故事中的一个万能、万人迷的女主角，在故事中和多个迷人的男性人物互动。"（邵燕君，2018，p.289）也有学者肯定"玛丽苏"的积极意义，认同其"在爱情叙事的裂缝和留白里埋下了将女性网络文学创作从言情小说叙事模式解放出来的种子。"（张韶玥，2023）作者直接指出了乙女游戏的本质和作为"玛丽苏"角色的诡异之处，一切都在为女主角服务：

"游戏里的某些情节像是在糊弄人——再厉害的矛盾冲突都能靠玛利亚的善良、奉献和泪水化解。毕竟游戏一开始男主们就对玛利亚有着非同寻常的好感和关注，只要选对了选项，所有男主都会像着了魔一样深爱着玛利亚。所有人都爱玛利亚。三流游戏，玩家 6237486 想。不过，恋爱游戏就是这样的吧，女主有主角光环，还有圣女身份加成。"（妖鹤，2023，p.2）

小说不仅完成从圣女到恶女的身份转换，也创造性地颠覆和跨越了"玛丽苏"的人物形象。玩家 6237486 在操控"玛利亚"走完所有游戏剧情后，游戏并没有结束，反而出现了主角分支选项——恶毒女配莉莉丝。"如果说玛利亚是圣女，那莉莉丝就是纯粹的恶女。她们是完全对立的。"莉莉丝发现，玛利亚不是圣女，而是靠着魔法迷惑人心的魔女！在大团圆结局的后续，魔女玛利亚会毁灭世界。在新一轮的剧情中，为了拯救世界，玩家需要用自己新获得的角色"不讨人喜欢的莉莉丝"，攻略所有男性角色，改变命运。小说展现了文艺创作中存在的结构性不公现象，实现对文艺创作中"厌女"现象的追问，为什么以男本位去展开浪漫爱情？为什么乙女游戏中塑造那么多女性苦难？当玩家穿越进入异世界成为莉莉丝，为了回到现实世界，无数次地去收集好结局和坏结局。

"Last round（最后一轮）。恭喜你已经通关莉莉丝路线，并解锁了莉莉丝路线与玛利亚路线的所有事件。此回合为最后一个回合，这次您的决定会影响最终结局，建议选一条您最喜欢的路线，和心爱的角色一起在游戏里幸福地生活下去。"（妖鹤，2023，p.4）

乙女游戏的最高成就，和心爱的人一起幸福地生活。这种浪漫爱情的叙事，在小说中被彻底颠覆，作者看到了隐藏在浪漫爱情背后的痛苦和压抑。"《女神录》只是一个大众向恋爱游戏，女主竟然有这么多种痛苦的结局——被骂，被打，被诬陷，被囚禁，被买卖，被任意凌辱、肆意伤害。"（妖鹤，2023，p.3）由此产生的愤怒情绪，支撑着她，在最后一轮反抗。"她故意瞄准了那个令她恶心的选项"，那些代表着压迫的选项，"选项总是噩梦一般出现在莉莉丝眼前，她恐惧它们，憎恶它们，又不得不迎接它们，被它们统治、困扰，也被它们决定生死。"（妖鹤，2023，p.3）莉莉丝一箭射爆系统选项，实现对父权的种种反抗。

莉莉丝打破规则，反抗既定命运，将自由和性别平等的理念引渡到了乙女游戏世界，以此改变了旧有的乙女游戏世界图式，喻示女性拯救自我、自立自强并承担社会责任的可能性，编织了一场独立、崇高、充满理想主义气息的女性英雄梦，并建立了一个理想乌托邦的女性同盟。

二、"游戏化"小说：塑造乌托邦

王玉玉（2021）的研究发现，电子游戏及游戏经验对网络文学创作与接受范式的深刻影响导致了21世纪第二个十年以来网络文学内部的重要转向，基于游戏经验是当代青年普遍具有的共通经验，在商业运作逻辑的主导下，网络文学创作有倾向性地借鉴和挪用网络游戏，模仿游戏叙事形式的写作技法和脉络，而读者在网文的阅读过程中获得了玩游戏般的沉浸式体验。

在《她厌》的小说文本中，读者能够直观地看到其中的游戏元素，小说世界观的构建直接来源于乙女游戏《女神录》的虚拟生存体验，如游戏系统的设定，游戏中的系统信息就像科幻电影中的虚拟显示屏一样飘浮在空中。《她厌》以一种兼具循环和上升的行动逻辑搭建世界框架、铺排故事情节。故事建立在中世纪欧洲基础上，人类还受宗教和王权支配，世界存在魔法和魔兽，"莉莉丝眼前出现了一个选择框——中央公园出现魔兽，你应该：A.和其他人一起逃跑。B.因为害怕而腿软。C.拿石子攻击魔兽并吸引它的注意力"（妖鹤，2023，p.11），这些远离日常生活的虚拟表征，推动小说创造沉浸式、互动性的具象化空间。

基于沉浸式的阅读体验，《她厌》利用游戏机制来引发读者对"厌女"的反思，以《她厌》为代表的"爱女文学"，作为网络女性主义论争的工具与副成果而出现的文学类型，直接地参与社会热点性别话题的讨论之中，也成为回应性别议题最简便、快捷的方式之一。《她厌》展现了文学的社会功能，其自然地承担起女性反抗或解放的任务。女性向叙事的核心，从过去的完全以爱情叙事为绝对核心向关注和探索文本世界设定转变，"无 CP"的创作倾向抛开对爱情关系的探索，去反思"爱情"叙事的虚假性，"网络一代"的女性创作者将自己在现实生活中的经历与个体生命情绪体验以文本的方式进行书写，呈现出"在网络天然形成的欲望空间和充沛的情感状态中生长出来的，未经训练的、民间的、草根的、自发的"女性主义倾向（邵燕君，2018，p.5），不断拓宽网络女频书写的疆域。

与此同时，正如范丹（2013）和李晓甜（2020）等学者指出"女频小说"中女性性别意识自相

矛盾的情况。《她厌》揭示了女性向小说常存在的两种极端人物现象，一个是无所不能的男性气质女性——辛西娅，辛西娅公主像男人一样培养，穿骑士装，跳男步舞，束胸；一个是依附男性的女性——早期的女仆多琳（小说后期在莉莉丝引导下觉醒），多琳惊讶于莉莉丝的种种出格行动、陷入与花匠约克的浪漫爱情、信服女性需要依附于某个强大的男性生存才能获得幸福，这两种人物形象展现了不同女性的状态。作者妖鹤要表达女性的多种处境，"一开始，我是想写一个女人的转变，想写女人受到的压迫，写看似正常却处处荒谬的世界，和她们的沉沦，思考和反抗。所以我会写站在女主一边的女性，也会写与女主作对的女性。"但她坦言，"更尖锐地戳破幻想泡泡"其实非常痛苦，"写这些的时候，我发现，在巨大的压力下，如果我不给女主开挂，我想要的结局很难达成。即使我给她们开挂，她们还是会遭受很大的痛苦。"（妖鹤，2021）

"金手指""开挂"是女性读者在"爽文"中获得快感的常见方式之一。虽然《她厌》围绕着身为女主的"莉莉丝"和数位可攻略男性展开，但不同于以往围绕着男性角色服务的女主角，或者是在危难时刻被拯救的女主角，莉莉丝依靠自己去战胜一个个困难，或者在身边女性友人的帮助下突破重重危机，小说中没有美化的男性角色，作者秉持着这样的态度"对于男性角色，世界上已经有很多文美化他们了，他们占据了文学影视戏剧的绝大多数篇幅，应该不需要我这篇糊到不行的，以女性为主的文再掺一脚。"而《她厌》建立的游戏秩序，也不同于以往女性向作品中刻意塑造的男色消费。传统的视觉文化中，女性常处于被凝视的位置。在女性意识的自我觉醒、社会文化、商品化社会趋势的多重影响下，"女性凝视"之名下的男色消费，成为市场选择的主要倾向，人们的目光被"规训"为发现和评判价值的工具。《她厌》设置了王子、骑士、富商、神官、兄长、浪子不同类型的男主，他们代表了男权社会的男性赢家。不仅拥有符合女性审美标准的完美外形，而且掌握了大量权力或资本。但《她厌》意识到，大部分在乙女游戏中所追求的"女性凝视"其实是在反抗男性凝视过程中发生的异化，它并不是真正意义上的反抗。在传统的爱情信仰与现代的女性自我意识之间的对立日渐严重之中，《她厌》跳出了这个游戏规则，呈现了一种对重塑性别关系的愿景。

《她厌》的"爽感"来源于女主的成长。"《她厌》是真正的大女主爽文，可也不同于开'金手指'的爽文……我总是想当然地以为会有谁来拯救她，意外的是莉莉丝每一次活下来都是靠她自己。无足立境，就得自己开辟天地。"《她厌》遵从女性欲望和女性本位塑造出来的莉莉丝是女性的英雄，她扮演着女性拯救者的角色，肩负着将女性从性别压迫中拯救出来和从"无名"的历史地位中拯救出来的双重任务。而这也产生了一种快感，费斯克认为快感和意义有两种生产方式，一种是逃避，一种是对抗，两种方式是相互联系，缺一不可的。逃避和对抗都有快感和意义的相互作用，逃避中是快感多于意义，对抗中则刚好相反。（约翰·费斯克，2001，p.85-86）

但需要警惕的是，这种"爽感"的生成是不是另一种逻辑上的爽文？这部作品是努力通过宏大的世界观设定和多样的剧情玩法设置来摆脱"谈恋爱的玛丽苏游戏"这一幻梦，抑或究其本质，它仍然含有"幻梦"元素，只不过被包装成了一个更为高级和复杂的"玛丽苏游戏"。"你要觉醒，我就给你看踩爆男人。说到底这篇小说和起点男频的爽文并没有什么太大区别。我甚至觉得这本书不过也是对女性情绪的一次狙击。"观众在发泄情绪爽感的获得中，也被困于和现实的心理落差之中。小说中提出了针对现实生活表征的诸多问题，比如女性的自我凝视、嫁给"完美男人"的浪漫爱情幻想等等，"她们为自己制定了可以加分的规则。细腰、厚裙、精致的头发、无瑕的妆容、柔

弱的身段……她们为此斗志昂扬，迫不及待，跃跃欲试。"（妖鹤，2023，p.92）这些生成了小说独特的阅读体验。小说中讲述莉莉丝如何反抗命运，对应现实便是女性如何反抗枷锁。它处于虚构和现实之间的游离状态，这种游离表现为无法并存的"现实性"和"虚构爽点"。

截至 2025 年 9 月，《她厌》仍然在"晋江文学城"免费连载，下部重点讲述了莉莉丝逃离费尔顿王城后，组建了自己的女性同盟。作者妖鹤坚定自己的创作方向"她们会继续探讨女性的困境和出口，寻找这个荒谬游戏世界的真相。"（妖鹤，2021）正像无数读者所关心的，她们最终想象的"女儿国"或是乌托邦到底是什么样子？她们能不能创造出一个新的可能性。

三、小剧场音乐剧：回归斗兽场

长久以来，在国内音乐剧市场上，男演员更有市场空间，如《赵氏孤儿》《阿波罗尼亚》《人间失格》等代表作品，大多是全男卡或双男主。但近年来，女性题材音乐剧崭露头角，已经成为一种生机勃勃的态势，《丽兹》《新龙门客栈》《蝶变》《最美的一天》等"双女主""全女卡"音乐剧的出现，让音乐剧市场看到了更多的女性题材的力量，也让音乐剧女演员走进大众视野。在过去的音乐剧创作中，市场上认同两种女演员形象——"大青衣"和"小花旦"，而这又导致女演员类型趋同，被迫磨灭了个性。客观上，网络舆论场的发展提升了女性话题的讨论热度，继而促进了女性意识觉醒，相反地，女性题材作品也能促进女性意识觉醒。"全女班"的勃兴，意味着女性拥有了更多的话语空间和表达渠道。

音乐剧创作团队"Herstory看了都说好"主打"从她的视角讲述故事"，购买《她厌》的版权并进行音乐剧改编，导演陈天然称"我们需要这样的作品让女性去思考并合理争取自己的权益，做好女性主题作品的关键是主创为女性。"与此同时，市场上打着"全女旗帜"的作品频频出现爆雷现象，因此，观众对《她厌》的出现颇具警惕和审视意味。2024 年 7 月《她厌》公布改编计划后，掀起了关于如何改编以及选角方面的种种质疑和争议。观众质询全女主创团队的真实性，警惕以女权之名收割女观众。

面对观众的质疑，主创回复用作品说话。《她厌》出品人钟钟谈及小说改编为音乐剧的过程非常顺利，称"大概是因为……女人们办事就是靠谱"。《她厌》选取了小说前 56 章的部分内容进行改编，为了适配小剧场的规模，删减了部分人物，集中线索去体现莉莉丝如何反抗系统，如何和公主走向联盟的过程，音乐剧的结尾停留在莉莉丝斗兽场的圣女测试。《她厌》在游戏叙事逻辑的影响下，在音乐剧改编过程中加入了"交互性"，在一定程度上实现了"沉浸""交互"与"叙事"的融合，综合了小说、游戏和动漫等场景的设置技法，目的是让观众暂时抛却生活中的社会身份，并通过感官、认知和情感的多重层次，完全融入虚拟世界的状态，从而顺利地沉浸到故事中。

在感官层面，主创通过捕捉穿插于情节之中片段化的描述与对白搜集相关信息，在剧场中模拟出《女神录》游戏的虚拟图景，无形中建构起了游戏的立体空间。

首先在观演空间上，设置了四面的观众席，并选取小说的元素命名为女神区、贵族区、魔女区、圣女区。四面的观众席，一方面方便观众全方位的观剧体验，另一方面，强调在舞台文本内莉莉丝一直被凝视，"莉莉丝测试是非常重要的大场面。不管是舞会还是斗兽场，莉莉丝一直在被别人看，被别人评判，看莉莉丝怎么搏斗，怎么抗争。所以舞台设置为一个四面台的斗兽场。"观众席中，设置多个屏幕，来充当游戏面板，建立起观剧的沉浸感。在表演开始前，屏幕面板滚动播放观剧须

知"欢迎您注册《女神录》游戏账号，在注册前，请您仔细了解以下须知内容……愿您在本轮游戏中尽情享受"。在表演过程中，屏幕参与叙事，如莉莉丝和玛利亚出场时，出现了人物的属性面板，当戏剧空间变化时，面板呈现出地点图片，如花园、宫殿、斗兽场、中央大街等，而面板也充当游戏系统的媒介之一，发布游戏警告等画面信息，充分发挥了辅助叙事的功能。在表演结束后，屏幕上播放演员们排练、训练的一幕幕场景和花絮，实现了全方位的感官体验。

其次，在音乐的表达上，莉莉丝的唱段结合摇滚和流行的元素，去展现女性的力量感，莉莉丝是穿越的现代女性，在配器中融入现代器乐和代表中世界背景的古典音乐元素。精心设计人物之间的对唱和合唱部分，莉莉丝在《女神》《什么是爱》唱段中承接辛西娅、多琳的唱段，通过配器的转换，来强调莉莉丝对辛西娅、多琳的影响，将力量传递给身边的女性角色。在歌词的编写上，多琳和莉莉丝的对唱《什么是爱》结合了小说中莉莉丝和多琳骑马聊天的内容，以及导演在生活中看到的对女性主义的一些论述。"童话里的爱情故事我保持怀疑，一定要爱上什么人，才能幸福么……如果叫醒睡美人的是恶龙她能抗争吗 如果解救灰姑娘的是鬼怪她能拒绝吗 如果白雪公主是被强盗吻醒的 不会有人再去羡慕她"。不同人物也有自己的主题曲，罗纳德、国王的人物主题曲《男人的世界》"这是男人的天下 充满阳刚的气息 啊 让我们散发魅力"充满了男性气质；一首《女神》既是辛西娅的代表曲目，也是莉莉丝和辛西娅的结盟歌曲，达成了塑造人物和推动叙事的双重功能。

最后，在表演模式上，《她厌》顺应了市场的呼声，以全女卡为主要表演形式，即音乐剧的男性角色由女性演员来扮演。这部剧第一轮首演时，导演设置了男女卡的区别，导演陈天然解释"小说里讲了女性的困境，我们希望在舞台上展现这些真实的困境，希望大家进入剧场之后能够看到这个世界真实的样子，通过音乐剧的形式，设立男卡和反串两种，大家走进剧场选择自己喜欢的卡司。"这一举措遭到了很多观众的不满，观众不断呼吁，作为一部女性题材的音乐剧，应该给更多的女演员以机会和空间，建议以反串的形式进行演出表演。而观众的坚持取得了胜利，在后续的演出中，全女卡已经成为主要的演出形式。

性别理论研究者朱迪斯·巴特勒（Judith Butler）曾提出对人的生理性别/社会性别、性别/身体之间的多重关系质疑，巴特勒指出，"性别"并非一个明确的自然产物和指称对象，而是"通过一套持续的行为生产、对身体进行性别的程式/风格化而稳固下来"的"操演性"行为，"性别操演"作为重复的、仪式化的持续行动，是通过"身体"的物质性存在完成的。（朱迪斯·巴特勒，2011，p.2-3）因此，被认为"自然化"的身体并不存在，性别身份是性别行为反复表演的结果。《她厌》由女性扮演男性角色，消解了部分剧中男性行为的油腻和不适感，增强了反讽的意味，缓解了直面性别对立的冲突，这种"假定性"增加了舞台的张力。不仅如此，性别被建构为赋予个体得以生效的规范、身份认同的场域。剧中也强调了这种性别差异，辛西娅公主的人物形象会更加中性，借由操弄模仿者身体与被模仿者社会性别之间的差别，从而凸显出"社会性别本身的模仿性结构——以及它的历史偶然性"（朱迪斯·巴特勒，2009，p.180）。

在认知层面，沉浸式体验作为"心理庇护所"，可以帮助玩家暂时逃避现实中的压力与焦虑。《她厌》展现出女性拥有主体性和反凝视的权力。乙女游戏玩家常被视为游戏产品异化和操纵的对象，忽视了她们在意义建构中的主体地位。而《她厌》通过选择重建一种游戏秩序，否定了游戏产品层面的异化。剧中通过玛利亚的形象来进行了反讽，作为和莉莉丝对标的圣女玛利亚，并不是由演员扮演出现，而是一个金发碧眼的人偶。这很好地回应了被操控和被异化的女性。在唱段《她》

中，更明确指出了这一点"我曾经也是个娃娃"，但与此同时，这一改编也遮蔽了玛利亚的主体性，以及玛利亚和莉莉丝女性互助的一面。小说中这个看起来被当作花瓶和傀儡一样的玛利亚，是勇敢善良的，她为斗兽场受伤的莉莉丝施展治愈术，在关键时刻掩护莉莉丝脱离追捕，又流泪见证了莉莉丝决定逃离伊甸园的觉醒，也是莉莉丝女性同盟中的一员。

从情感方面，以《她厌》为核心的趣缘群体便会形成一种具有强烈的情感能量和群体，展现出一种社交性和忠诚性，代表着更加活跃的场外互动和更加强烈的购票需求，不但有观众反复为之购票观看，集齐全部卡司阵容，而且参与《她厌》的周边文化生产，无偿制作物料并免费发放。这种"即场性"的互动感和亲近感，在同一个城市看剧、看同一套卡司、看同一个场次……这种同好的"缘分"拉近了剧女之间的距离。剧女社群在理念上强调女性互助，相信女性联合才能改善女性境遇，但在实践中，这一社群也做了一连串切割与排除：作为"女性联合"的前提条件，排除了男性和生理性别为男性的少数群体，但是，结婚生育的女性、化妆的女性、追星玩乙女游戏的女性也被排除在外……，团结与排除在此构成一对矛盾，这一矛盾也在《她厌》社群的实际运转中体现出来，在《她厌》的社交反馈中，普遍抵制带男生去看《她厌》的行为。

而资本市场与粉丝行为交互本身就形成一个充满了谈判与协商的场所，除了上文中提到的要求全女卡事件之外，剧女会对出品方的系列活动进行"把关"，比如和"OLAY"化妆品合作被质疑"服美役"，针对出品方的"cosplay"特殊场策划，指出其带有凝视色彩，出品方"听劝"及时替换方案，将特殊场更改为"物料交换场"。

从市场反馈来看，《她厌》引起了观众的喜爱和大范围的讨论。也有观众对这种"把女性觉醒"放在醒目位置并收获大量好评的状态感到担忧，"从始至终的愤怒情绪，以暴制暴的取胜方式，我看不到独属于女性的力量与智慧。似乎这里的觉醒只停留在情绪上不触及灵魂。"《她厌》的效果类似做"女性"话题的短视频，"考虑到戏剧的主要受众群体真的是一群需要并且正在建立自己包括性别价值认识在内价值体系的女性，效果其实跟一些把「女性」当作话题点的短视频有点类似，她说的当然是对的话，但是不该停在这几句对的话，至少任何一个阶段的内容创作者都不该只停在这里。否则我们还是在这个游戏规则里。"

结语

总的来说，以《她厌》为代表的全女卡音乐剧的出现，给女性题材的音乐剧市场带来一针强心剂。大众会看见更多的女性表达，并且为之讨论如何做出好的女性题材作品。全女班《通天塔》《造星计划》也在陆续走进音乐剧市场。虽然围绕《她厌》展开的种种讨论，具有明显的乌托邦性质和矛盾争议，但《她厌》音乐剧展现了女性困境和女性成长，并呈现出一种跨媒介改编范式。尽管难以回答如何真正建立两性关系的问题，但折射出女性对重塑性别关系的愿景。当我们和莉莉丝一起回归斗兽场，在传统女性伦理原则崩溃和现代女性伦理原则建构之际，在警惕"女性觉醒"口号滑下另一种性别政治的同时，也要抓住"女性主题"的流量密码，我们不仅需要去回应在后工业时代、消费主义时代中快速增长的女性主义意识和缓慢更新的社会性别观念之间的矛盾，更需要通过对旧秩序的否定，孕育出新的女性自我。《她厌》触及现代女性在"成人化"和"社会化"转型中遇到的精神困境问题，并且提供了一套关于自身社会处境的转喻及一些幻想性的解决方案。

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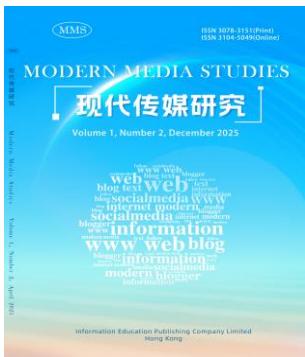
媒介转换与叙事重构：小说《莫失莫忘》与电影《别让我走》中的后人类书写

穆霄宇（**Mu Xiaoyu**）

摘要： 石黑一雄于 2005 年发表小说《莫失莫忘》，2010 年又亲自改编为电影《别让我走》。本文认为，媒介的转换影响了石黑一雄的叙事策略与主题表达。小说凭借文字的暗示性、回忆叙事的欺骗性与留白艺术的隐晦性，构建出一个多义的隐喻世界，引发读者思考克隆人的生命体验与伦理困境。电影作为视听艺术，则通过画面、剪辑、音乐等外在化手段，将小说复杂多义的主题简化处理，充分发挥了大众传媒时代视觉艺术的情感动员功能，引发观众批判性地反思人类中心主义。

关键词： 石黑一雄；后人类；跨媒介叙事

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Title: Medium Conversion and Narrative Reconstruction: Post-human Writing in the Novel *Never Let Me Go* and the Film *Never Let Me Go*

Abstract: Kazuo Ishiguro published his novel *Never Let Me Go* in 2005 and adapted it into a film in 2010. This article argues that the medium conversion influenced Ishiguro's narrative strategy and thematic expression. The novel, through its suggestiveness in language, the deceptive nature of memory-based narration, and the subtlety of its use of ellipsis, constructs a multi-layered metaphorical world, prompting readers to reflect on the life experiences and ethical dilemmas of clones. The film, as an audiovisual art form, externalizes the novel's complex and ambiguous themes through visual elements, editing, and music, simplifying them

and fully utilizing the emotional mobilization power of visual art in the age of mass media, encouraging the audience to critically reconsider anthropocentrism.

Keywords: Kazuo Ishiguro; Post-human; Transmedia Narrative

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引言

日裔英国作家石黑一雄是布克奖和诺贝尔文学奖双料得主，他与印度裔作家 V·S·奈保尔（Vidiadhar Surajprasad Naipaul）、萨尔曼·拉什迪（Salman Rushdie）并称为"英国文坛移民三雄"，其独特的移民背景塑造了他的创作经验，即通过跨文化身份经验的书写，表征个体复杂多元的生命体验。在这种创作思维的影响下，截至 2025 年，他创作了包括《远山淡影》（*A Pale View of Hills*，1983）、《长日将尽》（*The Remains of the Day*，1989）等 8 部长篇小说、1 部短篇小说集和 1 部剧本。

其中，创作于 2005 年的《莫失莫忘》（*Never Let Me Go*，2005）标志着作家首次涉足科幻文体，小说构建了一个鲜明的反乌托邦叙事框架。作家采用第一人称视角，借叙述者凯西绵密细致的回忆，聚焦了克隆人群体的童年、毕业和走向终结。凯西、露丝与汤米等克隆人在英格兰乡间的黑尔舍姆接受人文教育，度过相对平静的成长期。毕业后，他们被分配至特定的"农舍"掌握基础生活技能，并为器官捐献做准备工作。离开农舍后，等待他们的便是交替承担"护理员"与"器官捐献者"的双重角色，直至走向生命的终点。由此可见，小说深刻揭示了克隆人群体无法规避的器官捐献宿命。

2010 年，马克·罗曼尼克执导的同名电影《别让我走》（*Never Let Me Go*）登上荧幕。影片由好莱坞演员凯瑞·穆里根和安德鲁·加菲尔德领衔主演，石黑一雄亲自担任编剧。电影在保留小说基本情节的前提下，省略了原著复杂绵密的插叙，情节线索更为连贯。整部影片由凯西的回忆组成，分为"黑尔舍姆""农场"和"终结"三个单元。

很显然，无论是小说还是电影，故事的背景设定均置于后人类语境，其叙事关注的是在后人类时代，克隆人被工具化为医学资源所引发的伦理议题：人类在享受技术红利的同时，自身也深陷道德丧失的困境。

截至目前，学术界多从后人类理论出发，分析小说和电影所呈现的后人类主题。其中，针对小说，学者们围绕人类中心主义倾向与后人类世界主义倾向展开讨论。所谓人类中心主义，又称传统人文主义、人类中心论，这一理论将人类视为万物的核心，强调人类拥有无限的能力征服和统治包括机器在内的一切客体。而后人类世界主义则强调人与非人界限的模糊，认为"人类和技术他者之间的关系在当代语境下发生了改变，朝着前所未有的亲密和侵扰发展"。（罗西·布拉伊多蒂，2016，p. 130）

具体来看，针对小说的研究中，Kristine Brown（2015）在《人格：福山的告诫和石黑一雄的<莫失莫忘>》一文中便站在人类中心主义的立场，认为小说的主题是提醒人类警惕科技的过度发展。与之相反，Nurit Buchweitz（2020）在《学校、学校教育和石黑一雄<莫失莫忘>中人的边界问题》

中比较了人类与克隆人的校园活动，进而指出，《莫失莫忘》中的克隆人已具有人的特性，这便是后人类世界主义观点的体现。而对于电影《别让我走》，学术界除关注后人类议题外，还对身份政治与改编策略进行分析。例如，王静（2018）在《<别让我走>：从小说到电影的转换》中，系统分析了影视转码和文化场域的构建，将电影与小说进行对比，分析电影语言的特质。

纵观已有研究不难发现，学术界对作品的后人类解读观点迥异。这当中，主题的多义性与作家的创作构思是否存在内在关联？与此同时，笔者还注意到，学术界尚未关注石黑一雄兼具小说作者与影视编剧的双重身份，尤其是这种身份在跨媒介叙事过程中所呈现的创作意图与叙事策略。从小说到电影，不仅是故事的形式转换，更是叙事逻辑与伦理表达的重构，媒介特性在一定程度上影响着石黑一雄对"人与非人"这一后人类议题的表达方式。

因此，本文聚焦于石黑一雄在两种媒介中的创作调整，重点探讨以下问题：第一，石黑一雄试图在作品中表达的主题为何？第二，石黑一雄如何通过小说内在的媒介形式，构建出充满多义性与开放性的后人类图景？第三，在电影改编中，小说的主题拥有何种程度的嬗变？换言之，从小说到电影，其叙事策略与伦理表达之间存在怎样的延续与断裂？

为解决上述问题，文章分为以下三节。在第一节，笔者借助石黑一雄的访谈资料，厘清其创作初衷与后人类观念。在此基础上进入二、三两节的文本分析，探讨小说与电影对关键线索的叙事处理，并在跨媒介比较中揭示石黑一雄如何通过不同的媒介形式，实现对后人类伦理的全新表达。

一、创作旨归：人类世界的隐喻书写

日裔英籍的特殊身份使石黑一雄的小说呈现出鲜明的跨文化叙事特征。长期以来，石黑一雄在创作中始终致力于"倡导一种更为包容的身份认同，将'他者'纳入其中"。（Yanping, S., Fengyu, W，2022，p. 34）这一世界主义思想贯穿于他的多部作品，出版于 2005 年的科幻小说《莫失莫忘》即其中的代表——作品通过探讨人与克隆人之间的伦理关系，进一步延伸了作家对身份认同与他者问题的思考。

小说的构思始于20世纪90年代，彼时石黑一雄的创作思考聚焦于冷战背景下人类的生存困境。进入 21 世纪后，伴随克隆技术的迅猛发展，作者为其核心主题披上了科幻叙事的外衣，将克隆人群体建构为人类的深刻隐喻。

大约是在 2001 年的时候，有很多关于克隆啊，干细胞啊，还有克隆羊多利的讨论。各种说法甚嚣尘上。我记得有天早上在广播中听到关于克隆的辩论，我想："如果我忘掉核武器让学生们在劫难逃的想法，如果我试着走这条道，如果我把这些人视作克隆人，这会给他们带来什么？"我可以为他们创设一个情境。我可以看出这其中的隐喻。我要寻找的情境可以讨论整个衰老过程，但是有了这样古怪的想法，我们就要以全新的方式看待这个问题。（辛西娅·黄、格蕾丝·库拉米特，2006，p. 219）

在这一思想的指导下，石黑一雄在小说中以克隆人为喻体，试图揭示人类世界的隐喻：

整个故事讲的是克隆人，他们要一个个献出自己的器官，然后离开人世。他们思考的是自己为

何要受教育以及人生中宝贵的是什么。那完全隐喻的是我们在真实世界的所作所为。事实上，我们面临着同样的命运。（辛西娅·黄、格蕾丝·库拉米特，2006，p. 219）

为实现这一创作目标，石黑一雄笔下的克隆人与人类并无差异。他们不仅具备复杂的情感结构与心理机制，其社会活动（如童年时期的校园欺凌）也高度复刻了人类社会。这样一来，克隆人在情感和认知上与人类高度同构，从而表现为后人类世界主义的理论范式。例如，在谈到凯西的最终归宿时，石黑一雄说道：

我想要的感觉是，她愉快地接受了其他人早已经历的命运，希望她能视作理所当然，视作自己的职责所在。我更感兴趣的是我们在多大程度上会接受自己的命运，接受我们作为人被允许过上的生活，而不是关注我们的叛逆精神，试图要逃离自己的人生。我认为这个世界绝大多数的情况就是人们接受命运给予的人生。他们尽力让人生朝好的一面发展。他们不会真的想要逃脱。（辛西娅·黄、格蕾丝·库拉米特，2006，p. 219）

石黑一雄正是通过对克隆人坦然认命的认同，完成了他的创作目标——对人类社会的隐喻式反讽。在命运面前，人类与人工智能同样软弱。在这一层面上，作者对人工智能的悲悯，隐喻了他对人类不堪一击的无奈，克隆人与人类的相互印证模糊了人与非人的界限，使石黑一雄的后人类思想向"人机共生"的后人类世界主义靠拢。

然而与之相悖的是，石黑一雄强烈的隐喻意图，导致其在创作过程中沿袭人类中心主义的认知框架，将克隆人的命运进行工具化处置。这使得作家试图传递的后人类世界主义视野，重新陷入人类中心主义范式。举例言之，作者对克隆人命运的武断安排，恰恰暴露了其叙事逻辑中潜藏的人类中心主义本质。石黑一雄在阐释黑尔舍姆的导师们禁锢克隆人的行为逻辑时，不自觉地与导师的"监护者"立场产生共情："黑尔舍姆的老师们的确有着不可告人的动机。他们欺骗了学生，但是他们给了学生更好的东西，并不是为了让他们成为更优质的捐献者，而是为了成为更好的人。"（辛西娅·黄、格蕾丝·库拉米特，2006，p. 219）

由此可见，石黑一雄试图通过克隆人隐喻人类，这样的创作意图模糊了人与非人的界限，但作家对克隆人命运的摆布，恰恰反映了内心人类中心主义的本质。因此，作家不强制读者与克隆人产生共鸣，他更加希望读者通过克隆人的遭遇，思考人类的生存现状：

我喜欢让观众从情感上感受到隐喻的共鸣。如果他们能看出隐喻并对其进行解析，这固然很好，但是如果他们做不到，无法对有关克隆人的荒诞故事有所共鸣，这也无妨。事实上，想要让所有人都能为一群克隆人感悟良多有些天方夜谭。（辛西娅·黄、格蕾丝·库拉米特，2006，p. 219）

综上所述，石黑一雄在小说构思阶段试图通过克隆人隐喻人类世界，他所确立的隐喻动机与伦理矛盾，使得他在后续作品中的主题表达游移在人类中心主义与后人类世界主义之间，这也是学术界对这部作品观点迥异的重要原因。不仅如此，石黑一雄的创作理念更在一定程度上影响了他在后续创作中的媒介选择，以及他在不同媒介路径下的主题呈现方式。因此，理解其创作初衷与内在矛盾，是分析其跨媒介叙事的重要基础。

二、《莫失莫忘》：小说媒介与主题的多义性

小说《莫失莫忘》中，人类中心主义和后人类世界主义是作品中平行存在的两类后人类理论倾向，两种观点也正是学术界对这部作品的主要解读。主题的多义性不仅源于作家的创作初衷，更与小说这一媒介特有的内在形式密切相关。本章将分析石黑一雄如何编排情节，将两种后人类理论倾向并置而行。与此同时，他又如何利用小说的媒介形式，通过文字叙事、回忆结构与留白艺术，构建出复杂而又多义的后人类图景，引发读者参与其中进行意义建构，并对克隆人主体性边界与伦理困境进行批判性反思。

小说中的后人类主题大体呈现如下分野：一方面，以凯西、露丝、汤米为代表的克隆人试图融入人类社会，构成了去边界化的主体诉求；另一方面，以艾米丽小姐为代表的人类群体虽在言语层面承认克隆人的"灵魂"，却在实践层面处处为其设限，警惕非人类群体的"越界"，这一行为构成了文本中人类中心主义的代表。

以汤米为代表的克隆人群体渴望突破边界，融入人类。石黑一雄通过文字的抽象性与暗示性深入克隆人的内心世界，建构其细腻复杂的情感变化，从而呈现后人类世界主义的理论主题。其中，关键情节的留白艺术在意义建构的过程中发挥着重要作用。小说中，克隆人追求人性，探索灵魂，维系尊严。以汤米为例，当汤米即将迎来第四次捐献继而走向终结时，他试图说服凯西不再担任自己的护理员："露丝希望我们一起是为了别的事，她倒未必想要你给我做护理员一直到最后……不是现在这些，凯丝（凯西）我不想在你面前那样。"（石黑一雄，2018，p. 316）此处，文字的暗示性搭配话语留白，简洁的话语背后蕴含着巨大的情感张力。石黑一雄不直接描写汤米的脆弱与痛苦，而是通过人物的隐忍表达巧妙设置留白——汤米对凯西的恳求，本质上是拒绝在爱人面前展露被工具化处置的脆弱躯体，是其主体性尊严在生命终点前的坚守。他渴望在凯西的记忆中留存作为伴侣的完美形象，而非被医疗程序消解的"捐献者"客体。

与之相似的留白手法在小说中屡见不鲜，石黑一雄对克隆人身体的痛苦和捐献过程的再现大多藏匿于文本之外，即不直接展现手术台上的克隆人，而是借助情绪氛围对克隆人的处境予以暗示，如"那是她第一次捐献之后的几个月，当时最糟糕的阶段已经过去"，（石黑一雄，2018，p. 19）"他是捐献之后被送进来的。我当时情绪不佳，因为我负责的捐献者前一天夜里刚刚完结了"。（石黑一雄，2018，p. 113）但这并非小说媒介的劣势，而是因为石黑一雄有意避免直接描写技术暴力，并顺势转移读者的注意力，将其引向对命运、尊严与人性伦理的思考，反思人与非人的关系。

与克隆人积极融入人类相对立的是，人类处处为克隆人划定边界，黑尔舍姆、农舍、康复中心……"在这些界限中，我们清楚地看到了人文主义的本质主义诉求，它贯彻人与非人二分法"。（安婕，2021，p. 52）小说中，上述一系列封闭空间以列锦形式铺陈开来，通过文字的反复铺排描述使其成为禁锢的象征。

为体现人与克隆人的二元对立，石黑一雄先是在情节上利用克隆人的"无私奉献"与人类的"理所当然"形成反讽，达到反思人类中心主义的目的。克隆人的一生不停捐献器官，直到死亡。

也许在第四次捐献之后，哪怕从技术上讲，你已经完结了，但某种程度上你依然保有意识；这时你会发现还有更多的捐献，很多很多捐献，在这条分界线的另一边；再也没有康复中心，没有护理员，没有朋友；你只能眼睁睁看着自己捐出剩余的一切，什么也做不了，直到他们将你关掉。（石黑一雄，2018，p.314）

与之相对，人类却视之为理所当然："人们尽量不去想到你们（的存在）。如果他们想到了，也会尽量说服自己，你们其实跟我们不一样。你们算不上真正的人类。"（石黑一雄，2018，p. 295）人类甚至连克隆人基本的生活条件都无法满足，无论是金斯费尔德康复中心未被建好的跳水台，还是草坪的改造，"一直有说法，要把这块地方改造成草坪，供捐献者使用，但直到今天，他们也还没实施"。（石黑一雄，2018，p. 315）克隆人的需求自始至终都不是人类考虑的重点，人类甚至排斥克隆人的存在："夫人确实怕我们。但她害怕我们就像是有的人害怕蜘蛛一样。"（石黑一雄，2018，p. 40）"我们都怕你们。我本人就不得不每天跟自己对你们的恐惧做斗争……有时候我从办公室窗口望着你们，我会感到那么强烈的厌恶……。"（石黑一雄，2018，pp. 302-303）

除了情节冲突外，石黑一雄还设置了"艾米丽小姐"这一充满暧昧与冲突的人物，并再次利用小说媒介的留白艺术，暗示人与非人的二元对立。小说中，艾米丽小姐通过黑尔舍姆为克隆人提供庇护之所，让他们接受人文教育，因为她想"向全世界表明，如果学生们在人道、文明的环境中长大，他们就有可能像任何普通人类成员一样，长成会体贴、有智慧的人"。（石黑一雄，2018，p. 293）但实际上，作为规训者，艾米丽小姐却以教育之名行禁锢之实。她颁布禁烟令，警惕性行为，告诉克隆人"性会以各种你无法预料的方式影响人的情绪"，（石黑一雄，2018，p. 93）克隆人必须"得保持健康，确保内脏都完全健康"。（石黑一雄，2018，p. 77）

小说结尾，当艾米丽小姐向汤米和凯西揭示黑尔舍姆的真相时，石黑一雄对艾米丽小姐的语言进行反讽处理——她反复强调自己保护克隆人的初心，夸赞眼前自己培育的杰出"人类"。但在草草交代真相后，艾米丽小姐忙不迭地"卖衣柜"，丧失了基本的待客之道。借助言语与行动之间的强烈反差，石黑一雄巧妙地构筑出文本的沉默留白：艾米丽小姐终将依靠克隆人重新直立行走，而凯西和汤米将在一次次捐献后走向终结……

除此之外，石黑一雄还利用小说媒介特有的不可靠叙事，将事实真相以片段化形式隐匿在文本中，以达到暗示人类中心主义主题的目的。这当中，最有代表性的便是作家通过命名策略有意分隔人与克隆人。在命名上，克隆人没有自己的姓氏，有的只是名字后面缀以冰冷的代号，如凯西·H、罗杰·C……但与之形成对比的是，在小说结尾，前文一直被冠以"夫人"称号的角色突然间拥有了姓名："'好，玛丽·克劳德。让我来继续吧。'我仍是朝着黑暗中凝望，这时听到夫人发出一声讥诮的哼声，随即她大踏步从我们旁边经过，走进了黑暗之中。"（石黑一雄，2018，pp. 285-286）这一处理形成了叙事逻辑上的突转，从而引发读者参与意义的建构：克隆人的他者身份注定其无法逾越与人类之间的结构性边界。

石黑一雄营造的突转，恰恰是小说媒介的特性：作家在整部作品中，反复通过命名策略，对读者进行细微暗示，有关信息在凯西的不可靠叙事中被肢解得七零八落，读者需对碎片化的文本进行主动整合，才能一窥文字背后作者对人与非人关系的呈现——即人类对克隆人群体的排斥。这一点便是小说媒介特有的优势，电影媒介则因其视觉呈现的即时性与确定性，难以再现这种依赖于文字的细节铺垫、记忆缝隙与读者重构所实现的突转效果。事实也是如此，《别让我走》中，剧本早早便交代了夫人的姓名，使得影片失去了突转所带来的震撼效果。因此，石黑一雄的命名策略正是他对小说体裁优势的巧妙利用。

综上所述，小说中存在两条后人类理念，即克隆人去边界化的主体诉求与人类中心主义的压迫逻辑。石黑一雄并未以对立的形式直接呈现两种观点，而是通过情节设置的巧妙铺排、人物形象的

含混暧昧以及不可靠叙事的破碎性、人物语言的矛盾性、关键情节的沉默留白，交织成一个复杂的意义网络，读者被迫参与意义建构，使得小说主题具有多义性和开放性，继而呈现出人类中心主义与后人类世界主义相互并置的后人类主题。

三、《别让我走》：视觉媒介与影片主题的窄化

在《莫失莫忘》中，石黑一雄探讨了人类中心主义与后人类世界主义的对立依存关系，用克隆人的宿命隐喻人类的困境。5 年后，小说被改编为电影，作为一部视觉作品，《别让我走》不得不面对视觉媒介的具象性与大众传播的语境限制。石黑一雄在改编过程中，便表现出对镜头语言的高度敏感。本章将分析作为编剧的石黑一雄如何利用电影独特的媒介属性，对关键情节进行策略调整，使得影片的后人类主题更为集中，反乌托邦色彩更为浓厚，从而适应大众传媒时代商业影片的通俗化趋势。

正如石黑一雄作为编剧接受采访时表示："我想这部小说中的故事并不是一成不变的，也并不是只有小说中的一种固定形态。我认为我更像是一个作曲家，当曲子写作出来之后，可以允许有不同的演奏家来演奏它，并变换出各种各样的不同版本出来。"（刘琼，2013，p. 34）

由此可见，石黑一雄对小说情节进行了较多的调整与修正。例如，针对读者对小说的质疑，如"当这些克隆人知晓自己的命运之后，他们为什么不逃跑呢"？（浦立昕，2011，p. 109）他通过增加"手环打卡"的情节予以合理化。由此可见，电影并非对原著情节的简单重现，而是包含了石黑一雄对关键情节的策略性调整。更进一步而言，电影体现了在视觉媒介的叙事要求下，石黑一雄对人物关系、情感张力以及后人类主题的叙事重构。

在人物关系上，作为一部面向大众的商业片，凯西、露丝和汤米之间复杂的关系被改编为三角恋，通过通俗化的情节吸引观众兴趣。但更为重要的是，影片的镜头视角与关键情节的改编，则将作品主题直接指向了人类中心主义对克隆人群体的压迫。

