RESEARCH ARTICLE / 中文 · CHINESE

在身体流动中生成共情：从“编舞共情”视角看河南卫视春晚舞蹈《蛇来运转》

Generating Empathy through Bodily Flow: Henan TV Spring Festival Gala Dance Snake Brings a Turn of Fortune from the Perspective of “Choreographic Empathy”

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摘要

在当代中国舞蹈创作中，电视媒介与节庆仪式构成了舞蹈生产与传播的重要场域。以春节联欢晚会为代表的节庆舞蹈，往往承担着集中的文化表达与情感凝聚功能，其艺术价值不仅体现在动作技巧或视觉效果上，更体现在编舞如何通过身体组织、空间结构与观看方式，生成可被广泛感知和共享的情感经验。2025年河南卫视蛇年春晚的《蛇来运转》，正是这样一场具有分析价值的身体表现实践。本文以苏珊·利·福斯特（Susan Leigh Foster）的“编舞共情”理论为镜鉴，探讨作品《蛇来运转》如何通过具象化的“蛇性”身体呈现、高度整合的群舞调度以及电视媒介中的镜头编排，建构出一种兼具身体动觉体验与文化象征意义的情感场。作品在结尾引入伏羲与女娲形象，使身体表达从自然意象过渡至文明起源的创世神话叙事，体现了当代中国节庆舞蹈在身体经验与文化记忆之间进行结构性整合的创作特征。

关键词　编舞共情；苏珊·利·福斯特；春晚舞蹈；身体化表达；舞蹈评论

Abstract

In contemporary Chinese dance production, television media and festival rituals have become important sites for the creation and circulation of dance. Festival dances represented by Spring Festival gala productions often carry concentrated functions of cultural expression and emotional cohesion. Their artistic value lies not only in movement technique or visual spectacle, but also in how choreography organizes bodies, space, and modes of viewing to generate emotional experiences that can be widely perceived and shared. Taking Henan TV’s 2025 Year of the Snake Spring Festival Gala dance Snake Brings a Turn of Fortune as its case, this article draws on Susan Leigh Foster’s theory of “choreographing empathy” to examine how the work constructs an affective field through embodied representations of “snake-ness,” highly integrated group-dance organization, and camera choreography for television. The concluding appearance of Fuxi and Nüwa shifts bodily expression from natural imagery to a creation-myth narrative of civilizational origins, showing how contemporary Chinese festival dance structurally integrates bodily experience with cultural memory.

Keywords　choreographing empathy, Susan Leigh Foster, Spring Festival Gala dance, embodied expression, dance criticism