小说中，人类统治机制作为背景存在，一定程度上削弱了作家的批判力度，依赖文字留白的刻画无法直击技术伦理的核心。然而，电影却通过视觉元素直接呈现小说中只能暗示的内容，黑尔舍姆、农场、康复中心被搬上荧幕之后，更是对观众直接形成感官冲击。

在运镜策略上，摄影师通过多角度、反复性的空间呈现，再现了黑尔舍姆、农场与康复中心等核心场景，构建了一个系统化的视觉监控体系。与此同时，镜头更是从宏观环境逐步推向内部狭小的空间，如大礼堂与卧室，并借助特写强化其封闭感。在这一过程中，昏暗的色调贯穿始终，共同营造出压抑与窒息的整体氛围（如图 1）。在镜头的俯拍下，克隆人的活动更是一览无余（如图 2），这种处理"可以更系统地显示人类是如何对克隆人实施权力意志的监控的"。（张天歌、王钢，2021，p. 125）由此一来，石黑一雄便以极具冲击力的方式将小说语言呈现在观众面前，镜头语言的外在化处理使得人类对克隆人的系统性压迫这一主题变得直观且无法回避，从而引发观众对人类中心主义的批判性思考。

图 1 大空间中的小空间

Figure 1: Small Spaces Within a Large Space

图 2 俯拍大礼堂

Figure 2: Aerial View of the Auditorium

电影中，石黑一雄还对叙事节奏和叙事结构进行了大幅简化。小说中复杂的回忆插叙与不可靠叙事被以回忆为载体的顺叙所取代，关键对话也被精简，这既是适应电影时长的需要，也是加强道德批判的必然选择。

如前文所述，《莫失莫忘》中，克隆人在器官捐献过程中的生理痛苦是作家通过小说媒介及语言文字的留白艺术予以呈现的，这在一定程度上削弱了技术暴力带来的视觉冲击。因此，在《别让我走》中，石黑一雄将汤米的临终画面两度特写。影片开始，凯西目送汤米被推上手术台，二人生死相别。随后，电影进入凯西的回忆，直到影片结尾，叙事时间回到现实，这一画面再次出现。在视听效果的加持下，汤米裸露的身体被暴露出来，监护仪冰冷的声音与头上苍白的灯光共同对观众形成感官压迫，凯西依依不舍的目光（如图 3）被放大特写，再加上编剧巧妙地将小说中的生离改写为电影中的死别，由此一来，人类对克隆人的技术暴力从抽象走向具象，引发观众更深地思考。

图 3 凯西与汤米诀别

Figure 3: Kathy and Tommy's Farewell

前文还曾提到，艾米丽小姐向凯西和汤米讲述关于克隆人和黑尔舍姆的真相，是小说和电影的高潮。小说中，艾米丽小姐在讲述过程中掺杂了大量建设黑尔舍姆的初衷和保护克隆人的本心，但却不自觉地对克隆人进行规训，其人物形象含混而又复杂，作家对人类中心主义和后人类世界主义的探索也通过这一情节予以暗示。但到了电影中，该处情节被大量删减，艾米丽小姐仅仅是简明扼要地向来者道明真相。这一处理使得艾米丽小姐不再是《莫失莫忘》中的亦正亦邪，而是压迫人类的罪魁祸首。再辅以影片前序夫人紧抱手提包躲避克隆人触碰的镜头刻画，人类对非人生命的排斥赤裸裸地展现在观众面前。这样一来，石黑一雄便避免了小说中过多主题的相互缠绕，及其呈现在荧幕上对观众造成的观感干扰，影响影片的启示效果与教育意义。因此，编剧集中画面，将人与非人置于二元对立的位置，将人类的技术压迫呈现在观众眼前，从而引发观众对人类中心主义的伦理批判。

《莫失莫忘》的结尾，凯西并未接到捐献通知，凯西的内心矛盾依赖文字留白，造成主题表述的隐晦性。《别让我走》的结局，凯西走上了寻找黑尔舍姆的道路，当她接到捐献通知后，石黑一雄增加了"我不肯定的是，到底我们的生命跟我们所救之人的生命有何不同"的内心独白，这一独白更是将人与非人的伦理追问直接呈现在观众面前，促使观众的后续反思。

综上所述，《别让我走》作为一部商业电影，石黑一雄在改编过程中，考虑了不同观众的审美差异。因此，他对《莫失莫忘》进行了较多的情节改编与对话改写。同时，辅以电影冷色调的画面、压抑的配乐、特写镜头的频繁使用，影片的情绪指向更为集中，主题也直指对人类中心主义的批判。这种处理虽然牺牲了小说中的多义性与心理深度，却更符合电影作为一种大众媒介的情感动员功能。

结语

石黑一雄于 2005 年创作科幻小说《莫失莫忘》，并在 2010 年将其改编为电影《别让我走》，依托于不同媒介的两部艺术作品均呈现了作家对后人类时代伦理困境的持续思考。

在小说创作过程中，石黑一雄以克隆人群体隐喻人类自身的生存境遇。然而，这一以"人"为中心的隐喻书写本身，却使作家深陷人类中心主义与后人类世界主义的矛盾之中——为强化隐喻效

果，他赋予克隆人丰富的情感与主体性，模糊了"人"与"非人"的界限，展现出拥抱后人类世界主义的理论倾向。但同时，作家将克隆人作为探索人类的工具，一定程度上沿袭了他试图批判的人类中心主义逻辑。

具体到创作过程中，小说《莫失莫忘》凭借文字的内倾性、回忆的层次性与留白艺术的隐晦性，构建了一个多义与开放的隐喻空间，读者在阅读过程中需主动参与意义建构，并对"人"的边界、尊严与命运展开深层思考。而在电影《别让我走》的改编中，视觉艺术的直观性与受众的广泛性使得石黑一雄对情节、人物和画面进行了全新的打磨。他通过冷峻压抑的视觉风格、关键情节的删改以及更具冲击力的结局独白，集中批判了人类中心主义的利己性。电影改编虽在一定程度上削弱了原著的阐释空间，但编剧集中发力，精准批判，唤起观众对克隆人命运的同情，引发观众对人类自身行为的伦理审视。

因此，从《莫失莫忘》到《别让我走》，石黑一雄延续了对于人类中心主义的批判性思考。小说依赖纸质媒体，构建了一个充满多义性的后人类思考范例，电影则借助视觉艺术的直观性，将批判的矛头直指人类中心主义。作家对于后人类时代人与非人关系问题的探讨，既是对人类世界的隐喻，也唤起了人们对于技术红利时代伦理问题的思考。

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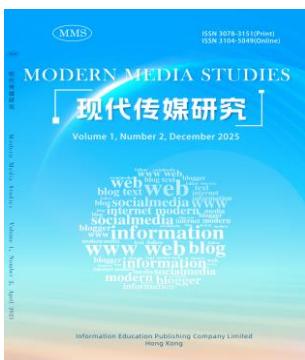
哀悼的三重面向：香港报纸文艺副刊悼文研究

张　宇（**Zhang Yu**），裴子骏（**Pei Zijun**）

摘要：死亡，是个体生命的终点，也构成了社会文化叙述的重要契机。悼文，作为对死亡的回应，不仅承载着私人的情感，也进入公共语境构成社会记忆的一部分。香港报纸文艺副刊中所刊登的各类悼文，从"断裂""记忆"与"继承"三个维度呈现着独特的叙述特征与文化意涵。文章认为，通过不同书写模式，悼文回应死亡带来的断裂性焦虑并呈现个体生命观念，同时，悼文更作为一种深刻的记忆实践，以怀旧的情感结构介入，参与到个体身份的构建与知识遗产的继承当中。应当说，香港报纸中刊登的悼文传达着个体生命的哀悼，也折射着香港社会在文化发展中的多重精神图景。

关键词：香港报纸；悼文；文艺副刊

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Title: The Three Dimensions of Mourning: A Study of Obituaries in Literary Supplements of Hong Kong Newspapers

Abstract: Death is not only the end of individual life, but also a crucial moment for social and cultural narration. As a response to death, the obituary—while bearing private emotions—also enters the public sphere and becomes part of social memory. The various obituaries published in the literary supplements of Hong Kong newspapers reveal distinct narrative features and cultural meanings through the three dimensions of "rupture," "memory," and "inheritance." This article argues that through diverse modes of writing, obituaries respond to the anxiety of rupture

brought by death and reflect on individual perceptions of life. At the same time, as a profound practice of memory, the obituary participates in the construction of personal identity and the transmission of intellectual legacy through a structure of nostalgic sentiment. In this sense, the obituaries in Hong Kong newspapers not only convey mourning for individual lives, but also reflect the multiple spiritual landscapes of Hong Kong society in its cultural development.

Keywords: Hong Kong newspapers; obituaries; literary supplements

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引言

死亡，作为人类经验的终极地带，不可避免具有重要的本体论意义。而面对死亡，作为一种情绪的"哀悼"有着极强的私人属性，因其根植于个体与亡者之间不可复制的情感连接，原属于不可转述的心灵体验。然而在中国传统社会中，哀悼从未如其所愿，停留在个体私语的层面，千百年来，一整套的祭悼文化将哀悼制度化、仪式化。在这一文化谱系中，"哀而不伤"成为理想的情感表达方式，而原本私人的哀伤经过集体伦理的转化方得以表达——悼亡文本也在此意义上构成了一种针对死亡的修辞（周晓坤，2023, p.52）。进入近现代传媒语境后，报刊悼文再一次对死亡经验构成了特殊回应，其以一种更便于传播的文本方式对死亡展开叙述，于是就此将个体的消亡彻底抛入了可传播的、可再现的意义网络。换言之，报刊悼文具有的开放性进一步将哀悼的情感体验投入了社会性话语中，其中的私人情感与个体性回忆更通过报刊媒介的公开化、规范化处理后进入公共叙事，最终成为能够影响公共的新叙事。

在这样的意义上看，香港，作为近现代以来长时段处于文化中介状态的独特社会空间，研究其报纸文艺副刊中刊登的悼文文本就具有了独特的文化意义。其文本一方面在相当程度上继承着传统对于死亡、哀悼、纪念的文化表述，又在另一方面承接了香港在近现代以来，在多重历史张力下形成的复杂社会心理。在这样的媒介与文本中，"哀悼"在私人与公共之间流动，书写死亡于是不仅仅意味着书写一个个体生命的终止，更关乎了如何书写生命、如何记忆社会、如何规整逝去个体思想遗产的完整思考。

一、断裂：死亡焦虑与悼文的书写模式

面对生命的终结，一种深刻的断裂感裹挟着死亡焦虑而来。这样的"断裂"，既是现实层面的时间中断，更是叙事层面上的意义中断。生命的终结不仅截断了个体存在的连续性，对于具有公众知名度的亡者而言，更撼动了其在社会与集体记忆中占据的位置。"悼文的作者旨在恢复逝者在纪念中的缺席，但又永远无法恢复其存在"（Martin, 2022, p. 478），作者因此必须在哀悼与记忆、断裂与缝合之间寻找平衡，尽可能做到如实回应死亡带来的断裂感的同时，又在文字中构建出一种意

义的延续，以此既使生者安顿情感，又确定逝者在私人记忆与社会集体中的位置。而综观香港报纸文艺副刊中刊登的各篇悼文，可见四种常见的书写模式呈现出针对这一"断裂"的不同应对方式。

一种接近于中国传统"行状"书写模式的悼文旨在从死亡的"断裂"中重构连续性。传统祭悼文中的"行状"以史实性与礼制性为准则，其记述亡者的生平行迹，强调对其生命历程的完整呈现并进行道德评价。香港报刊悼文中与之类似的是，这一书写模式下的悼文文本尝试系统性梳理逝者的生平事迹，以生命历程的整体性来"象征性"缝合死亡带来的断裂感。在《怀念父亲黄作梅》一文，黄伟健（1995）悼念自己幼年时即在克什米尔公主号事件中去世的父亲黄作梅。黄作梅逝世前任新华社香港分社社长，黄伟健严格按照时间顺序，以：（一）聪颖好学，体恤孝顺；（二）热血青年，爱国向上；（三）为反法西斯而战斗；（四）创办新华社海外分社、负责有关工作；（五）为世界和平献身；（六）深深的怀念，六个副标题为结构系统勾勒父亲的生命轨迹。值得注意的是，由于父亲去世时作者尚在襁褓，因此对于父亲生平的复原并非基于自身的直接生命经验，而是一种在缺席的基础上完成的生命书写，但是作者在逝者生命过程中的缺席非但没有削弱其书写的力量，反而凸显了一种更深层的追忆欲望。换言之，在某种无法抵达的经验"断裂"上，悼文以叙述的力量搭建桥梁，在不可记忆中重构情感与意义的连续。徐铸成（1941）的《悼念季鸾先生》则是一个更与传统"行状"模式接近的书写。文章极尽详细，同时作为张季鸾纪念特刊的核心，文末还附上了张季鸾的生平年表，生命叙事的线性结构因此意味更浓。需要特别指出的是，"行状"所构建的完整生命叙事，有时并不等同于对被悼者做全部生平的重构，还有相当一部分悼文的作者乃是完全基于自身记忆与交往经验对被悼者展开的书写，如《怀念冯乃超》，该文写于 2000 年的悼文，意在追念 1983 年去世的诗人冯乃超。如作者林林（2000）所言，文章是"写出以上我与乃超交往的二三事以纪念"，因而仅仅聚焦于冯乃超 1938 年至 1949 年间的生活与创作经历。应当说，这类具有时期性的"行状"写作策略，也是传统悼文对逝者生平进行编年叙述的惯例延续，作者选择某个与自身相关的特定时期对被悼个体经验进行集中呈现，以此凸显出通过片段连续性的时间结构抵御死亡断裂的叙事努力。

与之形成对照，另一类悼文以片段式的"人物肖像"维持了死亡带来的"断裂"。在这类片段化的叙述中，作者呈现逝者的身影，记录存留于私人交往记忆中的零星瞬间与情感痕迹，这样的文本模式并不旨在复原被悼的生命全貌，而是在片段性的空白中凸显中断，呈现其带来的经验断裂。如《怀念诗坛泰斗艾青》一文，作者贾丹华（1996）虽与艾青同为诗人，然而交往经历十分有限，仅在部分研讨会的场合有过数面之缘，唯一一次深入交流是在《诗刊》副主编丁国成的引荐下进行的拜访。这为数不多的接触构成其悼念的全部素材来源，因此于他而言，书写印象及见面的体验必然成为核心支点，以此为基础展开叙述艾青对于自身在精神层面的认同与创作路径的塑造，最终借由这样一种具体而有限的片段，建构起一种微经验，深影响的写作模式。再如《世纪末文坛上的流星——悼念林耀德》，作者陈思和（1996）与林耀德交往联络较深，在文中记述了他们两三个交往的情景。作者谈到林耀德来到复旦大学演讲的滔滔不绝与锋芒毕露，也谈到与林耀德相熟后看到了他没那么有锐气的一面，他也担心自己成名太早受到误解。通过几个片段式的回忆，陈思和分析林耀德内心深层所具有的焦虑。文章最后对"流星"这一意象反复凝视，感叹"莫非他真有一点预感，他只是那世纪末中国文坛上的一颗流星"，使逝者的生命在闪耀与消逝之间获得了一种模糊而富有诗意的象征意义，在这颇具断裂感的叙述中，文本不试图弥合裂隙，转而选择在裂隙间捕捉情感与

意义的余光，悼念由此在记忆的碎片中触及生命的哲思，又复归于一种怅惘而迷离的凝望。

此外，还有部分悼文采用主观性极强的随感式写作模式，在哲思中，在议论中，乃至在诗歌的形式中悬置死亡带来的"断裂"，绕开死亡的意义主题转而将个人情感延展。在这类随感式悼文的写作实践中，死亡的"断裂"成为其省思的契机，也因此，这一写作模式中文本情感密度高，文体颇为灵活，构成了香港报刊悼文中最具开放性与不确定性的一支。以陆离（1969）《敬悼左舜生先生》一文为例，全文近八成篇幅皆由作者陆离的随感构成，从一种焦虑的死亡预感谈起——"不知何时起总担心这位老先生那位老先生的去世"，继而过渡到对于哀悼本身意义的思索，甚至直言悼文的书写不过是"满足自己和满足其他生人"。作者与左舜生先生虽有师生关系，然文中抛却了所有仪式化的缅怀，转而在生活化的语气中展开，其文字如同漫谈，节奏自由，悼念在此流动的叙述中悄然完成。饶是如此，随感式的悼文以这样一种自我指涉的态度将悼文从传统纪念性的叙述转化为对于死亡经验的感性回应。此外，在这一写作模式中，还不乏以诗悼亡的作品，诸如碧野（1940）的《悼叶紫》，芮中占（1958）的《星的沉落——悼杨刚》，黄德伟（1993）的《悼顾城，也是悼诗》，何建宗（1993）的《悼蕴盈博士》，羊城（1993）的《生命的边缘行车——悼谢烨》等等都是相关典例。应当说，不论是采用的现代诗还是古典格律形式，由于诗歌自身在结构上具有的情绪流动性，诗悼的情感密度都达到了高度的浓缩。同时由于诗歌内部意象的拼贴性质，诗悼将属于被悼者的多重"断裂"元素以意象的形式组合，也因此悼念的核心就不在于重构意义，而在于以这样的诗性维持哀悼的"未完"本质。可以说，随感式的悼文不试图构建死亡以及亡者的确切意义，将哀悼的行为维持在悬而未决的状态中，其书写逻辑不在于弥合死亡带来的"断裂"，而在于坦诚面对"断裂"的无解。悬置的"断裂"带来思索与情绪，使得哀悼成为一种流动的情感状态。

最后一类悼文表现出对于情感的严格克制，以学术性、理论化的策略展开纪念，并在此意义上构成对死亡"断裂"的学理性消解。作者往往有意将重心放置于被悼者的学术贡献、思想轨迹与专业影响中。死亡所引发的情感冲击被以理性化的方式处理，悼念不呈现为情绪的溢出，而成为学术谱系内部梳理的契机。作者爬梳逝者的专业成就，逝者则被归档进入知识的体系中，通过其思想的延续与学术成果的留存，实现一种个体终结与断裂的象征性修复。然而值得注意的是，这类文本在有效淡化死亡"断裂"的同时却也带来了消解个体的风险。被悼者的主体性以及作者的情感温度在这样一种去主体化的叙述中被压缩，于是也在一定程度上失去了哀悼本身具有的强烈人性维度与情感张力。关于这一部分其他相关问题将在后文的"继承"维度中展开分析，此处暂按下不表。

如上所述，香港报纸文艺副刊中的悼文文本在面对死亡所造成的时间与意义"断裂"时，展现出了多元而复杂的叙述策略。但无论是对于"断裂"的弥合、维持、悬置抑或象征性消解，在这些差异化的呈现中，悼文始终都是作为重要的书写实践来回应死亡带来的终极焦虑，并在其中重申个体生命与社会记忆之间的张力关系。

二、记忆：集体记忆塑造与个人情感怀旧

悼文不仅是对死亡所带来"断裂"的回应，更关乎记忆的生产——其中包含着集体记忆与个人记忆两个部分。应当承认，记忆与死亡两者之间天然具有不可避免的紧张关系，因为死亡中止了个体经验的更新，并随着时间的推移对记忆进行侵蚀。在这一过程中，个体身份显得尤为脆弱，因其存续高度依赖着记忆的维持，当记忆本身在个体消失后受到来自时间持续不断的干扰，任何关于过

往历史的再现与个体身份的建构就必然带有了修辞性与重构性。在香港报纸文艺副刊刊登的悼文中，一类纪念着世俗意义上宏大而典范人物的"非即时性悼文"文本呈现出了鲜明的集体记忆建构与身份重塑作用，而另一类由平凡人写就，纪念着平凡人的"私人悼文"文本则以情感的"怀旧"在死亡带来的"断裂"下记述个人记忆。

所谓"非即时性悼文"，其失去了作为悼文发布媒介的报刊所具有的时效性，往往在被悼个体逝世一年及以上时间后发表。"非即时性悼文"写作的诱发离不开两种情况，其一是写作者在生活中经历了某种关乎被悼者的生活经历，以此再度引发对其的悼念；其二则更常见，是对颇有声望的被悼者进行的周期性纪念，通过对逝者的周期性回溯，这一类悼文唤起社会持续性的哀悼与记忆。在以上两种情况中，"非即时性悼文"的写作都使记忆的建构脱离了死亡这一事件本身，转而进入了更广阔的社会历史语境，也是因此，悼文不停留于"哀悼"的情绪本身，而整理逝者个人生平与社会意义以最终塑造集体记忆的目的更为显著。莫里斯·哈布瓦赫（Maurice Halbwachs）认为，"集体记忆"具有建构性，并且其总是由社会群体在当下的需求而重构过去（陶东风，2010），于是在此意义上，当悼文的书写脱离了私人的缅怀，其就转而成为一种具有社会介入性的文化实践，并在特定的历史语境中激活公众对逝者的再认再思。以下几篇以鲁迅为书写对象的悼文可以作为集体记忆建构的典型案例。庄约（1939）在鲁迅去世三周年之际撰写《遥祭——鲁迅先生逝世三周年》开篇即点出抗战期间"战争的迷雾"与"侵略者黑影"所构成的哀悼阻隔，使纪念行为被迫转化为"遥祭"。在时与空的断裂中，鲁迅被文本重新召唤为"不死的灵魂"，而其"伟大的影子"更成为动员现实行动与精神共鸣的象征性力量。由此纪念鲁迅的文本行为成为一种政治性记忆的再确认，也正如作者所言，需要"枪毙这弱性的阿Q"以不断召唤鲁迅所代表的批判精神与文化意志。同年，王健（1939）发表于《星岛日报》的《纪念鲁迅与提倡杂文》则借鲁迅周年纪念之名，对杂文文体的合法性进行申辩。文章将鲁迅明确定位为一位"杂感家"，借以回应文坛对于杂文体裁的质疑与争论。次年陈畸（1940）的《纪念鲁迅四周年忌》进一步强化了鲁迅的象征性身份，其直面"和平文艺家"对鲁迅"尖酸刻薄"与"挟恨怀怨"的道德否定，强调其"战斗的精神"乃现代文艺家不可或缺的品质，借此确认鲁迅在战时语境中的文化正当性。同一时期，罗高（1940）的《中国的圣人——鲁迅逝世四周年纪念》同样聚焦鲁迅的杂文，既承认鲁迅语言的"尖刻"，又赋予其深层悲悯的伦理基础，借"尖酸的眼泪"反证其杂文具有的精神温度，完成了对鲁迅批评的重新阐释。而之后再到鲁迅逝世十二至十三年之际，其周年悼文开始承载新的时代语义，悼念在塑造鲁迅新的公众身份的基础上重构集体记忆。两篇诗悼在这一时期发表于《大公报·文艺》中，邹荻帆（1948）在鲁迅逝世十二周年之际撰写《跨过阿Q——纪念鲁迅》，提出"多事的阿Q已经压抑死了"，而次年破空（1949）的《人民心灵的救星》则更进一步将鲁迅喻为"人民灵魂的技师"。鲁迅的身份在新中国成立前后的社会转型期再度被强化为精神楷模。杨子江（1950）的《谈谈鲁迅的翻译工作——纪念鲁迅逝世十四周年》在之后的一年刊登，与前面的纪念悼文类似的是，其以鲁迅逝世十四周年为话题，展开对鲁迅翻译工作的梳理。在文本中，作者系统梳理了鲁迅的翻译工作、翻译作品、翻译主张以及翻译争议等等。此后直到1996年，公刘（1996）发表《是否需要重新评价鲁迅——纪念鲁迅先生逝世六十周年》，再次以纪念鲁迅为切口，介入鲁迅接受史的争议场域。文中围绕梁实秋对鲁迅"一生坎坷"故"有一股怨恨之气"以至于"从来没有一个正面的主张"的批评展开，对鲁迅书写的"战斗性"进行重新审视，并在文末发问："暗流如涌，是否需要重新评价鲁迅？"鲁迅

在周年纪念悼文所形成的周期性讨论中不断重塑并强化了社会群体对其本身以及社会历史的记忆与认知。在这个过程中，其已然成为跨越时段并穿透意识形态更替的文化争夺对象。由此可以看出，这类周年纪念悼文并非旨在对逝者进行简单的重现，而是在不同的历史断面上以新的文化意识更新逝者的文化身份与社会集体记忆。在战争、革命、新中国成立乃至世纪转折之际，鲁迅在纪念性悼文中被不断召唤回归，其意义被置换、争夺、升华，其悼文则成为政治文化情境与社会集体心理的载体。正如公刘所言，悼文总是"颇带盖棺定论的性质"（公刘，1996），而周年纪念悼文的意义正在于从不"钉死"这层棺木，以保持对逝者进行意义阐释的开放性。时间流动不息，记忆变动不居，逝者的身份也在社会变化间重塑。在持续唤回的过程中，逝者被不断写入集体身份的核心，而悼文正是这种记忆政治中最具穿透力和决定性的文本形式之一。

在社会集体记忆之外，还有许许多多属于个人的记忆需要安置，香港报纸中同样广泛存在的"私人悼文"意义正在于此。与前文的"非即时性悼文"不同，"私人悼文"不追求在对逝者进行身份上的建构，而只是通过私人回忆中各种琐碎而富有质感的细节，安放作者自身难以归类的情感。这些文章中的被悼者，通常是主流社会的记忆结构中容易被忽略的边缘人物，他们的存在或许并未直接之于整个社会存在着影响，但对其展开哀悼的"私人悼文"的存在却时刻做着一种重要的警示，它提示社会与作为公共语境的报刊媒介，在其必然关注的典范人物和重大事件之外，还应持续为微观的个体记忆保留言说的途径。而综观香港报刊中广泛的"私人悼文"文本，一种"怀旧"（nostalgia）的情感成为其主要驱动力。此处所谓的"怀旧"，远非简单字面意义上对于过去人事物的缅怀，俄裔美籍学者斯维特兰娜·博伊姆（Svetlana Boym）将其系统性界定为一种在现代性断裂中生成的时间情感结构，是对当前失落生活状态的情感回应与象征性修复。她在其中进一步区分"恢复型怀旧"与"反思型怀旧"两种类型，前者试图重建昔日秩序，强调"复原"，后者则对逝去经验进行内省性追忆与美学转化，并且往往是个人化的（Boym, 2001）。在本部分所讨论的"私人悼文"研究语境中，其怀旧因素显著呈现为后者。可以看到，这些"私人悼文"不希图自身进入历史或介入宏大，而只是在意识到死亡之断裂无法弥补的前提下，以个人化、碎片化的方式，回应逝者已去带来的情感真空。博伊姆针对"反思型怀旧"的情感结构强调，其"是一种深层哀悼的形式，通过深思的痛苦，也通过指向未来发挥悲痛的作用"。明华（1967）写下《悼爸爸》一文，以复杂的情绪反写父亲形象，直面与父亲长久以来的紧张关系，抱怨隔膜，却又无奈"但是现在他已经死了，永远不会阻止我们了"感叹"我的爸爸啊！为什么你死后，我才觉得你好呢？"，亦有老师哀悼自己因病逝世的学生，化名多难（1966）的老师写下《悼汝霞——我的学生》追忆与学生周汝霞短短一年师生缘分中的温情瞬间。文章将悼念聚焦于各种细节，文末作者注视汝霞离去一直后空缺的座位，以脑中回荡的她可爱的声音做结，令人感动。怀谷（1992）的《悼父亲》则以父亲失约一同赏花的埋怨引出哀悼，将生活的温度与死亡的冷冽并置，于悲痛中回忆父亲去世的过程。笔名Wesleyman（2008）的作者则写下《断三——悼亡友子健》以诗悼友，在高度碎片化的感知与情绪片段中缅怀逝去的友人。文本的悼念并未诉诸生平事实的追述，而是转而沉入记忆的私密缝隙。诗人在此之间模糊现实与回忆的界限，只是保留那些"说不清的话"。诗中布满支离破碎的场景，却又以此构成温度与重量。在全诗最后，作者说"我们都在疯狂消瘦/不都像菊在低低的枝上摇呀摇/而像玫瑰一样铿锵/带着硬的刺划破无害的风"，既对友人展开悼惜，又隐约回旋了一种对自我命运的照见。

在以上个人而碎片化的怀旧性叙事之外，须知博伊姆还谈及"怀旧是集体记忆和个人记忆之间的某种中介。集体记忆可以被看成多重个人记忆的一个运动场，而不是一个墓园"（Boym, 2001）。换言之，个人对过去的回忆并非孤立地发生着，而是共存于一个集体性的历史与文化环境中，集体记忆也并非静态，其中更是有着无数的私人记忆在相互交流，而在集体记忆与私人记忆之间起到持续不断沟通作用的，正是"怀旧"的情感结构。蒿蔚（1970）的《悼曾牛三父子，以及》在某种程度上正构成这样一种私人记忆向社会集体记忆的过渡。该文为信件体，但并无收信人，其悼念作为社会边缘个体的养蚝人，但是最终归于港人的身份认同与主体游移。在死亡的断裂与港人身份的断裂之间，在对于养蚝人的私人记忆与社会的集体记忆之间，充满着失落的"怀旧"情感发挥着其隐秘的联结作用。因此可以说，"私人悼文"中的"反思型怀旧"特征使其不局限于个体化书写的内向性，而更可作为社会集体记忆的张力化叙事——其哀悼行为并不宏大，也不典范，却能不断生成源于集体记忆而不止于集体记忆的叙事内容。在具有后殖民色彩的香港文学语境中，这种由私人记忆构成的怀旧性叙事，成为对既定历史秩序与主流文化叙事的柔性抗衡，也为那些无法被制度性记录所容纳的生命、情感与地方性提供了位置。

三、继承：作为逝者遗产梳理及评价的悼文

前文所述"记忆"的维度关注个体消亡后进入集体叙述所经历的身份重塑与情感怀旧性联结，而在"继承"的维度下，悼文将再度指涉前文这样的"记忆"，并主要是其中的集体性记忆，引导其进入更后续的文化生产与社会价值系统。因而在这一维度下，悼文已然成为衡量逝者影响力、确定其象征地位的重要文本场域。换言之，"继承"首先必然涉及逝者身份的再建构与社会集体记忆的塑造，这与"记忆"维度形成重合，此后通过亡者遗产的梳理与阐释，推动特定文化知识传统的延续。在香港报纸文艺副刊的悼文中，针对个体学术以及社会成就的梳理是"继承"维度的核心实践。

正如本文第一部分"断裂"中所提到的，一类悼文通过学术化、理论化的叙述策略进行对逝者的纪念，悼文也由此在哀悼之外加入了知识性的归档评价功能，应当说，是在相当的程度上这些作为遗产整理的悼文关乎继承，也"为世界可能的复魅做出了贡献"（Fowler, 2015, p.137）。杜变连（1997）《悼念诗人王佐良》一文体现出这类文本的典型逻辑。文章以王佐良的写作与翻译工作为主线展开，虽略有穿插作者与其交往片段的回忆，但并非构成文本的叙述重点，整体结构更侧重于对王佐良诗歌风格、文学批评立场及翻译实践的梳理与评价。此外值得注意的是，文末还附王佐良一首诗作《巴黎码头边》，不仅使其创作作为延续引入悼文，也使得文本的悼念行为具备了象征性的文本维度：通过一种世事迷离、变幻轮回的诗中之义，悼念达成借诗寄意，使哀悼与作品共同构成对逝者的最终回应。韦君宜（1963）的《悼李劼人——一个现实主义的作家》一文以李劼人最具代表性的三部长篇小说《死水微澜》《暴风雨前》与《大波》为叙述主线，依托文本脉络建构起对其现实主义创作道路的整体性概览。文章通过作品的串联，有效勾勒出李劼人作为现实主义作家的发展轨迹，并在此基础上概括其文学风格与社会关怀，完成了对其文学人生的有力提炼。其结构清晰，纪念与评价并重，在悼念的语境中实现了对李劼人文学遗产的回顾与定位。这类具有学术与理论梳理视野的悼文常具有一个显著的文本结构，即其不仅仅关乎逝者的生命呈现，更隐含着对于未来的开放、延续态度。在这样的文本结构上，个体的死亡虽然构成其自身的终结，却恰恰也在自身

的断裂处呼唤了他者的介入，也即一种"该跑的路跑尽了，还是留给同僚们接力吧"（何建宗，1993）的接续意义。

此外值得注意的是，香港报纸文艺副刊中悼文的书写对象并不局限于本地或华人群体的语境，其哀悼对象同样涵盖了相当数量的外国文学家与政治文化人物，由此显示出这些副刊悼文文本在文化继承层面上的开放性与跨地域性。如马森（1993）的《悼荒谬剧大师尤乃斯柯》一文详细介绍了尤乃斯柯的生平经历与创作轨迹，并围绕其"荒谬剧"概念与存在主义的思想背景展开系统阐释，显现出文本高度知识化的写作姿态与文化整理功能。易水（1950）撰写的《文坛巨星的陨落——悼卡缪》则结合加缪一生的文学与政治活动，简述其代表作《鼠疫》并借诺贝尔文学奖委员会的感叹"他死得太早了，我们正等着他的第二部作品"对其未竟之业致以吊唁。这类悼文在副刊中并不罕见，还有如《近代欧洲伟大的戏剧家易卜生——逝世五十周年纪念》、刘湘池（1965）的《悼一代诗圣T·S·艾略特》，尤其（1958）的《悼日本作家德永直》、苓莎（1961）的《悼海明威》等等，均通过人物作品回顾与思想梳理，完成对外国文学传统的引介与价值确认。此外，亦有部分悼文涉及了重要政治人物的书写，如茅盾（1956）的《悼亚·法捷耶夫——文艺战士与和平战士》等，更将悼念置于更宏观的意识形态或国际政治语境之中。应当是，这一类针对外国人士的纪念悼文，体现着副刊作为一种香港的文化空间在"继承"维度上的双重意涵，其一方面通过跨文化文本的译介与整理，参与全球文学遗产的在地化接受；另一方面，它也使这些悼文自身成为了一个联结本地与世界，以及记忆再生产之间的中介形式，最终呈现出香港文艺副刊悼文在文化继承上的广阔性、知识性与多源性。

但与此同时，悼文所承担的"继承"维度也有着风险。政治化、商业化以及一种传统中"死者为大"的文化倾向的影响时刻存在，从而导致部分悼文存在着评价失衡、言辞失实等问题。孙绍振（1994）就曾以秦牧去世的一系列悼文为引，撰文《悼念文章最忌虚假吹捧》予以批评。其以张放发表于《文艺报》的《秦牧病逝后的省思》为例，指出其在评价中存在明显的拔高之嫌，尤其是他在文中将秦牧的《艺海拾贝》誉为"中国当代文学的里程碑作品"这一说法，缺乏足够的文学史依据，具有明显的夸饰倾向。文章进一步从文艺理论角度分析了张放对于秦牧散文成就的溢美之辞，认为其未能保持应有的批评距离。这类现象时刻警示着，悼文作为一种深刻参与文化记忆与评价机制的文本形态，不仅是遗产"继承"的媒介，更是权力结构与情感伦理共谋之下的再生产空间。因此，如何在悼念中实现真实与节制的评价，始终构成这一维度下的核心困境。此外，当关于逝者的"记忆"被遗产的"继承"整理所代替，逝者个体也可能面临着被简化，乃至工具化的可能。单薄的继承性悼念文本极易将逝者还原为某一价值体系中的代表性符号，而在此意义上，个体的复杂性、矛盾性与存在的具体性就将被压缩为死板的资源。如此一来，如若放弃个体记忆而使其让位于纯粹的文化功能，悼文就可能沦为意识形态或学术体制内的工具性叙述。这样一种失当的位移，亦是悼文在"继承"的维度中不可忽视的悖论。

结语

作为一种回应死亡的叙事实践，悼文不仅构成私人情感的文字出口，更在报刊这种特定媒介的场域中折射着社会文化、个体身份与集体记忆的复杂面向。本文以上聚焦于香港报纸文艺副刊中的悼文书写，勾勒出其哀悼叙事的三重面向。在死亡所带来的"断裂"中，悼文以不同的叙事策略试

图弥合、维持、悬置或消解这种终结性的经验；与此同时，悼文还从集体与个人两个层面成为编织社会"记忆"的重要形式；而在文本的"继承"维度中，悼文进一步承担了社会文化的归档功能，使逝者的思想遗产得以进入延续的链条。更重要的是，这三重面向并非静态而相互区隔的，它们共同在"香港"这一特殊的地域语境中形成复杂的互构关系。悼文在此既体现出文化位置的中介性，又包容多元身份的交织与差异。哀悼因此不仅是一种对生命终结的感知，更成为一场与"断裂"周旋、进行"记忆"争夺、"继承"遗产以面向未来的文学回应。

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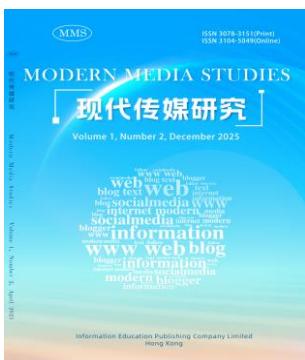
检视"泛娱乐化"视域下的当代话语狂欢和众声喧哗

周建强（**Zhou jianqiang**）

摘要：新融媒体智能视读的娱乐文化对人思想认识、认知方法，乃至整个社会文化发展趋向产生了深刻影响。针对当下网红文化经济异军突起，所引发的娱乐狂欢对现实性价值的狂热寻求，进而在其众声喧哗中迷失思想精神的超验性意义迷思。社会公共文化话语，由群体理性与秩序逐渐转变为个人社会性话语的碎化与撕裂、暴力与对峙、娱乐狂欢。数智时代需要检视大众娱乐文化与娱乐大众的信息话语，会消解和离散国家主流意识，也会侵损个人价值判断、人生品位与道德底线。故此，亟需警惕"泛娱乐化"的危与机，探究"泛娱乐化"话语狂欢与众声喧哗形成的原因，进而构建健康规范的实践发展路径，以免迷失人生目标与真谛，蚀化生命价值与意义，腐化存在镜像与意识幻象。

关键词：网红经济文化；泛娱乐化；狂欢理论；众声喧哗；当代性检视

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Title: Examine the Carnival of Contemporary Discourse and the Uproar of the Crowd from the Perspective of "Pan-Entertainment"

Abstract: The entertainment culture of new integrated media's intelligent visual reading has profoundly influenced people's understanding, cognitive methods, and even the overall development trend of social culture. In response to the current rise of internet celebrity culture and economy, the resulting entertainment frenzy manifests an avid pursuit of realistic values, leading to a loss of the transcendental significance of thought and spirit amid the cacophony of voices. Public social culture discourse has gradually shifted from collective rationality and order

to fragmented and torn individual social discourse, marked by violence, confrontation, and entertainment fervor. In the era of digital intelligence, it is necessary to examine how mass entertainment culture and the discourse of entertaining the masses can erode and disperse the mainstream national consciousness, as well as impair personal value judgments, life taste, and moral boundaries. Therefore, it is urgent to be vigilant about both the dangers and opportunities of 'pan-entertainment,' to explore the causes behind the discourse frenzy and cacophony generated by 'pan-entertainment,' and to construct a healthy and regulated path of practical development, so as to avoid losing life goals and truths, eroding the value and meaning of life, and corrupting the mirror of existence and the illusions of consciousness.

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引言

伴随互联网与智能传媒时代的来临，人类已步入一个以娱乐为主导的社会阶段。个体思想逐渐被感官化、碎片化的信息洪流所淹没，陷入视觉狂欢与浅层阅读的"娱乐盛宴"，与主流价值观念和信仰体系日渐疏离，甚至在隐喻化表达、快餐式阅读、感官刺激与网络暴力交织的娱乐化语境中面临"娱乐至死"的风险（刘文辉，2018）。智能手机、网络游戏及各类娱乐资讯充斥屏幕，时间在频繁刷屏中悄然流逝。人们在无意识消耗与事后懊悔的循环中陷入精神内耗，逐步丧失对深度思考的自主性，直至被娱乐彻底裹挟（何晓兵等，2017）。当娱乐成为日常生活的核心，社会价值观体系遭遇严峻挑战。努力奋斗、诚实守信等传统美德受到忽视，年轻一代的价值认知出现偏离。越来越多的青少年将成为"明星"或网红作为人生理想，而非崇尚具有家国情怀的科学家或担当社会责任的企业家。在个人名利驱动下，泛娱乐化趋势不断迎合娱乐资本的逻辑，催生出一批被网民追捧的"网红"，构筑起以"短、平、快"为特征的"奶头乐"式娱乐幻象（朱志平等，2024）。所谓"短"，体现为短视频与碎片化阅读的盛行；"平"，表现为以直播打赏与带货为形式的"平等交互"，实则将价值简化为即时交易；"快"，则指向网络直播所带来的迅速成名与收益变现。[4] 在这种"娱乐至上"的文化生态中，公众在物质生活水平显著提升后，转而追求精神文化层面的满足，但其方式却陷入娱乐化的惯性之中。人们习惯于"娱己""娱人"乃至"娱于名利"，难以突破"信息茧房"与"娱乐铁屋"的桎梏，缺乏对娱乐侵蚀的警惕与抵御能力，最终沦为娱乐与资本的被动接受者（文春雪，2023）。面对网红经济的表面繁荣，我们有必要保持理性认知与精神清醒。董宇辉、郭有才等个案的成功，并不代表普遍现实。生命的成长远比一夜暴富更具价值，不应被表象的娱乐狂欢所迷惑。应深入思考泛娱乐化对社会价值观的深层冲击，警惕其带来的价值虚无与精神迷失（楚小庆，2022）。人类生而不为娱乐，亦不应为娱乐所奴役。唯有树立理性自觉，方能避免在娱乐浪潮中丧失主体性，防止成为"悲喜交加"的娱乐附庸。

一、狂欢理论的引入与当代"泛娱乐化"文化话语语境的现实样态

（一）网红经济文化的理论审视：基于巴赫金狂欢理论的视角

网红经济文化，是伴随"网红文化—网红经济"动态演化，而形成的新型交互式文化形态，体现了现实世界与数字世界的多元交织。该现象融合了社会从众心理、流行文化传播与经济普惠机制，呈现出鲜明的文化博弈特征。从社会文化视角审视，当前泛娱乐化现象可借助巴赫金狂欢理论予以解析。观察其参与主体，可见网红主播更侧重经济回报；而粉丝群体，则倾向于寻求思想交流与情感联结。作为互动主导者，网红主播，通过精心构建的话语符号体系实现价值交换。然而，资本的大规模介入，也使该文化形态面临过度娱乐化与精神信仰缺失的风险。狂欢理论，描绘了传统秩序被暂时悬置的场景，奇装异服、街头歌舞等的行为表现，消解了日常社会界限，营造出"自由"与"平等"的氛围（人力资源社会保障部，2021）。巴赫金在其《陀思妥耶夫斯基诗学问题》中指出，狂欢通过加冕、脱冕、戴面具等行为，使人象征性地实现拥有财富、权力与自由的梦想（李开复等，2022）。该理论，强调了全民参与、平等对话的核心特质，其精神实质在于颠覆等级秩序并促进开放交流（燕道成等，2019）。在互联网时代，现实与网络空间的划分，与巴赫金提出的"第二世界"隐喻高度契合（叶虎，2006）。众多学者运用该理论阐释网络文化，其核心概念，包括"狂欢节""狂欢式"与"狂欢化"（巴赫金，1998）。真正的数字狂欢，并非对中世纪仪式的简单复制，而应体现为对流行文化的批判性反思。因此，网红经济文化的健康发展，需回归狂欢文化的本质内核，追求个体自由与个性解放，并秉持科学与正向的人文价值取向。

1. 狂欢节

狂欢节，最初是一种为祭拜农神而举行的民俗活动，在这一天，人们放下手头的活计，畅所欲言，尽情地狂欢。在中世纪，所有以献祭为目的的狂欢节活动，都体现着狂欢理论。到了浪漫主义时期，歌德注意到了狂欢节的全民性，即人人都可以参加狂欢。狂欢节，在狭义层面，是指某一特定的节庆日，在这一特定的时间里，人们可以纵情欢乐，摆脱平时里长幼尊卑等级观念的束缚，平等而又亲昵地交往。虽然狂欢节的游艺形式错综复杂，但它是狂欢节不可缺少的组成部分，并随着时代的发展和民族的变迁而变化。狂欢节，最重要的特征是"广场式的自由自在的生活"，与教会统治下的服从于严格僵硬的等级秩序，使其常规生活处于一种对抗状态，因而，是"第二种生活"（范靖，2022）。

2. 狂欢式

狂欢节的游艺形式的总和，也被称为狂欢式。所谓狂欢式，是指一切狂欢节式的庆贺、仪式、形式的总和，是一种仪式性的混合的游艺形式。狂欢式的组织实施形式，已超越了线下传统的三维时空的空间模态。狂欢节也已从现实世界，走向了统整融合现实世界与虚拟网络世界的多元互动模态和多生成维度，已从个人狂欢走向广场狂欢与网络世界的话语信息符号狂欢的"众声喧哗"，超越了时空的阻隔，而进入了人们的日常生活记录与纪实。经由数智时代的记忆岁月与岁月记忆的信息话语沉淀，这已演变成为一种流行文化。按照巴赫金关于狂欢的定义，"狂欢式"可以划分为四个范畴。第一，是在狂欢节里，人们可以随意亲密地相互碰触；第二，是插科打诨的共处之道；第三，是人们平等亲昵的生活态度；第四，是一种对神圣嘲弄的粗鄙，它同时又能维持一种平民的生活风格（张素玫，2006）。

3. 狂欢化

狂欢化，是巴赫金狂欢理论中的一个中心术语，在狂欢节上，形成了整整一套表示象征意义的具体感性形式的话语信息符号的狂欢化。巴赫金认为，"狂欢节已经形成了一套专属的语言体系，它是感性的并有其象征意义。"这些话语信息符号，并不都以文字形式出现，也可能是舞台表演。人们无法将这种视觉语言信息符号，用准确的文字表达出来，但能够转化为与其意思相近的形象化的艺术语言（巴赫金，1988）。也就是说，"狂欢式转化为话语信息符号的狂欢化，这就是我们所谓的狂欢化。"

（二）当代"泛娱乐化"文化话语语境的现实样态

尼尔·波茨曼，在其传播学著作《娱乐至死》中，曾预言，电子媒介的出现与发展会对大众文化产生巨大影响，使得大众文化趋向于娱乐化与媚俗化。法兰克福学派，也曾对大众文化的娱乐化与媚俗化现象进行过深入批判。改革开放以来，我国的电子媒介信息，及其伴随着媒介科学技术的迅速发展，我国信息智能化的传播媒介手段日趋成熟，信息传播媒介的文化也日益丰富。但是，从信息智能化传播媒介的表达方式与表现内容来看，却显示出一些突出的问题。我国目前以大众媒介为首的媒介文化，所存在的六大问题，即"同质化""明星化""媚俗化""幼稚化""拜金主义"（麻馨心，2023）。

1. 文化主体的"非主流化"与外部客体的"虚无化"

倘若未来真如波兹曼所言走向"娱乐至死"，其前提必然是人类文明遭受娱乐化的侵蚀与颠覆，文化内生的主体性，被边缘化为"非主流"，而外部文化客体则陷入"虚无化"的境地。换言之，"娱乐至死"的时代，其本质上是一个文化虚无与文明被娱乐异化的时代（刘秀真，2017）。在信息爆炸与娱乐主导的当下，个体如何避免在看似快乐的过程中，无意识地虚度生命，直至临终时才惊觉岁月蹉跎、意义空洞。短暂的感官愉悦，能否等同于人生的全部幸福。正如一位哲人所言，"快乐总是短暂，痛苦却常存"。若除却转瞬即逝的狂欢之外，我们一无所有。那么这种快乐是否真正触及幸福的本质，或许我们至死都困于虚幻的泡沫与讹传的链条之中；或许我们正如鲁迅笔下"哀其不幸、怒其不争"的"被吃者"，或许自觉不自觉地成为契诃夫所描绘的既"害人"又"自戕"的"套中人"。人生固然需要娱乐，以此作为调剂与动力，但它绝非生命意义与价值的全部。在信息智能与娱乐浪潮席卷的今天，人们必须警惕"娱乐至死"所带来的精神湮没。娱乐易成瘾，那种看似无害的，实则基于他人的生活窥视与感官刺激的娱乐消遣，实则为一种精神上的"安乐死"。虽是兴奋剂，更是致幻剂。

2. 感官视读盛宴快感消解反思深度与思想批判

娱乐话语"隐喻"的感官视读盛宴快感，一方面，消解了信息解读的反思深度与自我思考意识，另一方面，娱乐视读，已经成为当代青少年阅读学习的主要方式，且占用了他们大量的时间。娱乐视读的感官盛宴，稀释了浏览者（学习者）主题性的思维想象与思想批判，"娱乐业时代"的视读感官盛宴，曾经表现为"三俗"，即低俗、庸俗和媚俗，与"恶搞"的态势。这种发展态势，在无目的性的娱乐智能媒介浏览中，将经典名著阅读学习边缘化，通过电子书方式展开阅读的群体受众，已经超过纸质书传统方式进行阅读的受众。现如今，在地铁里、火车上，随处可以见到"低头族"捧着智能手机等电子产品看视频、看小说、刷抖音消遣时光的景象，当然，也不乏有线上办公学习者。以前的纸质媒介文本的阅读方式，已经被智能视频媒介的图像信息视读方式所冲击。前者是，

主客体间的客体文本符号与背景世界、读者与创作者的主体思维的想象编解码，及其思想精神的多元多维的对话交流；后者是，居于主体强势话语或娱乐消遣话语，其对于客体视读观众的单向度的话语表达和行为表演。纸质文本符号阅读，是主客体在世界时空语境中思想精神的平等对话（李汶炫，2012）。

3. 众声喧哗碎片化精神与萎缩思想成长和创新想象

信息智能化媒介视读，是主体话语的狂欢与喧哗对客体视读者的感官盛宴，或思想情感倾泻碾压，或音像强势直接植入。这一过程，减缩了思想精神交流对话的话语时空，鲜明直观的影像视读，萎缩了思想成长与创新想象。卫星传输的图像信息通讯，及其互联网智能化媒介，已经使普通民众，可以实时触读到较之前数以千万计激增的各类信息资讯。每一位身处现代社会的个体，被信息洪流裹挟其中信息过载，面对铺天盖地且实时更新的各类信息。在社会媒介的主体掌控操纵热点话语传播的单向度"诠释"过程中，这一过程的话语"诠释"，离事实真相的时空差距，有可能使人们不知不觉中演变为"传谣者""谣传者"和"愚弄者"。这一过程，会使人们渐渐变得人云亦云，笃信虔诚。人们越来越被单向度的信息话语束缚、捆绑与绑架，习惯性缺少自我思想和精神对话。在这个过程中，越来越多的人，通过智能手机及其电子产品的信息资讯浏览，自觉不自觉在快感视读、感官娱乐中，不知不觉死去，娱乐至死。

4. "泛娱乐化"孕生行为失范与违法乱象

互联网的信息时代，"泛娱乐化"孕生了，网络暴力、网络暴民、水军炒作、网络诈骗与低俗直播等诸多行为失范，甚至违法乱象。不可否认，在这个娱乐业高度发展或过度发展的时代，你不娱乐别人，别人就娱乐你。娱乐，甚至沦落为低俗恶搞、噱头炒作、隐私爆料的娱乐狂欢的"天堂"与"地狱"。娱乐业与娱乐媒介，这种非常态的超高速发展，特别是引发了广大青少年对于娱乐圈，及其明星的痴迷追捧爆棚炽烈。随之迎面而来的光环名利、鲜花掌声，在各级"粉丝"痴迷追捧下，光怪陆离、"幻象丛生"，许多影视明星的个人隐私，被无限炒作，一些明星谈个恋爱、结个婚、离个婚，都会被大众娱乐媒体"炒作"，使其成为社会受众茶余饭后的谈资。其盛大热烈的隆重程度，掩盖过了值得受国人追捧的获得世界诺贝尔生物学奖的科学家屠呦呦。娱乐圈，成了某些人沽名钓誉的天堂与地狱，娱乐明星们，成为深受娱乐大众心身向往且仰望的职业，业已超越与覆盖了青少年未来成为科学家、教师、医生、解放军、警察、工人等诸多职业期望，俨然已经引领了祖国未来青少年的人生梦想和职业愿景。人们有意无意地"咀嚼"与"消遣"社会"他者"的噱头"故事"和悲苦不幸，或被媒体娱乐信息的资讯"洪流""裹挟"其中，或被娱乐与消遣，或"被消费"和"信息过载"的资讯过度传播。

5. 网络娱乐的"畸形"发展及其孕生的恶性循环

网络娱乐平台的兴起，为公众提供了广泛的创作与展示空间，有力推动了创意产业的发展，助力个体实现自我价值，并为社会文化注入多元活力。然而，随着行业的快速扩张，"浅表化"内容逐渐占据主流。需指出，"浅表化"，并不必然等同于低质。部分博主仍致力于，创作兼具人文内涵与审美价值的优质作品，在满足娱乐需求的同时，提升公众文化素养。但随着创作者群体的不断扩大，内容质量出现了显著分化。为博取流量，大量低俗、庸俗、媚俗的"三俗"作品，时不时会充斥网络。这些相关内容，缺乏文化深度与价值引导，不仅助长文化浅薄化倾向，也侵蚀公众的审美能力与思维方式。此类作品，因契合部分受众的娱乐偏好，创作成本低且传播收益高。这就会促

使更多创作者，倾向于选择"低投入高回报"的创作路径，而非致力于高质量、高成本却回报有限的内容生产。在这一经济诱因的驱动下，低质内容如潮水般涌现，形成"劣币驱逐良币"的恶性循环。这将进一步加剧社会道德滑落与文化素养的退化。因此，如何有效引导和激励高质量娱乐内容的生产与传播，这已成为我国现代化发展进程中，在此领域亟待综合协同治理与解决的重要社会课题。

二、"泛娱乐化"的话语狂欢与众声喧哗的原因探究

（一）现实物质基础：现代信息技术与科技手段的发展

信息化媒介的网络时代，因为智能手机将国家与世界，链接成为一个亦真亦幻的村落与社区，人们有了广阔无比与前所未有的话语表达路径和言说平台。这是一个众声喧哗的时代，也是一个高效智能、民主自由的时代。娱乐媒介的电影与电视、电脑与手机等智能自媒体，及其融媒体的应运而生，为人们提供了更多更有视读快感享受的休闲娱乐方式与路径，这进一步让普通民众"跨越"了，大众传媒信息话语的传统物理时空的场域受限，从来没有如此之近过，几乎肌肤相亲。这就使其社会交际的时空场域，越来越接近人们面对面的社会信息交际。与此同时，大众媒介信息的"输入"与"输出"接收端，诸如智能手机的高度普及，使得每一位普通民众，拥有从未有过如此高度民主自由，且高效便捷的大众话语的表达网络平台，及其实时时空的在线延伸的虚拟世界。人们要正视泛娱乐化这一问题现象，及其存在的深层原因与影响因素。互联网信息娱乐与娱乐信息平台，塑造了一个又一个"一夜暴富"的网红主播的人生成功的人设"榜样"。普通到尘埃里的普通人，也有可能一夜之间，就能赚到连他或她梦里都不敢想象的财富。一场网络直播大 V 的直播带货，动不动就能挣到几百万，甚至几个亿，这将充分验证了社会信息传播的明星偶像连带效应。这就自觉不自觉地引发了，社会群体艳羡那些网红主播，梦想成为少数娱乐传奇人物的虚幻社会"他者"的热度追捧的职业镜像。

（二）文化思想语境：国家民主与社会开放的名利文化资本生态

随着现代社会科技文化的发展进步，社会广大受众接收社会话语信息的方式越来越多元化和快捷化。社会信息媒介形式，如广播报纸、杂志网络等，社会信息媒介的主要功能有文化传承、环境监视、关系协调、娱乐等。多样的社会信息媒介传播方式，在给社会受众提供信息服务、思想引领等正面功能的同时，也显现出了一定的负面功能。人们应科学辩证地看待信息娱乐的正负功能，充分发挥好社会信息媒介传播的功效与作用。社会娱乐，作为一种文化现象，无论是在中国传统文化中，还是在西方文化里，都有着传承文化和实施教化的重要作用。这就亟须重新审视社会信息娱乐的正负文化功能。基于社会民主与平等自由的进步思想基础，这是社会文化资本的商业化运作，当自由与平等被打包成为名利文化资本消费的"幌子"，投其所好的娱乐天性之"空洞"，将其变幻成为"填充"人生享受、享乐与娱乐的"情意耗竭"与"思想吗啡"，及其成为"精神鸦片"与心灵"毒鸡汤"。这种自嗨式的娱乐幻想，与名利双收的幻象狂欢的社会追捧和追求，这不仅容易扭曲个人的思想价值观念，也易于导致社会风气的喧嚣与浮躁，也使其像一种"精神鸦片"，逐渐侵蚀人们健康正确的人生观、价值观与思想价值观，进而侵损人们的生活质量，而使其深陷"剪不断、理还乱"的人生迷思。

（三）信息媒介基础：消费主义意识形态的经济法则

从信息媒介的发展角度来看，社会舆论生态的"泛娱乐化"，是信息媒介产业市场化的结果。从电视到网络，社会信息媒介的娱乐功能，被过度强调和加速泛化，尤其是，电子信息网络的出现，对社会舆论生态的"泛娱乐化"起到了推波助澜的作用。在"人人都是自媒体时代的主播"的时代，社会信息网络，成为全民狂欢的数字化舞台，社会舆论生态"泛娱乐化"的态势愈演愈烈。社会网络舆论生态的"泛娱乐化"问题实质，是社会消费主义意识形态的盛行。探寻"泛娱乐化"舆论生态的治理策略，是构建社会良性舆论环境，维护社会国家主流意识形态稳固地位的重要议题。当人们发现自己一辈子的辛苦劳动，还不如别人一天唱首歌、跳个舞的收获所得，那么还有多少人愿意那么辛苦劳动。让越来越多的人，寄希望于通过泛娱乐化而成为"网红主播"，进而能够使其快速成名，以期趋之若鹜地去捞快钱与捞大钱。由此，不少人希望通过互动网络娱乐平台，快速获得"热度"关注，有些网络主播，甚至不惜采取欺诈造假等极端的手段方式。这种泛娱乐化的畸形乱象，自然也潜移默化在无形中影响着下一代青少年的世界观、价值观和人生观，及其群体社会的身心健康。但即使是所谓的"一夜成名"或"一夜蹿红"，其背后往往隐藏着无数的艰辛与付出。如果只是执念于短时间的曝光与热度，以此来获得更多的关注和更大的利益，却忽视了其自身的能力、实力与素养水平。这种不劳而获与急功近利的心态，只会使参与其中的每个人和受众群体，不自觉深陷"众声喧哗"的娱乐狂欢与"海市蜃楼""幻象效应"的思想精神泥潭。

（四）主流文化影响力弱化对公众思想规训的影响

从文化维度看，中国传统文化，对娱乐形式具有较为深远的影响。在老龄化社会背景下，京剧、杂技等传统娱乐形式，仍保有特定受众群体。然而，由于多数父母将子女托付父辈或祖辈照料的社会现象，尤其在农村，这种现象普遍存在，使其社会家庭代际间的现代教育的思想精神传递，出现了"文化断层"和"代沟撕裂"。这就使得年轻一代的思想观念，深受传统观念制约，致使新兴娱乐形式往往面临传统观念的抑制，而难以广泛普及。此外，在很大程度上，传统道德观与价值观，也影响着人们对特定娱乐内容的接受程度，尤其体现在，对死亡等人生长发育进程中无法回避，且必须直面的客观性与现实性的人生主题的审视取向上。死亡教育，在中国社会亦近乎空白，人们普遍对死亡话题，采取回避态度，缺乏正视与探讨的社会氛围。2024 年巴黎奥运会开幕式的舆论反应，进一步揭示了文化接受度的问题。作为全球文化盛事，奥运会开幕式，本是展现法国及欧洲文化底蕴的重要窗口。然而，许多中国观众，却表示难以理解其艺术表达，甚至质疑其合理性。这一现象反映出，在社会性民族文化的对外输出过程中，人们是否对外来文化的输入，存在着一定的屏蔽倾向。社交媒体，如微博、抖音等平台形成的舆论场，既反映了公众对文化表达的态度，也凸显出中国社会在文化开放性与国际交流方面的现实困境。中国，作为具有悠久历史与深厚文化底蕴的国家，理应在全球化与现代化彼此交织的文化发展和开放进程中，不断深化对世界多样性的理解，而非简单质疑或排斥。唯有通过积极的文化对话与共融，才能实现真正意义上的文化交流与思想进步。

（五）主流意识形态规训下社会主义核心价值观的弱化现象

中国社会的意识形态结构，要以党和国家的指导思想为核心，强调社会主义核心价值观的传播与实践。在娱乐产业中，这一特点，体现为对文化内容的严格审查与导向控制。例如，影视作品必须传递正能量、弘扬主流价值观，以确保思想导向的正确性。虽然，此举有助于维护文化安全与社会稳定，但在实践中，也显著限制了创作的自由度与内容的多样性。为响应国家的相应政策引导，

国内的影视作品创作，呈现出明显的历史题材倾向，其大量作品，聚焦于歌颂革命先烈与传承红色基因。初期，这类社会作品，因契合集体记忆与家国情怀而广受认可；然而，随着同类题材的过度开发，部分创作逐渐演变为机械的意识形态的"宣传工具"，甚至异化为一种商业化的"红色符号消费"，导致公众产生审美疲劳与认同疏离。与此同时，急功近利的创作环境，进一步加剧了内容质量的滑坡。多数导演与演员，倾向于规避社会现实题材，转而投身于低风险、低内涵的通俗剧创作，致使影视短剧的社会市场上，充斥大量缺乏思想深度与文化价值的"肥皂剧"。即便有少数具有批判意识的影视传媒作品，如《断桥》《毒舌律师》等，也常因审查机制而遭遇删改，难以完整呈现创作者的原始表达。面对这一现状，人们亟需超越对异质文化的简单拒斥，转而推动对中华传统文化、革命文化与社会主义先进文化的批判性反思和创造性转化。在坚定文化自信的基础上，对外来文化中的积极要素，进行战略性扬弃与本土化融合，将符合时代发展的外来思想观念，植根于本土文化土壤。唯有通过开放包容的文化对话与创新性发展，才能切实增强社会主义核心价值观的感染力与引领力，推动数智时代的文化进步与文明互鉴，最终为实现中华民族伟大复兴注入持续的文化动力。

三、思考与展望

（一）夯实与深耕娱乐界从业者必需的家国情怀与社会责任

在几千年前的亚圣孟子，就曾富于远见地提出"生于忧患，死于安乐"。人们不可否认，娱乐本身的意义与价值。但是娱乐是一把双刃剑，既有正向功能，又有负向功能。"趋利避害"，也是娱乐发展的法则铁律。因此，娱乐应该有精气神，应该有主心骨，应该有思想价值，应该有人生品位，应该有道德底线，应该有家国情怀，应该有民族精神。娱乐，不应只有廉价清浅的笑与"下里巴人"，应该有滚烫的泪水与"阳春白雪"。娱乐，绝不仅仅是为了娱乐而娱乐，为了笑而笑。人们在玩手机网络游戏时，是否感受到自己不是在"玩"游戏，而是游戏在"玩"他们。人们不是在玩手机，而是手机在玩人类，至少是在陪人类"玩"。人类决不能沦落为，娱乐媒介话语的庸众与愚者；更不能堕落为，娱乐视读狂欢盛宴的"鹦鹉学舌者"与"以讹传讹者"，不能蜕变为网络暴民与游戏傻子，更不能异化为娱乐狂欢的疯子与奴仆。

（二）深化"有灵魂、有思想、有温度与有深度"的艺术创作

社会与国家的信息传播媒介主体，在实际操作过程中，对"受众至上"的矫枉过正，对受众口味的一味迎合与满足，对经济利益的极致追求，对媒介传播者能动引导责任的忽视与缺位，这是导致娱乐负向效能"娱乐至死"问题产生的一个关键。目前，我国社会与国家的视读娱乐媒介，应以优秀娱乐视读作品的个案典范的宣传引领，通过类似李子柒视频全球粉丝数亿的个案范式，在社会国家层面，得到了高度认同肯定与推介。只有如此的视读娱乐的优秀作品，才能够既"叫好"，又"叫座"（丁柏铨，2012）。娱乐别人的人，娱乐至死；被人娱乐的人，同样也会娱乐至死。但愿国家与民族，乃至整个世界，不至于被娱乐至死，人类不至于被娱乐泯灭人性的本色，不至于复归生物性与兽性。真正积极正向的娱乐，应该也能够引导人们，守望亚丁神灯与仰望人类神性的星空。

（三）强化娱乐健康发展的价值观及其意识形态解蔽的守正创新教育

中国长期以来沿袭着应试教育的传统，这种功利性的教育模式，严重限制了学生的思维发展和创造力培养。在这样的环境下，学生的思维活跃度和创新能力被束缚，大多数学生，只追求标准答

案，从而忽略了思考的深度和广度及思想问题的本源。长久的应试教育，使学生缺乏对娱乐产业的认知和兴趣，进一步导致了整个社会对创意、艺术等非传统领域的认知匮乏和支持不足。在这样的教育环境下，很多年轻人在选择从事艺术和娱乐行业时，往往会遭遇家庭和社会的反对和质疑。因为，这些行业与领域，在中国的传统文化以及教育体系中，被认为是"不务正业"，甚至是"无法谋生"的职业。这种偏见和刻板印象，使得许多有才华的年轻人望而却步，选择了相对传统与看似更"安全"的职业，从而导致了娱乐行业人才储备的匮乏和创新能力的减弱。在如今数智时代的背景下，人们必须意识到，教育在塑造人才和社会价值观方面的巨大影响。强化娱乐健康发展的价值观，进行意识形态解蔽的守正创新教育，势在必行。这不仅需要教育部门进行教育理念的转变，更需要社会各界共同努力，打破传统教育模式的桎梏，鼓励和支持学生在艺术、创意等领域的职业发展，培养学生的创新精神和创造力（隋岩等，2016）。通过全社会的共同努力，从而实现娱乐产业的健康发展，为国家培养更多有思想、有创意、有担当的人才，促进国家文化软实力的提升与社会的全面发展。

（四）适当调整与聚焦于娱乐产业的新质生产力发展

随着时代的发展与社会结构的改变，中国社会的思想观念和价值观，也在不断变化着。传统的家庭观念和道德标准，正逐渐被年轻一代所质疑，他们对于娱乐形式的需求和审美偏好，也发生了天翻地覆的变化。在城市化和现代化进程的推动下，人们对于个性化、多元化娱乐的追求日益迫切，传统的文化娱乐形式与样态，面临着前所未有的挑战和考验。所以，我国的文化娱乐产业，迫切需要进行调整和转型，以适应新的社会需求和市场趋势（姚涵，2016）。近年来，国家大力提倡的"传统文化融入时代潮流"，游戏、影视等娱乐形式，正在积极融合和创新，展现出了崭新的面貌。如，游戏《黑神话·悟空》，在其未上市时，仅凭借着一小段试玩视频，便受到万众瞩目；上市之后，更是好评如潮。而它能够在众多优秀的3A游戏中脱颖而出，其根本就在于，该款游戏结合了中华优秀传统文化——《西游记》，向世界展现了中华文化的无穷魅力。这种文化融合，不仅丰富了娱乐产业的内容和形式，也为传统文化注入了新的生命力和活力。但是，要实现文化娱乐产业的健康发展，人们更需要充分发挥现代科技和创意产业的优势，打造出具有国际竞争力的娱乐产品。如此一来，才能将"中式娱乐"、中国文化娱乐产业推向全球与全世界。

（五）在尊重文化差异基础上理性对待外来文化

我国在引入外国的文化娱乐的进程中，应该采取审慎立场。一方面，出于维护国家文化安全的需要；另一方面，旨在保护本土文化传统与特色。因此，我国的文化娱乐产业领域，应该对外来的文化元素实施必要的审查，尤其是，对那些涉及敏感的政治议题或价值观的内容，必须保持高度关注。然而，随着中外交流日益密切，特别是互联网技术的普及，外国文化仍以多样化渠道渗透至国内的文化娱乐市场。这对传统文化传承与主流思想价值观的巩固，构成了一定的挑战。当前，国内的文化娱乐体系，在满足人民群众日益增长的高层次审美需求方面，依然存在明显不足。大众对艺术性、思想性娱乐内容的渴望，与现有供给之间形成了一定的落差。部分的文化娱乐产品，过于追求商业效益，导致其思想内容的浅薄化与同质化的现象突出，甚至呈现为"娱乐至死"的不良倾向。以游戏产业为例，多数国内的文化娱乐的上市企业，侧重于产品用户的充值机制设计，而非思想内容的审美价值或社会意义挖掘。相比之下，在国际的游戏产业中，已涌现出被誉为"第九艺术"的优质作品，这些游戏产品，不仅提供了相应的娱乐体验，更通过互动的叙事，引发玩家对社会现实

的深度思考。例如，Rockstar Games 公司开发的《*Red Dead Redemption2*》，以其对历史背景的尊重与社会问题的深刻刻画。因此，获得了全球游戏玩家的广泛认可，甚至也得到了国内主流媒体的积极评价。中华文化，历来具有海纳百川的包容特性。面对外来文化，应在保持文化自信与文化安全的前提下，采取理性审视的态度，通过批判性的吸收来实现创造性的转化。将外来文化的积极元素与本土优秀传统文化相结合，推动文化娱乐产品的思想内涵与艺术品质的发展和提升，使文化娱乐活动成为启迪民智、丰富精神的文化载体，这方为娱乐产业发展的题中应有之义。

　　文化娱乐，作为一种具有普遍性的社会文化现象，无论在中华传统文化的社会情境场域中，还是在西方文明的社会环境中，文化娱乐历来都承担着文化传承与社会教化的重要功能。"娱乐至死"所引发的社会性后果，不仅体现在青少年身体健康水平的下降，如长期沉迷游戏导致的生物钟紊乱，过度使用电子设备而引发的视力损伤等亚健康状态，更深刻地表现在精神层面的价值虚无、思想混乱与意志消沉，以及其情感与理智的背离和道德观念的滑坡。在传统的信息媒体资源匮乏、传播速度相对缓慢的纸质媒介时代，钱学森、焦裕禄、王进喜等为国家富强与民族复兴无私奉献的楷模人物，曾成为全社会广泛关注与崇尚的思想精神"偶像"。然而，在数智时代的网络娱乐泛滥的背景下，当前部分青少年，沉溺于虚拟世界的感官刺激，逐渐偏离积极的价值导向。这一现象，在其内容质量与价值引导方面，折射出我国文化娱乐产业存在的不足，亟须通过科学规范的宏观监管与思想引导，推动其健康有序地发展，重塑相关娱乐活动的文化内涵与社会价值。

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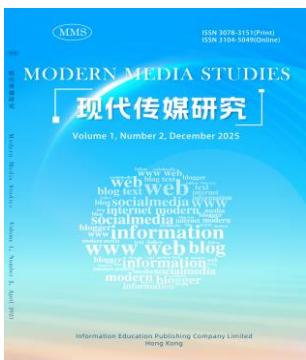
虚实之间教育戏剧赋能课本剧的集体创编
——以《左传·烛之武退秦师》为中心

赵杜吉（**Zhao Duji**），范煜辉（**Fan Yuhui**）

摘要： 课本剧是中小学推广美育教学的有效抓手。以《烛之武退秦师》为中心，师生实践与尼兰兹的习式相对立的想象真实体系的教育戏剧创编课本剧，探寻文本空白，引导学生在情境中回应困境，在即时性体验里进行反思，开放的课本剧情境给了参与者自由探索价值观的空间。师生共同协商，修正即兴表演的脚本，在教育戏剧活动宽松气氛下完成课本剧创编。

关键词： 课本剧；《烛之武退秦师》；虚实之间教育戏剧；习式教育戏剧

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Title: The Metaxis Drama in Education Empowering Collective Creation of Textbook Drama-Focusing on *Zuo Zhuan·Zhu Zhi Wu Tui Qin Shi*

Abstract: Textbook drama is an effective starting point for promoting aesthetic education in primary and secondary schools. Focusing on *Zhu Zhi Wu Tui Qin Shi*, this paper contrasts Neelands' system with an imaginative realism-based teaching approach. Teacher guides students to respond to dilemmas within context, and encourages reflective thinking through real-time experience. The open-ended nature of such contexts provides participants with the freedom to explore and negotiate values. Teachers and students negotiate together to revise the script of

improvisation and complete the creation of textbook drama in a relaxed atmosphere.

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创编课本剧是依据教材内容，根据戏剧文体特点，对课文进行改编，既保留原作的精髓，又具有开放性的文化刺激。（滕衍平，2005，p. 111）课本剧创演向来是中小学推广美育的有效途径，既有优良革命传统，又有新时代的实践意义。五四前夕，叶圣陶就曾改编过语文课本中《荆轲刺秦王》《最后一课》等具有革命启蒙价值的篇目。新时代对人才培养提出了新要求，教育部推行课程改革，基础教育要引导学生积极参加戏剧实践活动，陈漪、黄爱华等（2010，p. 22）说："课本剧编创变教学本位为学生本位，鼓励学生以自主学习为基础，以合作探究为途径，努力实现了语文教学的最优化。"但在应试教育压力下，课本剧创演举步维艰，发展滞涩。为此，我们认为虚实之间（Metaxis）教育戏剧能为课本剧创编赋能助力。

教育戏剧（Drama in Education, DiE）作为新颖的教学手段，兴起于上个世纪初的欧洲，80年代初引入国内。李婴宁（2010，p. 51）在《大戏剧观念》一文中说：教育戏剧打破了舞台限制，打破专业技巧，观演合一，观演互动，是应用戏剧的重要分支。这一欧美引进的舶来品，因其融合"游戏教育、项目化教育、情境教育、体验教育、剧场教育、互动式学习等为一体"（Hong, R.,2022），现已被主流价值所接纳。2022年，教育部颁布《义务教育艺术课程标准》教育戏剧出现在了八九年级"策划戏剧化活动"的内容中。

本文致力于将虚实之间教育戏剧创演策略实践于课本剧创编。虚实之间教育戏剧由大卫·戴维斯（David Davis）《想象真实：迈向教育戏剧的新理论》一书中提出，它区别于乔纳森·尼兰兹（Neelands，1990）《建构戏剧》中的70个习式（Conventions）的习式教育戏剧。目前学界共识是教育戏剧不只是将几个戏剧游戏或尼兰兹的习式带入课堂，而是要转变教育观念和范式。尼兰兹"刻板地利用程式化的习式来结构课堂"，造成了参与者"懒于思索，不求甚解"。（戴维斯，2017，p. 4）而虚实之间教育戏剧不主张机械、孤立地将戏剧习式带入课堂，而是主张创设中心，引导学生浸入戏剧情境回应困境，在即时性的前提下将反思建立在经验中，创造学生自由探索其价值体系的空间，这符合新时代倡导的启发式、引导式教育理念。本文以高中语文《左传·烛之武退秦师》为中心，选择这一篇目主要基于节选自中国古代文化典籍的课文，是目前课本剧改编的热点，这还有利于学生继承和弘扬中华优秀传统文化。（邓爱芹，张连桥，2025，p. 100）

一、空白处寻找对立，发掘课本剧中心意义

教育戏剧历经百余年发展，从英国哈丽特·芬蕾-强生（Harriet Finlay-Johnson）首次在她的著作

《戏剧教学法》（*Dramatic Method of Teaching*，1911）里，将戏剧方法引入英语教学中，经过皮特·斯莱德（Peter Slade）、多萝西·希斯考特（Dorothy Heathcote）、盖文·伯顿（Gavin Bolton）等人的理论及实践，教育戏剧已发展出较为完备的两大创演体系：以早期的希斯考特、伯顿为代表的"活在当下"（Living Through）体系，受斯坦尼斯拉夫斯基式方法的影响，让观众进入情境，通过对角色的即时参与来探索学习；以尼兰兹、晚期的希斯考特等为代表的习式体系，效仿布莱希特的"间离"。（Bolton，1979）虚实之间教育戏剧的创立者戴维斯曾亲炙于希斯考特和伯顿，他的虚实之间教育戏剧致力于"想象真实"（Imagining the Real）创演体系，引入了爱德华·邦德（Edward Bond）的戏剧理论，将其与活在当下的体验相结合，演进出活在当下体系缺乏的反思框架。虚实之间教育戏剧操演改编课本剧，根据课文创设情境，师生全身心地在情境中体验人物心理，集体探索人物困境。参与者依托虚实之间教育戏剧活动，集思广益，在宽松自由的创编氛围里，参与者们共编共创，反思、讨论、修正即兴脚本，能高效创编出课本剧的剧本。

高一课文《烛之武退秦师》主要叙述形式是对话，形式上看似有着课本剧改编的便利，人物转化为戏剧角色，只需将台词从文言文译为白话文即可。之后，辅之以尼兰兹的"读者剧场"或"角色扮演"习式，分角色进行朗读，这样一部课本剧的雏形也呼之欲出。习式教育戏剧的创编看似完成了课本剧，但倘若从戏剧艺术的关键元素态度、目的与反目的角度分析，就会发现课本剧活动没有对立，无法构成戏剧的张力。《烛之武退秦师》有四个重要高潮场景：佚之狐举荐烛之武，郑伯召用烛之武，烛之武游说秦穆公，晋文公拒绝子犯出兵的建议。第一二个场景两组人物佚之狐和郑文公，郑文公和烛之武，他们的态度和目的是一致的，都是要解决郑国灭国的危机。第三场景，秦穆公游说前的目的是灭掉郑国，但烛之武通过他的雄辩技巧，避开了眼前郑国与秦国间的对立，经过他晓以利害，秦穆公的目的与烛之武的也达成了一致。第四个场景，子犯的态度是攻打郑国，但子犯身为臣子没法对晋文公的行为构成限制，当晋文公否决了子犯的建言，戏剧张力戛然而止。戏剧活动没有张力，课本剧就没有延续的情境，活动无法提供给学生发挥想象的空间。戴维斯（2017, p.42）点明了习式创演的弊病：尼兰兹的习式是去语境化的，参与者是在"假装"而非"成为"，学生承担被动接受知识的角色，他们只是记住了剧本台词，是固定剧本的传声筒。这是一种"关乎知晓的剧场，而非关于理解的宣泄剧场"。学生站在"溪流之上"，而没有全身心在"溪流之中"体认知识，这些外在的知识也就无法与学生的生命体验发生连接。

教师引入虚实之间教育戏剧，要着眼发掘教育戏剧活动的中心意义，中心意义是驱动整个课本剧的动力，戏剧设置的活动都要时刻围绕这个中心，中心意义也与课本剧传达的价值观相关。《烛之武退秦师》课文叙述郑国被秦晋盟军围攻，烛之武出使破局的事件，整个文章朝着解除危机这一个目标发展，连续不断的紧张气氛，文章一气呵成。烛之武回应郑文公："臣之壮也，犹不如人；今老矣，无能为也已。"郑文公向烛之武道歉："然郑亡，子亦有不利焉。"烛之武没有迟疑地"许之"。（教育部，2019，p. 10）课文需要填补的空白有：为什么年轻的烛之武得不到郑国国君的重用？当时是什么阻碍了他在政治上有所作为？这空白邀请师生展开合理想象，发掘戏剧的中心意义。

戏剧角色身上有对立的态度、目的与反目的，有对立才能产生张力，戴维斯（2017, p.76）说："对参与者具有强烈意义和张力突出的事件，置于包含角色前史的语境中，并体现在相互的态度中，追求反目的。"角色的态度，目的与反目的有着内在连贯性，人物的行为方式不仅可以从正在他身

上发生的事情中、从他的性格中得到解释，还能从他前史的行动中窥得端倪。冯梦龙（2009，p. 277）《东周列国志》第四十三回，补充了烛之武的前史，他是考城人，在被举荐使秦时，已年过七十，须发皆白，身子伛偻，步履蹒跚，在郑国做养马的官员圉正，经历郑国三朝却没有升官。教师通过补充材料披露烛之武的官职，前史的烛之武身上开掘出了身份、学养、生活态度等诸多的二元对立。身份上，圉正养马的烛之武扶大厦之将倾，成为挽救郑国的民族英雄。学养上，养马人要看顾马匹，难免还有家庭日常生活的羁绊，他在琐碎贫乏的生活中，却习得雄辩口才，掌握国际局势。生活态度上，时局纷乱的春秋时期，烛之武年逾七十，那心中萤烛历经岁月摧残，却依旧温暖他。教师挖掘了烛之武身上汇集的二元对立之后，教师可以创设烛之武养马的同时，家人或者郑国的诸大臣们作为烛之武态度的对立面、目的的反目的。这样创编课本剧《烛之武退秦师》就有了戏剧的中心意义。在个人层面，中心意义是平庸的人与卓越的人在诸多人生选择上的冲突；在社会层面上，中心意义是春秋时期有偏见的平庸的人组成的乌合之众对卓越的人的联合绞杀，以及表现卓越的人突破重围的艰难。

周胜男（2013，p. 88）认为，教育戏剧视野下的课本剧创作不是单纯把课本文字用肢体模仿加以形象化，而是"以表演的形式来凸现理解力、创造力和想象力的培养，允许争论，允许和教材唱反调，允许没有标准答案。"这也就是说，课本剧的中心意义未必需要受限于课文所直接展示的事件。中心意义可以不源于课本直接展示的事件，课文刻画了烛之武的爱国与智慧，而课本剧的中心可转变为烛之武的信仰坚韧和隐忍，之后的课本剧的创演也将围绕这一中心进行设计。

二、进入角色，情境中感悟人生冷暖

想象真实创演体系与习式创演体系最重要的区别是，习式创演体系去语境化，而想象真实将戏剧活动纳入社会的情境中，将那些隐秘于社会层面的内部的压迫暴露出来，将其关键瞬间置于聚光灯下。《烛之武退秦师》没有披露烛之武在郑国受到内部压迫的信息。冯梦龙补充的背景材料中，烛之武的身份是养马的，参与者大致猜想宗法门第是造成了这贤能者得不到重用的原因，丰富的先秦典籍记载亦可确证猜想。《礼记》记录周礼的重要文献，详细描述了贵族与平民的宗法身份和行为规范，每个人在社会中都有固定的身份和角色，不能逾越。《礼记·丧服》《大传》记录了诸侯的公室、卿大夫的家室都存在着君统与宗统的结合，别子为祖，继别为大宗百世不迁。（陈成国，1991，p. 269）这反映尊卑有序是春秋时期宗法礼制的核心，各阶层有明确界限，故而，作为马夫的烛之武实难获得重任的机会。

教师协助设置《烛之武退秦师》的马厩情境要体现隐秘的等级门阀的森严，保护学生进入角色。虚实之间并不是学生不体验情感，"保护"这个概念，不是指保护参与者远离情感，因为除非具有某种情感投入，否则什么也不会体验到；而是指保护参与者进入情感。保护可以采用"工作所需要的清单和计划（很多可以编造），叙述，镜像，塑形，使用物件，还有教师入戏"，"所有这些都是从角色之外开始的，先把焦点集中在他们自身之外"。（戴维斯，2017，p. 113）教师入戏交代马夫一天的工作日程，以及照料马匹的注意事项，保护学生进入马夫的角色：

凌晨四五点，马夫走进马厩，巡查马匹状况，清扫保持马厩舒适干燥。六七点，为马匹准备早食，通常是草料、豆类。马匹饮水量很大，要保证马匹喝足。马匹进食时，马夫需对体弱或伤病的马匹特别护理。八点到十点，马夫也可能是将士，要日常训练马匹，做基本战斗训练。十一点到十

二点，去空旷草地上放牧。一点到两点，马匹再次补充水分，马夫更换、修补马具。三点到五点，马夫再次准备草料和水，修整马蹄。六点到七点，将马带回马厩，清理尘土汗水，检查马匹有无损伤，为马匹提供晚食。十点，投喂夜草之后，马夫休息，但要时刻警惕突发事件。

师生协商确定马夫日常活动中的定格画面场景，在照料马匹时，马夫给马打磨马蹄，安装蹄铁是照料马匹重要的事项，安排两人一组可以让学生做静像或塑形，一人牵着马的缰绳控制住马，一人将打磨的蹄铁安装到马蹄上。之后，师生联系角色的特质，引导学生进入角色的第二维度，谈论烛之武在照料马匹时，抑或面对将军，他与其他马夫会有什么不同。经过集体讨论之后，大家认为其他马夫是安于现状，没有太多的雄心壮志，生活目标是做好自己分内之事，而烛之武心怀远大志向，内心活跃深邃。在日常工作中，其他马夫只关注眼前的工作，对蹄铁的细致打磨事物熟练，而烛之武是在表面上完成马夫的职责，可能在钉蹄铁的过程中，思考着国家未来，或者通过观察战马和将士的训练，揣摩军事战略问题。普通马夫面对将军时，表现得唯唯诺诺，缺乏自信，而烛之武气质更为内敛沉稳，面对将军时，表面上顺从，却隐藏着隐忍与远见。完成保护进入角色的第二维度后，教师入戏扮演巡查战马工作的将军，展现等级制度的森严。将军目光如炬，环视马厩：

　　瞧仔细了，这匹战马可比你们这群贱命要金贵数十倍。你们要好生伺候这群主子！钉蹄铁的时候，看仔细！绝不容有一丝一毫的差错！蹄铁没磨光滑，有倒刺？二十鞭刑伺候！

　　只有蹄铁磨亮，马披金甲，才能战无不胜！蹄铁磨亮，马披金甲，才能战无不胜！

学生体悟完情境，保护进入角色之后，学生即兴表演创编更换马蹄的场景，安排三人一组，一人扮演烛之武，一人将军，另一人是更换蹄铁的马夫阿甲。烛之武胸怀大志，在牵马时不禁吟诵出来。一旁修钉马蹄的马夫被烛之武的言辞刺激，在给马钉蹄铁时，弄疼了马匹。马狂躁，牵马绳的烛之武分心，马踢伤了马夫。正好此时将军巡查路过。将军和马夫的目的是惩戒烛之武，烛之武与他们构成反目的，避免自己被惩戒，抑或将惩戒的弊害最小化，以下是一组即兴表演片段：

　　马夫阿甲：将军！是烛之武！他心不在焉，牵马不稳，还口出狂言！说什么英雄出于草莽，马厩岂是他的暂居之所……我被他的话惊到了，马匹受惊，差点误事！

　　将军（厉声喝道）：烛之武！你胆敢轻忽职守？尔等贱民，看战马已是你的福分，你还想做什么？！

　　烛之武：将军差遣我做马夫，我便做马夫，只是……不甘心罢了！

即兴演出需要确认绝大部分参与者的共识，才能成为课本剧的脚本，表演以论坛剧场来处理争议。在表演时，无论是表演者还是观众如有异议，可随时喊暂停，直接把当下场景"定格"，请其他人给予对话内容或建议。演出时，学生观众反映这个片段里的烛之武性格孤傲张扬了，而他应是个审时度势的人，不会直接冲撞将军，交谈语气会更缓和。经过集体商议之后，烛之武与将军的对白调整为：

　　烛之武：卑职有疏忽，未曾稳住马匹，罪责在我，请将军责罚。

　　将军（厉声喝道）：烛之武！贱民要安守本分！看战马已是尔等福分，你要有自知之明。

烛之武：卑职不敢再有半点妄念，只愿做好分内之事，看护好马匹。

将军（转身，冷声道）：再有下次，鞭刑伺候！

《烛之武退秦师》的前史还可以根据集体讨论，围绕课本剧中心意义，设置多个活动来丰富强化这个中心。我们还预设烛之武求学被老师接纳的场景，设置三个人物：严厉的老师注重门第背景，向来看不起平民出身的学生；佚之狐贵族子弟，聪明且机敏，因为出身优越，容易被老师接纳；烛之武出身平民，一心向学，与老师、佚之狐构成了反目的，他曾多次被老师拒绝，最后老师被烛之武的坚韧和好学之心打动，将其收为学生。另外，设置深陷于家庭日常生活场景的烛之武。心怀天下的烛之武，休牧期时常外出考察，家庭生活难免照顾不周。这次，他打算离开几天去边境探查邻国最新动向。此时，家中的耕牛突然生病。由于干旱，水井的水源日渐枯竭，庄稼开始发黄。想要外出的烛之武，与想要他留在家里的妻子就构成了对立。以下是表演烛之武夫妻冲突的即兴片段：

妻子：这一次，能不能……哪怕就几天？

烛之武：天下大势瞬息万变，我必须去看看，这关系到郑国边境的安全。家里的事我相信你能处理好。

妻子（欲言又止，声音有些发颤）：可是……可是，牛病得厉害，我一个人怕照顾不过来。井眼看就要干涸了，村里有打算重新挖口井，可是这事儿我……

烛之武：牛病了，你请村子里的张伯都忙看看，挖井的事儿再等几天。你一向操持家里是把好手。

妻子：我知道你志向远大，我也一直支持你。但是孩子他爹，这次牛病了，又没有水，还有孩子……我，我……真的有点撑不住了。

烛之武：我明白你的难处，但佚之狐也让我务必亲自跑趟边境，回来再和他商议对策。我知道家里的事情很棘手，可是，我……，你……放心，我会尽快赶回来的。

妻子微领，表情凝重。

虚实之间教育戏剧将课文《烛之武退秦师》作为前文本，通过即兴表演、定格画面等戏剧活动填补烛之武的前史，用想象的虚构场景呈现作为马夫的烛之武在逼仄的宗法门第制社会艰难地成长为雄才大略的外交家。烛之武饱受屈辱磨难，让他内心积压太多愤懑，这也帮助读者打开课文中他毫不犹豫地允诺郑文公时的心理空间。课文内容就接续上了师生探索的场景，课文的事件亦可作为一个结束时的反思片段的场面。西西莉·欧尼尔（2020，p.54）说：在教育戏剧活动中，最困难的决定是选取结束的片段，"由于探索特质和片段式的工作模式，很需要在最后的场景反思、总结之前做的事。"结束时设置退秦师之后的烛之武的梦境系列，将烛之武的生平通过一个个梦境场面呈现，配以声音及律动动作，将烛之武一生马夫生活中的隐忍、艰辛，突破阶层束缚的坚韧，对家庭的愧疚，以及力挽狂澜的豪情壮志等强有力地呈现于梦境之中。

虚实之间教育戏剧给予课本剧的是整体的戏剧架构，这是来自一连串即兴和组合，或透过排演而成的片段，容许参与者在活动中探索伸延于课本之外的经验。教师带领之下，参与者在受保护的

想象处境中，从各自视角探索事件的不同面向，参与者间的一次次会面，每个人带入自己对事件的感悟，连接自己的生活，即兴戏剧活动模拟了生活的随机无常。故而，经过教育戏剧的场景体验，课本剧虽与真实生活保持有一段距离，但它让参与者在戏剧中找到生命中深刻的关怀。

三、保持课本剧情境开放性，自由探索发现自我

虚实之间教育戏剧创设的课本剧情境是开放的。参与者在情境中打开戏剧事件，戏剧的现场感赋予参与者即时应对的能力，这样参与者不再被强行灌输观念或价值观，而是在戏剧事件中发现自己。

《烛之武退秦师》中，我们设置了烛之武与妻子话别的情境，妻子想要烛之武承担家庭责任，处理家里发生的突发事件，希望烛之武暂缓外出考察，然而，烛之武以事态紧急，兹事体大的理由拒绝了妻子的哀求。活动中，妻子独自吞食丈夫外出这个苦果。参与者即兴表演构建了烛之武与妻子的角色，人物处于虚实之间，"我正看着它发生在我身上"。虚实之间教育戏剧的目的不是表演，而是呈现真实世界和虚拟世界"存在"的状态。这场戏中，烛之武面对家庭责任与家国情怀，妻子面对夫妻纲常与个人情感慰藉之间的价值观冲突，这也是希斯考特的"困境中的人"和邦德的"极端"，这个抉择的瞬间是呈现我们是谁的时刻。按照情节发展逻辑，上演的烛之武选择了家国情怀，妻子选择了遵守夫妻纲常。但在对话交往时，参与者有机会将真实境遇从意识形态的迷雾中抽离出来，参与者可以不再通过外在的意识形态不透明的透镜去看他们栖身的世界，在即时性的前提下将反思建立在经验之上。参与者出演的角色与间离于情境外的自我间的对话，超越了自我观看的内省维度，通过区别化的想象自身，领会自我与集体中的自我的关系。妻子瘦弱的肩膀无力扛起多重的压力，丈夫理应在艰难时刻与妻子站在一起，但他却想置身事外，用超越家庭主妇认知的理由搪塞，妻子用仇恨报复来回应也未尝不可。这些亦是常人，或者平庸的人的行动选项。而烛之武和他的妻子异乎常人的抉择，无疑承受着常人所无法负担的集体责任。面对两难境遇，常人会犹豫退缩，而崇高的英雄之所以伟大正是在关键抉择时对共同体安全的坚守，作为镜像的英雄抉择对参与者来说会有润物无声的价值观引领作用。

参与者在溪流之中体验人物境遇，情境的开放能包容参与者对剧作价值观的质疑，情境能召唤参与者从自己栖身的世界的体验出发，参与到价值观的对话讨论中。（Virk，2025，p.123）上演完与妻子话别的戏之后，有参与者对富有牺牲精神的妻子形象提出了异议。现实里，那些标榜自己肩负民族大义、人类前途的人并非都是蛰伏的烛之武，更有可能是屠格涅夫笔下志大才疏的罗亭、易卜生《野鸭》的雅尔玛，这两个经典形象用拯救积贫积弱的民族，抑或改进人类照相技术这种虚无缥缈的空想作为自己逃避责任的托词。所以，烛之武妻子并不非得是深明大义的女人，她有太多的理由来做丈夫前行道路上的绊脚石。到了七十岁，烛之武仍无建树，他的宏图之志与残酷现实对照宛如笑话，烛之武妻的塑造亦可参考《封神演义》中的扫帚星马氏，诋毁谩骂自己垂垂老矣的废物老公，感慨自己青春的错付。课本剧中的两难抉择中的任一选择大多会得到足够的价值立场支持。

创造课本剧的情境中的人的动机和态度可以是开放的，教师要鼓励同学自由想象，按照情节的逻辑进行推演。我们设置的几个烛之武场景中，学生进行即兴展示，即时的人物性格大多是扁平的，无论是佚之狐，还是老师，都没有被赋予复杂难测的人物行为概念，但在虚实之间里，参与者会因为体验，原本刻板的人物被打开了想象空间，如同参与者对烛之武妻子行为态度的质疑，参与

者体验后对妻子的动机产生了更细腻、更深入的认知，这是创意编排，从创造传奇转为创造历史的开始，反思给予课本剧探索人物更大心理空间的契机。

余论

　　本文以《烛之武退秦师》为中心，将虚实之间教育戏剧引入课本剧创编，基于文本空白的合理想象创设课本剧情境。我们挖掘《烛之武退秦师》空白，通过操演虚实之间教育戏剧，或许能示范课本剧促进参与者创造力的培养。情境能打开一个事件的面相，理论上要演绎该事件的全相有几近无限种可能，有诸多面相的事件，还为课本剧进行多学科融合的项目式学习提供了契机。希斯考特（2006）曾布置一学期的戏剧活动，让学生还原中世纪教会神父生活，以此实现物理学、文学、艺术等多学科融合。同样，《烛之武退秦师》文本亦有此空间拓展为想象春秋时代的课本剧，在 AI 时代去建构更具创造力的以语文为主、多学科融合的戏剧创作，在戏剧创演中助推学生综合能力的培养。（於璐，2025，p. 105）

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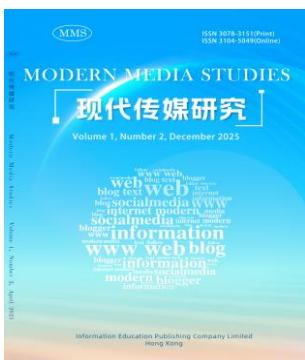
"慢"何以可能：

论《云在江口》跨媒介改编的叙事策略与美学实践

李一冉（Li Yiran），周文萍（Zhou Wenping）

摘要： 在数字影像时代，文学改编已成为电影创作的重要源泉和方式。电影《云在江口》是对原著小说一次成功的"再阐释"与"再创作"，导演在小说的跨媒介改编中，从两个主角人物从内心到外部显化的银幕塑造、叙事节奏的电影化重构，到电影在贵州江口地域风景的展现与人物情感表达上的平衡和互文、小说文本空间和意境的视觉化转译，再到主题和核心思想的提炼与视觉化呈现方面，他都在实践着如何通过影像诉说"慢"情致的观念。本文对《云在江口》这部如散文版小说的"慢表达"影像建构过程进行剖析，从而探讨文学作品电影化改编的策略和艺术效果。

关键词：《云在江口》；跨媒介改编；"慢"情致；叙事策略；影像建构

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Title: The How of Slowness: On the Narrative Strategy and Aesthetic Practice in the Intermedial Adaptation of *Yun Zai Jiang Kou*

Abstract: In the digital era, cinematic adaptation of literary works has become a vital source and method for film creation. The film *Yun Zai Jiang Kou* stands as a successful case of reinterpretation and re-creation of the original novel. Throughout the cross-media adaptation, the director has practiced the art of conveying a "slow aesthetic" through imagery. This is achieved across multiple dimensions: from translating the protagonists' inner worlds into

externalized on-screen presence and restructuring the narrative pacing cinematically, to balancing the presentation of Jiangkou's regional landscapes with character emotions, visualizing the textual space and lyrical atmosphere of the novel, and refining and visually presenting its core themes. By analyzing the construction of this "slow expression" in the filmic adaptation of the prose-like novel, this paper explores the strategies and artistic effects of adapting literary works into cinema.

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中篇小说《云在江口》（中国大百科全书出版社，2023 年）是贵州籍作家山峰于 2023 年创作的"贵州乡恋三部曲"系列小说之一，全书共有两册：上册包含电影原著小说与导演手记，聚焦于男主人公云栖与女主人公"抹茶"在江口的三天两夜展开讲述，下册的《梵游记》则是关于江口风景的诗歌和随笔。小说作者山峰首次尝试跨界执导电影，在他的导演手记中不难发现在电影的整个拍摄过程中，他既面临着各种跋山涉水、协调各方的艰难，但同时享受着初次触碰电影的乐趣。作为导演的山峰，在实现小说视觉化这一复杂的过程中，更重要的是如何把握改编的方式和度以及如何提炼和诠释小说的主题。

小说以其诗意般的笔触对"三天两夜"青春爱情的细腻捕捉，以及对贵州江口地域人文的深沉书写，为电影改编提供了兼具美学独特性与叙事挑战性的文本。电影《云在江口》的改编成功，核心在于导演山峰以其独特的双重身份，自觉地进行了一场作者式的"再创作"，并以此构建了一套完整而深刻的"慢表达"美学体系。这一体系贯穿并统摄了从微观到宏观的各个创作层面：在叙事与心理层面，影片通过镜头时长、剪辑节奏与重复性蒙太奇等电影化手段，将文学中内在的心理时间与情感流动，重构为具有呼吸感与凝视性的银幕节奏，实现了以"慢表达"为导向的内在感受外显；在空间与意境层面，导演将小说中由文字构建的梵净山、丛林、瀑布和村庄等意象，通过航拍、空镜头和精准的视觉符号系统，成功转译为一种可沉浸式体验的、充满"慢情致"的视听意境，完成了从文学想象到影像诗学的升华；最终，在主题与内核层面，影片凭借这种一以贯之的"慢"美学，将云栖与抹茶的个人化爱情故事，提炼并阐释为一则映照当代普遍精神困境的现代寓言——它直面都市青年焦虑、迷茫与对本真的渴望，使"慢"超越了叙事风格，成为一种对抗时代浮躁的生命哲学，从而实现了从个人故事到普世共鸣的跨越。因此，对《云在江口》改变策略的剖析，是在探寻文学与电影这两种媒介在最高层次上如何通过美学实践，实现意义的共生与超越。

一、叙事节奏与心理描写的电影化重构：以"慢"表达为导向的内在感受外显

小说《云在江口》的散文化气质与电影媒介特性之间的差异，凸显出以"慢表达"为导向进行

叙事节奏与心理描写电影化重构的必要性。原著小说的语言具备着散文气质，作者山峰用散文化的笔触描写爱情、刻画风景，他浪漫的诗人气息透漏在小说文字中。"文学作品向电影的转化不仅仅是将内容从一种媒介转移到另一种媒介上，而是一次具有文化和艺术价值的创作过程"。（陈雪静、苟凯东，2025，p.73）那么将这本气质独特的小说进行视觉化改编尤其需要适应电影叙事的节奏，消解两者在叙事方式上的差异。电影的银幕属性以及受众的观影习惯要求创作更加强调视觉冲击力和场面的连贯性，而这部中篇小说的文本侧重于人物细腻的心理活动和情绪流动，叙事节奏舒缓。这一创作过程要求导演不仅需要将内部心理活动外化为动作、表情和细节，更需要在剪辑节奏与镜头时长上精心把控，在保留文学韵味与满足观影体验之间取得平衡，从而赋予影片一种兼具呼吸感与张力的"慢表达"。

人物心理活动的呈现和占比在小说中的重要性不言而喻，文字表达或直接或含蓄，读者对其的接受也更为直接。它不但是复杂情感表达的出口，而且影响着文章整体的叙事。电影《云在江口》对人物心理的"慢表达"美学，并不意味着叙事的停滞，而是通过电影化手段对内在时间与情感进行细腻的拉伸和赋形。这一过程鲜明体现在电影对原文中云栖找寻抹茶这一关键情节改编上。导演将小说中云栖去云舍书店前后的内心焦灼，转化为可见的"慢呈现"：去书店之前云栖躺在床上无法平静的内心和渴望再次相遇的心理，通过演员坐立不安的肢体语言与微表情，复刻了那种无法平静的迫切感；之后将云栖的两次反复进出云舍，创造性地改编为节奏稍快却意境凝滞的重复镜头，这种在物理时间上的"重复"在心理时间上营造出等待的漫长感，将云栖渴望相遇的焦急心理精准外化。这种改编正是对"以'慢表达'为导向的内在感受外显"的实践，利用镜头来放大和定位人物的瞬间心理状态。除此之外，在夜晚扎营的场景中，电影同样通过"慢表达"策略，外化云栖复杂紧张的心理状态，这一段落在简单的叙事推进之上，转向深入人物的情感核心。云栖内心的悸动以及两人之间情愫的微妙变化层层堆叠，画面对这些难以言表的情绪及时补足，呈现可感受的视听体验。当抹茶褪去衣物步入河中，镜头轻轻掠过身体，主要聚焦于湖面的波光粼粼和山林的倒影，以及云栖来回躲闪的目光。这种克制的视觉呈现通过延长等待和躲闪的过程，放大了云栖内心的羞涩和慌乱，镜头中抹茶在水中舒展的剪影与近景镜头中云栖回避的目光、急促的呼吸声交替呈现，这些细微的肢体语言成为一系列完整的心理外显符号。静默的深夜场景加之环境声效处理，在声音设计上不仅强化了现场的私密感，更将云栖加速的心跳和呼吸声巧妙地融入环境，放大着人物内心的每一次悸动。荡漾的水声与周遭响起的虫鸣使整个场景成为一个开放式的共鸣箱，河水成为情感流动的隐喻，既代表着抹茶的洒脱，也映照着云栖的慌乱。这些镜头的处理方式和声音的表现手法，将文本中"无法平静的内心"具象为充满张力的身体叙事。在这场看似节奏滞缓的电影时空中，观众亲历般体会到云栖从羞涩拘谨到情感觉醒的微妙转变。

影片不再局限于简单的情节还原，通过创造性的视觉隐喻来实现更深层的心理显化。导演利用电影镜头的优势将小说中的心理独白转化为演员的微表情和无意识的动作，或者带有意味的空镜头，这些视觉细节比旁白更能传递复杂情感。例如，小说中无法还原的鸽子树以手叠鸽子花的仪式进行表现，影片设置另一种方式将两人无法见证鸽子花盛开的遗憾转化为具象的、充满"慢情致"的动作细节，进而将情感高潮转向为女主角抹茶见此胜景时的内心悸动，这种意外的二次创作赋予影片更丰富的叙事层次和视觉享受。除此之外，影片成功地将小说散文式的倒叙结构，适配并强化为一种电影化"慢叙事"框架。原著小说的倒叙结构使改编更容易运用电影化的手段将小说整体的叙事

框架迁移到电影的叙事脉络中。电影保留了小说由《世界民宿访谈录》主笔一枝的对话展开叙事的倒叙结构，以此揭开云栖与抹茶那段不为人知的情感往事，使整个故事笼罩在云栖的追忆氛围中，就像云栖所说的"人生不过三天两夜"，但这段短暂的时光却一直被后来的云栖所怀念。影片近两小时的时长，正如一个被拉长的、凝视过去的心理时空，其整体的叙事节奏虽有缓急，但内核始终是对记忆中情感浓度的深度开掘。从小说诗意化的情感记录到视觉化的再创作，电影通过调整叙事节奏，将文学的内心节奏转化为充满张力的银幕美学，使"慢"本身成为强大的叙事与情感力量。

电影对叙事节奏与心理描写的系统性重构，本质上是在创造一种与当代主流观影习惯相悖却直击心灵的"时间诗学"。这种诗学通过对电影时间的创造性处理，将文学中线性流动的心理过程转化为具有空间实感与情感深度的银幕体验。每一个被刻意延长的镜头，每一处叙事留白的设计，都在引导观众一同进入那个被情感浓度重新定义的心理时空。这种以"慢"美学为核心导向的叙事重构，其当代价值正在于它对数字化时代情感体验方式的强烈回应。在信息碎片化与感知速食化的时代语境下，《云在江口》通过镜头持续用凝视的力量试图唤醒被我们遗忘的情感深度，重建我们对细微情感的觉察能力。影片坚持用影像的"慢"来对抗现实的"快"，这种温和的抵抗不是逃避，而是通过创造一种替代性体验来实现的文化批判。最终实现了小说心理描写的成功转化，更为那些在加速时代中渴望驻足的心灵，提供一个得以置放情感的归宿，"慢"成为生命中最珍贵时刻的深度开掘与永恒凝视。

二、空间与意境的视觉化转译：从文字想象到"慢"情致的影像建构

电影《云在江口》的跨媒介改编，核心是一场从开放的文字想象向充满导演主观"慢情致"的影像世界的视觉化转译。小说作为一门语言艺术，它依靠文字来构建意象和空间，把作者的个体想象转化为读者的个人化想象，每个读者都可以凭借文字语言描绘的人物、景物搭建自己的私人世界；同时，作者的所见所感也会内化为读者的感受。"文学和电影的本体建基于不同的媒材之上，以文字和影像为核心形成了文学和电影两种不同的艺术种类，它们按照各自的轨迹前行，看似交集甚少，不过文学的电影改编搭建起文字和影像跨界交流的桥梁，二者在语言和逻辑上相互交融互补"。（张宗伟，2019，p. 99）小说《云在江口》的电影改编搭起了这样一座桥梁，导演山峰凭借其对故乡风物的深刻理解，将瀑布的流淌、梵净山的宁静、云雾的缭绕，从文学意象转化为充满"慢情致"的视听元素。这些元素不再是单纯的背景，而是人物情感的外化与延伸，场景本身的节奏与韵律直接参与了叙事，共同营造出一种沉浸式的慢体验，创造了独特的"地理—情感"共鸣机制。然而，在转译过程中，电影作为视与听结合的艺术，从人物角色、场景、镜头、色彩的画面呈现到台词、音乐的听感营造，每一个环节都经过导演的精心编排，根据他自身对小说的理解进行视觉阐释，个人审美偏好和艺术追求充斥在影片的各个细节中。同时观众会被引导进入导演的艺术框架和思维中，对这种改编的理解、认同或者抗拒，也正是导演对小说空间与意境的独特"转译"，显然，原著作者兼导演山峰很好地将贵州风光与人物情感的呈现进行平衡并进行连接，将文字中弥漫的"慢情致"转化为充满作者印记的影像。

小说《云在江口》中作者所描写的贵州江口天地贯通，上有触碰金顶的梵净山，下有葱郁的丛林和激涌而下的瀑布，江口的各式风景一览于作者笔下。文字描写的江口空间成功转变为一种充满"慢情致"的视觉意境。文中的蘑菇石是抹茶意外闯入云栖镜头的地方，两人初次相遇便碰上红云

金顶的"佛光"，云栖的情感得以安放。从自然奇观的显现到情感的萌发，作者将阴天的佛光显现与两人之间缘分的设置进行联结，人物情感置于庞大的空间中，微妙而又深刻。电影中也极力还原小说中独特的西南地域风貌和空灵的意境，将自然作为角色，电影通过航拍和空镜头赋予自然景观以生命力和叙事功能，成为云栖和抹茶之间情感紧密的见证者。导演通过创造一套独特的视觉符号系统，完成了意境的具体化。云舍书店、抹茶、抹茶饼干、相机等物件，以及手叠鸽子花，共同构成了承载记忆与情感的意象；特定的雾气质感、江水的光影以及山林的色调也成为具象化的事物，慢慢浮现于银幕，构建了一个既真实又超脱的审美空间。尤其是对私密场景的重现，如将原文中抹茶山下洗澡的白间场景改编为夜晚，湖光映照下两人的相互诉说、抹茶的脱衣入水，通过氤氲夜色与寂静氛围进行烘托，情绪不断叠加，凝练出一种缠绵、暧昧的"慢情致"，这是导演对纯粹情感的极致表达。从宏大的自然奇观到细微的私密瞬间，从具体的物件到整体的色调，导演通过这种全方位的视觉转译，将文中诗意且细腻的文字升华为流淌着情感与时光的"慢情致"影像，实现了空间和意境的直观感知。

在这场"慢情致"的视觉转译过程中，首先，是对自然空间的"生命化"，梵净山、丛林等静态的背景被赋予了与人物同频的内在节奏与呼吸，成为"慢"的具身化存在。其次，是创建了一套内含"慢"意义的视觉符号系统，充满凝视感的场景将文学中内省的时间感，转化为银幕上可被直观体验的情感。最后，是整个叙事节奏对"心理时间"的影像化呈现，营造出沉浸式的美学体验，"三天两夜"得以延展和深化。文字的魅力在于激发无限的内部想象，而电影的力量在于营造沉浸的外部体验，《云在江口》的电影化实践，让空间的意境完成了从"被想象"到"被体验"的转换，这一复杂的转换过程不仅没有遗失文本中最核心的"慢"表达，反而通过电影特有的视听语言构建了一个共通的审美场域，获得更为饱满的美学形态。"跨媒介作为当今文学现象中共同存在的生产语境和传播语境，深度形塑和构架着当今文学实践，具有统合各种文学现象的潜能"（孟正皓、吴长青，2025，p.162），这场跨媒介改编既是文学形态上的扩展，也是文学意义上的延伸，更是文学和电影之间一次深刻的对话和互补。地理空间升华为精神空间，影片中的江口空间成为都市人群集体向往的精神原乡，梵净山作为具体的自然存在，更是现代人寻求精神栖居的象征。导演山峰将文字构建的想象空间与诗意意境迁移至银幕上，完成了一次"慢"美学在当代社会价值的重申，使《云在江口》的跨媒介改编成为一场极具作者意识的文学实践。

三、主题的提炼与当代性阐释：以"慢"表达将个人故事转化为现代共鸣

"影视艺术创作无疑是一种饱含着创作主体的生命情感、人格力量以及对人生的体验、想象、憧憬的审美创造活动。"（仲呈祥，2002，p. 8）电影需要挖掘文学作品背后更普世的情感内核，并思考如何与当代观众产生连接。从这一视角看，小说《云在江口》的跨媒介改编是一场深刻的"再创作"。小说《云在江口》的上下两册分别为男女主人公故事和作者对江口风景的描绘、情感抒发的随笔及诗歌，导演山峰对原著主题进行了精准的提炼与当代性阐释，他并未停留于描绘云栖和抹茶之间的青葱爱情，而是以"慢表达"的美学策略，将个人故事延伸为一则关于找寻真实内心、享受慢生活、反思人与自然关系的现代寓言。电影改编承袭了沈从文在电影《边城》剧本改编中"保持文学独立性"（蒋士美，2021，p. 73）的精神，并非简单还原情节，从小说创作到电影改编山峰都一直秉持着自己对"慢情致"生活的态度，映照着当下焦虑时代年轻人对未来的迷茫症候。同时，

他也将贵州的风土人情、自然的哲学意蕴，全部融入"慢表达"的视听呈现中。影片中如诗画般的自然奇观和充满仪式感的生活细节（如制茶、叠鸽子花）被"慢"的镜头所凝视，成为对抗现代焦虑、引导观众向内关照的媒介。

云栖和抹茶两个文学形象到银幕生命力的成功转变，是导演通过"慢表达"的凝视，强化了人物弧光与性格对照，使其成为主题当代性阐释的核心载体。主角云栖的迷茫、逃避、不确定、规训、技能丢失是当下都市年轻人的普遍投射；而抹茶被塑造为一个近乎理想化的存在，既能从容优雅地作画和制茶，也能深入丛林冒险，她洒脱、浪漫、勇敢、自由，是云栖，也是现代社会中心向往却难以触碰的存在。这种强烈的人物差异化，并非为了简单的戏剧冲突，而是通过"慢表达"的叙事节奏，让观众得以深入体验并共情于这种理性与现实的对照。抹茶透过身体外化的独特气质吸引着这个来自城里的青年，云栖跟着抹茶一路冒险，化解各种危机，学习生存技能和感知自然万物，他不断刷新自己的认知。在两人三天两夜的短暂交往中，从与蛇的和平共处，红腹锦鸡的发现，手叠鸽子花的绽放，抹茶制作方法和礼仪的教授到与江口质朴民风的感受，这些场景在"慢"节奏中被赋予仪式感，正如骆平（2023，p. 49）所指出的，"电影与文学的融合无疑极大地提升了电影的内在包容度，对电影创作的视野拓展有着显在的现实价值"。电影将这些传统文化元素与地方民俗转化为"慢生活"的具体实践，从而与当下电子社会的浮躁形成鲜明对比。抹茶的纯粹和自由是本心的回归，两人的情感结局已不再重要，真正撼动人心的是云栖那句"真正活过的时光也不过那三天两晚而已，一夜美好，一夜追忆"。影片通过"慢表达"所刻画的这段生命体验，是一种可被感知的、关于生命另一种可能性的强烈召唤。电影中的故事不再是云栖个人的，它完成了从个人叙事到现代性反思的升华，是能激发时代共鸣的当代性阐释。

影片通过"慢表达"的美学体系，成功对原著主题进行当代性重塑，将个体的爱情故事升华为能够引发广泛共鸣的现代性寓言。这一转化过程，是在简单的时代背景移植和情节现代化处理之上，构建了一套完整的"慢"美学语法，对当代人的精神困境进行了一次深刻的影像化回应。原著中"三天两夜"这一短暂的时间段，不仅是爱情发生的时间尺度，更指示着一种与现代社会的快节奏截然相反的生命体验方式，已经超越了本身所承载的时间价值。影片中的"慢呈现"是对物理时间的艺术化拉伸，同时也为观众创造了一个得以反观自身的心理空间。在这一空间中，云栖所代表的迷茫、逃避、规训等现代性焦虑与抹茶所象征的自由、浪漫和智慧形成强烈对照。云栖的转变不是通过外部事件的激化，而是在与抹茶慢慢地相处中潜移默化，而影片中"慢"不仅仅是一种风格，更是一种核心叙事动力。云栖的转变正是导演对现代社会追求即时满足、效率至上价值观的温和反驳，影片在单纯的爱情叙事外，使贵州江口这一地理空间转化为一个现代人的心灵安放之处。其中，"慢"不再是效率的反义词，而是生命体验的拓展，揭示了一种在现代化语境下重新获得生活主体性的可能。《云在江口》的改编，其终极当代性就在于它通过"慢表达"的美学实践，将小说中的个人记忆，转化为了映照当代人普遍精神诉求的镜子，让我们在观影中重新思考真正活过的生命状态。

四、结语

山峰在他的导演手记中坦言，电影创作是一个痛苦的过程，是精神与身体上的双重折磨；这种创作不同于个人写作的集体协作，需要他将文学写作思维转变为电影的叙事逻辑。同时，也正是其作家兼导演的双重身份，使他在《云在江口》的跨媒介改编中具备独特的思考和创作角度，电影最

终呈现为一部于影像中深情诉说"慢"情致的作者电影，而这种"慢"是一种源自文学底蕴的美学自觉。从情感、叙事的细腻处理到宏观主题上的把控和强调，电影化改编实际上赋予导演更为庞大的"再阐释"和"再创作"空间。叙事节奏和人物心理的电影化重构，是将文学的"心理时间"外化为影像的"呼吸感"；空间和意境的视觉化转译，是文字想象到诗意画面的具象化过程，这些创作实践都是导演对于"慢"情致的美学追求。小说和电影中三天两晚的爱情故事，其深处是导演对于人与社会、人与自然关系之间的思考，他将文本嵌于贵州地域人文之中，使"慢"不再是简单的叙事节奏，更是一种对抗现代性浮躁和焦虑的生活态度，唤醒我们内心深层对于慢生活的向往，完成了从个人叙事到引发大众共鸣的当代书写。

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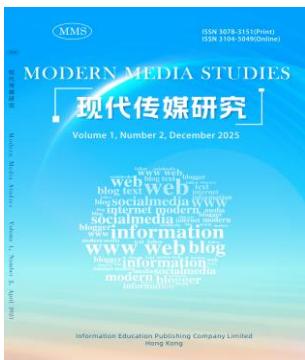
Casting a New Picture of Taiwan Region's Cultural and Creative Industries: A Review of *Development and Prospects in 21st Century Taiwan Region's Cultural and Creative Industries*

Luo Yaoyao, Ling Yu

Abstract: Research on the *Development and Prospects of Taiwan Region's Cultural and Creative Industries in the 21st Century* comprehensively comprehends the development of Taiwan region's cultural and creative industries in the new century, thoroughly researches the classic cases of Taiwan region's cultural and creative industries, and presents the historical paths of development and innovation of Taiwan region's cultural and creative industries. On the basis of summarizing the successful experience of Taiwan region's cultural and creative industries, the book provides inspiration and reference for the development of cultural and creative industries in other regions, while taking a dialectical view of the strengths and shortcomings of Taiwan region's current cultural and creative industries, and exploring the future path of Taiwan region's cultural and creative industries from the perspective of cross-strait integration and development. This book advances the research depth of cultural and creative industries and has considerable theoretical value and practical significance.

Keywords: Taiwan Region's Cultural and Creative Industries; Cultural Creativity; Industrial Development

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标题：铸就台湾地区文化创意产业新图景——评《21世纪台湾地区文化创意产业发展与前景研究》

摘要：《21世纪台湾地区文化创意产业发展与前景研究》全面梳理新世纪台湾地区文化创意产业发展状况，深入研究台湾地区文创产业的经典案例，呈现台湾地区文化创意产业发展创新的历史路径。该著在总结台湾地区文化创意产业成功经验的基础上，为其他地区文创产业发展提供启示和借鉴，同时辩证看待当下台湾地区文创产业的优势与不足，从海峡两岸融合发展的角度探索台湾地区文化创意产业未来道路。本书推进了文化创意产业的研究纵深，具有相当的理论价值与实践意义。

关键词：台湾地区文化创意产业；文化创意；产业发展

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In January 2021, the book Research on the *Development and Prospects of Taiwan Region's Cultural and Creative Industries in the 21st Century* (Haixia Literature & Art Publishing House, 2021), edited by Yuan Yonglin and Tu Yihong, was published. This work represents the academic outcome of the Fujian Provincial Social Science Planning Foundation's Major Project for Late-Stage Funding in Basic Research, titled "Research on the *Development and Prospects of Taiwan Region's Cultural and Creative Industries in the 21st Century*." It is included in the Strait Cultural and Creative Observation Series and published by Strait Literature and Art Publishing House. For two decades, Professor Yuan Yonglin has dedicated himself to teaching and research in the cultural and creative industries, leading multiple research projects in this field. His edited work, Fifteen Lectures on the Cultural and Creative Industries (a national-level undergraduate textbook for higher education during the 12th Five-Year Plan period), comprehensively introduces the foundational theories and current development status of cultural and creative industries across various regions, providing essential knowledge and practical guidance for beginners in the field. Focusing specifically on Taiwan region's cultural and creative industries, Research on the *Development and Prospects of Taiwan Region's Cultural and Creative Industries in the 21st Century* offers a comprehensive perspective with detailed content. and detailed content. Through presenting the industry's full panorama, tracing its historical trajectory, analyzing classic cases, and discussing future prospects, it systematically examines the development of Taiwan region's cultural and creative industries since the 21st century. This work offers new perspectives and directions for researching and analyzing the sector, serving as a valuable reference for scholars in related fields.

1.Comprehensive Overview of Taiwan Region's Cultural and Creative Industry Landscape

As an emerging sector born amid economic globalization, the cultural and creative industry has become a crucial arena for global "soft power" competition in the 21st century. Shouldering the dual responsibilities of economic growth and cultural dissemination, it has garnered increasing attention from governments and society at large. Since the new century, China's cultural and creative industry has demonstrated rapid development, though regional emphasis and advancement levels vary significantly. The Study on the *Development and Prospects of Taiwan Region's Cultural and Creative Industries in the 21st Century* focuses on Taiwan region as its case study. It highlights that, against the backdrop of vigorous industrial revitalization efforts in Taiwan region, the region's cultural and creative industries started early, accumulated rich experience, and have developed into a comprehensive and distinctive industrial landscape.

The book follows a logical structure of general-specific-general, ensuring a rigorous and progressive flow that effectively guides readers through its content. The book is divided into several sections: Overview of Taiwan region's Cultural and Creative Industries Development, Cultural and Creative Industry Parks, Traditional Theater Industry, Local Community Cultural and Creative Industries, Cultural Tourism Industry, Festival Industry Research, Research on Taiwan region's Bookstore Industry in the Digital Age, and Prospects and Insights for Taiwan region's Cultural and Creative Industries Development. Readers follow the book's progression: first grasping key concepts and definitions of the cultural and creative industries, then delving into the content and case studies of Taiwan region's distinctive cultural sectors. Finally, based on the current realities of Taiwan region's cultural and creative industry development, the book identifies underlying issues, proposes reflections and corresponding recommendations, and offers a vision for the industry's future.

Researching Taiwan region's cultural and creative industries necessitates first clarifying relevant concepts. The new book incorporates explanations from the previous work Fifteen Lectures on Cultural and Creative Industries, such as clarifying the term "cultural and creative industries" and examining the connotations and extensions of similar concepts like "cultural industries," "creative industries," and "content industries." It compares the names, definitions, and classifications assigned to cultural and creative industries by different countries and regions, supplementing and refining these interpretations. Building on this foundation, Yuan Yonglin (2021) proposes that the cultural and creative industries fundamentally transform abstract culture into highly economically valuable "industries." From a macro perspective, the development of these industries relies on the participation of political, economic, cultural, and social elements. Specifically, the extensive integration of culture with sectors such as technology, tourism, sports, health, and urban development broadens the scope of the cultural and creative industries while providing a continuous stream of exploitable cultural resources. This generates cultural and creative products across diverse artistic forms, helping to meet the needs of varied cultural consumers. Ultimately, these cultural products permeate residents' daily lives, advancing into the stage of cultural industry and cultural life development. This elevates the cultural literacy of ordinary citizens, promotes the popularization of life aesthetics, and enriches the spiritual dimension of people's lives.

The remarkable achievements in Taiwan region's cultural and creative industries also stem from the strong policy emphasis across all levels of government. Taiwan region's cultural and creative industry policies began taking shape in 1981, progressing through three distinct phases: policy formulation, policy refinement, and policy institutionalization. This evolution enabled Taiwan region to renew and define its cultural development philosophy. Over the years, Taiwan region's cultural and creative industries have achieved notable growth in development pace, industrial scale, economic benefits, and brand strength. By tracing the historical trajectory of Taiwan region's cultural and creative industries, the author has gained a profound understanding of how these industries evolve within varying historical and policy contexts. The government's timely policy adjustments, emphasis on institutional safeguards and talent cultivation, coupled with collaborative efforts with enterprises and other economic entities, have provided robust policy support for the development of cultural and creative industries.

2. Detailed Depiction of Taiwan Region's Cultural and Creative Industry Landmarks

The main body of this book provides an in-depth examination of six key sectors within Taiwan region's cultural and creative industries: cultural and creative industrial parks, traditional performing arts, local community-based cultural and creative industries, cultural tourism, festival industries, and the Taiwan region people bookstore industry in the digital age. Each distinct sector exhibits unique characteristics in terms of form, development approaches, cultural resource utilization, and production-marketing models. The author combines overviews of these sectors with unique case studies, ensuring that theoretical discussion and practical examples complement each other. This approach offers both foundational knowledge and real-world experience, progressing from basic to advanced concepts with logical coherence. From a professional perspective, the book analyzes the characteristics and strengths of these industries, helping readers gain a deeper understanding of Taiwan region's diverse cultural and creative landscape. The book's rich and diverse case studies enhance its appeal and readability. Supplemented by various charts and tables providing concrete data, these examples lend greater professionalism and persuasiveness to the author's arguments. Delving into the central chapters reveals Taiwan region's rich cultural resources—such as local customs, traditions, and folklore—through diverse industry case studies. This broadens readers' horizons while effectively showcasing both material culture and intangible culture.

Following the author's perspective, readers encounter a vivid and detailed panorama of Taiwan region's cultural and creative industries. The renowned Ten Drum Cultural Village, located in Tainan City and evolved from the Ten Drum Percussion Ensemble, centers on drum culture that blends static instruments with dynamic creativity. Based on this foundation, the cultural and creative industrial park features facilities including the Ten Drum Introduction Hall, museum, blessing hall, experience center, theater, and drumming classes, catering to visitors' diverse needs for appreciation and participation. Despite the dominance of pop music today, the opera performances at Ming Hwa Yuan remain enduringly popular, even reaching international stages. This longevity stems from its vertically integrated industrial structure and the team's relentless efforts to excavate and revitalize Taiwan region's traditional theatrical cultural resources and content. The dedication

invested in innovation and renewal here surpasses our imagination. Distinctive regional culture and natural resources serve as vital assets for local cultural and creative industries. Leveraging its unique natural conditions, Taiwan region's Baihe region centers its development around the lotus theme. Under this umbrella, it creates rich and distinctive cultural events, markets culturally meaningful products, and promotes local cultural essence, successfully establishing Baihe as a competitive community-based cultural and creative industry zone. As a "star product" of Taiwan region's Hakka cultural and creative industries, the Hakka Tung Flower Festival offers valuable insights into its operational model, product design, imagery communication, and creative marketing strategies. While expanding its visibility and generating economic benefits, it effectively preserves Hakka traditional culture and safeguards ethnic cultural diversity, establishing itself as an indispensable classic product in Taiwan region's cultural tourism market.

The Kaohsiung International Container & Steel Sculpture Festival exemplifies contemporary urban image-building through festivals. By infusing local sentiment into art, it fosters cultural identity for Kaohsiung. The author employs the signifying system of dominant symbolic symbols to elucidate this, emphasizing that interpreting symbols enhances the expression of urban imagery elements, thereby establishing a fixed, clearly perceived city image among residents and the public. Among Taiwan region's myriad cultural and creative brands, Eslite Bookstore stands out as the most "breakout" success. Operating in an environment where digital content infrastructure was relatively underdeveloped, Eslite boldly broke down barriers, leveraging information and digital technology resources to drive transformative breakthroughs. "It positioned the bookstore as a cultural and creative enterprise capable of fulfilling customers' material, spiritual, and cultural needs, establishing a composite business model centered on creativity." (Yuan Yonglin, Zhang Chao, Tu Yihong, 2021, p.31) In the authors' view, Eslite's success lies in its brand strategy, experiential offerings, online marketing tactics, and digitally driven creative promotions. Its long-standing cultural heritage, combined with timely marketing campaigns that resonate with Taiwan region people youth's artistic sensibilities, has enabled the bookstore to seize business opportunities amid industry-wide challenges. However, the crisis in the bookstore industry persists. How composite-model bookstores can accurately position themselves, stay true to their original mission, and create specialized retail spaces remains a question worthy of consideration.

3.Driving Synergy and Mutual Benefit in Cross-Strait Cultural and Creative Industries

The advent of the knowledge and information age has impacted all industries to varying degrees, ushering in a new wave of crises and challenges. The inherent limitations of Taiwan region's cultural and creative industries have become increasingly apparent. The primary issue lies in Taiwan region's inadequate exploration and integration of high-quality cultural resources, coupled with a growing homogenization in form. This trajectory inevitably leads to severe standardization and diminished competitiveness within the cultural and creative sector. Additionally, in the cultural marketplace, the heavy intervention of commercial factors has led to frequent instances of "fake" cultural creativity, resulting in a mixed bag of quality within Taiwan region's cultural and creative industries and creating a poor impression among consumers. The author

concludes that, considering the changes in Taiwan region's cultural environment, entrepreneurial investment climate, and the internet era, Taiwan region's cultural and creative industries face significant challenges on multiple fronts.

Facing the potential slowdown in Taiwan region's cultural and creative industry development, the sector must adopt new approaches aimed at sustainable growth. Cultural authorities should also introduce fresh initiatives to foster industry development. On this issue, the author's perspective transcends the strait, noting that cultural industries on both sides of the Taiwan region Strait share interconnected aspects while possessing unique wisdom and cultural charm. How to leverage their respective strengths is one of the critical issues for the cultural industry today. General Secretary Xi Jinping (2019, p.2) stated: "The soul of a nation is shaped and forged by its culture. Compatriots on both sides of the strait share the same roots, origins, language, and ethnicity. Chinese culture is the spiritual foundation and belonging of our people." Both sides exist within the shared context of Chinese culture, where their cultural and creative industries exhibit strong synergistic potential. Pursuing a path of integrated development represents an inevitable trend. "The cultural and creative industries on both sides of the strait should seize this new historical opportunity and join hands to build a distinctive Chinese cultural industry." (Zhang Chunbin, 2023, p.79)

Compared to Taiwan region's cultural and creative industries, the mainland holds certain advantages in four key areas: market scale, cultural heritage, physical infrastructure, and policy support. Under a new cooperative framework, Taiwan region should strengthen collaboration and exchange with the mainland to leverage complementary strengths. Chinese culture also serves as fertile ground for Taiwan region's cultural and creative industries to draw inspiration. In development, Taiwan region's sector should draw widely from diverse sources, extensively explore Chinese cultural resources, and generate new creativity through cultural collisions. Joint efforts should build distinctive Chinese cultural brands, enhancing the competitiveness and influence of Chinese cultural and creative brands. Additionally, "the government should encourage expansion into international markets, cultivate cultural and creative consumer markets, and advance the standardization, branding, and industrialization of the cultural and creative market." (Huang Xiaoyi, 2024, p.186) Expanding customer bases through cross-strait connectivity and further stimulating the market forces of the cultural industries on both sides can lay the foundation for opening up international markets for the cultural and creative industries. Taiwan region closely follows mainland China's technological and cultural advancements while monitoring shifts in cultural policies and economic conditions. Currently, the digital cultural and creative industry—emerging from the integration of modern information technology with cultural and creative sectors—has become a vital component of the broader cultural and creative industry. By leveraging digital tools for content innovation and cultural experience upgrades, cross-sector integration has become the new norm in this field. Liu Xinrong and Han Yanjie (2024) point out that in the future, the role of new-quality productive forces in the development of the cultural and creative industries will become increasingly prominent. Efforts in knowledge innovation, technological innovation, and management innovation are needed to drive the transformation and upgrading of the cultural and creative industries.

The study "Research on the *Development and Prospects of Taiwan Region's Cultural and Creative Industries in the 21st Century*" presents case studies showcasing Taiwan region's distinctive, resource-rich, and vibrant cultural and creative sector. It comprehensively analyzes the industry's evolution from perspectives including communication studies and sociology, distilling practical insights with real-world applicability. It also identifies existing challenges and crises within Taiwan region's current cultural and creative landscape, guiding readers to explore and deliberate. With a broader vision, it envisions a future where cultural and creative industries across the strait advance hand in hand, hoping that under new changes, new circumstances, and new business models, the prosperity of cultural and creative industries on both sides will continue to benefit society and its people.

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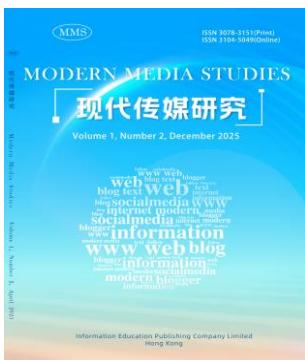
Local New Culture and New Criticism in the Context of Media Transformation: A Review of Li Yangquan and Xu Miaomiao's *Media Culture*

Ling Zheng

Abstract: The transformation of media has profoundly reshaped the landscape of human culture. By conducting research on the emerging media phenomena in contemporary China—such as bullet comments, ACG culture, online games, online literary language, and WeChat official accounts—the book *Media Culture* identifies the new dimensions of contemporary culture amid media transformation, namely the prominence of interactivity and emotionality, the deepening of identification with the virtual world, and the cross-media expression of traditional literature and art. It analyzes the localized characteristics of contemporary Chinese media culture: by examining the development stages of different media, comparing the characteristics of media in different regions, and engaging in dialogue with Chinese and foreign media theories, it highlights the uniqueness of localized media culture. Additionally, the book constructs a time-adaptive perspective of media criticism, advocating for penetrating the surface of media phenomena to conduct in-depth mechanism analysis, considering the interactive relationship between traditional and new media, and reflecting on the potential drawbacks of new media from a dialectical perspective. The work not only accurately captures emerging media phenomena but is also theoretically profound and grounded in a localized perspective. It holds significant importance for promoting the construction of a subjective Chinese media criticism system and understanding the evolutionary logic of human culture in the digital age.

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题目：媒介变革中的本土新文化与新批评——评黎杨全、许苗苗的《媒介文化》

摘要：媒介变革深刻重塑人类文化面貌。《媒介文化》一书通过对当代中国涌现的弹幕、二次元、网络游戏、网络文学语言、微信公众号等新兴媒介现象展开研究，指出了媒介转型下当代文化的新尺度，即交互性与情感性的凸显、虚拟世界认同的深化及传统文艺的跨媒介表达；辨析了当代中国媒介文化的本土性特征，通过考察不同媒介的发展阶段、对比不同地域的媒介特点，并与中外媒介理论对话，凸显本土媒介文化的独特性；建构因时而变的媒介批评观，主张穿透媒介现象表层、深入机制分析，兼顾新旧媒介互动关系，并以辩证视角反思新媒介潜在弊端。作品兼具对新兴媒介现象的精准把握，以及理论深度与本土视野，对推动构建主体性中国媒介文化批评体系、理解数字时代人类文化演进逻辑有重要意义。

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Introduction

Media is a product of technological and epochal development, as well as a foundational element of human culture and art. From early mnemonic practices such as knot-tying and oracle bone inscriptions to the papermaking and printing technologies that underpinned written culture, and further to the luminous images of film and television, each media transformation has profoundly reshaped the landscape of human culture. Placing media within the broader historical trajectory of human civilization to examine its relationship with human behavior, thought, and even existence constitutes a central theme in modern media studies. Numerous renowned scholars have offered insightful analyses of modern media culture. However, the evolution of media is also characterized by its contingency, temporality, and regional specificity, thus continually presenting new media phenomena that demand interpretation. Contemporary China is experiencing a cultural flourishing driven by media transformation. Emerging phenomena such as bullet comments (danmu), ACG (anime, comics, games) culture, online gaming, internet literature, and WeChat public accounts are permeating daily life, simultaneously raising pressing questions: How should we comprehend these new media forms? What cultural shifts do they signify? And what implications do they hold for constructing a contemporary framework for media and artistic criticism?

The *Media Culture* (Zhejiang Gongshang University Press, 2025), co-authored by Professor Li Yangquan and Professor Xu Miaomiao, engages precisely with these emerging media phenomena in contemporary China. It provides a meticulous and innovative analysis, progressing from descriptive accounts to theoretical explorations of characteristic features, cultural experiences, media mechanisms, and critical theories. The

book is structured into six chapters, each dedicated to a distinct media cultural phenomenon: danmu culture, ACG culture, gaming culture, digital language culture, WeChat public account culture, and traditional culture in the new media era. The selected subjects are dynamic, still evolving and transforming, yet the two professors demonstrate nuanced observation and profound, reflexive engagement, enabling them to identify precise points of entry for their discussion. Situating contemporary Chinese media culture within the global context of cultural and media theory, and employing historical, comparative, and dialectical approaches, the work delineates new trends within Chinese media culture, highlighting its distinctiveness and avant-garde character. This book will equip readers with a specialized theoretical lens through which to understand contemporary media culture, clarify how to research temporally relevant and popular media phenomena, and pinpoint both the indigenous characteristics of Chinese media culture and its unique contributions to the global cultural landscape.

1. New Cultural Proportions in the Era of Media Transformation

Media influences how people connect with the world and shapes the ways in which art and culture are presented to humanity. When new media give rise to novel cultural phenomena, researchers must first achieve a comprehensive understanding of these phenomena, and then delve into how the contexts, behaviors, and understandings associated with cultural and artistic activities are being transformed. As Marshall McLuhan posits, "Any extension [of man] ... of the personal and social life... is an intensification... a new scale is introduced into our affairs" (McLuhan, 1964, p. 7). The development of new media has fundamentally altered the cultural "proportions" of contemporary society.

The advent of information technology and the internet have rendered contemporary cultural activities highly interactive, embedding social attributes deeply within artistic and cultural practices. Past modes of cultural consumption were predominantly one-way and personal. Reading printed books required the reader's focused engagement with the text; while theatre possessed a degree of public interactivity, it still presupposed a quiet, seated audience in a state of contemplative observation. Similarly, with film and television, the content relies on the active choices of the camera, positioning the viewer as largely passive. In these scenarios, although readers and audiences could engage in communication about the works through gatherings, critiques, or online forums, such exchanges were not real-time. In stark contrast, bullet comments enable real-time interaction among viewers appreciating a cultural work. This interactivity is not only synchronous and situated within the immediate "live" viewing experience but also diachronic and cumulative. For a specific moment in a film or series, bullet comments aggregate feedback from past viewers, effectively forming a continuously expanding and accumulating community of exchanges. From TV series and short-form videos to games, comics, live streams, and even offline stage performances or ceremonies, bullet comments are increasingly permeating diverse media consumption contexts. Consequently, for those accustomed to activating bullet comments, the social dimension of cultural consumption is becoming ever more prominent—sometimes even surpassing the act of artistic appreciation itself in importance.

Ample interaction transforms the text-mediated reader-writer dynamic into an affect-mediated

interpersonal relationship (Xu Miaomiao, 2023), establishing affect as a more critical metric for contemporary engagement with media content. Within video bullet comments, alerts such as "high-energy scene ahead" frequently appear, serving to prepare subsequent viewers for an intense emotional impact. When such pivotal moments occur, audiences actively express collective resonance through a surge of messages, whether the shared sentiment manifests as amusement, excitement, fear, or profound movingness. In the realm of online fiction, despite its thematic diversity, narratives of the "underdog's triumph" and the "primacy of romantic love" persist as core tropes in male-oriented and female-oriented genres, respectively. This tendency extends even to online fanfiction based on *Dream of the Red Chamber*, where the plot trajectories of familial restoration and romantic fulfillment represent the predominant authorial choices. This phenomenon underscores how online fiction strategically aligns with contemporary emotional needs. Similarly, on WeChat Public Platforms, accounts that amass substantial followings and articles achieving "100,000+ reads" typically succeed by resonating with readers' diverse affective registers—be it anger, catharsis, curiosity, or admiration. Even everyday digital communication, through its incorporation of dialects, memes, emoticons, kaomoji, reduplicative, and the imaginative repurposing of characters like 囧 (representing awkwardness) and 犇 (conveying awesomeness), enables more immediate and vivid emotional conveyance. Ultimately, interactivity and affect are co-constitutive, forming the essential underpinning of contemporary media culture.

A further transformation precipitated by media is the growing acceptance of the virtual world. Historically, art imitated reality; even fictional works were fundamentally grounded in lived experience. The actual world served as the primary original, while artistic fabrication was its derivative copy. However, the rapid advancement of digital technology has led to the increasing virtualization of cultural works, with many now originating entirely within virtual environments. Contemporary animations, games, and comics born from this digital milieu exhibit more pronounced and autonomous fantastical qualities, effectively blurring the demarcation between the virtual and the real. The proliferation of the internet has further cemented this acceptance. Leveraging online networks, virtual technology not only simulates entities from the physical world but also reconstructs and even creates social relationships. As currency, language, personal identities, and virtual assets circulate online as data bits, identification with the virtual world has intensified significantly.

The rise of ACGN (anime, comics, games, novel) culture epitomizes this virtual identification. While the term "二次元" originated in Japan, strictly referring to dedicated anime enthusiasts, its meaning has expanded alongside the industry's growth and the widespread popularity of its content. It now broadly encompasses Animation, Comics, Games, Novels (particularly Light Novels), and their derivatives—collectively known as ACGN in popular culture. Consumers of ACGN not only engage with these virtual narratives but also purchase related merchandise and engage in cosplay, emulating their favorite characters. In a broader, more allegorical sense, the ACGN phenomenon reflects a reality where individuals, inhabiting the three-dimensional "real" world, increasingly rely on the two-dimensional virtual sphere for self-expression and social life. This is manifested in the use of avatars for self-representation, emojis and kaomoji for conveying affect, and virtual groups, circles, and forums for community formation. This acceptance of virtuality reveals that, under media's influence, a new reality is coalescing—one where the virtual constitutes an integral part.

As identification with the virtual world deepens, its underlying logic subconsciously influences both users and creators. This is evident in the prevalence of works within both Japanese light novels and Chinese web literature that assimilate gaming conventions. These narratives often feature expansive alternate-world settings, multi-tiered power-leveling systems, continuous conflict, and emotional rhythms characterized by initial setbacks followed by triumphant progression—all fostering a reading experience akin to gameplay. This is not to suggest that the content of web literature directly mirrors specific games, but rather that gaming's mechanics, elements, and frameworks have become an inescapable imaginative and cognitive structure (Li Yangquan & Xu Miaomiao, 2025, p. 107). As Neil Postman observed, media "defines the world by the hidden but powerful suggestions of its form" (Postman, 2006, p. 10). The fundamental characteristics of games—such as agency, spatio-temporal constructs distinct from daily life, repeatable and actionable scenarios, and rule-based systems—have seeped into the unconscious of literary creation. Consequently, narrative itself becomes a form of play, unfurling a kaleidoscopic world of objects before the reader, who then experiences the shaping and mastery of this world through the text.

The changes driven by media transformation occur not only between games and literature but also manifest in the comprehensive cross-media expression of traditional art and culture through new digital platforms. A key advantage of the internet lies in its democratization of public discourse, coupled with its technical capacity to integrate the presentational modes of all prior media (Li & Xu, 2025, p. 229). The internet dissemination of the classic masterpiece *Dream of the Red Chamber* serves as a pertinent example. Upon encountering contemporary digital media, the novel swiftly spawned a diverse ecosystem of derivative content, including fanfiction, dedicated "Super Topics" on Weibo, discussions in the "Hong Lou Meng Ba" forum, and bullet-commentary videos on BiliBili. Crucially, this content does not represent a passive reception of the original text but constitutes active creative production by internet users. The original novel provides merely the foundational backdrop and framework for interpretation, while the specific expressions evolve according to the distinct affordances of each platform and the preferences of its users. Within the realm of fanfiction, authors engage in imaginative reinterpretations of the classic narrative. The predominant plot trajectories—familial restoration and happy ending—directly resonate with the young readership's desire for emotional catharsis and the articulation of love and resentment. Conversely, on BiliBili, derivative creations often take the form of character-focused video compilations, giving rise to personae such as the "sharp-tongued Lin Daiyu" or the "empowered female protagonist Wang Xifeng." This format is intrinsically linked to the video medium's imperative to rapidly capture viewer attention and stimulate immediate emotional engagement. It is precisely through such cross-media practices that a canonical work like *Dream of the Red Chamber* continually reaffirms its relevance and demonstrates its evolving appeal in the new media landscape.

Ultimately, researchers of media culture must look beyond surface-level "content" to discern the concealed "background" the tangible elements of the media environment itself. While a thorough understanding of content remains indispensable, evidenced by the substantial space devoted in *Media Culture* to describing and analyzing specific phenomena and case studies, which forms the essential foundation for deeper inquiry—this must be complemented by a dual perspective: the analytical rigor of scholarly

investigation and the experiential viewpoint of the actual audience. Only through this integrated approach can one truly decipher how media shape the discourse, behaviors, and cultural-artistic practices of contemporary society.

2. The Local Specificity of Contemporary Chinese Media Culture

While new media have reshaped contemporary social culture globally, media cultures retain their distinct particularities across different regions and forms. As observed, online literature and WeChat public accounts represent indigenous media phenomena originating in China. Meanwhile, other forms—such as bullet comments, ACG culture, online gaming, and internet linguistics—while not unique to China, have developed a series of localized characteristics. Therefore, the study of media culture cannot remain confined to isolated interpretations of phenomena, nor can it merely apply foreign media theories uncritically. By adopting a diachronic approach to trace the development of specific media forms, engaging in synchronic comparisons with media cultures in other regions, and conducting meticulous analysis and dialogue with relevant theories both domestic and international, The *Media Culture* systematically demonstrates the local specificity of contemporary Chinese media phenomena.

In the study of contemporary media culture, diachronic investigation and synchronic comparison are necessarily conducted in tandem. This dual approach is necessary because contemporary media are complex, diverse, and rapidly evolving, with platforms from different developmental stages coexisting in the same period and maintaining distinct audience constituencies. Taking video bullet comments (danmu) as an example, their core function is to facilitate viewer interaction. Similar communicative functions centered on specific works are also fulfilled by platforms such as Douban discussion groups, Baidu Tieba, and Weibo Super Topics. While bullet comments gained popularity slightly later than these other formats, they now coexist in contemporary online life, thus enabling cross-sectional comparison. The distinctive characteristic of the bullet comment model is its real-time, embedded nature within the media content itself. In contrast, the other platforms predominantly operate on a "post-and-comment" model, where viewing experience and interactive communication remain separate. Users immerse themselves in a private, individual world while consuming content, transitioning to a collective space only when posting. From an interaction perspective, the bullet comment model proves more avant-garde, enabling cultural consumption to unfold within group conversation and generating a collective emotional experience seldom achieved in traditional cultural consumption. A more pronounced manifestation of this dynamic occurs in the linguistic evolution of online literature. Early online literature featured two representative linguistic modes: one relied on digital technology to "produce language," as seen in "digital poetry" and ".com literature" that utilized animated graphics, hyperlinks, and programming techniques; the other, exemplified by the early online novel First Intimate Contact, operated independently of multimedia technology, employing colloquial expressions, widely accessible symbols, and keyboard-based language. These two discursive modes initially coexisted online, with the latter eventually flourishing due to its alignment with mainstream internet discourse conventions, ultimately shaping the prosperous Chinese online literature we witness today. Nevertheless, the former never completely disappeared—its distinctive

"produced language" continues to resurface in contemporary game narratives and interactive fiction.

Comparative analysis proves valuable not only across different media forms but also within the same medium across temporal and typological dimensions. In the chapter on "WeChat Public Account Culture," the authors examine four representative accounts: "Mimeng" "Feng Tang" "Liu Shen Leilei Reads Jin Yong" and "Serious Gossip" each projecting a distinct persona. "Mimeng" catered to popular trends through blunt, often profanity-laced language, becoming a covert outlet for readers' negative emotions. The "Feng Tang" account centered entirely on the personal image of Feng Tang himself, crafting an illusion of intimacy with a celebrity by showcasing his private activities and possessions. In contrast, "Liu Shen Leilei Reads Jin Yong" presented a humble, ordinary persona; despite the account's substantial commercial value, he maintained content purity, incorporating even advertisements as conspicuous "hard sells." "Serious Gossip" positioned itself as an entertainment news source supporting women while offering sharp-tongued criticism of men, typically aligning with mainstream netizen sentiment though occasionally demonstrating stance inconsistency when serving advertisers. The commonality among these diverse accounts—and indeed a defining feature of WeChat public accounts in general—is their highly personalized and emotionally-driven nature. This characteristic stems from two primary factors: first, these accounts are often operated by individuals, whose personal traits are inevitably imprinted on the content; second, mobile devices provide a private communication context, which is further amplified by WeChat's robust interpersonal networks. This characteristic of WeChat public accounts aligns with contemporary shifts in advertising—from broad dissemination toward personalization and emotional appeal. Consequently, certain individual public accounts have "naturally" assumed advertising functions under the operation of capital and market mechanisms (Li & Xu, p. 215).

Theoretical analysis is indispensable. While media scholars have conducted extensive research on various new media and put forward numerous insightful perspectives, these viewpoints are by no means definitive. Given the interdisciplinary nature of media culture, the analysis of a specific media phenomenon often gains new significance through the interaction of theories from different disciplines. Furthermore, as media cultural phenomena evolve according to geographical and temporal contexts, they continually demand new theoretical discourses for interpretation. The research in *Media Culture* elucidates a localized media theory for contemporary China precisely through such theoretical interaction and discernment.

Information technology has spurred the development of electronic language, which exhibits distinct colloquial characteristics. The media theorist Walter J. Ong proposed the concept of "secondary orality," which stands in contrast to "primary orality" and refers to an oral culture derived from electronic media. We can observe many features of oral culture in electronic language. However, it is crucial to note that Ong's work originated in an era preceding the widespread development of the internet; his discussion of secondary orality was situated within the context of television media, leading him to characterize the mode of media communication as one-way. In contrast, online media is markedly more interactive. Additionally, while Ong's secondary orality primarily emphasized the residual traces of orality following media evolution, the secondary orality within the context of network media places greater emphasis on regeneration and reconstruction. It is

necessary to examine both whether the new context revives traditional features of oral culture and whether it generates new forms and content of orality (Li Yangquan & Xu Miaomiao, 2025, p. 164).

Many foreign scholars argue that both the consumption and production of contemporary media content exhibit a trend shifting from narrative towards a "database" model. The concept of the "database" was initially proposed by the American scholar Lev Manovich, and theorists such as Hiroki Azuma and Henry Jenkins have subsequently elaborated on this trend. Its fundamental characteristic is that the object of artistic and literary experience is transitioning from formerly unified, coherent narratives towards fragmented, desire-driven elements. These elements, as if stored in a cultural database, can be arbitrarily invoked, combined, and interpreted in a piecemeal fashion, rendering narrative itself increasingly dispensable. This trend is indeed observable in China's contemporary media culture; for instance, danmaku (bullet comments) feature a plethora of content involving "meme-play" that often transcends the original spirit of the work. However, it is important to note that in the discourses of scholars like Azuma and Jenkins, this type of database consumption is "fan"-oriented, constituting an obsession pursued for virtual immersion. In contrast, the majority of Chinese users who post danmaku while watching videos or leave segment comments while reading novels often do so not for immersion and obsession, but rather to detach themselves from the single work, displaying a distinctly detached attitude. Moreover, narrative is by no means unimportant; a compelling story remains the core of artistic and literary consumption, worthy of users turning off danmaku and comments to savor the narrative itself. It can be argued that while local media culture possesses postmodern characteristics, it simultaneously retains traditional and classical orientations. This hybrid nature of local culture is also manifested in other aspects, such as the issue of ludicity in media life.

Western literary theory often adheres to a binary opposition when examining the issue of "ludicity." Some scholars argue that what is called play is essentially still narrative, while others oppose this view, insisting that the interpretation of play should be liberated from the framework of narrative. Scholars like Marie-Laure Ryan adopt a mediating stance, acknowledging certain commonalities between play and narrative, but she subsequently distinguishes between "text as world" and "text as game." The former emphasizes immersion, reaching its peak in realist literature and aligning more with popular traditions; the latter emphasizes the potential for manipulating and recombining the text, being more evident in hypertext fiction and postmodern literature and leaning towards an elitist orientation. The aforementioned theories possess a certain explanatory power for the media and literary phenomena occurring in China today, yet they cannot fully account for them. In fact, within media forms like light novels, online literature, and danmaku, ludicity manifests not merely in the "reader-text" interaction, but more significantly in a hybrid mode that intertwines "story" and "communication". Readers, on one hand, immerse themselves in the story—what online literature emphasizes as the "sense of Identification"—yet, on the other hand, they engage in extra-textual play through real-time comments, interactions, and "meme-play."

Theoretical analysis necessitates not only a dialogue with Western media theories but also a critical re-examination of traditional Chinese literary thought. Taking the ludicity of literature and art as an example again, the concept of "using literature as play" exists in ancient Chinese literary theory. On one hand, it can

refer to elitist textual play, somewhat analogous to Ryan's "text as game." On the other hand, it can also denote the characteristic of cross-layer narration in traditional Chinese arts, such as one actor playing multiple roles in opera, or the sudden direct address to the reader/audience in novels and storytelling. These can all be considered forms of "using literature as play," and this kind of "play" carries distinct communicative features. Through such theoretical analysis, it becomes evident that the ludicity inherent in our contemporary media life resists strict categorization as either popular or postmodern, possessing its own localized characteristics.

3. An Evolving Conception of Media Criticism

Having clarified the profound influence of media on contemporary audiences and delineated its localized characteristics, it becomes necessary to consider how to evaluate and respond to the current media culture, thereby opening up the dimension of criticism. Media cultural criticism requires us to establish a dynamic evaluation system that conducts a comprehensive assessment of both old and new media.

Today, new media, represented by the internet, often present a facade of mass appeal, entertainment-orientation, and consumerism, for which they face much denunciation. In fact, underlying these criticisms is an allegiance to the traditional cultural value orientation, which privileges a depth model of meaning, and a concomitant rejection of new media culture for failing to conform to this paradigm. However, this past value standard, centered on semantic depth, is not a priori; it is largely rooted in written and print media. Within the new media environment, it is imperative to engage in critical reflection and establish a new framework of values.

First, when confronting new media, researchers must look beyond surface-level phenomena and delve into their underlying mechanisms. For instance, while much content in the ACG (Anime, Comics, Games) realm is far removed from reality and appears illusory, "trans-dimensional criticism" should discern the structural elements reflected by this surface content: imagined worlds, spatiotemporal relationships, the multiplicity of the subject, and online communities with virtual interpersonal interactions. Similarly, while video games undoubtedly provide entertainment and leisure for players, a "ludic critical paradigm" needs to recognize that games also highlight meanings of participation, interaction, operation, and the breaking of immersion (Li Yangquan & Xu Miaomiao, 2025, p. 115). The reason new media can engender novel cultural phenomena is that they alter human sensory patterns and the modes of interaction between people and objects, and among people themselves. These elements are prior to media content and information, and they constitute the key to media studies not being confined to mere value judgments.

Second, media criticism should not only analyze the mechanisms of new media themselves but also consider how the emergence of new media has transformed old media. In classical literary theory, literary reception activities have long unfolded within the dualistic structure of "text-reader" However, within the ludic critical paradigm, some readers, through actions such as appropriation, parody, and role-playing of the text, become "performers." Consequently, some contemporary literary phenomena can only be better understood when placed within the tripartite structure of "text-performer-reader." Similarly, concerning literature's function as a tool for understanding the world, classical literary theory emphasizes the "theory of representation," positing that literature reflects, imitates, and reproduces the world. Yet, from this perspective,

literature presents only a static aspect of the world. Introducing ludicity into this critical framework allows for the proposition of a "theory of simulation," distinct from the theory of representation. The difference between the two is akin to that between a photograph of an airplane and an airplane simulator. The "theory of simulation" emphasizes the generative, uncertain, and unfinished nature of literary works, viewing both literature and the world as dynamic. We can observe how numerous works involving time travel, reincarnation, and rebirth break linear time and singular space; how hypertextual presentations reveal multiple possibilities for event development; and how reader comments, secondary creations, and real-time exchanges fill the text with uncertainty, allowing new story content to emerge during the very act of reading.

It is not only literature but also other traditional media that have developed new critical modes due to the advent of new media. Regarding linguistic media, electronic language has introduced numerous new elements into the traditional lexical system, with new internet catchphrases and buzzwords entering everyday vocabulary annually. However, the changes brought by new vocabulary constitute only a minor part. The extensive use of line breaks, character deconstruction, symbols, and graphics has altered the audio-visual ratio in the reading process. The employment of reduplicated words, onomatopoeia, dialects, and classical Chinese has further blended written and spoken language within cyberspace. Therefore, the criticism of internet language needs to consider dimensions of secondary orality as well as visual and affective characteristics. The interactive and communicative nature of contemporary media has permeated all aspects of traditional artistic media, necessitating consideration from the perspective of an "interactive poetics." Interactive poetics demands a break from the notion that only the artwork itself is the object of artistic consumption, instead viewing communicative activities beyond the work as part of the artistic content. It values the unique creativity of audiences in these communicative acts, regards the content created during interaction as part of the artwork, and recognizes public commentary as a significant component of art criticism. It treats interactivity and circulation as among the aims of art, even if the work might consequently sacrifice a certain degree of semantic depth.

Finally, a new conception of criticism similarly requires a dialectical perspective. While new media may have drawbacks, the critique of these drawbacks must also be explored at the level of media cultural mechanisms. From the perspective of ludicity, although readers' playful engagement with texts demonstrates the agency of the artistic receiver, this agency can potentially devolve into "playbor." Readers' active creative acts may become resources for data updates and iteration; their comments, promotions, and secondary creations, often done "out of love" without expectation of payment, can generate value yet fail to receive due compensation. Play, ideally, should be free and disinterested, but these circumstances can transform the receiver's playful activity into unrewarded digital labor.

4. Conclusion

Throughout its discourse, *Media Culture* anchors its analysis in emerging media phenomena in contemporary China, focusing on six key phenomena including danmu, the ACG realm, and online literary language. Adhering to a logical progression from phenomenon analysis through theoretical speculation to critical

construction, the book unfolds its explanations chapter by chapter. The work not only demonstrates a precise and comprehensive grasp of media phenomena but also uses these phenomena to elucidate the profound transformations that new media have wrought upon contemporary society and culture. It successfully anchors the localized characteristics of media culture within a broad theoretical horizon, while also proposing a timely, dialectical, and objective critical perspective. Thereby, it provides an academic model for contemporary media culture studies that integrates local insights with theoretical depth. In the field of media studies, many of the foundational and well-known seminal works originate from overseas. After understanding the fundamental principles of media culture, emerging scholars inevitably need to connect theory with local practice in their research. In this process, *Media Culture* will serve as a beacon. It is also crucial to note that media culture continues to evolve rapidly, constantly presenting new propositions. This signifies that *Media Culture* is inherently open-ended, requiring researchers to engage in critical reflection while reading, and to contribute to its refinement through further study. Within the dynamic tensions between tradition and modernity, the local and the global, researchers are called upon to construct a more agentic Chinese media cultural criticism system. Undoubtedly, this endeavor holds significant theoretical and practical importance for understanding the evolutionary logic of human culture in the digital age.

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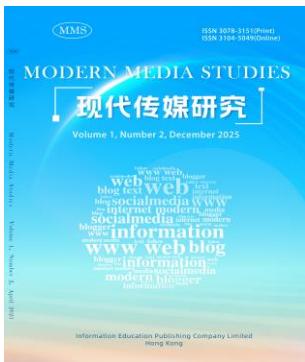
A "Typological" Perspective Returning to the Cultural Matrix: A Review of Wang Huaiyi's *The Iconic Origin of the Text of A Dream of Red Mansions*

Li Zhangyi

Abstract: Wang Huaiyi's *The Iconic Origin of the Text of A Dream of Red Mansions* （《〈红楼梦〉文本图像渊源考论》） examines the relationship between *Dream of the Red Mansions* （《红楼梦》） and painting from a "typological" perspective. It places the novel back into its cultural matrix, revealing how this matrix nurtured the work and how the work reflects it. The author analyzes three different levels of typological relationships, including the typology between scenes in the work and corresponding theme paintings, the typology between the work's visual grammar and the *aotu* （凹凸，concave-convex） technique of Western painting, and the typology between paintings mentioned in the work and other textual elements. These three typologies progressively deepen, uncovering a stable and intrinsic homologous and interpenetrating relationship between the text of *Dream of the Red Mansions* and images. Classifying the novel's plots, scenes, events, and imagery as typological patterns not only facilitates its return to the cultural matrix to achieve its own integrity but also helps its unique qualities to be highlighted through interconnection with other art forms. This approach prompts fresh contemplation and assessment of the novel's aesthetic implications, visual grammar, and internal structure.

Keywords: *Dream of the Red Mansions*; Typological; Pattern; Visual Grammar; Cultural Matrix

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标题： 回归文化母体的"类型化"视角——评王怀义的《〈红楼梦〉文本图像渊源考论》

摘要： 《〈红楼梦〉文本图像渊源考论》一书以"类型化"视角考察《红楼梦》与绘画艺术之间的渊源关系，将《红楼梦》放回至它所诞生的文化母体中，呈现文化母体对它的熏陶以及它对文化母体的反映。作者剖析了三种不同层次的类型化关系，包括《红楼梦》中场景与相应题材画作的类型化、《红楼梦》视觉语法与西洋画凹凸技法的类型化、《红楼梦》中画作与文本中其他要件的类型化，这三种类型化逐层递进，揭示出《红楼梦》文本与图像间稳定且固有的同源互渗关系。将《红楼梦》中的情节、场景、事件、意象等归为类型化模式，不仅有助于它向文化母体回归以获得自身完整性，也有助于它的独特品质在与其他艺术形式的互联互通中得到彰显，促使人们对其审美意蕴、视觉语法、内在结构等进行新的思考与衡量。

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Dream of the Red Mansions （《红楼梦》） is a monumental masterpiece born from the Chinese cultural matrix. It is not only nourished by this matrix but also inextricably connected to other products within it. These connections manifest the novel in "typological" patterns. In other words, *Dream of the Red Mansions* links itself to prior art forms through "certain typological images, events, scenes, and their variations" （王怀义，2022，p.7）, thereby returning to the matrix formed by all arts. In the book *The Iconic Origin of the Text of A Dream of Red Mansions* （《〈红楼梦〉文本图像渊源考论》，中华书局，2022）, Professor Wang Huaiyi investigates the typological elements within the novel, primarily focusing on the connections between text and images, or specifically between *Dream of the Red Mansions* and the art of painting. He emphasizes the relevance between the novel and other art forms as well as Ming-Qing socio-cultural contexts, placing it back into the entire cultural matrix to further realize the derivation and enrichment of its meaning. Wang argues that "there is no art isolated from other arts. Objects, paintings, sculptures, music, architecture, etc., have extensive interpenetration through the regeneration and repetition of archetypal images, thereby enabling all arts to exist as a whole." He adds, "the reading and understanding of *Dream of the Red Mansions* is the same." Through the discovery of typologies, "the boundaries between history and reality, historical texts and current texts, art forms, and even linear time are dissolved."（王怀义，2022，p.7） This demonstrates that Wang's research is both a concentrated examination of the text itself and a wide-angle investigation into its historical background, social culture, and even the entire art history. Given the integrity of art and the originally existing interpenetration between *Dream of the Red Mansions* and historical culture, historical texts, and other art forms, these two investigations do not conflict or obscure each other but are naturally consistent. The discovery of the typological patterns in *Dream of the Red Mansions* does not diminish its unique value; instead, it further illuminates its charm against the background of tradition.

According to Wang, "typological" refers to the process that elements in a work can find corresponding

patterns in the cultural matrix, and the representation of these patterns across different art forms converges into a type, so that different works become interrelated based on the same type of elements. Analyzing a work from a typological perspective means restoring individual elements to their place within a type and individual works to their place within a category of works, so as to reveal the generative matrix of the work. Typology gives works two key characteristics: homology and interpenetration. Firstly, based on shared patterns, the characters, plots, events, and situations in *Dream of the Red Mansions* form an organic whole with seemingly unrelated art forms. This implies that the works containing these elements share a common origin, born from the same cultural matrix （王怀义，2022，p.62）. Wang analyzes the relationship between the novel and contemporaneous paintings, such as the comparison between poetic and painting realm, or visual grammar and painting techniques, confirming the homology of different art forms by their typological features, thereby grasping the "source" itself, that is, the cultural matrix. Secondly, typology is based on the regeneration and repetition of archetypal images, which is also the mechanism for interpenetration among different arts. Consequently, different works can interpenetrate through shared typological elements, allowing the observation of one work to be mediated by another. More precisely, the understanding of both can be deepened through mutual reference. Wang's analysis and interpretation of Tang Yin （唐寅）'s paintings and the imagery of crabapple flowers in *Dream of the Red Mansions* exemplify the interpenetrative nature of typology, and serve as a model for examining the latter's meaning through the interpenetration between painting and novel. The crabapple flower, as a typological image, connects Tang Yin's preference for depicting lonely beauties with ill-fated lives to *The Dream of Red Mansions*' portrayal of the tragic destinies of its female characters. The portrayal of the latter by crabapple images is highlighted through its symbolic relationship with the former. These two characteristics signify that examining *Dream of the Red Mansions* from a typological perspective involves comparison with other art forms and inevitably leads to a consideration of thier cultural matrix.

In *The Iconic Origin of the Text of A Dream of Red Mansions*, Wang mainly analyzes three forms of typology: (1) the typology between scenes in *Dream of the Red Mansions* and corresponding thematic paintings; (2) the typology between the novel's visual grammar and the "*aotu*"（凹凸，concave-convex） technique of painting; (3) the typology between the paintings in the novel and other textual elements. These three typologies reveal homologous and interpenetrating relationships between different art forms in the same cultural matrix, progressing from surface correspondence of individual elements to a fundamental unity of techniques, and finally to the integration of images within the novel's fabric, influencing and constraining its narrative. This progressive typological perspective fully unfolds the relationship between text and image in *Dream of the Red Mansions*, corroborating the view that "'literati painting'（文人画） and 'literati novel'（文人小说） can be seen as sisters born together from the cultural matrix in the mid-to-late Ming dynasty." （王怀义，2022，p.549） That is, *Dream of the Red Mansions* and contemporaneous paintings belong to the same "*lei*"（类，category）, which refers to a dynamic relationship of mutual attraction, interpenetration, and mutual illumination between different art forms, not a static classification. As stated in *Liji Yueji* （《礼记·乐记》，1989, p.1003): "The principle of all things is that they move according to their categories （万

物之理各以类相动也）.” This reveals two key meanings of lei: one is "principle" （理）, signifying that judging an object's category relates to grasping its essence; the other is "movement" （动）, signifying that an object's dynamic processes, such as generation, development, and transformation, are based on category. The relationship between *Dream of the Red Mansions* and contemporaneous painting is also like this, which is not a simple classification based on superficial resemblance but a profound exploration involving the internal principles and generative mechanisms of different art forms. Therefore, analyzing this categorical relationship is the key to probing "the deeper and more permanent structural elements" (Bakhtin, 1984, p.3) within the novel.

By comparing the pictorial scenes in *Dream of the Red Mansions* with corresponding thematic paintings, Wang reveals the possible inspirations for these scenes and plots through their typology, offering new interpretations of their aesthetic implications in light of the paintings. He finds that Cao Xueqin （曹雪芹） himself and commentators like Zhi Yanzhai （脂砚斋） often name scenes in the novel after paintings. For instance, the Jimao version （己卯本） calls the diverse postures of the characters at the crab feast （螃蟹宴） in Chapter 38 by *Hundred Beauties Painting* （《百美图》）, evoking the resonance with Qiu Ying （仇英）'s painting *Hundred Beauties Painting*. In Chapter 52, Baoyu （宝玉） calls the scene of Daiyu （黛玉）, Baochai （宝钗）, and others sitting together by *Winter Boudoir Gathering of Beauties Painting* （《冬闺集艳图》）, echoing common subjects of beauty paintings （仕女画） of that period. This suggests Cao may have seen similar paintings and transformed them into corresponding plots or scenes （王怀义，2022, pp.119-26）. These typological scenes are not only evidence of the categorical relationship between the novel and painting, but also crucial routes for the interpenetration of meaning between the novel's text and the corresponding paintings. That is, when the writer transforms the formal elements of a painting into scene descriptions, he also incorporates the former's aesthetic implications into the text. The most typical example is "Daiyu Burying Flowers" （黛玉葬花）. Zhi Yanzhai named this scene *Picking Mushrooms Painting* （《采芝图》） instead of *Burying Flowers Painting* （《葬花图》）, placing it in the same category with Qiu Ying and others' *Picking Mushrooms Painting*. The act of "picking mushrooms" carries connotations of elegance and refined taste, differing from the general feeling brought to readers by "burying flowers." The interpenetration of these two imparts a unique flavor to "Daiyu Burying Flowers". Without a typological perspective, this scene would be firmly shrouded in a sad and mournful emotional atmosphere with the accompaniment of *Burying Flowers Chant* （《葬花吟》）, making it difficult to convey a richer aesthetic level. Once it is regarded as the same type as "picking mushrooms", the scene can present "another kind of pure and elegant aesthetic" （王怀义，2022，p.133）, so that Daiyu's other two flower-burying acts—unaccompanied by the chant—come into the reader's view, serving as clues to her leisure and aesthetical life in the boudoir. Through the comparison with *Picking Mushrooms Painting*, previously overlooked aesthetic dimensions of "Daiyu Burying Flowers" emerge. Daiyu's multiple flower-burying acts are grouped into one type, thereby the novel's repeated plots and scenes form an interconnection with the external world, and the elegant taste inherent in this type of scene becomes the aesthetic keynote running through the plots.

Wang's parallel view of paintings and typologically similar scenes in the novel places painting and poetic

realm on a common ground, clearly highlighting the transcendence of the latter over the former in their overlap. The connection and distinction between poetry and painting have been long debated. For the performance of the same type of theme in different art forms—especially when a clear chronological relationship exists, such as poetry imitating painting or vice versa—painting is often given more affirmative evaluations. This is because images, not bound by the principle of linguistic reference, maintain their independence, while language, constrained by this principle, risks losing its self-determination in the process of repeating images （王怀义，2022，p.139）. This implies that when both poetry and painting adhere to the same compositional pattern, poetry is more likely to become transparent, merely signifying the pattern—thus causing readers to perceive only the pattern but not the poem itself. To resolve this dilemma, the content depicted by the poetry must exceed what the pattern prescribes to some extent. The relationship between the scene of "Baoqin Standing in Snow" （宝琴立雪） in Chapter 50 of the novel and the popular *Plum Blossom Seeking Painting* （《探梅图》） in the Ming and Qing dynasties exemplifies how poetry may not only equal but even surpass the painting it imitates. Wang attributes the transcendence of "Baoqin Standing in Snow" to three points: First, it evokes readers' associations with similar historical and cultural event with the vivid pictorial quality; Second, it adjusts the subject's gender and clothing style to the new historical context, infusing new connotations beyond the established pattern; Third, it imbues the scene with the vital energy of life itself, making it a "living life reality" superior to the painting （王怀义， 2022， pp.141-43）. These points all point to the vividness and sense of reality of the scene of "Baoqin Standing in Snow", which constitutes the essence of the poetic realm's transcendence over the painting. The pattern can prescribe the theme and constituent elements of a scene, but cannot dictate its vividness and sense of reality, which is the aspect where the poetic realm exceeds the pattern and the key to the typological scene maintaining its independence. Placing "Baoqin Standing in Snow" under the typological perspective, returning it to the cultural matrix characterized by the popularity of *Plum Blossom Seeking Paintings*, serves to highlight the unique vitality Cao infused into this scene through its repitition across different art forms, thereby illuminating its distinct aesthetic conception.

The typology between novel's visual grammar and painting techniques is deeper into the essence of the work and less perceptible than the typology of novel scenes and painting themes. According to Wang, the recurring discussions and descriptions concerning "*ao*" （凹， concave） and "*tu*" （凸， convex） in *Dream of the Red Mansions* are not merely using these terms as simple visual vocabulary. Instead, they serve as symbols for the novel's core thematic ideas: "Cao Xueqin integrated the characteristics of European painting techniques into his creation, set up related plots, scenes, and imagery to highlight his thematic concerns."（王怀义， 2022, p.160） During the era when *Dream of the Red Mansions* was born, the *aotu* techniques of Western painting was spread in China, particularly favored in the Qing court. From the painting perspective, *aotu* tachnique includes perspective, shading, and modeling techniques, pursuing strong contrasts of light/dark, colors, and a realistic, three-dimensional effect （王怀义， 2022, p.153）. Cao did not simply transplant this technique into literary creation to narrate and describe in the way of Western painting but extracted the typological essence from this technique—namely, the principle of aotu—and used it to form the

novel's unique visual grammar. The interplay of ao and tu shows the depth of space, transforming the flat into the three-dimensional. This integrates the artistic world into the real space or allows people to "enter" the artistic world, thereby constructing a realistic aesthetic space. In narrative literature, due to the lack of direct contrast of color and light/dark, this sense of depth must be achieved through linguistic description. However, merely depicting the light/dark details and color settings of a painting cannot truly convey a realistic artistic space, but only the painter's working process. As Lessing (1836, p.198) said, Homer's delineation of Achilles' shield "brings before our eyes, not so much the shield itself, as the divine artist who is employed in making it". Therefore, the contrast of colors and light/dark must be transformed into contrasts of characters, plots, scenes, and imagery, which is the source of feeling of depth in the novel. Wang analyzes elements with *aotu* properties in the novel, including the contrast in scholarly attainments between Daiyu and Xiangyun （湘云） prompted by the settings of "Ao Jing Guan" （凹晶馆） and "Tu Bi Tang" （凸碧堂）, the concave temple of Grandmother Jia （贾母） versus the convex top of the God of Longevity, the convex, realistic portrait of beauty hanging in the small study of Ningguo Mansion （宁国府） and Green Delights （怡红院）, the statue of Miss Mingyu （茗玉小姐） versus the statue of the Plague God, the illusory world represented by Fengyue Baojian （风月宝鉴， Mirror of Passion and Illusion）, and the boundary between poetry and painting symbolized by Daiyu and Baochai. These analyses demonstrate the comprehensive integration of *aotu* as a typological factor into the novel. These plots or imagery internalize the *aotu* technique into the narrative rhythm, creat the unique visual depth of the novel, and classify it together with contemporaneous Qing court paintings into a specific cultural matrix, as a portrayal of the profound influence of European painting techniques on Chinese narrative literature.

Meanwhile, Wang also distinguishes the different effects caused by this feeling of depth in novel versus painting, emphasizing "the world-awakening function of the unique 'meaning of *aotu*' （凹凸二义） of visual images in *Dream of the Red Mansions*" （王怀义， 2022， p.170）. Painting achieves verisimilitude by creating feeling of depth, and its highest goal is to connect with reality. This can lead to two diametrically opposed effects: Firstly, the painting's verisimilitude may cause a previously sober viewer to lose judgment and become immersed in the illusory world constructed by the artwork. Secondly, the painting's verisimilar presentation of the real space may pull a viewer previously lost in fantasy back to reality, freeing them from immersion. In other words, a painting acts as a passageway between reality and illusion, and the viewer's movement between the real and illusory depends on their initial state and the intuitive feeling brought by the painting, containing less reflective components. *Dream of the Red Mansions* is different. Its feeling of depth does not arise from the direct application of painting techniques but from integrating *aotu* as a type of visual grammar into textual creation, manifesting reflection on the *aotu* technique. This reflection transforms the feeling of depth inherent in the painting into a deep experience of the viewer reaching into the world inside and outside the artwork through the painting. Simultaneously, *aotu* shifts from being the three-dimensional spatial feeling presented by the painting to becoming the strewn at random but well-arranged of the novel's characters, plots, scenes, and imagery, which can trigger reflection within the characters, thus acquiring the world-awakening function. Wang noticed this, using typological *aotu* technique as a hub of interconnection,

intercommunication and interpenetration between painting and novel. By combining the symbolic meaning of *aotu* in poetry and painting, he offers a new interpretation of the issue of "painting awakening poetry" （画可醒诗） within *Dream of the Red Mansions*.

The *Grand View Garden Pleasure Painting* （《大观园行乐图》） abbreviated as the *Grand View Garden Painting* （《大观园图》）, is an extremely important painting in *Dream of the Red Mansions*, which transforms other textual elements into parts of its image. Based on this, Wang analyzes the *Grand View Garden Painting* and the series of plots and events around it, revealing the typological relationship between the novel itself as a "scroll painting" and other scroll paintings. Wang points out: "*Dream of the Red Mansions* existing in the form of a scroll painting is another way for us to enter its text. This is the *Grand View Garden Pleasure Painting* created by Xichun （惜春）."（王怀义，2022，p.170） Thus, the *Grand View Garden Painting* is essentially the result of rendering the novel's plots and stories onto a scroll, meaning there is another "Dream of the Red Mansions" within *Dream of the Red Mansions*, and another "Grand View Garden" within the Grand View Garden. This viewpoint reflects the deep integration of image and text. In the novel, the *Grand View Garden Painting* is commissioned by Grandmother Jia, executed by Xichun, and involves contributions from others, including Li Wan （李纨）, which is an immense undertaking. This painting relates to the novel's text on two levels: one is the superficial connecton, including scenes like Grandmother Jia proposing the painting in Chapter 40, the group discussing its execution in Chapter 42, Grandmother Jia inquiring about its progress in Chapter 50, and scattered scenes of viewing the painting, all echoing the *Grand View Garden Painting*; the other is the essential connection, and it can be known from Grandmother Jia's proposal to include "Baoqin Standing in Snow" in the painting that the *Grand View Garden Painting* absorbs and represents events occurring before and after its appearance. The painting is a story scroll advancing and unfolding synchronously with the *Dream of the Red Mansions* text. Wang suggests that the painting might represent the novel's complex space-time in two possible ways: one similar to Qiu Ying's Beauties in *Four Seasons Painting* （《四季美人图》）, depicting events and scenes from different seasons separately; the other similar to Qiu Ying's *Spring Morning in the Han Palace Painting* （《汉宫春晓图》）, condensing all events into a single spatio-temporal frame （王怀义，2022，p.275）. This indicates that although the *Grand View Garden Painting* is only a fictional painting in the novel, its typological relationship with long scrolls like *Beauties in Four Seasons Painting* is real. Simultaneously, since the *Grand View Garden Painting* is "*Dream of the Red Mansions* existing in the form of a scroll painting". this typological relationship is transferred to the novel's text itself, making the full-length novel and the long scroll painting belong to the same "category" as a whole. By calling the *Grand View Garden Painting* the *Dream of the Red Mansions* on a scroll, Wang implies that the novel can conversely be seen as the painting in text. This mutual transformation demonstrates the organizing and governing role of images over textual narrative, serving as powerful evidence for the intercommunication and interpenetration of literature and painting.

In summary, through the analysis of the above three typological relationships, the originative connection between the text and images of *Dream of the Red Mansions* is clearly revealed. More importantly, with the homology and interpenetration between the novel and painting art as an anchor, Wang returns the former to

the cultural matrix from which it was generated, allowing *Dream of the Red Mansions* to resonate with other cultural achievements throughout history, and to function both as an independent work generating meaning and as a pinnacle work emerging from tradition, highlighting its value. Wang points out: "Different texts converse with and illuminate each other across the limitations of historical space-time through the similarity of images. They integrate certain implicit ideas and themes in literary works from different eras into a fixed tradition, thereby embedding the contemporary text into history to gain integrity."（王怀义， 2022, p.527）

This means that without recognizing the typological patterns of text and image within *Dream of the Red Mansions*, it would be difficult to discover its trans-temporal and trans-spatial connections with different artworks, leaving it isolated from tradition. While such isolation might amplify the novel's originality, it would also, to some extent, impair its integrity, turning its plots, scenes, and imagery into rootless driftwood. Furthermore, images also maintain the internal structural unity of *Dream of the Red Mansions*. Both the visual grammar embodying the "meaning of *aotu*" and the *Grand View Garden Painting* as the connecting point between full-length novel and the long scroll painting are crucial clues for grasping the novel's internal coherence. Therefore, images are not only related art forms born from the same cultural matrix for *Dream of the Red Mansions*, but also a part of the very root system through which the cultural matrix nurtured the novel, internally determining its generation. Wang's consideration of the typological relationship between *Dream of the Red Mansions* and painting art is a key way to integrate the novel into tradition and return it to its cultural matrix, which holds profound significance and value for exploring its generative foundation and endowing it with integrity.

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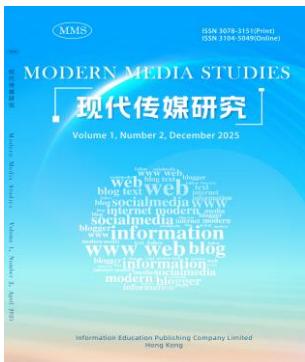
Research on the Dissemination of Chinese Culture from the Perspective of Translation Studies: A Review of *Chinese-English Translation and the Translation and Dissemination of Chinese Culture*

WURINA, Zhang Shuye

Abstract: This pioneering academic work, *Chinese-English Translation and Chinese Culture Dissemination*, systematically examines the core role of Chinese-English translation in China's cross-cultural communication system from a translation theory perspective. The present study employs a dual-thread approach, with Chinese-English translation practice serving as the primary thread and the cross-cultural communication context functioning as the secondary thread. It conducts in-depth micro-analyses of internal mechanisms while maintaining a macro grasp of the overall landscape. The text provides a comprehensive analysis of the intricate interplay between translation practice, cultural characteristics, communication mechanisms, and the construction of national discourse. It challenges the conventional limitations of traditional language conversion paradigms by seamlessly integrating communication theory frameworks with cultural studies perspectives. The book employs a deconstructive analysis of the specific manifestation of cultural signification in the process of Chinese-English translation, theoretically clarifying the mutually corroborative and interpretive relationships between language as a carrier, cultural genes, and translation strategies. The focus of this study is on translators' subjective cultural awareness and sense of responsibility to reveal the transcoding laws of language as a

cultural code in cross-linguistic communication. The study systematically illustrates the practical operation of transplantation strategies for Chinese cultural images through typical cases while fully uncovering the dual attributes of translation activities. This work provides methodological reference and case accumulation for translation studies, as well as academic insights for constructing a theoretical system of Chinese-characteristic cultural translation for overseas communication.

Keywords: Translation Studies; Chinese-English Translation; Chinese Culture; Dissemination

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题目：翻译学视域下的中国文化传播研究——评杨彩霞的《汉英翻译与中国文化译介传播》

摘要：《汉英翻译与中国文化译介传播》具有学界开创性，从翻译理论视角系统性考察中国文化对外传播体系中汉英翻译核心作用，以汉英翻译实践为主线、跨文化传播语境为辅线，既深入微观剖析内在机理又立足宏观把握整体态势，深度阐释翻译实践与文化特性、传播机制及民族话语建构间复杂互动关系，突破传统语言转换范式局限并有机整合传播学理论框架与文化研究视角，对文化符号表征在汉英翻译过程中具体呈现进行解构式分析，从理论上厘清语言作为载体、文化基因与翻译策略间相互印证及阐释关系，聚焦译者主体文化自觉意识及其责任担当以显现语言作为文化密码在跨语际传播中转码规律，通过典型案例系统说明汉语文化意象移植策略具体操作方式并充分揭示译介行为双重属性，为翻译学研究提供方法论参照价值与案例素材积累，更对中国特色文化外译理论体系构建给予学理启示。

关键词：翻译学；汉英翻译；中国文化；传播

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In the context of the increasing frequency of international cultural exchanges, Translation Studies, as a conduit for different languages and cultures, has been recognized as a significant field by scholars (Bassnett S, Lefevere A, 1990). The field of Chinese-English translation is of particular significance in this regard, as it serves a crucial mediating role. It is responsible not only for the task of language conversion, but also for the dissemination and introduction of Chinese culture into English (Xu Jun, 2003). For a considerable period, research in the field of translation has been predominantly oriented towards the investigation of language-level conversion techniques and strategies (Nida EA, 1964), while there has been a paucity of attention and discourse concerning the role of cultural factors in the translation process (Venuti L, 1995). In the context of

the global expansion of Chinese culture, there is an urgent need to address the issue of achieving accurate and comprehensive dissemination of Chinese culture through Chinese-English translation (Sun Yifeng, 2012). In this context, the present study adopts a Translation Studies perspective to conduct an in-depth exploration of the key role of Chinese-English translation in the translation, introduction and dissemination of Chinese culture (Wang Ning, 2015). Contrary to the extant orientation of translation research, which has historically concentrated on language-level analysis (see Newmark, P. A., 1988), this study broadens the research perspective to encompass the cultural dimension. It systematically examines the transmission and transformation of cultural factors in the context of Chinese-English translation. Despite the advancement of research on cultural dissemination from the perspective of Translation Studies in China (Yin Feizhou, Yu Chengfa, Deng Yingling, 2021), systematic research on cultural dissemination in Chinese-English translation remains inadequate. This book provides a novel perspective on the field of cultural dissemination.

1.Content Summary

The research interest of *Chinese-English Translation and Chinese Culture Dissemination* lies in exploring how language, as a medium, achieves effective communication and interpretive processing of Chinese culture in the field of Chinese-English mutual translation, with a view to enhancing its communicability and acceptability in the international context. The content structure of the book is centered on two themes: Chinese-English translation and the external dissemination of Chinese culture. The book is divided into three modules for discussion and analysis.

The initial segment of *Chinese-English Translation and Chinese Culture Dissemination* delves into the intricacies of Chinese cultural inquiry within the ambit of Chinese-English translation. The present study systematically analyzes the Chinese cultural elements and conversion strategies in translation practice from the perspective of the interrelationship between language, thinking, and culture. The research, which is predicated on the logical premise of the Chinese character's "trinity of sound, form and meaning," reveals the inherent connection between Chinese characters and the image-based thinking of the Chinese people. It also reveals the differences between this thinking and the analytical thinking of the Western world, which is shaped by English alphabetic writing. It is posited that the philosophical connotations of Chinese characters such as "qi" (vital energy) and "li" (principle) extend beyond surface semantics. The conventional cultural attributes of Chinese rhetoric necessitate translations to thoroughly decipher the cultural essence inherent within the words. For instance, Confucian concepts such as "ren" (benevolence) and "li" (rituals), and Taoist principles like "Tao follows nature," have contributed to the formation of a distinctive cultural logical framework in Chinese thought. However, the cross-cultural conversion of these concepts often encounters challenges related to conceptual imbalance and cultural absence. This section employs Chinese classical poetry, traditional opera, calligraphy, and painting as case studies to illustrate the English translation practice of Tang poetry. It analyzes the translator's need to balance the integrity of the original artistic conception and the aesthetic expectations of target language readers when dealing with formal features such as tonal patterns and rhythms. It also discusses the reconstruction of images like "The moon sets, crows cry under the frosty sky." The efficacy of

Chinese-English translation is contingent upon a comprehensive understanding of the cultural implications inherent in the source language. While ensuring the accurate conveyance of denotative word meanings, greater emphasis should be placed on the cultural logic and cognitive frameworks embedded within the language. The research analyzes cultural characteristics across multiple dimensions, including characters, ideas, education, and art. It also discusses translation strategies relevant to these characteristics. By doing so, the research constructs a theoretical framework for interpreting Chinese culture from the perspective of Translation Studies. The research highlights the importance of cultural awareness in cross-linguistic conversion. It also emphasizes that a deep understanding of the source language and culture is key to accurately grasping the essence of the original text. Furthermore, it is essential for achieving effective dissemination in the target language. This constitutes the fundamental cultural mission of Chinese-English translation within the broader context of globalization.

The second part of *Chinese-English Translation and Chinese Culture Dissemination* involves the research and practice of Chinese-English translation in the macro context of the external translation, introduction, and dissemination of Chinese culture. It adopts a dual perspective that balances the comparative analysis of language systems and the consideration of cultural communication effectiveness. There are significant inherent differences between Chinese and English language structures, with the paratactic feature of Chinese in sharp contrast to the hypotactic feature of English. This distinction has been validated through a substantial amount of empirical evidence, thereby underscoring its substantial impact on the cross-linguistic transmission of cultural elements. The translation of poetic images, replete with cultural characteristics, and the conversion of idioms and allusions pose significant challenges for translators, who must employ diverse strategies to navigate these complexities. For instance, the implied meaning of the metaphor "sending charcoal in the snow" (providing timely help) necessitates supplementation and reconstruction through context, and the artistic conception logic of "Withered vines, old trees, crows at dusk" requires adjustments to sentence structure. Cultural default and semantic gaps are significant obstacles in cross-cultural communication, and translators must implement a hierarchical processing strategy for culture-specific items such as kinship terms and philosophical concepts. The translation practice of concepts such as "yin-yang" and "the five elements" demonstrates the efficacy of a gradient scheme from transliteration with annotations to domesticating free translation in conveying cultural information. In the context of translation instruction, the cultivation of cultural awareness is paramount. A systematic comparison of profound cultural elements, such as historical backgrounds and values, is essential to enhance learners' sensitivity to cultural divergences. The selection of strategies must be approached dialectically: fundamental concepts such as "Tao" (the way) ought to adopt foreignizing strategies to preserve cultural characteristics, while expressions such as "backing out" (beating a retreat) are more suitable for domestication to ensure communicative effect. Case analyses in this section demonstrate that successful cultural translation and introduction require achieving a dynamic balance between the adjustment of linguistic forms and the transmission of cultural connotations. In order to achieve a comprehensive understanding of the cultural logic of the original text, it is essential to consider the cognitive schema of target language readers. This research provides methodological guidance for translation practice

and constructs a systematic framework for the cultivation of cultural competence in translation teaching. As such, it opens up a new path for the effective dissemination of Chinese culture at the research level.

The third part of *Chinese-English Translation and Chinese Culture Dissemination* systematically examines translators' behavior in Chinese-English translation and introduction, comprehensively reviewing the multi-dimensional impact of translator subjectivity on cultural communication effects. The research focuses on the text selection decision-making mechanism in the translation preparation stage, pointing out that text selection must be based on cultural communication goals. The translation differences of *A Dream of Red Mansions* between Yang Xianyi and David Hawkes exemplify this point. Yang Xianyi's translation emphasizes preserving the cultural characteristics of the original work, while David Hawkes's translation pays more attention to the acceptability of the target language for readers. During the translation implementation stage, translators confront dual challenges related to linguistic forms and cultural connotations, necessitating the adoption of diversified processing strategies: Xu Yuanchong is widely recognized as a pioneering figure in the field of poetry translation, having established the three principles of "beauty in sound, form, and meaning." This approach, which emphasizes the cross-cultural transmission of artistic beauty through rhythm reconstruction, has garnered significant acclaim within the academic community. In contrast, the realm of political document translation is subject to stricter norms, mandating adherence to official expression standards. This stands in contrast to the more creative approach often seen in literary translation, as exemplified by Howard Goldblatt's skillful balancing act between local flavor and the preferences of English-speaking audiences in his translations of Mo Yan's works. The research accentuates the restrictive role of cultural context on translator decisions, underscoring the necessity for translators to possess a profound cross-cultural perspective to address potential cognitive biases engendered by cultural symbols such as "dragon" (long). It further emphasizes the implementation of strategies, including annotations and contextual adjustments, to mitigate the risk of cultural misreading. The research on the post-translation stage reveals the key value of the review and feedback mechanism. It is therefore possible to improve the post-translation process, thereby making up for possible losses of cultural information in the early stage. This research employs multidimensional analysis to construct a comprehensive analytical framework for translator behavior. The framework encompasses links such as text selection, decision-making, strategy choice, cultural adaptation, and effect evaluation. The study confirms the fundamental role of translator subjectivity and offers practical guidance for enhancing the quality of external translation and the introduction of Chinese culture. A review of relevant examples indicates that successful cultural translation and introduction require the establishment of a dynamic balance between respecting the cultural characteristics of the source language and caring for the acceptance environment of the target language. This balance is the key to achieving cross-cultural communication.

This research monograph systematically examines the correlation between Chinese-English language conversion and the international promotion of Chinese culture, providing valuable methodological guidance for translation practitioners and theoretical researchers, and opening up a novel cognitive path for the communication effectiveness and acceptance of Chinese civilization in the global context. In the practice of

Chinese-English bilingual conversion, emphasis should be placed on the accurate transmission and reasonable interpretation of cultural elements. Examples show that the strengthening of cultural sensitivity among translators and the continuous improvement of translation skills can significantly enhance the communication effectiveness of Chinese culture in cross-cultural communication.

2.Major Contributions of the Book

The primary focus of Chinese-English Translation and Chinese Culture Dissemination is on the field of Chinese-English translation, exploring the paths and strategies for the international dissemination of Chinese culture through translation. From a macro perspective, the book demonstrates remarkable innovation and systematicity in data integration, theoretical construction, research methodology, and practical guidance. It provides a multi-dimensional and comprehensive academic paradigm for studies on the external translation of Chinese culture. Its contributions are evident in the following aspects:

2.1The Translator Agency and the Innovative Construction of Translation Studies Research Systems

This research meticulously classifies Chinese cultural texts and constructs a comprehensive textual system covering literature, philosophy, education, art, and other fields, taking Chinese-English mutual translation practice as the thread. The scope of the study encompasses classical literary masterpieces such as The Book of Songs and Chu Ci, alongside contemporary works by renowned authors Lu Xun and Mo Yan. Additionally, it delves into the translation of philosophical classics like The Analects of Confucius and Tao Te Ching, as well as the cross-cultural translation of artistic forms including calligraphy, painting, and traditional opera. This systematic collation transcends the limitations of a single genre by analyzing the phonological translation of poems by Wang Wei and Li Bai, as well as the translation methods of Ci poetry of the Song Dynasty and Qu opera of the Yuan Dynasty. This approach presents a comprehensive panorama of Chinese literature. Additionally, by focusing on the translation of non-literary content, such as educational thought and the imperial examination system, it reveals the diverse dimensions of Chinese cultural dissemination.

Employing a diachronic analytical framework, the research delineates the historical context of Chinese-English translation, commencing with Kumarajiva's translation of Buddhist scriptures in the early period, progressing to Yan Fu and Lin Shu's introduction of Western ideas in modern times, and culminating in the literary translation practices of contemporary translators such as Lin Yutang and Howard Goldblatt. The interactive relationship between translation strategies and cultural communication needs is revealed through an examination of specific cases from different periods. For instance, Lin Shu's late Qing translation of Uncle Tom's Cabin (titled Heinu Yutian Lu) aligned with the historical context of national salvation and played a role in awakening national consciousness; Howard Goldblatt's English translation of Mo Yan's works reflects the contemporary characteristics of the international dissemination of Chinese literature amid globalization. This diachronic research demonstrates the evolution of translation activities and highlights the interaction between cultural dissemination and social development.

Theoretically, the research contributes to the integration of the theoretical system of the cultural translation school. Its text classification model offers a novel perspective on cultural translation studies. It

offers a refinement and expansion of Wang Hongyin's theory on the periodization of Chinese translation history, with a particular focus on the translation and introduction phenomena from the late Qing Dynasty to the present. The present study examines the influence of local translators, such as Lu Xun, on modern Chinese literature. It also compares the different translations of Records of the Grand Historian by overseas sinologists, including Burton Watson and William H. Nienhauser Jr. The study employs the English translation of Eileen Chang's works as an example to reveal the differences in translators' interpretations of Chinese cultural elements in different regional and cultural contexts. This approach challenges the conventional framework of single-region research. The Chinese cultural communication network, constructed by global Chinese-English translation, is systematically presented, along with the differences in its reception. This provides multi-dimensional support for the construction of cross-cultural communication theories.

2.2 Multi-dimensional Breakthroughs in Research: Perspectives and Theoretical Paradigms

This research innovatively constructs a translation criticism theoretical framework centered on the "priority of cultural awareness." Utilizing Venuti's foreignization/domestication binary model as a foundation, the study delves into the intricacies of the aforementioned concept, engaging in a rigorous academic discourse with Liu Miqing's discourse on "dynamic balance" in translation aesthetics. Moreover, it employs Hermans' sociological perspective of translation to illuminate the nuances of translator subjectivity. The theory elucidates that "language is a carrier of culture, and translation is essentially cultural transplantation." A Dream of Red Mansions offers a compelling case study. The English translations of this work reveal significant variations in the treatment of cultural vocabulary, such as "red" and "jade," across different versions. These variations underscore the diverse cultural transmission strategies employed by translators, thereby reinforcing the pivotal role of cultural awareness in the process of translation decision-making.

The book addresses the traditional debate between domestication and foreignization strategies. It develops the theoretical concept of "dynamic balance," which emphasizes the flexible adjustment of translation strategies according to cultural contexts. This ensures the effective transmission of cultural information. This perspective achieves a harmonious balance between aesthetics and functionalism, advocating for a nuanced approach that acknowledges both the importance of fidelity to the original text and the necessity for adaptation to the characteristics of the target culture. Lu Xun's "hard translation" retained Europeanized sentence structures, thereby breaking through linguistic forms to convey Western rational spirit. This was an active cultural communication strategy in a specific historical period. Lin Yutang's translation of Six Records of a Floating Life combined foreignization and domestication, preserving Chinese cultural characteristics while enhancing the readability of the translation. This translation embodies the practical value of the dynamic balance theory.

The research under scrutiny in this study effectively overcomes the limitations of the translator's "invisibility" as previously theorized within traditional translation frameworks. It systematically elucidates the pivotal role of translator subjectivity in the process of cultural dissemination. It is important to note that translators are not merely language converters; they are also subjects of cultural interpretation and dissemination. The personal qualities, ideology, and cultural positions of translators directly affect the quality

and communication effect of translations. Howard Goldblatt's translation of Mo Yan's works serves as a prime example of this phenomenon. Through his rewriting of narrative structures and replacement of sensitive vocabulary, Goldblatt effectively crafted a Chinese literary image that resonated with Western readers.

2.3A Methodological Exploration of Chinese Translation Studies

This monograph integrates theories from linguistics, cultural studies, sociology, and other disciplines, constructing an interdisciplinary research framework that surpasses the limitations of traditional single-discipline studies and delves into the complexity of translation activities. The present study responds to Snell-Hornby's integrated methodology by making progress at the intersection of cultural studies and sociology. At the linguistic level, it compares the lexical, syntactic, and textual differences between Chinese and English, thereby illustrating the impact of linguistic forms on translation through examples of paratactic-hypotactic structural conversion. At the cultural level, it introduces Said's "Orientalism" theory to analyze the cultural imagination and misreading in translations by Western sinologists. In the analysis of social factors, it applies patronage theory to examine the influence of politics, economy, and ideology on translation, such as the "China fever" in the United States in the 20th century promoting Pearl S. Buck's translation of Water Margin. This interdisciplinary approach transcends mere linguistic analysis, unveiling the underlying mechanisms of cultural dissemination.

The book establishes a three-level analytical framework (macro, meso, and micro). The macro level grasps the overall trends and social drivers of cultural dissemination. For example, it takes the strategic value of Chinese cultural external translation in the context of globalization as an example. The meso level focuses on translation theory schools, translator group characteristics, and text types. It compares Yan Fu's "faithfulness, expressiveness, and elegance" with Lu Xun's "hard translation" proposition. The micro level delves into specific translation practices. It conducts semantic tracing and cultural decoding of philosophical concepts such as "qi" (vital energy) and "Tao" (the way). To illustrate this point, an examination of the research on the English translation of Tao Te Ching is warranted. The Western reception history of this philosophical text belongs to the macro level. The differences in translation concepts between James Legge and Roger T. Ames reflect the value of meso-level comparison. The diverse English translations of "The Tao that can be told is not the eternal Tao" and their communication effects confirm the particularity of philosophical concept translation at the micro level. This hierarchical research ensures the integrity of the theoretical system and supports viewpoints with empirical data.

This book employs a multifaceted approach by integrating dynamic comparison with case-based evidence. It contrasts the translation strategies employed by Yang Xianyi and David Hawkes for the poems in A Dream of Red Mansions. Furthermore, it analyzes the connection between the evolution of Lin Yutang's translation style and his cultural identity in both his early and late works. Additionally, it introduces contemporary literary English translation cases, such as Raise the Red Lantern and Shouhuo (Live), to demonstrate the acceptance of modern and contemporary Chinese culture in the English-speaking world. This approach facilitates the transformation of abstract theories into concrete analyses, thereby enhancing the research's persuasiveness and practical guiding value.

2.4The present study explores the reciprocal relationship between translation theory and practice, offering insights into the dynamic interplay between these two fields.

In the context of Chinese-English translation, the cultural default has historically imposed limitations on the efficacy of cross-cultural communication. This book systematically summarizes a variety of cultural compensation methods, providing practical guidance for translation work. For concepts with distinctive Chinese cultural characteristics, such as the "imperial examination system" (Keju Zhi) and the "courtyard house" (Siheyuan), the translation method of "transliteration plus explanation" is advocated. For example, the term "Keju System, the imperial examination system in ancient China" is employed, a method that not only preserves cultural authenticity but also improves acceptability in the target culture. When discussing cultural images such as "dragon" (long) and "phoenix" (fenghuang), the text conducts an in-depth analysis of the differences in symbolic meanings between China and the West. It points out that translators need to flexibly adopt foreignization (retaining "dragon") or domestication (translating as "Chinese unicorn") according to the context to avoid misreading caused by cultural cognitive biases.

The book delineates translation principles for different text types, emphasizing that literary text translation should prioritize the conveyance of aesthetic experience, uphold the concept of "translating poetry as poetry," and prioritize the reproduction of poetic rhythm and artistic conception. Conversely, for non-literary texts such as political essays and scientific documents, the primary objectives are accurate information transmission and functional equivalence. In the context of political discourse, particularly in the context of foreign policy, the adoption of fixed translations for terms such as "the Belt and Road" and "a community with a shared future for mankind" has become a common practice. The utilization of these fixed translations, such as ""the Belt and Road Initiative" and "a community with a shared future for mankind," serves the purpose of ensuring standardized usage and facilitating a unified understanding among international audiences. The employment of classified guidance, predicated on text typology, engenders a more targeted selection of translation strategies, thereby effectuating a substantial enhancement in the accuracy of cultural dissemination.

The book methodically expounds on recommendations for cultivating translator competence and evaluating the quality of translations. In the research on cultural compensation mechanisms, it extends and develops Eugene Nida's dynamic equivalence theory from the cultural perspective, constructing a three-dimensional evaluation framework including the degree of cultural fidelity, the acceptance level of target readers, and the scope of communication effect. This provides a new dimension for traditional translation evaluation models. In the realm of translator education, a predominant perspective asserts the necessity of a comprehensive training program that integrates linguistic proficiency, cultural cognition, and interdisciplinary knowledge. This approach necessitates that translators possess not only fluency in bilingual conversion but also a profound comprehension of both Chinese and Western cultural systems. Additionally, it demands adept utilization of advanced technological tools, such as computer-aided translation, to ensure the precision and efficiency of translation services. The practical application value of the three-dimensional evaluation system is fully verified through analysis of cases, such as the Nobel Prize in Literature Committee's evaluation of Howard Goldblatt's translations of Mo Yan's works. The system effectively enhances the operability of

existing translation criticism standards.

Chinese-English Translation and Chinese Culture Dissemination establishes a comprehensive research framework, introduces innovative theoretical frameworks, and employs a variety of methodologies. Its practical guidance is notable for its significant operability, thereby establishing a novel academic paradigm for the external translation of Chinese culture. The book methodically organizes the historical context and theoretical evolution of Chinese-English translation, thereby providing a theoretical foundation and practical avenues for China's cultural "going global" strategy. As China's cultural influence in the international community grows, the research paradigm and theoretical achievements in this book will continue to inspire Chinese-English translation practice and cultural dissemination studies, helping to improve the effectiveness of Chinese cultural communication.

3.The following section will explore the implications of the aforementioned factors for contemporary academia.

Chinese-English Translation and Chinese Culture Dissemination explores the role of Chinese-English translation in the dissemination of Chinese culture and holds significant academic and practical value in translation theory research, teaching practice, and the external translation of Chinese culture. Its value is primarily reflected in the following four aspects:

First, the book systematically and in-depth explores the key role of Chinese-English translation in the international dissemination of Chinese culture, thoroughly sorting out theoretical and practical issues such as the application of translation strategies, the transplantation of cultural elements, and the exertion of translator subjectivity. The book utilizes a substantial array of translation exemplars to elucidate the methodology of accurately conveying the cultural connotations of the original text and facilitating cross-cultural communication through Chinese-English translation. This work has two primary contributions. Firstly, it broadens the scope of translation theory research. Secondly, it provides practical methodologies for translation practitioners. As such, it is of great significance for promoting the global dissemination of Chinese culture.

Secondly, the book offers significant implications for the field of translation pedagogy. The text emphasizes that the cultivation of cultural awareness is the core of translation teaching, pointing out that language skill training is not the only goal of teaching. Instead, the focus should be directed toward cultivating students' cultural sensitivity and enhancing their cross-cultural communication competence. This perspective is consistent with Wang Ning's proposition in Translation and Cultural Identity (2010) that "translation teaching needs to le growth of Chinese culture through external translation. This approach assists translators in achieving a nuanced equilibrium between cultural preservation and dissemination.

4.Conclusion

The publication of Chinese-English Translation and Chinese Culture Dissemination signifies a substantial advancement in the realm of Translation Studies, particularly concerning the achievement of a cultural turn. The present volume addresses the prevailing imbalance in translation pedagogy, wherein the emphasis on language supersedes that on culture. The book's contributions include a rebalancing of the

curriculum toward a more holistic and integrated approach to translation education, enhanced effectiveness in nurturing proficient translators, alignment with societal demands for skilled translators, and the introduction of novel vitality into translation education.

Thirdly, in the context of globalization, external translation and introduction of Chinese culture face novel challenges. The challenge of conveying the essence of culture while considering the acceptability and cultural background of target language readers has emerged as a central issue in translation practice. The translation strategies and cultural transplantation methods outlined in this book offer practical guidance. A substantial corpus of cases demonstrates the application of strategies to adapt translated texts in a manner that aligns with the cultural cognition and aesthetic preferences of the target audience while maintaining the cultural characteristics of the original text. This further strengthens the support of Venuti's "foreignization and domestication" theory for the global dissemination of Chinese culture.

Fourthly, the book provides a comprehensive analysis of the behavioral patterns exhibited by translators and underscores the subjective nature of their roles in the context of cultural dissemination. As pivotal intermediaries in cross-cultural communication, translators' translation activities are not only constrained by their language proficiency but also influenced by numerous factors, including cultural cognition, value orientation, and social responsibility. A comparison of the practices of different translators reveals that translators play an irreplaceable mediating role in cultural transmission. This perspective aligns with Bassnett's conceptualization of translators as "cultural intermediaries," underscoring the pivotal role of enhancing the professional caliber of translators in fostering the sustaining the field of cultural dissemination research. The work focuses on the external translation and introduction of Chinese culture, pioneering a research approach characterized by "the unity of upholding tradition and pursuing innovation, and multi-dimensional integration." It is rooted in local contexts to preserve the authenticity of Chinese culture, draws on interdisciplinary theoretical resources, and achieves a dialectical unity between nationality and globality in the dialogue between Chinese and Western translation theories. Its research framework—integrating "historical data verification, theoretical deduction, and practical validation"—breaks the limitations of traditional language-centrism. Innovative concepts, such as "dynamic balance adjustment" and "cultural subjectivity guidance," endow translation research with in-depth value at the cultural strategic level. By conducting in-depth analyses of classic translations (e.g., of A Dream of Red Mansions), the work highlights the dual mission of translators as "subjects of cultural meaning reproduction" and establishes a methodological paradigm of "different forms but shared essence" for the practice of Chinese culture's external translation. Although there remains room for research in areas such as translation strategies for non-literary texts and oral communication, the work effectively advances the construction of a translation theory system with Chinese characteristics through its detailed historical data and multi-dimensional theoretical analysis. Set against the backdrop of an era where diverse civilizations coexist, this work offers a concise overview of the practical experience of Chinese-English translation. It also provides a philosophical reflection on translation, positing that "language is the carrier of form and the transmitter of cultural core." This reflection offers crucial academic support for enhancing national cultural soft power and international communication capacity.

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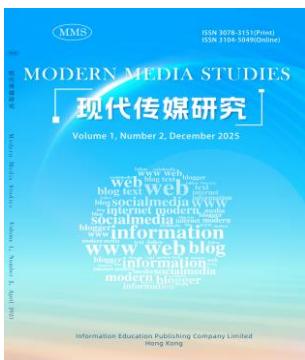
Identity Formation, Dissemination, and Media Evolution: A Review of Wu Changqing's *Pathways of Legacy and Literary Metamorphosis: On the Creation and Criticism of Chinese Internet Genre Fiction in the 21st Century*

Liu Cheng

Abstract: Since the 21st century, China's media ecosystem has undergone rapid digital transformation, presenting both challenges and opportunities for the development of online genre literature. In response to the internet's demands for accelerated dissemination, decentralized networks, and cross-genre integration, how did online genre literature evolve during the first decade of the 21st century? Wu Changqing's book "*Inheritance Pathways and Literary Evolution employs*" comprehensive approaches including conceptual retrospection and communication environment analysis to explore convergent pathways between traditional literature and digital media writing from an academic perspective.

Keywords: Inheritance, Change, Network Literature Communication

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标题：本体塑造、传播生成与传媒发展——评吴长青的《传承路径与文学流变：21 世纪中国网络类型文学创作与批评刍议》

摘要：21 世纪以来，我国媒介生态呈现出数字化高速变革的发展态势，网络类型文学的发展机遇与挑战共存。面对高速驱动、去中心化、多类型融合的互联网传播需求，21 世纪第一个十年的网络类型文学做出了怎样的回应？吴长青的《传承路径与文学流变》一书通过概念回溯、传播环境分析等综合性手段，从学术站位上对传统文学与网络媒介写作之间的通约路径进行探索。

关键词：传承、流变、网络文学传播

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Introduction

Since the birth of the Internet, literature has gained a powerful medium for dissemination. Although the definition of online literature in literary studies has always been debated, its characteristic of spreading through network media is fixed. From the perspective of communication studies, online literature differs greatly from traditional literature in three aspects: the writing subject, the dissemination medium, and the reading audience. Wu Changqing's "Inheritance Path and Literary Evolution: A Preliminary Discussion on the Creation and Criticism of China's Online Genre Literature in the 21st Century" (World Book Publishing Guangdong Co., Ltd.2024.) is a monograph that deeply explores the development of China's online literature and its critical mechanisms. The book adopts a comprehensive academic perspective to systematically examine the creation and criticism of online genre literature in the first decade of the 21st century from three dimensions: ontology, genre, and theoretical criticism, providing new perspectives for understanding the dissemination forms of this emerging literary form.

Kuang Wenbo (2009) summarized the characteristics of online communication as "fast dissemination and update speed, large information volume, rich content, wide coverage, easy retrieval, easy replication, multimedia, hypertext, interactivity, low cost, high efficiency, and the ability to conveniently and quickly conduct precise quantitative analysis and grasp of reader status." Facing the vast content and diverse forms of online literary works, the book "Inheritance Path and Literary Evolution" explores two focal points: the creative practices of grassroots writers in China and the media development ecology of the first decade of the 21st century. This article provides a dialectical interpretation of the series of arguments proposed by the author in the book, analyzes the dissemination characteristics of China's online literature in its first decade, and discusses the possible dissemination trends of future online literature.

1. The Subject Renewal of Communication: Everyone is an author

In his work "Inheritance Pathways and Literary Evolution", Wu Changqing posits that online literature constitutes a form of mass cultural production. This mass production signifies a transformation in the

communication subject: the authorial threshold in traditional literary creation has been lowered, creating a landscape where everyone can write. Simultaneously, the author as a communication subject embodies a complex identity—serving as both the medium for internet production and development, the audience for literary trends, and the primary creator of online literature content. When analyzing the dissemination process of online literature, it is essential to examine the social context of the communication subject, the composition of the communication subject, and the distinctive characteristics manifested by the communication subject during content production.

1.1 Will expression: multiple factors affecting online literature authors

The internet's entry into the China market and its vigorous development have played a crucial role in advancing online literature. In the book, the author uses "will" as the key term to interpret online literature, revealing the elements that give rise to diverse subjects in online literature. First, economic development drives innovation in online arts. "In 1990s China, the market economy gave birth to new mass culture, and the need to establish cultural foundations for new lifestyles replacing old ones, along with the instant sharing of public emotions through artistic forms, became imperative. (Wu Changqing, 2024)" Online literature represented by "First Intimate Contact" (1998) achieved empathy and emotional resonance through internet space, providing both authors with platforms for emotional expression and audiences with spaces for emotional interaction. Second, against the backdrop of accelerated urbanization, social contexts have become markedly different from any previous era. The psychological pain of groups like former small-town youth and urban-rural fringe residents has become urgent, necessitating online expression. "Time silently yet dazzlingly transports all Chinese writers into a modern era distinct from tradition. Even the ant tribe expresses their perceptions of contemporary China's existence through the most globalized online methods, despite their cramped urban-rural fringe dwellings. (Guo Yan, 2015, P.40-44)" Third, with the profound transformations in China's political, economic, and cultural contexts, online literature has also become one of the media for the nation's external discourse. In 2014, Kong Qingdong proposed at the academic symposium on "The Relationship Between Popular Literature, Mass Culture, and the Modern and Contemporary Literary History of China" Seminar that "the national image is a discourse pattern with multiple possibilities. (Fan Boqun, Xu Sinian, Wu Fuhui, et al.2014)" Through the use of language rich in net feeling, online literature has shaped a discourse expression form that is popular among audiences.

However, the factors influencing online literature authors extend far beyond the aforementioned aspects. In Chapter 6, Wu Changqing particularly emphasizes how ethnic minority genre literature shapes the consciousness of the Chinese nation as a community. In "Tai Yi" by Manchu author Wuwaijiangshan, Taoist philosophy is transformed into the narrative core through metaphors like the Tao Te Ching. Similarly, "Xiao Xing Ji" by Hmong author Xuehong highlights the unique historical context of Chinese culture through symbolic elements such as Taoist cultivators, Buddhist nuns, and the Sancai Trap. Online literature stands as one of the most direct and real-time mediums for showcasing societal evolution, cultural shifts, and authors' personal sentiments. Its directness stems from the genre's accessible nature, while real-time transmission is achieved through the internet's rapid dissemination capabilities.

1.2 Subjects Expansion: Literary Trends Advancing Side by Side

Wu Changqing proposed that online writers like Tianxiabachang (Zhang Muye) and Dangnianmingyue (Shi Yue) primarily catered to the audience of the 1980s "avant-garde literature', particularly the "New Realism" movement. For these authors whose works had been published in print, the internet merely served as a parallel platform to traditional print media, maintaining no fundamental difference from their original distribution methods. The transformation began in 2003 when Sheng Da Literature implemented a paid online reading system, marking the second phase of the internet literature era and establishing a new landscape for online literature.

The demographic composition of online writers is remarkably diverse, with varying academic backgrounds. Research indicates that 70% of these authors lack formal liberal arts education. For instance, Tong Hua studied finance at Peking University; Tang Xintian earned a master's degree in finance from the University of Chicago; Jiang Nan graduated from Peking University's Chemistry Department and later obtained a master's in analytical chemistry from the University of Washington; A Yue initially worked as a locomotive engineer before studing in Sichuan University's History Department; Yanyu Jiangnan and Xugongzi Shengzhi have long worked in stock exchanges; Shi Zhangyu has been practicing medicine at a hospital; Wochi Xihongshi is a mathematics major at SuZhou University; Suibo Zhuliu holds a master's degree in engineering... It's evident that numerous non-liberal arts professionals, lacking formal literary training, have entered the literary creation field through the vast information flow of the digital age(Fan Boqun, Xu Sinian, Wu Fuhui, et al.2014). Diverse social experiences and educational backgrounds have shaped the unique writing styles of online authors—blending elements from traditional literature with Western literary concepts to create a vibrant yet eclectic intellectual landscape.

1.3 Content Supplement: The Establishment of The Aesthetics of Network Literature

In his book, Wu Changqing proposes the need to establish a new aesthetic paradigm for online literature. "This digital art form combines the technical aesthetics of multimedia with the interactive, playful, and vibrant characteristics of social media platforms (Wu Changqing, 2024)." His work "Inheritance Paths and Literary Evolution" identifies three key elements shaping the aesthetic identity of online literature. The first is confronting social realities head-on. "The rapid development of the digital world doesn't simply transcend or absorb traditional forms of experience, as some media enthusiasts claim, but rather redefines everyday life experiences to compensate for the limitations of media-driven narratives. (Wolfgang Welsch, 2006)"

The book "Inheritance Paths and Literary Evolution" consistently underscores the pivotal role of "humanity" in online literature, demonstrating that recognizing human elements is crucial for establishing its aesthetic framework. Three key aspects emerge: First, immerse oneself in people's lives to capture the joys and sorrows of ordinary people, thereby enriching textual material with diverse perspectives. Second, observing human behaviors while highlighting artistic characteristics of human actions to avoid stereotypical character portrayals. Third, crafting authentic human images. Regarding online literature dissemination, overseas distribution remains an unavoidable component. As primary dissemination, authors must uphold a people-centered aesthetic philosophy, effectively promoting Chinese virtues such as diligence, simplicity, wisdom, and kindness through digital literary works.

2. Carrier Shaping: Moving Toward Decentralization

Since the 1980s, the medium of literary dissemination has undergone two significant transformations. The first was the rise of newspaper supplements and urban newsstands in the 1990s, which provided literary youth with a platform to transition from literary reading to literary writing, giving rise to a group of freelance writers for print media. The second transformation occurred in the early 21st century, with the flourishing of the internet in China, leading to the emergence of a group of online writers, with "The Tomb Raiders Notebook" being a representative work. Although some online novels were selected for print publication by publishers due to their remarkable influence, their initial release on internet platforms still saw content creation influenced by the platform's dissemination characteristics, exhibiting distinct features of enchantment and decentralization.

The creation of online literature serves as a powerful reflection of all aspects of content production in this field. The internet, as a primary dissemination medium, exerted significant influence on online literature during the first decade of the 21st century. "As Professor Yang Guobin noted, web pages are organic components of society, documenting, reflecting, and transforming social realities (Wu Shiwen, 2018, P.59-75)." While there are notable differences between online literature—primarily disseminated through web pages—and new media literature spread via digital platforms, the core characteristics of enchantment and decentralization remain consistently preserved.

2.1 Active Enchantment: Creating an Immersive Environment

The book "Inheritance Paths and Literary Evolution" makes its most valuable contribution by revealing the "magical" techniques of online literature. In the face of the internet's short, flat, and fast dissemination patterns, authors employ exaggerated and eye-catching language to create dazzling and stimulating reading environments, aiming to capture readers' attention. Taking my personal experience with online genre literature as an example, when selecting texts, I first focus on the title and cover, then the synopsis, and finally the content. In this information reception process, platforms must grab readers' attention within a short time to have the opportunity for further content dissemination.

First, we need to analyze the communication characteristics of the internet. As a new media platform integrating various information reception channels which forming the "text+" content feature. While catering to audiences becomes increasingly challenging, the internet also establishes a collaborative reading platform between online genre literature and its readers. Second, we should examine the creative model of online literature. The decentralized, interactive, participatory, and collaborative creation model has distinct advantages. This kind not only strengthens the basic position of literary creation among the public but also stimulates the passion of the public to actively participate in literary creation. The internet serves a dual role: Firstly, by nesting multiple media formats including text, images, audio, and video, it creates an immersive communication environment that continuously enhances the appeal of online genre literature, highlighting its populist charm. Secondly, through the equitable atmosphere of decentralization, it reconstructs a public space accessible to all audiences, where "everyone seems to be an equal, viewing themselves as common citizens regardless of status or hierarchy. (Chen Yong, 2008)"

2.2 Writing Flow: Selection of Multi-track Platform

Online writers, as primary content creators, face fewer restrictions when selecting publishing platforms compared to traditional Japanese drama creators. Wu Changqing's book describes a "dual-track" creative model: authors simultaneously publish online novels on platforms like Qi Dian Chinese Network and release works in print media. This dual approach enables creators to strike a balance between commercial interests and the cultivation of personal literary sensibilities.

As online literature gains increasing influence, traditional and digital literary circles are gradually breaking through barriers, engaging in dialogue, and achieving integration. For instance, Sheng Da Literature secured authorization for online distribution of all shortlisted works for the 7th Mao Dun Literature Prize through active negotiations, subsequently publishing them on Qi Dian Chinese Literature Platform. Additionally, it collaborated with Literary Gazette to launch an online literary criticism column, actively soliciting diverse perspectives from traditional literary circles. The expansion of dissemination platforms involves two key strategies: leveraging technological advancements to enhance the speed and efficiency of online literature distribution and adopting innovative concepts to overcome developmental bottlenecks for authors, thereby revitalizing their creative vitality and expressive capabilities.

2.3 Cross Communication: Multiple Media Communication

With the deepening integration of media, group-supported online literature has achieved cross-media dissemination through its convenience. 2010 proved to be a pivotal year for the development of online literature, as new media rapidly expanded. "Mobile internet dominated half of the web, propelling online novels from PC platforms into the mobile era (Xiao Han, 2017, P.67-69)." This expansion not only broadened readership but also lowered entry barriers for authors. Meanwhile, publishing channels diversified significantly. Notably, online author Nanpaisanshu utilized Sina Weibo to serialize his novel "Laojiumen".

This has given rise to a dual dissemination model in online literature. The first approach follows Sheng Da Literature's distribution mechanism, where authors submit manuscripts to the publishing group for release through self-media platforms, web portals, and mobile apps. The second approach involves authors publishing content via social media platforms like WeChat Official Accounts and Weibo, enabling real-time audience interaction. Meanwhile, as web novels adapt into TV series, the case of "Laojiumen" demonstrates how post-broadcast viewers turned to streaming platforms to watch the original work, creating a cross-media synergy between film viewing and online novel reading.

3. Content Audience's Upgrade: Online Interaction

Wu Changqing posits that "reader-centricity" constitutes the essential characteristic of genre literature, encompassing two dimensions: the "traffic-gathering" structure and the "psychological" structure. The gathering dimension, in essence, refers to the pursuit of audience engagement and traffic acquisition. The psychological dimension involves analyzing the audience's mental and physical experiences during the consumption of online literary works. From a communication studies perspective, audiences play a pivotal role in the content creation process of online literature. Unlike traditional literature where readers first read

and then provide feedback, online literature audiences actively select, read, and engage in real-time interactions with texts. During the selection process, audiences choose content that interests them, leading to audience segmentation. After reading, some viewers leave comments and feedback through digital platforms, completing immediate interactions, while professional readers or critics initiate "online-offline" discourse pathways.

3.1 Differentiation of Reader Group: Real-time Feedback

While I hold a positive view of the book "Inheritance Pathways and Literary Evolution", the prevailing trend in online literature production and dissemination—prioritizing quantity over quality—remains a cause for concern. As audiences deepen their engagement with the internet, their aesthetic appreciation for online literature continues to grow, driving increasing demand for high-quality works. Readers with discerning tastes are not passive consumers but active selectors of genre-specific content. This includes fantasy novels like "The Law of Evil", historical fiction such as "Bloody Career: Li Si and the Qin Dynasty", science fiction works like "Brain Control" and "Er Wo", post-industrial fiction exemplified by "Mamag's Dinosaur", and even script-based games such as "Brain Dreams"

The growing professionalism of audiences serves as a vital catalyst for the evolution of genre-based online literature. Since the BBS era, readers have actively engaged with authors through online comment sections, voicing impressions, suggestions for improvement, or even critiques of literary works. Those deeply immersed in specific genres exhibit which was described as "spontaneous criticism" – a phenomenon where "books become enveloped by modern trends, fresh perspectives, contemporary vitality, and contemporary ambiance (Albert Thibaudet, 2015)." However, uneven audience literacy introduces emotional complexity to these interactions. The dual expressions of positive and negative sentiments often spark verbal conflicts. Beyond existing platform moderation systems, content creators in genre literature – including authors and platforms – should develop practical mechanisms to guide audience engagement. This ensures constructive dialogue rather than toxic exchanges, ultimately shaping more efficient and concrete feedback loops in digital discourse.

3.2 Multiple Criticism Channels: Combination of Online and Offline Criticism

Beyond the general audience, there exists a specialized group of online genre literature critics. Wu Changqing proposed establishing an integrated development mechanism for online genre literature criticism, combining online reviews with offline critiques to create real-time, professional audience feedback during the dissemination process. First, internet platforms as communication channels should enhance their immersive experience in studying online genre literature. Second, innovative approaches should bridge the longstanding divide between online and offline criticism. By facilitating cross-platform exchanges, critics can strengthen both professional analysis and emotional engagement, unifying text creation, dissemination, and feedback within the same framework to achieve theoretical renewal.

Meanwhile, the critique of online genre literature itself serves as a form of content dissemination. The co-development model of online and offline criticism has reduced the long-standing divide between general audiences and professional critics, enhanced the visibility of specialized critiques, and subtly guided the

general public's feedback into professional-oriented perspectives. This process ultimately elevates the reading literacy of audiences in online genre literature.

Conclusion

After reading the entire book, we witnessed the flourishing scene of diverse genres emerging and coexisting in the first decade of the 20th century. In contrast, with the leapfrog development of digital technology, the "decentralized" characteristics of the internet have become increasingly prominent. How can online genre literature break free from the shackles of fragmentation and superficiality, adopting a "diverse in spirit yet cohesive in form" content production model to enhance its dissemination? First, we need to clarify the comprehensive nature of the decentralized model in online genre literature. This encompasses both the decentralization of the genre itself as a medium and the decentralized platforms supporting its spread, embodying typical characteristics of the second media era. Second, we must understand the "bidirectional decentralized" communication pattern. Authors in online genre literature need to create foreshadowing through explicit and implicit means during content production to stimulate audience interest and facilitate interactive content perception. Simultaneously, they should actively cultivate works with national characteristics, contemporary features, and shared emotions, transforming originally targeted works for fixed audiences into universally accessible creations where everyone becomes an audience. However, how to achieve this in the second decade, what we are doing in the third decade, and how to proceed in the next decade still require more academic monographs with historical perspectives, theoretical thinking, and innovative expressions to provide answers.

The book "Inheritance Paths and Literary Evolution" demonstrates the author's significant contributions to establishing a meso-level framework for online literature studies. It systematically traces the development trajectory of online genre literature from a macro perspective while meticulously examining specific communication entities and case studies. By connecting micro-level elements to macro issues, the work conducts in-depth analysis of dynamic relationships between humans and technology, as well as humans and society at the meso level. It highlights the crucial roles of concepts like the "dual-track system" and "human-centric logic" in the creation and dissemination of online literary genres. As Zhu Shoutong's aptly observation: "While vigilance against digital operations is warranted, the literary community cannot ignore the development and prospects of online literature." This principle equally applies to communication studies. With the accelerating digitization process, we must recognize the dissemination trends of online genre literature and actively leverage academic monographs with profound scholarly foundations and cutting-edge narrative perspectives. By fully leveraging the representatives of online genre literature in communication studies, we can facilitate more extensive exploration and research in this field.

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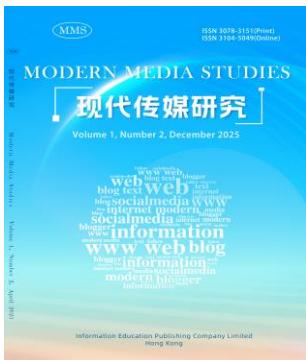
A Clear and Thoughtful Portrait of Publisher Zhao Nangong: A Review of Xian Liqiang's *Chinese Publisher: Zhao Nangong*

Duan Yu

Abstract: The biography "*Chinese Publishers: Zhao Nangong*" by Xian Liqiang is the first systematic study of Zhao Nangong. Based on the collation, verification, and hierarchical application of historical materials, the author presents a comprehensive account of Zhao Nangong's life and publishing career despite the scarcity of historic materials. The book offers an impartial and objective portrayal of Zhao Nangong as a publisher, highlighting his characteristics and providing an appropriate evaluation of the strengths and weaknesses of Zhao Nangong's publishing activities while strictly adhering to historical facts. Furthermore, the book offers methodological significance for writing biographies of publishers similar to Zhao Nangong in terms of historical material collection and utilization, grasping the publishing characteristics of the biographical subject, and exercising the author's subjectivity.

Keywords: Zhao Nangong; Tai Dong Book Publishing Company; publisher biography

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标题：对出版家赵南公形象的清晰勾勒与深入思考——评咸立强的《中国出版家•赵南公》

摘要：咸立强著《中国出版家•赵南公》是第一部系统研究赵南公的传记。作者基于史料的梳理、考证和有层次的运用，在史料缺乏的情况下完整展现了赵南公的生平和出版

经历，公允且持正地呈现了赵南公作为出版家的形象与特点，并在充分尊重史实的基础上对赵南公出版活动的优劣长短进行了恰切的评价。本书也对写作与赵南公类似出版家的传记时，在史料搜集与使用、把握传主出版特质和发挥了作者的主体性等方面提供了方法论层面的意义。

关键词： 赵南公；泰东图书局；出版家传记

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In recent years, with the deepening of publishing history research, the academic community has begun to pay more attention to the study of typical publishers, as stated in the article "*On the Contemporary Value and Academic Significance of the 'Chinese Publishers' Series*", the study of publishers can "to some extent reverse the tendency of 'seeing things but not people' in past publishing history research". In the way of "writing a biography of culture", "enrich and improve the data reserve of publishing history, and promote the theoretical construction and disciplinary development of editing and publishing studies". (Fan Jun, Zeng Jianhui, 2019, p156) Writing biographies of representative publishers helps to present the publishing experiences and ideas of publishers in a three-dimensional way and provides beneficial supplements to the study of publishing history from the aspects of life history, mental history, and spiritual history. On this basis, what aspects should be included in the biographies of publishers, how to handle various problems and relationships in the historical materials of publishers' lives, and how to grasp the academic, historical and popular nature of the biographies of publishers have become questions worthy of consideration for researchers.

Xian Liqiang's *Chinese Publishers: Zhao Nangong* (People's Publishing House, 2020 ，hereinafter referred to as "this book")., is the first study biography of Zhao Nangong in China. As part of the "*Chinese Publishers*" series, this book takes the life experiences of the subject as a thread and presents in six chapters the detailed account of Zhao Nangong's initial management of the Tai Dong Book Publishing Company(Hereinafter referred to as "Tai Dong"), the reconstruction of the ideal new Tai Dong, the support and cultivation of the Chuang Zao She, the promotion of cultural publishing, the management of the bookstore, and the publishing activities in his later years. The book clearly Outlines Zhao Nangong's publishing activities, business characteristics, ideological changes, and interpersonal interactions, presenting a three-dimensional image of Zhao Nangong as a publisher. At the same time, the book's approach to writing and its handling of some real issues have methodological significance for the writing of biographies of publishers, especially for dealing with some issues similar to Zhao Nangong's life.

1. Make up for the lack of direct historical materials with multi-level use of historical materials

Biographical writing needs to be based on historical materials. But among modern Chinese publishers, there is relatively limited information about Zhao Nangong. There are two main reasons for this. First, Zhao Nangong's own writings are scarce, and there is a lack of archives kept by the Tai Dong, resulting in a scarcity of direct historical materials related to Zhao Nangong. Although publishers generally have the nature of

"making clothes for others", most of them entered the publishing industry out of their interest in culture and left some writings in the fields they were interested in, which would be used by later researchers. Zhao Nangong was not a typical "cultural man". He engaged in business in his early years and later joined the Tongmenghui. His connection with the cultural circle was relatively weak, and he published very few works and left little written materials. According to the 35 biographies of publishers published in "*Chinese Publishers*", the number of writings and archival materials left by Zhao Nangong and the Tai Dong ranks among the bottom five, and there are less than 10 papers retrieved on CNKI with Zhao Nangong as the subject. Second, the Tai Dong was short-lived and had a high staff turnover rate, resulting in a lack of related indirect historical materials. The Tai Dong was small in size and had a high turnover rate, lacking staff similar to Zhao Nangong's status who could have accompanied him for most of his publishing career. This led to a lack of sufficient witnesses to Zhao Nangong's publishing activities, and the recollections of Zhao Nangong by his fans were rather fragmented and lacked systematicness. This is more evident when the subject's career encounters adversity. Zhao Nangong died in 1938, but information related to Zhao Nangong has been hard to find since 1933.

Based on these two points, the authors of this book first collected and integrated the existing historical materials to the greatest extent possible and established a scientific, well-structured and well-structured system of historical materials. The materials used by the author can be roughly divided into four levels, which are both distinct and coordinated, all aimed at presenting a complete image of Zhao Nangong.

The materials at the first level include Zhao Nangong's works and recollections of those who worked with him, mainly *Zhao Nangong's Diary,* and recollections of those who served in Tai Dong such as Shen Songquan and Zhang Jinglu. Although the number of such materials is small, they are relatively close and reliable, coming from Zhao Nangong himself and those directly related to him. Therefore, such historical materials often serve as the starting point for the author to begin a discourse. For example, in section 3 of Chapter 3 of this book, "Wang Jing or Guo Moruo, only one can be chosen," the author uses Zhao Nangong's diaries from this period as a clue, supplemented by other historical materials, to analyze Zhao Nangong's selection and trade-offs of the editorial staff. Based on the fundamental first-hand materials, this book has sufficient credibility for the construction of Zhao Nangong's image.

At the second level are the relevant materials from the Tai Dong. This is closely related to Zhao Nangong's "human and social integration" characteristics as a publisher. The so-called "human and social integration" refers to the obvious overlap between the publisher himself and the publishing house where he works. The publisher is the most important and even the only representative figure of the publishing house that can be recorded in history, while other figures of the publishing house may have some fame, but have far less say within the publishing house. This is the case with Zhao Nangong and the Tai Dong. This trait made it possible for Zhao Nangong and the Tai Dong to represent each other to a large extent. Some materials attributed to the Tai Dong, even if they could not be simply determined to be the work of Zhao Nangong, could be basically regarded as reflecting Zhao Nangong's views and opinions as long as there were no counterexamples to prove that they were contrary to Zhao Nangong's will. This idea of the use of historical

materials runs through the book and is particularly evident in Chapter 6, "The fallen Wheat does not die". Zhao Nangong's later years are desolate and there is a lack of direct historical records. However, through the annual publication and changes of books by the Tai Dong, it is possible to infer and present to some extent the circumstances of Zhao Nangong in his later years. The decline in the number of books published in Tai Dong, the reliance on renting out paper, and the need to sell off the property reflect the financial hardship of Zhao Nangong's later years.

At the third level are the historical records of the Chuang Zao She and its associates when they worked with Zhao Nangong. In Zhao Nangong's publishing career, no other group was more important than Chuang Zao She. As the author of this book said, "Among the many small and medium-sized bookstores in China in the 20th century, the Tai Dong was able to stand out and leave its mark in the history of modern publishing mainly because of the Chuang Zao She," (Xian Liqiang, 2020, p100) Therefore the historical materials of the Chuang Zao She should undoubtedly occupy an important position in the biography of Zhao Nangong. However, the Chuang Zao She and Zhao Nangong ended up parting on bad terms, and Guo Moruo, Yu Dafu, Zheng Boqi and others all had some complaints about Zhao Nangong in their recollections later, and Zhao Nangong himself did not publish articles in response to the Chuang Zao She's followers, which made the recollections of Zhao Nangong by the Chuang Zao She's followers to some extent one-sided. Of course, this is not to say that the members of the Chuang Zao She would distort the facts because of the breakdown of the relationship, but as a conflicting party, the relevant people's evaluation of Zhao Nangong could not be fully trusted. For such historical materials, this book adopts a narrative approach that is based on facts and supplemented by viewpoints. That is, to quote the publishing activities of the two sides as much as possible, and to supplement the recollections of the relevant people. Although this approach may seem to reduce the intensity of the word "Zhao Nangong", it also does a good job of avoiding making hasty judgments about the subject based on one side of the story.

At the fourth level are various scattered historical materials related to Zhao Nangong. Zhao Nangong's identity is rather complex. Besides being the head of Tai Dong, he also participated in the Tongmenghui and held positions such as the president of the Shanghai Fourth Road Business Association and a government member. Therefore, there are also some scattered historical materials related to Zhao Nangong in the relevant archives. Most of these materials are not systematic and can explain a limited number of issues, but they can serve as supplementary materials in biographies to explain some problems. For example, regarding the determination of the year of Zhao Nangong's birth, the author, with *Zhao Nangong's diary* as the core, referred to the parts related to Zhao Nangong in *Shanghai Chamber of Commerce Monthly* and *Shanghai Bookstore Investigation in 1935*, and thus concluded that Zhao Nangong should have been born in 1882, which is quite credible.

In general, through collection and integration, the author has made full and well-structured use of the existing historical materials in a relatively scarce situation, presenting a complete image of Zhao Nangong from both the front and the side, filling the gap in Zhao Nangong research.

2. Fairly and properly outline the three-dimensional image of the "publisher" Zhao Nangong

As part of the "*Chinese Publishers*" series, the identity of "publisher" should have the same subjective significance as "Zhao Nangong" in this book. As stated in the publication notes of the series, through the writing of biographies of publishers, "from the publishing achievements of one person to a group of people, it reflects the ups and downs of the publishing industry since modern times, and also witnesses the participation of publishing in the cultural and ideological construction of The Times and the profound social and historical content behind it." Therefore, how to reflect Zhao Nangong's identity as a "publisher" is another important issue that this book aims to address.

Chapter Five, "The Management of Zhao Nangong's Bookstore," best exemplifies Zhao Nangong's identity as a publisher. As mentioned earlier, Zhao Nangong was not a typical "cultural man". Although he consciously advocated the publication of new cultural works, his ideas regarding specific book topics and editing were relatively rough. In contrast, Zhao was slightly more accomplished in running bookstores and supporting new talents. However, Zhao's management of the bookstore was not flawless, as is reflected in his handling of interpersonal relationships. In addition to his fellow workers at the Chuang Zao She, Shen Songquan, Zhang Jinglu, Zhang Yiqu and others who had worked at the Tai Dong and later made a name for themselves in the publishing industry had some conflicts with Zhao Nangong. Therefore, the exploration of management and business ideas is indeed the focus of the study of Zhao Nangong's publishing activities. The author's in-depth understanding of Zhao Nangong is presented in a separate chapter.

From the specific content of Chapter Five, the author has well addressed the strengths and weaknesses of Zhao Nangong in data management. The author summarizes Zhao Nangong's management of the bookstore as "jiang-style family management," which is manifested in the apprenticeship of staff, the involvement of family members in management, and the separation of work and family life. This "family-like" management made the Tai Dong more flexible compared to large bookstores and more efficient in recruiting people who were in the early stages and relatively less famous. But once the relevant personnel have accumulated some achievements and fame, such a management approach seems less respectful. As the authors of this book put it, "For an unfamous genius, the first thing to consider is not a contract, remuneration, or a stable and reasonable promotion mechanism, but a stage and opportunity to fully display one's talent." "By the time one of the partners specifically raises questions such as contract, remuneration, and clear statements, it means that the basis that previously led to the cooperation between the two sides is no longer there. It's either that the bookstore is dissatisfied with the lack of talent and the cost is not small, or that truly talented people are hard to be retained by the shallow bookstore." (Xian Liqiang, 2020, p. 209-211)

On this basis, the authors of this book also meticulously summarize several specific manifestations of Zhao Nangong's family-like management. Zhao often introduced part-time jobs to his staff, which was detrimental to the improvement of the quality of editing and proofreading in the bookstore, but due to the family-like management and the bookstore's occasional financial difficulties, Zhao had to adopt this method of robbing Peter to pay Paul; The wavering of the publishing direction was partly due to Zhao's own lack of clear thinking about the direction of data development despite having strong control over the bookstore. When

thefts occurred at the bookstore, Zhao was also unable to handle them openly and impartially. All these remarks hit the mark on why Zhao Nangong was able to recruit talented young men and rely on their power to open up publishing, but always parted ways with them on bad terms.

The book's stereoscopic portrayal of Zhao Nangong is also reflected in its fair and objective evaluation of his merits and demerits. As mentioned earlier, Zhao's interpersonal relationships were rather poor, and he offended many "intellectuals" who were willing to put their grievances to paper, while Zhao himself responded rarely. This also led to a rather negative image of Zhao in the historical documents. But by simple reasoning, it is not difficult to judge that if Zhao Nangong were merely a profit-driven publisher, he would not have had to risk censorship or even imprisonment to engage in the publication of new literature. The author of this book, an expert in the study of the Chuang Zao She, was not influenced by the attitude of his fellow creators towards Zhao Nangong. Instead, with an objective attitude, based on historical materials and evidence, combined with a sympathetic understanding of historical figures, he made a relatively fair and correct evaluation of Zhao Nangong's behavior.

From the examples given in the previous text, it can be seen that the author did not blindly praise Zhao Nangong. For instance, the author clearly demonstrated the drawbacks of his family-like management. The author's understanding of sympathy for Zhao Nangong is reflected in many chapters. When commenting on the dispute between Tai Dong and the Chuang Zao She, the author does not agree with the evaluation of Zhao Nangong as a "shrewd merchant" at that time, and the Chuang Zao She series "though widely sold, all the profits go into the bag of the owner of Tai Dong, Zhao Nangong, and the royalties of a group of authors such as Guo Moruo and Yu Dafu are nowhere to be found". (Shi Yin, 1943) instead of referring to "*Twenty Years in the Publishing world*" : "During the ninth and tenth years of the republic of China, although there were publications of the Chuang Zao She: *Chuang Zao Ji Kan, Chuang Zao Zhou Bao,* and new books similar to the Chuang Zao She series, such a*s the Decline, the Fossil of the Impact Period, the Autumn of Xuanwu Lake, and the Yuanluo Xing*, were not very popular at that time."(Zhang Jinglu, 2005, p. 68). It emphasizes that for a considerable period of time, the Tai Dong had to borrow money from Zhao Nangong to keep operating normally. When analyzing the copyright dispute between the two sides, it is not entirely on the author's side, but rather that "the paper type belongs to the Tai Dong, and the work belongs to the author. In the absence of a special agreement, the bookstore has the right to continue printing with the original paper form, and the author has the right to handle the work otherwise," and the conflict between the two sides is more likely to stem from "limited resources within the literary field, and the root of the contradiction is the competition for the market." In the conclusion of this book, the author also combines the views of Shen Songquan, Zhang Jinglu, Wen Zichuan, Mo Luo and others to summarize Zhao Nangong's contribution to publishing, neither exaggerating Zhao Nangong's role nor belittling it blindly.

In the work of writing biographies of famous people, there has always been the question of "flattering the grave or writing about the person". This book examines and observes Zhao Nangong with both praise and respect, presenting to readers a vivid image of Zhao Nangong as a publisher in a fair and upright manner.

3. The combination of history and theory fully and without overstepping the boundaries, the author's subjectivity is exerted

While the subject plays a fundamental role in a biography, the subjectivity of the biographer cannot be ignored either. A biography is not simply the accumulation and organization of historical materials about the subject's life, but rather an accurate presentation of the author's image while revealing the author's understanding of the subject. *Modern Biographies* holds that the subject is the "historical subject" and "textual subject" of a biography, while the author is the "writing subject" (Yang Zhengrun, 2009, p45). A good biography should be one in which the author, as the subject of writing, re-creates the subject's "historical" experiences into a complete "text" through his own understanding and writing. In this process, the author's subjectivity should be fully exerted without overstepping the boundaries. If not fully, the biography may become a mere compilation of historical materials; If it oversteps the line, it will dilute or even disregard historical facts, making the biography like water without a source or a tree without roots.

This book has a perfect grasp of the relationship between the subject and the author's subjectivity. This is mainly reflected in two aspects. First, the author did not simply give a linear account of Zhao Nangong's life in chronological order, but seized on the Chuang Zao She, the most important collaborator in Zhao Nangong's publishing activities, as the criterion for chapter division. The first two chapters can be regarded as a prehistory of Zhao Nangong's collaboration with the Chuang Zao She, and through the discussion of Zhao Nangong's early publishing activities and the new Tai Dong of rebuilding ideals, readers can gain a deeper understanding of the internal logic and inevitability of Zhao Nangong's collaboration with the Chuang Zao She; Chapters 3 and 4 introduce the process of Zhao Nangong's collaboration with the Chuang Zao She; Chapter 5 analyzes the characteristics of Zhao Nangong's management of the bookstore in light of the problems arising from the cooperation between Zhao Nangong and the Chuang Zao She and in light of relevant historical materials; Chapter 6 provides a supplementary account of Zhao Nangong's later years after parting ways with the Chuang Zao She. The chapters are detailed and concise, providing a complete account of Zhao Nangong's life and publishing experience without being confined by his linear life, demonstrating the author's accurate judgment of the important nodes of Zhao Nangong's publishing career and achieving a reasonable combination of the subject and the author's subjectivity.

Secondly, in the specific discourse, the author is able to make an evaluation of Zhao Nangong based on historical materials, and there is an organic combination of "narration" and "discussion". Many examples have been mentioned in the previous text, such as the judgment of Zhao Nangong's birth year and the discussion of Zhao Nangong's family management model. For example, in Section 3 of Chapter 2 of this book, "Persistent Recruitment of Li Fengting", the author, in combination with Zhao Nangong's diary, Li Fengting's responses, and Li Fengting's actual connection with the Tai Dong, provides a relatively complete account of Zhao Nangong's recruitment of Li Fengting, but does not simply attribute it to Zhao Nangong's eagerness for talent and his courtesy towards scholars, Instead, it is noted that "publishers are not philanthropists after all, and their purpose is not to educate and cultivate people; When it is possible to recruit good and mature editors, not many people would do the opposite, but rather make trouble by using some novices," " Zhao Nangong did

have the idea of hiring excellent talents, but it was very difficult to implement and not very successful." (Xian Liqiang, 2020, p96-97) This view is incisive, providing evidence of Zhao Nangong's craving for talent without exaggerating or belittling him in an unrealistic way. There are many similar views in the book, but due to space limitations, they will not be listed one by one.

The exertion of the author's subjectivity gives this book full academic significance while presenting the life of Zhao Nangong in its entirety, filling the gap and adding depth to the study of Zhao Nangong.

4. It provides methodological significance for the writing of biographies by publishers

Zhao Nangong, as a representative of the "human and social integration" type of publisher, is somewhat typical among many modern publishers in China. Wu Liande, the founder of Liangyou Book Printing Company, Hua Zhihong, the founder of Guiyang Wentong Bookstore, Shen Junsheng, the general manager of Dadong Bookstore, and Zhang Yiqu, the founder of Children's Bookstore mentioned in the publication notes of this book, all have certain similarities with Zhao Nangong. These publishers have made remarkable achievements in the history of modern Chinese publishing and have certain research value. However, due to the small size of the publishing house or its remote location, or the fact that he himself did not write, there is a scarcity of historical records about it, making it difficult to conduct a detailed study. The writing method of this book can, to some extent, provide reference value for the study of such publishers.

In terms of the collection and use of historical materials, the scope of the collection of historical materials should first be defined in combination with the identity of the subject. For example, the collection of historical materials of Zhao Nangong could be within the scope of the Tai Dong, the Chuang Zao She, the Shanghai Chamber of Commerce, the Shanghai government, etc. Theoretically, the scope of the collection of historical materials of the subject should not be restricted, but considering the practical problems, It is better to start with several areas closely related to the subject. If the scope is too broad, it will be like looking for a needle in a haystack; if it is too narrow, it will lead to bias and omissions. In addition, when using historical materials, attention should be paid to the hierarchy of historical materials, with direct historical materials as the thread and core, supplemented by indirect historical materials as evidence, in order to enhance the credibility of the biography.

Regarding the presentation of the subject identity of the subject, the identity of "publisher" should be observed and considered on an equal footing with the subject himself, revealing the subject's ontological significance as a publisher. Among modern Chinese publishers, many have complex identities, such as Lu Xun and Ba Jin, who lived as literary figures, but their publishing activities also have ontological significance. Therefore, when writing their publishing biographies, it is necessary to focus on publishing and briefly describe content that is not closely related to publishing. For activities that are related to but not led by them, they should be given sufficient attention.

For the exertion of the author's subjectivity, there should be a combination of "history" and "theory". This requires the author to have a profound and appropriate judgment of the subject's life experiences and the main traits of being a publisher. A mere compilation of historical materials naturally has its academic

significance, but a biography is not a simple compilation of historical materials. The work of historical materials should be valued, but not overly rigid.

This book, as the first complete biography of Zhao Nangong, has achieved remarkable results in terms of the selection of historical materials, the presentation of the subject image and the development of the author's subjectivity in the content related to the Chuang Zao She. The author's writing style also has certain methodological significance for writing biographies of publishers similar to Zhao Nangong, not only filling the academic gap in the study of Zhao Nangong, It also provides a useful model at the level of research paradigms. It is believed that with further exploration of historical materials and further exchange of research experience, both the study of Zhao Nangong and the study of biographies of publishers will achieve more remarkable results in the near future.

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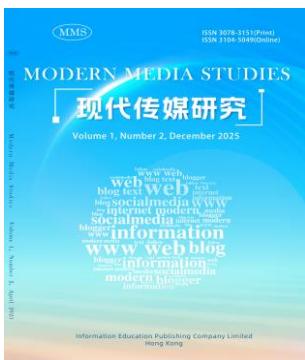
Post-Theory, Interdisciplinarity, and the Contemporary Possibilities of Comparative Literature: A Review of Jiang Yuqin's *Depth and Transcendence: Post-Theory and Interdisciplinary Studies in Comparative Literature*

Li Shunning

Abstract: *Depth and Transcendence: Post-Theory and Interdisciplinary Studies in Comparative Literature* investigates the disciplinary transition of comparative literature in the post-theory era. To address the dilemma of theoretical excess and blurred disciplinary boundaries, the book proposes reconstructing the critical and practical dimensions of literary studies through interdisciplinary research. Theoretically, it offers a dialectical analysis of post-theory, arguing for the construction of a localized discursive system while drawing on Western theoretical resources. It further points out that theory today is witnessing a revival and a trend toward global integration. Methodologically, through the exploration of space studies, cyborg and posthuman theory, the book offers new approaches and perspectives. Practically, it delves into the reevaluation of humanistic values in the technological age with analysis of science fiction written by Liu Cixin and Liu Yukun. The volume provides vital theoretical critiques and methodological insights for comparative literature in the age of artificial intelligence, revealing the discipline's potential for further development within a globalized context.
Keywords: Post-theory; Disciplinary Construction of Comparative Literature; Science Fiction
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标题： 后理论、跨学科与比较文学的当代可能性——评江玉琴的《纵深与超越：后理论与比较文学跨学科研究》

摘要：《纵深与超越：后理论与比较文学跨学科研究》探讨了后理论时代比较文学的学科转型问题。面对理论过剩与学科边界模糊的困境，本书提出通过跨学科研究重构文学研究的批判性与实践性。在理论层面，本书辩证分析了后理论思潮的脉络，主张在吸收西方理论资源的同时构建本土话语体系，指出 21 世纪理论呈现星丛式复兴与全球化融合趋势。在方法论上，本书通过空间研究、赛博格理论和后人类美学等跨学科案例，展示了比较文学研究的创新路径，特别是对旅行文学与乌托邦/异托邦话题的探讨具有启发性。在实践层面，本书以刘慈欣、刘宇昆等科幻作家作品为例，深入分析了技术时代人文价值的重估问题，既关注科幻叙事中的情感救赎，也反思后人类主体性带来的伦理挑战。全书为人工智能时代的比较文学研究提供了重要的理论参照与方法论启示，展现了该学科在全球化语境下的发展潜力。

关键词： 后理论；比较文学学科建设；科幻文学

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Introduction

Depth and Transcendence: Post-Theory and Interdisciplinary Studies in Comparative Literature (Sun Yat-sen University Press, 2022) explores new facets and possibilities of comparative literature in contemporary context, stating how the critical and practical functions of literary studies may be reconstructed through convergence of disciplines and intellectual suspension of theory. As the title suggests, the volume seeks to conduct in-depth analysis and transcend fixed disciplinary boundaries. Its significance lies first in the engagement with frontier issues, addressing the temporality and situatedness of contemporary developments in comparative literature. Jiang Yuqin (2022, p. 1) responds incisively to the present condition of theoretical surplus and the coexistence of multiple, non-dominant paradigms within the field, proposing practical and effective strategies to address these challenges. Several essays in the volume offer detailed examinations of how Western theories may be adapted to the Chinese context, thereby underscoring both the importance and the necessity of constructing a Chinese theoretical subjectivity. Furthermore, through the recontextualization of comparative literature in conversation with other disciplines (translation studies, cultural studies, and space studies), the book revitalizes the discipline's capacity to engage the humanities amid globalization and technological advancement. The scope of the volume is impressively broad, engaging contemporary intellectual concerns from post-theory to science fiction studies, and generating a series of rigorous and stimulating academic discussions. This review will focus on three major dimensions through which the volume illuminates the construction of comparative literature as a discipline: Discussion surrounding the concept of post-theory; the application of interdisciplinary methodology; discussion of technology and humanism.

1. The Predicament and Possibility of Post-Theory

In recent years, the so-called "end of theory" has become a prominent topic of debate in literary studies. This volume undertakes a profound and nuanced examination of that issue, exploring the reception of Western post-theoretical discourse within the Chinese context, and reflecting on the stance and responsibilities of Chinese scholars amid such intellectual currents.

Since the 1980s, Western scholars have begun to question the excess of theory—indeed, the condition of "theorization of everything"—that alienated literary theory from literature itself and from its core concerns. Some critics and writers have even declared the imminent demise of theory. Wang Ning (2010, p. 78) notes that "the theoretical trends of the post-theory era exhibit characteristics of hybridity and polyphony." Confronting this shift, *Depth and Transcendence* makes a crucial clarification: post-theory does not signify an anti-theoretical position. Rather, the book argues with clarity and dialectical insight that theory remains an indispensable intellectual instrument.

More importantly, it situates the development of Chinese comparative literature within the historical context of the travel of theory. Sheng Anfeng and Liu Lihui (2022, p. 22) emphasize that the differing attitudes toward theory in China and the West are shaped by distinct historical trajectories and cultural foundations:

"The crises and difficulties encountered by the Chinese and Western academies are not identical, nor have their theoretical developments proceeded in synchrony. In critiquing the problems produced by theory, we must not neglect the agency of China's translation and appropriation of Western theories, nor the question of subjectivity in our own theoretical construction."

From this standpoint, the book advocates that Chinese comparative literature scholars must return to the Chinese intellectual context and participate actively in building a national theoretical discourse.

The authors also adopt a dialectical historical perspective, illuminating the complex interrelations among theoretical movements. For example, Zhao Xifang (2022) outlines the interaction between feminism and postcolonialism—two branches of radical critique—showing how feminism, once integrated into postcolonial theory, has both borrowed from it to critique contemporary Western feminism and, conversely, challenged the masculine centrism of postcolonial theorists.

The book's discussion thus transcends a mere response to the "end of theory" narrative; it instead probes the multifaceted roles and meanings of theory within contemporary scholarship. Xia Donghong (2022) argues that theory, as an instrument of thought, offers an indispensable methodological framework for analyzing and interpreting literary phenomena. Yet, with the overexpansion and generalization of theoretical discourse, many scholars have begun to question its efficacy. By tracing the genealogy of Western post-theory, *Depth and Transcendence* reveals China's distinct position and perspective in this global conversation. Chinese scholars, it argues, should neither follow Western paradigms uncritically nor reject them wholesale; rather, they should critically assimilate them while constructing a theoretical discourse grounded in Chinese experience.

The volume pays particular attention to the historical asynchrony between the West and China in the evolution of theory. While Western academia began to reflect on the exhaustion of theory in the 1980s, Chinese intellectuals at that time were only beginning to introduce Western theoretical discourses. This temporal

disjunction accounts for the divergent responses to theoretical crises in both contexts: Western scholars have tended to focus on the overproduction and abolishment of theory, whereas Chinese scholars are more concerned with its localization and creative application. By tracing this historical trajectory, the book calls upon Chinese academics to remain attentive to indigenous intellectual issues while engaging global theoretical debates.

The volume also highlights the intricate relationship between theoretical traditions. By revisiting the intersection between feminism and postcolonialism, it shows how theoretical dialogue and confrontation can generate new critical energy. Feminism's encounter with postcolonial critique not only exposed the limits of Western universalism but also enriched both fields, demonstrating how theoretical interaction can open new interpretive horizons for complex social and cultural realities.

In response to the controversy surrounding the crisis and renewal of theory, Mai Yongxiong (2022) advances the notion of revaluation and a theoretical renaissance in the twenty-first century, arguing that theory has by no means disappeared. Instead, it has undergone globalization and transcultural integration, shifting from Western centrality toward more plural and global configurations. Theories once thought obsolete have regained vitality, forming myriads of intersecting ideas—what Mai calls a "constellation" pattern of both thematic convergence and internal differentiation. The movement from post-theory to anti-theory to a theoretical renaissance represents an open and dynamic process.

These perspectives display a keen sense of scholarly acumen and historical awareness, prompting readers to consider how, under conditions of globalization, Chinese academics might both absorb the strengths of Western theory and sustain intellectual sovereignty by constructing an indigenous theoretical discourse. Such reflection offers general readers new perspectives on the intertwined evolutions of literature, culture, and theory.

Another major contribution of the volume lies in its exploration of the development of theory in a globalized context. With the accelerating process of globalization, theory is no longer confined to a particular location or culture. Instead, it has become transnational and interdisciplinary. The globalization of theory manifests not merely in the dissemination of theoretical texts but also in their diversification and hybridization. Western theories, once transplanted into non-Western contexts, undergo process of localization and rearticulation, producing new theoretical formations. Such re-regionalization enriches theoretical discourse and provides new frameworks for addressing global intellectual challenges.

In discussing the renaissance of theory, the volume underscores the revival of twentieth-century thought in twenty-first-century scholarship. Theories once deemed outdated—such as structuralism and poststructuralism—have been revitalized through new interpretations and applications, generating fresh paradigms of thought. This revival demonstrates not only the resilience and adaptability of theory but also its enduring potential for future intellectual innovation.

2. Interdisciplinary Approaches and Case Studies

Beyond its theoretical reconfiguration, *Depth and Transcendence* also situates itself at the forefront of

disciplinary transformation by seizing upon the interdisciplinary turn in comparative literature since the turn of the twenty-first century. Through the integration of insights from political science, biology, cultural studies, and other disciplines, the book extends the frontiers of literary inquiry and enriches the methodology of comparative literature. Each case study embodies distinct theoretical originality and interpretive depth.

The volume applies the notion of space studies to the analysis of literature. Wang Xiteng (2022) interprets Fredric Jameson's theory of spatial politics from three interrelated perspectives—modernist literary criticism, postmodern cultural studies, and utopian thought—in order to illuminate Jameson's inheritance and transformation of the Marxist spatial tradition. Similarly, Tian Junwu (2022) explores the relationship among travel literature, utopia, and heterotopia. Since antiquity, travel has been regarded as a metaphor for the pursuit of knowledge, representing the crossing of spatial and epistemological boundaries. The distinctive nature of travel literature lies in its generic hybridity: it freely borrows from memoir, reportage, correspondence, and travel guides, blending the real with the imaginary. As a form marked by intercultural exchanges and interdisciplinary characteristics, travel literature is intrinsically related to utopian and heterotopian imaginaries. Heterotopia, in turn, provides a foundational framework for the study of urban imagery.

From a similar perspective, Huang Simin (2022) examines "the California Trilogy," analyzing how urban space in these novels embodies the interplay of history and culture. Huang investigates how different social groups occupy and transform urban spaces, deepening class stratification and revealing intricate racial dynamics. Cities are not merely sites of alienation; they are also productive spaces where revolutionaries and marginalized subjects rediscover the profound implications of spatial justice within the public sphere.

Another notable contribution of the volume is its in-depth engagement with posthuman and cyborg theory from an interdisciplinary standpoint. Regarding posthuman aesthetics, Wang Xiaohua (2022, p. 51) advances an innovative conceptualization: "Posthuman aesthetics is not confined to human judgment or anthropocentric subjectivity; rather, it is oriented toward the ontology of things themselves. It constitutes an interactive aesthetics encompassing humans, machines, and natural entities—an embodied aesthetics that foregrounds the continuity between human and machine, and an expanded ecological aesthetics that incorporates nonhuman and machinic agencies."

As Rosi Braidotti (2016, p. 13) has similarly argued, "critical posthuman subjectivity is nomadic, affective, and embodied." This formulation transcends the former anthropocentric paradigm by expanding the boundaries of aesthetic inquiry to include human–machine interactions and the wider ecology of existence. It thus provides a new theoretical vantage point for contemporary aesthetic studies.

In explicating cyborg theory, Jiang Yuqin (2024, p. 49) repositions the cyborg within the cognitive frameworks shaped by contemporary biotechnological and technological developments that have produced the concepts of the posthuman. By defining the cyborg as the product of interdisciplinary cybernetic evolution, Jiang develops a systematic analysis along three dimensions: postmodern cultural critique, the politics of the body, and cyber-ecological studies.

First, Jiang (2022) emphasizes that postmodernism has furnished intellectual resources for cyborg theory, particularly through its deconstruction of subjectivity and identity, which in turn has laid the groundwork for

understanding the ontological status of the cyborg. Second, cyborg theory functions simultaneously as a representation of technological embodiment and as an articulation of body politics. This perspective illuminates how the deep integration of technology and corporeality reshapes the discourses of body politics and introduces new analytical frameworks for contemporary body studies. Third, the ecological dimension of cyborg theory merits particular attention: cyberspace serves as both the environmental field and the metaphorical habitat of the cyborg, offering a platform for examining the dynamic interplay between virtual and physical realities.

Another major insight of the volume lies in its examination of the position of cyborg theory within contemporary literary studies. Donna Haraway (2013, p. 150) famously asserts that "the cyborg is a condensed image of both imagination and material reality, the two joined centers structuring any possibility of historical transformation." The influence of cyborg theory has thus transcended science fiction and popular culture, becoming a new mode of cultural representation. This cultural configuration is manifested not only in literary production but also across visual art, films, games, and digital media, forming what might be termed a distinctive cyborg cultural landscape.

More importantly, cyborg theory compels humanity to reexamine itself as the epistemological and moral subject of modernity. This reexamination entails not merely a redefinition of human identity but a profound reconsideration of the fundamental relationship between humans, technology, and nature. By situating literary interpretation at the intersection of these inquiries, *Depth and Transcendence* demonstrates how comparative literature can remain intellectually vital in face of the aesthetic, ethical, and ontological challenges of the posthuman condition.

3. Technology and Humanism in the Study of Science Fiction

In the age of thriving artificial intelligence, science fiction has emerged as a hot topic of literary scholarship. One of the genre's most distinctive features lies in its imaginative visualization of scientific development. Yet, as *Depth and Transcendence* demonstrates, the science fiction texts examined in this volume share more than an interest in technological imagination: they are also deeply invested in reexamining and revaluing humanistic ideals.

As discussed in the preceding section, the advent of the posthuman era has deconstructed the faith in reason and belief in humanism since Renaissance. The various works analyzed in this volume each offer distinctive responses to this crisis of humanism. Zhang Dong (2022, p. 249), for example, investigates how human emotion can avoid alienation amid technological proliferation. In Liu Cixin's fiction, Zhang observes, mythic narrative provides a means of synthesizing technology and lyricism. Through the creation of vast and awe-inspiring worlds characterized by "enormous objects, intricate structures, holographic layers, and expansive temporal scales" (p. 250), Liu achieves an aesthetic of the sublime. Moreover, *The Three-Body Problem* reveals love as a redemptive force—an affirmation of human kindness, emotional depth, and moral capacity that reflects a persistent humanistic value. This narrative is a continuation of the lyrical tradition of Chinese literature, offering a valuable creative model for articulating a distinctively "Chinese" voice within

science fiction.

A similar concern with humanistic value informs Fang Wanzhen's (2022) study, which approaches posthuman subjectivity through the perspective of cybernetics. Beginning with the dualism of consciousness and body in Ken Liu's fiction, Fang poses the question: What constitutes humanity? In Liu's narratives, consciousness does not only involve logic but also encompasses emotional perception and imaginative association. Thus, in an era of technological advances, human distinctiveness lies in the affective and reflective dimensions of thought and emotion. The humanistic orientation of science fiction, in this sense, remains essential.

At the same time, several contributors to the volume offer critiques of humanism in the posthuman age. Ding Jie and Lu Daofu (2022, p. 263) depict future scenarios that foreground the subjectivity of machine technology, dramatizing the ethical dilemmas and epistemological paradoxes of posthuman consciousness. Their analyses invite readers to reflect on the moral boundaries of agency and responsibility in a world increasingly mediated by technology. With technological advancement, the emerging notion of body without corporeality challenges long-standing philosophical assumptions regarding the relationship between the body and subjectivity. Cheng Lin (2022) provides an illuminating discussion by reinterpreting the term "Uncanny Valley" from the perspective of robotics. The discussion extends beyond humanoid robots to the perceptual structures of humanity itself: as humanoid machines increasingly blur the boundaries between self, other, and likeness, they destabilize human self-recognition and the sense of species identity. This disquiet—an affective uncertainty about what it means to be human—reveals the deepest layer of the uncanny, one that directly concerns the essence of humanity.

Although the contributors approach the problem of humanism from various perspectives, they share a common concern with the philosophical implications of technological progress. This question—what humanism means in an era of technological transformation—constitutes a central motif in much science fiction and continues to resonate across disciplines. The volume's discussion of this issue not only deepens our understanding of the ethical and aesthetic stakes of science fiction but also underscores the relevance of literary inquiry to broader philosophical debates in the posthuman condition.

Conclusion

Depth and Transcendence reexamines the theoretical foundations of comparative literature and envisions the discipline's future directions. The volume exemplifies how comparative literature, while engaging critically with post-theoretical discourse, can reconstitute its intellectual vitality and methodological diversity through interdisciplinary collaboration.

From a theoretical standpoint, the book offers a nuanced dialectical understanding of post-theory. It does not advocate the abolishment of theory but rather proposes a movement beyond theory—that is, toward a renewed theoretical awareness grounded in reflexivity and localization. By reinterpreting post-theory as a critical reorientation rather than a negation, the volume provides a constructive response to the epistemological exhaustion that has characterized the late stages of theory in the humanities. This approach underscores that the vitality of comparative literature lies in its capacity to integrate and transform theoretical paradigms across

temporal and cultural boundaries. The book's interdisciplinary perspective demonstrates how comparative literature can draw upon diverse fields such as space studies, posthumanism, and science studies. These frameworks not only expand the analytical tools available to the discipline but also redefine its object of inquiry—from textual comparison to the study of cultural systems, ecological interrelations, and technological imaginaries. Through such methodological pluralism, the volume exemplifies a comparative practice that is dynamic, open-ended, and responsive to the complexities of the contemporary world. On the level of praxis, the book's discussion of science fiction—particularly its engagement with authors such as Liu Cixin and Ken Liu—illustrates how comparative literature can address urgent questions concerning the relationship between humanity and technology. By examining the humanistic dimensions of the posthuman condition, the volume bridges literary imagination and ethical reflection, thereby reaffirming the enduring relevance of the humanities in an age increasingly defined by artificial intelligence.

Taken as a whole, *Depth and Transcendence* embodies a percipient vision for comparative literature in the twenty-first century. It reveals the discipline's potential to navigate the intricate intersections of theory and practice, literature and technology, and the local and the global. In doing so, it not only contributes to the ongoing transformation of comparative literary studies in China but also offers valuable insights for the international scholarly community. The work thus stands as both a timely theoretical intervention and a significant contribution to the global dialogue on the future of the humanities.

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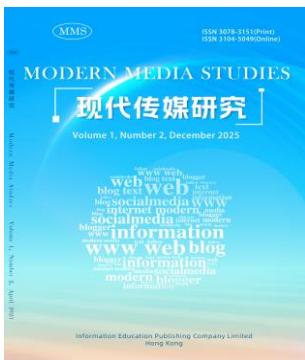
Seeking Self-Space Under Postmodern Media: A Review of Fang Ying's *Literary Spatial Criticism*

Lin Jin, Tian Ying

Abstract: Professor Fang Ying's latest work, *Spatial Literary Criticism*, transcends mere literary analysis or academic inquiry for the author herself; it is, at its core, a profound interrogation of the human existential predicament and a philosophical exploration of life's meaning. The book's construction of literary critical theory disrupts monolithic narratives of spatial theory, examining power dynamics and existential dilemmas through a spatial lens, thereby defining the central research domain of spatial literary criticism. Against the backdrop of postmodern media, this approach not only charts a groundbreaking direction for literary studies but also serves as a navigational map for individuals seeking self-existence.

Keywords: Spatial Literary Criticism; postmodern media; power; existence

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题目： 后现代传媒下找寻自我空间——评方英的《文学空间批评》
摘要： 方英教授的新作《文学空间批评》对于作者本人而言超越了单纯的文学分析或学术研究，它本质上是对人类生存困境的深层叩问，是对生命意义的哲学探寻。该书对文

学批评理论的建构打破了对空间理论的单一叙述，并从空间维度审视权力关系与存在困境，构成了文学空间批评的核心研究领域。在后现代传媒的背景下，文学空间批评不仅为文学研究提供了全新的方向指导，还为人们找寻自我存在提供了地图。

关键词：文学空间批评；后现代传媒；权力；存在

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Introduction

As a leading scholar in literary spatial studies both in China and internationally, Professor Fang Ying has long been dedicated to exploring spatial approaches to literary research. Over the past few decades, spatial studies have developed rapidly, and against the postmodern backdrop of the "spatial turn" in the humanities and social sciences, spatial literary studies have gained increasing significance. In the context of postmodern society, the pervasive influence of electronic and digital media in postmodern communication has subjected literary production to the influences of social and aesthetic consciousness. The proliferation of postmodern media symbols has saturated society with entertainment and consumer culture, leading to what is often described as a "loss of meaning." Postmodern media have ushered literary creation into a new existential space, while also presenting new challenges and dilemmas for literary research. As noted by McRobbie (2001, p. 39), "The term 'postmodern' has been particularly useful in mass communication studies, facilitating a shift from textual analysis to exploring the intrinsic connections among different media forms." Confronting issues such as postmodern imagery, power, existence, and literature, Professor Fang Ying's monograph *Spatial Literary Criticism* (China Social Sciences Press, 2024) offers a fresh perspective and direction for literary studies in the age of postmodern media.

In terms of content, the book is structured into four main chapters, in addition to an introduction and a conclusion. These chapters—"Literary Spatial Studies," "Types of Space," "Space and Power," and "Space and Existence"—examine literary spatial studies as a cutting-edge theoretical framework within postmodern cultural discourse. Through concepts such as topophrenia, literary cartography, and geocriticism—corresponding to "perceiving, writing, and reading"—the work proposes strategies to address the challenges faced by literary studies in the context of postmodern media. In terms of scholarly significance, *Spatial Literary Criticism*, as a branch of literary spatial studies, is characterized by its spatial orientation, literary ontology, interdisciplinary nature, and innovative spirit. It provides readers with a unique research paradigm—a map, so to speak—guiding us toward a sense of direction and purpose in a postmodern society. In terms of theoretical logic, the chapters are closely interconnected and progressively build upon one another. The discussion of spatial development and typology lays the groundwork for the exploration of power and existence, comprehensively illustrating how individuals in today's postmodern society can rediscover their own existence through literary space.

1. Literary Cartography: Navigating Literature in a Fragmented World

Following her overview of various literary spatial theories in Chapter One, Professor Fang Ying emphasizes that Robert Tally's concept of literary cartography, as a core idea in spatial literary studies, highlights the significance and value of narrative spatiality from methodological, epistemological, and ontological perspectives. Narrative, as both a means for humans to understand the world and an ancient medium, shapes the world by "mapping" to situate our own position—or, as Fang Ying (2024, p. 34) puts it, "to map the conditions of the subject's existence and establish the connection between the subject and the world." In today's society, why is it increasingly necessary to emphasize our own orientation in order to maintain our relationship with the world?

Martin Heidegger once observed: "In essence, the world picture does not mean a picture of the world but the world conceived and grasped as a picture… Where the world becomes picture, what is, in its entirety, is set up as that for which man is prepared" (2003, p. 91). Heidegger's concept of the "world picture," from an existentialist perspective, foreshadowed the evolution of media: the world has gradually been transformed into images. With advancements in technology and the development of postmodern capitalist society, modern media have shifted toward postmodern forms, leading people to rely increasingly on digital media to perceive the world—and, in the process, lose their sense of direction.

In response to the existential crisis of the subject in postmodern society, Robert Tally emphasizes in the preface of his work the need to place a certain "cartographic imperative" at the core of human existence. Through literary cartography, we can comprehend and situate ourselves within broader spatiotemporal contexts. As Fang Ying (2024, p. 4) notes, "Postmodern discourse particularly underscores the importance of space, geography, and mapping, for the turbulent condition of postmodernity requires individuals to constantly orient themselves through mapping." This approach extends beyond Bertrand Westphal's "geocriticism" placing greater emphasis on literary production and dissemination and examining the dynamic relationship between literature and space through cartographic practices within the world picture. Literary cartography reinterprets literature through spatial thinking, constructing coherence for a world system that is nearly unrepresentable in the era of globalization. It allows us to extricate ourselves from a postmodern society marked by a loss of meaning and transform our understanding of literary media, the world, and ourselves. By pursuing the significance of literature, this chapter also explores spatial narrative and spatial criticism, mapping the spatiality of literature from the perspectives of authorial creation and reader response. It delineates "spatial narrative" in both broad and narrow senses and outlines the scope and characteristics of "spatial literary criticism."

Under the pervasive influence of postmodern media technologies, the literary field is not only rapidly disseminated through print media but also repeatedly deconstructed by other media, often losing the meaning originally anchored by the subject. The internet, in particular, has dissolved temporal and spatial constraints, fragmented the world picture, and cast us adrift in a desert of information. Professor Fang Ying's exposition on literary spatial criticism not only aids subjects in navigating postmodern media discourse through narrative/mapping to regain their bearings but also promotes literary production and criticism in this era. In doing so, it enriches the significance of literary spatial studies following the "spatial turn."

2. Spatial Power: Literary Narrative in the Medium of Materiality

In his discussion of the Industrial Revolution and technological progress, Bertrand Westphal critically observes: "The river of time has welcomed a most unwelcome guest into its bed: decadent progress" (2023, p. 18). It can be argued that a major cause of social decadence lies in the expansion of power—whether political or capital—which exploits media to dominate social relations. Power relations are inextricably linked to space; the exercise of power relies on spatial representation. Before delving into textual analysis, Professor Fang Ying, in Chapter Two, examines diverse types of spaces in both literature and the real world, revealing the multiple ways space is represented in literary works and its impact on identity, power, and culture. This provides theoretical support for subsequent practices of literary spatial criticism.

Following this, Chapter Three explores the relationship between literary space and power, proposing that "power is spatial, and (social) space is also inherently power-laden" (Fang Ying, 2024, p. 171). Henri Lefebvre, who introduced the concept of the "production of space," pointed out that the globalization of spatial production essentially serves the development of capitalism. This has led to the reproduction of global power structures during the process of capital globalization, placing discursive authority largely in the hands of capital and redistributing global power, thereby exacerbating worldwide inequalities. The author also introduces the concept of "border narrative," examining borders as spatial practices within power fields, while suggesting that narrative offers opportunities to re-experience and rewrite such boundaries. Furthermore, taking Virginia Woolf's *to the Lighthouse* as an example, the author specifically explores the relationship between gendered power and space, revealing how women resist gender inequality through spatial practices and reconstruct domestic and spiritual spaces in pursuit of gender harmony. Under the influence of postmodern media, feminist discourse has broken through traditional binary paradigms, creating opportunities for the emergence and development of feminist geography. The spatiality of power, as a crucial element in literary representation, continues to exert significant influence in postmodern society through the medium of literature.

To a certain extent, literature, as one of the oldest media, serves as an expression of ideological concepts and aesthetic consciousness. Its history is also a history of evolving media. Media, as channels for information dissemination, are vital tools through which power structures exert influence—particularly in this era of late capitalism. With the involvement of postmodern media technologies, literary production, research, and even literature itself have undergone disruptive transformations. Media have disrupted the normative status of literature and increasingly intervened in the construction of literary meaning and aesthetic orientation.

The evolution of literature has always been accompanied by the participation of technological media. Yet the "materiality" of media, while serving as an auxiliary element to literature, inherently entails a paradox: its role in facilitating literary production often comes at the cost of effacing certain essential characteristics of literature. Especially when this "materiality," by virtue of its increasingly dominant position, evolves into a primary mechanism of literary generation, it inevitably triggers a profound reconfiguration of literature's fundamental principles. In the postmodern context, new communication technologies, represented by electronic media, have not resolved this paradox but have instead intensified it, constructing a new paradigm of power within late capitalist society.

In postmodern society, capital operates as the essence, technological change as the appearance, and media development as the core, breaking through the linear transmission model of traditional media and bringing high culture face to face with popular culture. The discourse of power, once held by a minority, has gradually disintegrated under the influence of postmodern media, becoming an object of entertainment and consumption. As a result, people are confronted with a hyperreal world that lacks depth and a sense of identity: power is dissolved, yet omnipresent. By tracing the connection between literary space and power, and by employing spatial structures, spatial relations, and spatial technologies, Professor Fang Ying has paved the way to resist the postmodern dominance of "materiality."

3. Spatial Being: Literary Reflection in the Condition of Simulacra

Following a detailed analysis of the relationship between space and power, Professor Fang Ying emphatically states in the book's fourth chapter: "The ultimate aim of literary spatial studies is to contemplate the spatiality of being—or the relationship between existence and space" (Fang Ying, 2024, p. 239). Being possesses spatiality; the two interact and intertwine. The exploration of space and existence represents not only a convergence of philosophy and literature but also an integration of theory and practice.

To analyze lived experience, reflect on existential dilemmas, and pursue the meaning of being, Professor Fang Ying provides a profound examination of space and existence through close readings of literary texts, responding constructively to existential anxiety from a spatial perspective. First, through Angela Carter's novel *The Magic Toyshop*, she explores the protagonist Melanie's process of self-identity construction across different spaces. Next, she analyzes how the urban space of Dublin in Joyce's *Ulysses* reflects the characteristics of modernity. Finally, she discusses the ethical tragedy and spatial representation in Kafka's *The Metamorphosis*, revealing the spatial anxiety and identity crisis faced by the protagonist Gregor Samsa after his transformation, and how these dilemmas are articulated through spatial constructs. Space constitutes a fundamental dimension of existence, and the spatial experience of the subject constitutes a vital mode of existence. Only by understanding one's own spatial experience can one position oneself securely and avoid becoming disconnected from the world within the "hyperspace" created by postmodern media.

As postmodern theorist Jean Baudrillard pointed out, the presence of a subject in media comes at the cost of the disappearance of the external other—and this vanished other is often the real world. It can be argued that under the influence of postmodern media, the world as people perceive it is a virtual reality constructed by power structures, leaving ordinary individuals disoriented within it. In this context, Baudrillard proposed the "theory of simulacra," arguing that media have accelerated the decline into a postmodern society of simulacra. By disseminating representations of what does not exist, media blur the boundaries between illusion and reality, causing human coordinates in the world to vanish and undermining the very foundations of selfhood.

Professor Fang Ying contends that within the context of postmodern culture, human existence is intimately linked with space. Thus, through a spatial lens, we can more deeply analyze human lived experience, existential dilemmas, and the quest for meaning. In Baudrillard's theory of postmodern media, subjects are

widely trapped in a series of cognitive dislocations: mistaking the virtual for the real, equating illusion with reality, perceiving simulacra as truth, and even regarding appearance as essence. This further exacerbates the neglect of self-being. "Where to go" is not only a question of existence but also a spatial one. Spatial literary criticism, from a literary standpoint, offers a means for individuals to locate themselves. As Professor Fang Ying concludes: "Spatial criticism is like exploring with various maps—constantly surveying new routes and drawing new maps in the process. Are not such surveying and drawing, in essence, a search for, a revelation of, and a creation of the meaning of existence?" (Fang Ying, 2024, p. 314)

Conclusion

The author demonstrates broad scholarly vision, solid theoretical grounding, and meticulous analysis throughout the work. On the one hand, themes such as literary cartography, space and power, and space and existence collectively establish the diversity, innovation, and professionalism of *Spatial Literary Criticism* in spatial studies. This constitutes an outstanding contribution to literary theory and criticism, opening new ways of understanding narrative, critique, and the world. On the other hand, as noted by Hjarvard Stig (2020, p. 36), "In the era of globalization, media not only serve as channels of communication between the state and the public but also establish networks across diverse geographical regions and participants. This development, in turn, has prompted broader cultural reflection." Meanwhile, the focus on "space" in the context of postmodern media reflects what Westphal (2023, p. 3) describes as "speculation that transcends nature and a refraction of creation." Although postmodern mass media theory reveals how media mechanisms exacerbate the alienation of the individual psyche, dismantle traditional social relations, fragment communal bonds, and induce physical and mental imbalance through desire stimulation—causing multifaceted harm at cultural, psychological, and social levels—Professor Fang Ying's Spatial Literary Criticism serves as a detailed map, guiding literary scholars to reinterpret literary studies in the postmodern context and rediscover the meaning of self-existence.

In an era that often dismisses the humanities and reduces enrollments in liberal arts programs, *Spatial Literary Criticism* offers a new research path characterized by spatial orientation, literary textuality, interdisciplinary approaches, and a spirit of innovation. As Tally aptly observes: "Maps not only help us locate where we are but also enable us to go elsewhere—often meaning the discovery of places not yet on the map. And this, indeed, is the purpose of literature" (Fang Ying, 2024, p. 7).

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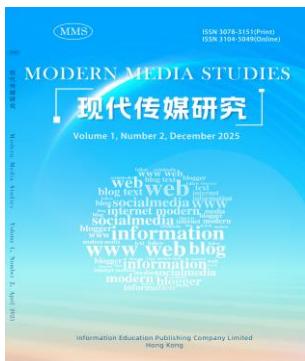
Local Construction and Modern Practice of "Ontological Aesthetics": A Review of Professor Jiang Fei's *The Ontological Turn and Theoretical Form Construction of Chinese Aesthetics in the New Era*

Ma Xiao, Wang Jin

Abstract: Since the beginning of the new era, the "ontological turn" in Chinese aesthetics has become an established consensus within academic circles. Marx's practical ontology and Heidegger's ontological philosophy have provided crucial theoretical underpinnings for this development. In his new book, *The Ontological Turn and the Construction of Theoretical Forms in Chinese Aesthetics of the New Era*, Professor Jiang Fei zeroes in on the central topic of the "ontological turn" within the realm of Chinese aesthetics. By retracing the ideological origins of the "ontological turn" in Western philosophy, he reveals the influence exerted by Sartre and Heidegger on aesthetics during the new era, and meticulously analyzes the specific pathways, as well as the internal and external driving forces, of such influence. Moreover, using "ontology" as a guiding thread, Professor Jiang combs through the developmental trajectory and focal points of aesthetics in the new era. He synthesizes a multitude of aesthetic schools that have emerged since the new era began, summarizes the achievements and limitations of the "ontological turn", and on this foundation, advocates for a modern Chinese aesthetics that is firmly grounded in the present, integrates key elements, and facilitates a seamless transition between ancient and

contemporary aesthetics.

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标题：“存在论美学”的本土性建构与现代性实践——评江飞教授的《新时期中国美学的存在论转向与理论形态建构》

摘要：新时期以来，中国美学的“存在论”转向成为学界共识，马克思的实践存在论与海德格尔的存在论哲学为其提供了关键理论支撑。江飞教授新著《新时期中国美学的存在论转向与理论形态建构》聚焦中国美学界“存在论转向”这一核心议题，通过追溯西方哲学“存在论”转向的思想源流，揭示萨特与海德格尔对新时期美学的影响，剖析其影响的具体路径与内外动因。同时以“存在论”为线索，梳理出新时期美学的发展路径与中心，整合新时期以来众多的美学流派，总结“存在论”转向的得与失，并在此基础上呼唤一种立足当下、融合中心、实现古今转换的现代性中国美学。

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1.Introduction

Professor Jiang Fei (Professor of the School of Humanities, Anqing Normal University, and Director of the Research Center for Aesthetics and Literary Criticism) has long been engaged in the field of aesthetics. His academic career has been profoundly influenced by two senior scholars in the academic circle: he studied under Mr. Tong Qingbing during his doctoral period, and later under Mr. Zhu Liyuan during his visiting study at Fudan University. He was particularly inspired by Zhu Liyuan's "practical ontological" aesthetics and successfully applied for the research project *The Ontological Turn and Theoretical Form Construction of Chinese Aesthetics in the New Era* during this period. His new book, *The Ontological Turn and Theoretical Form Construction of Chinese Aesthetics in the New Era* (Fudan University Press, 2025), as the final achievement of this project, collects his research results on "ontological aesthetics" since 2017, and comprehensively sorts out the reasons, characteristics, values and limitations of the "ontological" turn of Chinese aesthetics in the New Era. As Zhu Liyuan commented, "It is a rare monograph in Chinese academic circles that systematically sorts out and studies Chinese ontological aesthetics in the New Era" (Jiang Fei, 2025, P2).

With "ontology" as the core clue running through, the main content of the book is divided into three parts: the elaboration of basic theories of "being", the analysis of "ontological" aesthetic schools and value reflection. The first part clarifies the context of the "ontological turn" in Western philosophy, takes Karl Marx and Martin Heidegger as key landmarks, and divides Western philosophy into two major periods: traditional ontology and existentialism. Starting from core concepts, it sorts out the philosophical turn of "ontology - epistemology – existentialism" and clarifies the "subversive" and "innovative" significance of existential philosophy to the previous two. The second part focuses on the Chinese context. By sorting out the humanistic turn in Chinese academic circles since the New Era and the acceptance process of Sartre and Heidegger's thoughts, it presents the specific paths through which existentialism and ontological philosophy have influenced Chinese academic circles and further reveals the internal and external motivations for the "ontological" turn of Chinese aesthetics in the New Era. At the same time, it clarifies the diversity of this turn in theoretical forms and conducts in-depth introduction and evaluation on specific ontological aesthetic forms such as transcendent aesthetics, life aesthetics, daily life aesthetics, and body aesthetics. The third part discusses the value and limitations of "ontological aesthetics". Supported by a multi-theoretical perspective, the book systematically presents the history, theory and practice of "ontological aesthetics" in the New Era. It comprehensively interprets and analyzes "ontological aesthetics" in terms of the integration of Chinese and Western cultures, the combination of ancient and modern times, and the connection between theory and practice, making it the first monograph that systematically studies "ontological aesthetics" since the new century.

2. The Emergence of Chinese "Ontological Aesthetics" Under the Integration of Chinese and Western Cultures

The evolution of Western philosophy began with ontology, then went through epistemology, and turned to existentialism. Starting from the concept of ontology, Jiang Fei defines "noumenon" under Christian Wolff's notion of "ontology", summarizing it into three core characteristics: essentiality, logicality, and variability[1].At the same time, starting from the material ontology of ancient Greek philosophical thought, he divides the philosophy from Plato, Aristotle to Descartes into the traditional ontology stage, and the philosophy from Descartes to Heidegger into the epistemology stage. Among them, Georg Wilhelm Friedrich Hegel represents the culmination and peak of the development of Western ontological philosophy. Although there are differences in the paths and focuses of ontological and epistemological philosophy in exploring the world, they show commonalities in aesthetic expression, both with distinct characteristics of subject-object duality and obsession with constructing metaphysical aesthetic systems. Jiang Fei holds that such theoretical flaws have provided internal opportunities for the turn to existentialism. In general academic cognition, Heidegger

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[1] Ontology studies "being" itself, the research on the basic nature of all reality, and the theory of logical deduction of necessary truths about "being". See Jiang Fei (2025): "The Ontological Turn and Theoretical Form Construction of Chinese Aesthetics in the New Era", Shanghai: Fudan University Press, p.13.

is the initiator of existential philosophy. He conducted in-depth reflection on the previous philosophical traditions, believing that since Plato, Western philosophy has always focused on "beings" rather than the original "being", leading to the long-term concealment and forgetting of "being". Thus, Heidegger initiated the study of "being" itself, proposing that human beings, as "Dasein", are the manifestation of "being" and the bridge to "being". Eventually, "Dasein", "being" and "being-in-the-world" became the core keywords of Heidegger's existential philosophy, making it distinctly different from traditional ontological philosophy.[1] Different from the common academic view, Jiang Fei traces the ontological turn further back, arguing that it did not start with Heidegger but originated from Marxist philosophy. The classic propositions of existential philosophy, such as "Dasein's being-in-the-world" and "the relationship between humans and the world", were already discussed by Marx in the *Introduction to the Critique of Hegel's Philosophy of Right,* namely, "Man is not an abstract being squatting outside the world. Man is the world of man - state, society" (Central Compilation and Translation Bureau of the Communist Party of China, 2012, p.1). Further tracing back, Jiang Fei holds that the "ontological" turn began with Marx's *Economic and Philosophical Manuscripts of 1844* and was completed with Heidegger's *Being and Time*. In his view, the "ontological" turn was not a sudden theoretical rupture but a continuous development process: Marx marked the beginning of this turn, while Heidegger was its culmination. As he pointed out: "The significance of Heidegger's proposal of ontology (i.e., 'fundamental ontology') lies in carrying out a revolutionary transformation in ontology, that is, Heidegger replaced the traditional metaphysical ontology with existential ontology and existentialism with epistemology" (Jiang Fei, 2025, p.105).

In addition to the internal evolution of theory and the promotion of outstanding theorists, Jiang Fei further points out that the "ontological" turn in Western philosophy is also rooted in a specific historical and cultural context: the alienation of human beings in the capitalist era, reflections on the value of life under the invasion of science, and the humanistic turn and existential movement inspired by modern dilemmas such as belief and spiritual crises. It was against this background that "existential" philosophy emerged, evolving into two major theoretical forms: Marx's practical ontology and Heidegger's fundamental ontology. Marx's practical ontology "takes practice as the foothold... profoundly reveals the ontological relationship between humans and nature, humans and the world, realizes the organic unity of practical view and ontology... and resolves the ready-made subject-object duality through generative practice" (Jiang Fei, 2025, p.105). As the culmination of modern philosophy and the pioneer of post-modern philosophy, Heidegger's existentialism absorbed the core experience of Edmund Husserl's phenomenology. By distinguishing between "being" and "beings", he pointed out that human beings, as "Dasein", are special beings, emphasizing the "coexistence" of humans with others and the world, and "poetically dwelling" on the earth in an authentic state, ultimately constructing a

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[1] Traditional ontological philosophy emphasizes "being" itself, pursues the entity of matter and spirit and the supersensible world through logical thinking. Existential philosophy focuses on how beings exist, is based on the sensible world, comprehends the relationship between humans and the world through practice, and emphasizes a realistic and specific existence.

new fundamental ontology (i.e., the "new metaphysics" he advocated), among which "human beings", "freedom" and "heaven, earth, gods and humans" are the core keywords. Although Marx and Heidegger took different paths, they both transcended the epistemological thinking mode of subject-object separation in their own theoretical ways, bridged the split between humans and the world, and finally returned philosophy to "human philosophy". Following this was the turn of aesthetics: aesthetics no longer separated from human being's thematic basis and discourse resources for the "ontological" turn of Chinese aesthetics in the New Era.

In the second chapter of the book, by sorting out the literary history and academic history since the New Era, Jiang Fei systematically explains the humanistic historical context of the "ontological" turn of Chinese aesthetics, including the "human nature" theme running through the "aesthetics upsurge", the discussion on image thinking, and the discussion on alienation theory, as well as the ideological inspiration brought by Sartre and Heidegger's existentialism and ontological philosophy. This sorting out clearly shows that China in the New Era already had the soil for the growth of "ontological aesthetics". On this basis, Jiang Fei further analyzes the generation reasons of Chinese ontological aesthetics from three dimensions: internal motivation, external resources and core forces. Thus, under the joint action of Western ideological influence, Chinese theoretical context and realistic context, ontological aesthetics was officially born in the New Era, deriving various forms of ontological aesthetic theories.

3.The Diverse Forms of "Ontological Aesthetics" Under the Combination of Ancient and Modern Times

Since the New Era, especially after 1990, the pattern of "practical aesthetics" dominating Chinese aesthetic circles has gradually been broken. Changes in the realistic context, internal theoretical limitations and the influence of Western modern and contemporary philosophy have made traditional practical aesthetics increasingly questioned and tend to decline. At the same time, an "Heidegger boom" emerged in academic circles, and the research enthusiasm for Heidegger's thoughts in China far exceeded the "Sartre boom" in the 1980s, making Heidegger the core ideological source for the development of aesthetic theories during this period. When many scholars look back on the academic context of this stage, they all focus their research on Heidegger, as Liu Xiaofeng directly pointed out in *Heidegger and China*: "We deeply feel that the person who can bring a historic turn to Chinese thought is none other than Heidegger" (Liu Xiaofeng, 2017, p.6). Based on this, taking the universally recognized "ontological" turn in academic circles as the direction and the influence of Heidegger's thoughts on Chinese scholars as the clue, Jiang Fei integrates various aesthetic forms emerging since the New Era after practical aesthetics, incorporating neo-practical aesthetics, post-practical aesthetics and other related aesthetic theories into the theoretical category of "ontological aesthetics". At the same time, based on the degree of absorption of Marx and Heidegger's existential philosophy, he classifies many aesthetic forms in the New Era into two categories: one category "takes Marx and Heidegger's existential philosophy as the basis and has distinct characteristics of ontological aesthetics" (Jiang Fei, 2025,

p.273), including transcendent aesthetics, ontological aesthetics, practical ontological aesthetics and ecological ontological aesthetics; the other category is "the absorption and reference of Marx and Heidegger's existential philosophy" (Jiang Fei, 2025, p.273), where existential thoughts only serve as part of their theoretical basis. This type of aesthetics focuses more on the concrete dimension and daily life concerns, including life aesthetics, linguistic aesthetics, daily life aesthetics and body aesthetics. Centering on these eight forms of ontological aesthetics, he systematically analyzes their theoretical connotations and construction paths. In terms of specific interpretation, he selects representative theorists and their viewpoints in various aesthetic forms for in-depth interpretation: Yang Chunshi's transcendent aesthetics, Pan Zhichang's life aesthetics, Zhang Hong's ontological aesthetics, Wang Yichuan's linguistic aesthetics, Zhu Liyuan's practical ontological aesthetics, Zeng Fanren's ecological aesthetics (Shengsheng aesthetics), Liu Yuedi's daily life aesthetics and Wang Xiaohua's body aesthetics are the main objects of his interpretation and argumentation. He also makes a relatively detailed sorting out and explanation of the theoretical propositions, core characteristics, academic significance and limitations of each aesthetic form.

In addition, Jiang Fei also distinguishes the similarities, differences, disputes and dialogue relations between various aesthetic forms. When discussing the commonalities, he holds that they "have organically integrated existential thoughts into their respective ideological resource structures and theoretical discourse frameworks, established original aesthetic 'noumena' on the basis of modern existentialism, attempted to break the deep-rooted subject-object dualistic thinking, directly or indirectly took 'practical aesthetics' as the object of reflection and transcendence, and intended to build a 'modern Chinese aesthetics' that is different from traditional aesthetics and synchronized with world aesthetics" (Jiang Fei, 2025, p.272). In fact, in addition to the reference to Western existential thoughts (especially Heidegger's existential philosophy) and the reflection on practical aesthetics, the absorption and internalization of Chinese traditional cultural resources are also typical characteristics of Chinese aesthetics since the New Era.

When discussing these eight aesthetic forms, Jiang Fei intentionally or unintentionally connects them with Chinese traditional cultural thoughts, which is specifically reflected in four aspects: first, regarding Yang Chunshi's transcendent aesthetics, Jiang Fei points out that he excavated the intersubjective relationship between humans and the world and the aesthetic concept of "integration of scene and emotion" from the thought of "harmony between heaven and man", defined it as the intersubjective core of Chinese aesthetics, and finally absorbed it into the theoretical systems of transcendent aesthetics and intersubjective aesthetics. Second, the "oneness of all things and benevolence" advocated by Pan Zhichang's life aesthetics absorbs various traditional ideological resources: it not only includes Confucius' "the world returning to benevolence", Taoism's "oneness of all things" and the cosmic generation theory of *I Ching* but also draws on Wang Yangming's viewpoint of "benevolence as the oneness of all things". On this basis, Pan Zhichang constructs an aesthetic system centered on "love", "life" and "emotional ontology", and connects it with concepts such as "human beings", "being-in-the-world" and "freedom" in contemporary existential thoughts, realizing the

modern transformation of traditional thoughts and aesthetics, "reinvigorating the modern value and future mission of 'life aesthetics' through the dialogue and integration of ancient and modern, Chinese and foreign" (Jiang Fei, 2025, p.183). Third, when talking about linguistic aesthetics, Jiang Fei advocates that the construction of Chinese linguistic aesthetics should "deeply explore the tradition of ancient Chinese linguistic philosophy and aesthetics, and carry out modern interpretation and creative transformation", pointing out the inherent principle of ancient-modern transformation in ontological aesthetics, and emphasizing that in constructing Chinese aesthetics, we should draw resources from Chinese traditional philosophical thoughts to build a real modern Chinese aesthetics. Fourth, Zeng Fanren's ecological aesthetics and Shengsheng aesthetics are the inheritance and innovation of Heidegger's "heaven, earth, gods and humans" and Taoism's "harmony between heaven and man" natural and ecological thoughts. As Jiang Fei said, "Whether Confucianism or Taoism, 'harmony between heaven and man' jointly indicates an Oriental or Chinese ecological existential philosophical wisdom, that is, not separating and opposing humans from nature, but unifying them in the original sense of 'Tao'" (Jiang Fei, 2025, p.239). Thus, based on learning from the West, connecting with tradition and focusing on the realistic demand of China's "ecological civilization construction", ecological aesthetics has completed the creative transformation of traditional Chinese ecological aesthetics. The excavation of Chinese traditional thoughts is one of the main characteristics of aesthetics since the New Era. If Heidegger's existential philosophy, as a foreign ideological resource, has consistently permeated the aesthetic forms and schools since the New Era with internal thoughts such as "human beings", "being", "Dasein", "language" and "being-in-the-world", then the ideological resources of Chinese traditional philosophy and aesthetics have been engraved in them as native internal cultural genes, completing their generation and transformation with the help of foreign resources.

More importantly, Jiang Fei also pays attention to the emphasis on reality in New Era aesthetics. He holds that in addition to following the lofty characteristics of classic aesthetic thoughts - that is, focusing on the construction of metaphysical systems with basicity and logic, contemporary Chinese aesthetics also emphasizes realistic, social and other concrete daily life, thus ushering in a turn to daily life, "gradually moving from abstract theories and philosophical halls to the general public and intervening in daily life" (Jiang Fei, 2025, p.245). This is reflected in aesthetic forms with realistic intervention and perceptibility such as daily life aesthetics and body aesthetics. Thus, under Jiang Fei's elaboration, the "ontological" turn of Chinese aesthetics since the New Era has shown the characteristics of integrating Chinese and Western cultures, combining ancient and modern times, and being rooted in reality. These diverse but coexisting aesthetic theories complement each other, dialogue and communicate, and jointly participate in the construction of Chinese aesthetic theories and systems in the New Era, injecting impetus into the prosperity and development of contemporary Chinese aesthetics. It can be said that this turn, based on traditional Chinese aesthetic thoughts, taking Marx and Heidegger's existential philosophy as the edge, and driven by the realistic context and modernization process, has finally given birth to a diverse and coexisting pattern of contemporary Chinese aesthetics.

4. The Value and Direction of "Ontological Aesthetics" in the Chinese Context

The future development direction of Chinese aesthetics is a key concern of the current aesthetic circle, and many scholars have conducted in-depth discussions on it: Zhu Liyuan clearly points out that "the future development of Chinese aesthetics should be based on the overall development of Chinese aesthetics and the historical process of the localization of Marxism, reflect the specific context of contemporary China, and put forward and think about unique Chinese aesthetic issues. Practical ontological aesthetics has made a preliminary attempt in this regard" (Zhu Liyuan, 2021, p.182); Zhang Yuneng advocates that "to further develop contemporary Chinese aesthetics, we must more resolutely support and enrich the practical viewpoint, deepen and improve practical aesthetics, encourage the contention of a hundred schools of thought, and seek common ground while reserving differences" (Zhang Yuneng, 2021, p.33); Peng Feng focuses more on solving specific problems, holding that "we should do less abstract aesthetic theory construction and solve more specific aesthetic problems... In today's fields such as the evaluation of environmental aesthetic value, the coexistence of diverse cultures, and the changes of aesthetic taste, there are a large number of specific problems waiting for us to solve. Replacing system construction with problem-solving will become an important feature of Chinese aesthetic research in the 21st century" (Peng Feng, 2009, p.303). Zhu Zhirong and Wang Huaiyi emphasize the integration of multiple resources and the excavation of deep local culture, proposing: "We should not only learn and inherit the thoughts of Marx and Engels, but also draw on various beneficial components from Western philosophy, psychology and other aesthetic thoughts, and it is particularly necessary to enter the deep structure of Chinese culture and aesthetics" (Zhu Zhirong & Wang Huaiyi, 2008, p.15).

From these discussions, it can be seen that although scholars have different focuses, attention to Marx's practical view, Western philosophical thoughts, Chinese traditional culture and realistic problems has become a common consensus in academic circles. Constructing a Chinese aesthetic form with diversified coexistence, integration of Chinese and Western cultures, and combination of ancient and modern times is the common pursuit of scholars. In the fifth chapter of *The Ontological Turn and Theoretical Form Construction of Chinese Aesthetics in the New Era*, Jiang Fei also conveys this expectation. He holds that the ontological turn has promoted the development of this aesthetic ideal to a certain extent, which is reflected in three aspects: first, the ontological turn has enabled Chinese aesthetics to get out of the cage of rationality, move towards perceptual daily life, and promote the generation of a new type of "relational aesthetics" between humans and the world; second, the ontological turn has broken the dominant position of practical aesthetics, formed ontological aesthetics with diverse theoretical forms, and promoted the diversified development of aesthetic discourse; third, as a modern Chinese aesthetics that combines ancient and modern times and integrates Chinese and Western cultures, ontological aesthetics has activated traditional Chinese aesthetic thoughts, promoted the acceptance of Heidegger's thoughts in China, and "provided an enlightening 'Chinese plan' for world aesthetics" (Jiang Fei, 2025, p.280).

Admirably, Jiang Fei does not blindly praise ontological aesthetics, but objectively examines it from a dialectical perspective, pointing out the limitations of current ontological aesthetics: that is, it still adheres to the traditional obsession with ontology and lacks diversity in multi-discourse; in addition, due to the lack of sufficient dialogue and communication between various internal aesthetic forms, the whole focuses more on abstract theoretical construction and insufficiently intervenes in realistic, daily and social issues. While pointing out the problems, Jiang Fei also clarifies specific solutions. From a general direction, Chinese traditional philosophy provides discourse resources and ideological inspiration for breaking through these limitations. The concepts of "incarnation of Tao" and "Tao is not far from man" provide references for existentialism to break through the obsession with ontology; Wang Fuzhi's philosophical thoughts provide ideas for the combination of harmony between heaven and man and subject-object duality. Thus, it can be seen that the future development of Chinese ontological aesthetics needs to explore a path of breakthrough from "unity of substance and function", so as to construct a "hybrid aesthetics that integrates the wisdom of Western pragmatic philosophy and aesthetics and Chinese traditional philosophy and aesthetics, establishes a unity of substance and function, and is closely related to current artistic practice and perceptual life... truly constructs a kind of 'aesthetics beyond aesthetics' in the world aesthetic pattern" (Jiang Fei, 2025, p.290), that is, an ontological aesthetics with both modern attributes and Chinese characteristics.

It should be said that Jiang Fei's view and logical thinking are highly consistent with the current aesthetic reality, academic ecology and mainstream discourse situation in China. Since the New Era, research in the fields of literature, literary theory, aesthetics and other humanities and social sciences has undergone significant turns: from initially following Western theories as models in the early stage, to exploring traditional cultural resources to establish their own subjectivity, and then to focusing on realistic problems and attaching importance to intervention in contemporary society. This process marks that Chinese academic research has gradually got rid of passive imitation of the West and begun to explore and construct its own unique discourse system and theoretical framework. Among them, "pursuit of modernity" and "local construction" have always been the core themes running through. Scholars have unanimously turned their attention to traditional culture, abandoned the previous abstract theoretical discourse, and instead focused on specific people, events and emotions, striving to construct a Chinese academic research paradigm with realistic concerns, local roots and modern character. Whether it is the exploration of the "Chinese school" in comparative literature, the "Chinese hermeneutics" advocated by Zhang Jiang, the "Shengsheng aesthetics" proposed by Zeng Fanren and Cheng Xiangzhan, or the current popular research on "online literature going overseas", all confirm the emphasis on Chinese cultural subjectivity in current Chinese academic research, that is, taking China as the cultural position, drawing nutrients from ancient traditional thoughts and realizing creative transformation; when learning from Western cultural thoughts, we also pay attention to adaptation to the local context, so as to construct a diversified and modern Chinese academic research paradigm.

Against this background, Jiang Fei's call for establishing an ontological aesthetics "with modernity,

Chineseness and realistic concern" is a response to the current academic and mainstream ideological circles. In addition, as a rare monograph that systematically studies the ontological turn of Chinese aesthetics in the New Era, Jiang Fei's *The Ontological Turn and Theoretical Form Construction of Chinese Aesthetics in the New Era* can be described as a pioneering work in the study of contemporary Chinese ontological aesthetics (Jiang Fei, 2025, p.2). It comprehensively and in-depth clarifies the development process of Chinese ontological aesthetics from the perspective of Sino-Western cultural dialogue, profoundly discriminates the key terms in the ontological turn, summarizes the Chinese experiences and problems under the turn, not only lays an important foundation for the subsequent advancement of domestic aesthetic and ontological aesthetic research, but also incorporates Chinese experiences into the world academic perspective, providing a "Chinese plan" for Western and world aesthetic research.

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