

Analysis of Multimodal Metaphor on the Etiquette Mapping

—A Case Study of *A Dream of Red Mansions*

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Abstract: Since the late 1990s, more and more scholars, represented by Forceville, a media scholar at the University of Amsterdam in the Netherlands, have been committed to absorbing relevant knowledge from other disciplines, and expanding the study of conceptual metaphor which pertains to the field of purely linguistics to interdisciplinary and cross-domain multimodal metaphor. In the past 30 years, the works adopting multimodal metaphor theory were mainly focused on the fields of advertising, pictures, movies, videos, etc., however, studies conducted on textual literary works are extremely few. As one of the four masterpieces in ancient China, *A Dream of Red Mansions* is known as the “Grand View Garden” of Chinese language arts. And metaphor is one of the most impressive rhetorical devices. The name, scenery, color, and other descriptions involved in the book vividly unveil the charm of multimodal discourse metaphor, especially in the aspect of etiquette. This work, as an encyclopedia of Chinese feudal society, is a collection of traditional culture. That is to say, behaviors and expressions of people from all walks of life in the entire feudal society are fully reflected in the book. Various scenes, such as dinner, mothering, sacrifices and etc. have provided us with a wide approach to explore the etiquette of Chinese feudal society through the multimodal metaphor. The purpose of this study is to apply the theory of multimodal metaphor to analyze *A Dream of Red Mansions* with etiquette as the foothold, so as to provide a new perspective for the studies of *A Dream of Red Mansions*.

1. Introduction

In recent years, with the continuous upgrading of information technology, multiple media such as pictures, audios, and videos have been combined to fully stimulate people’s sensory organs, and to improve the cooperation of sight, hearing, smell, touch, and taste. All of them greatly improved the daily communication mode of mankind, enhanced the integration of mankind and the world, and promoted the development of multimodal theory research. And then some scholars started to employ the multimodal theory in the study of metaphor, emerging the multimodal metaphor theory. This research adopts the multimodal metaphor theory to study *A Dream of Red Mansions*. In this perspective, readers can use images, sounds, actions and other media to experience the magical effect of the collaboration between different modalities and written text through different senses. It aims to use the multimodal metaphor theory to explore the feudal etiquette mapping in *A Dream of Red Mansions*, broaden the theoretical research of multimodal metaphor, and provide a new perspective for the study of *A Dream of Red Mansions*, so as to help readers understand complex texts, and the deep meaning of the mapping of characters, events and plots, provides new ideas and opens up new paths for the study of plain text discourse analysis.

2. Literature Review

2.1. Relevant Studies on *A Dream of Red Mansions*

A Dream of Red Mansions is one of the Four Great Classics, the pinnacle of Chinese classical novels, an encyclopedia of Chinese feudal society, a master of traditional culture, and has made great achievements in the world. In order to study the development of the research on *A Dream of Red Mansions*, the author inquired about the publication of relevant papers in the CNKI Academic Literature Library. A total of 29499 articles were retrieved by using *A Dream of Red Mansions* as the keyword (Figure 1), while under the theme of “*A Dream of Red Mansions*” and “metaphor”, there are only 373 search results are displayed (Figure 2). It can be seen from the above figures that domestic papers on the research of *A Dream of Red Mansions* are mainly published after 1980, and the number shows a gradual increasing trend overall, especially in the study of the translation of *A Dream of Red Mansions*. This is closely related to the development of China’s social economy, especially the development of culture. And from the Figure 2, it can conclude that the first related paper was published in 1984, and there are only 7 papers were published between 1984 and 2000. These 16 years can be regarded as the initial stage of metaphor research in *A Dream of Red Mansions*. Later, after 2000, the metaphor research on *A Dream of Red Mansions* started increasing. It has increased a lot from 2000 to 2010, the number of publications increased to 112, and a total of 91 papers were published from 2010 to 2020, the number of papers reached 10 or more each year; the largest number of publications 26 appears in 2012, and the breadth and depth of the studies have been strengthened. However, regrettably, the author found that only 3 papers are related to *A Dream of Red Mansions* and multimodal metaphor, two of them were published by Professor Duan Rongjuan of Taiyuan University of Technology^[1].

数据来源： 文献总数：29499 篇； 检索条件： 主题：红楼梦； 检索范围： 总库

总体趋势分析

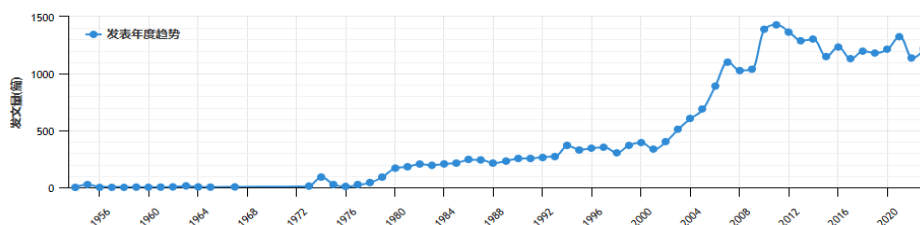


Figure 1 Retrieve literature data on the theme of *A Dream of Red Mansions*.

数据来源： 文献总数：373 篇； 检索条件： (主题：红楼梦(精确)) AND (主题：隐喻(精确))； 检索范围： 总库

总体趋势分析

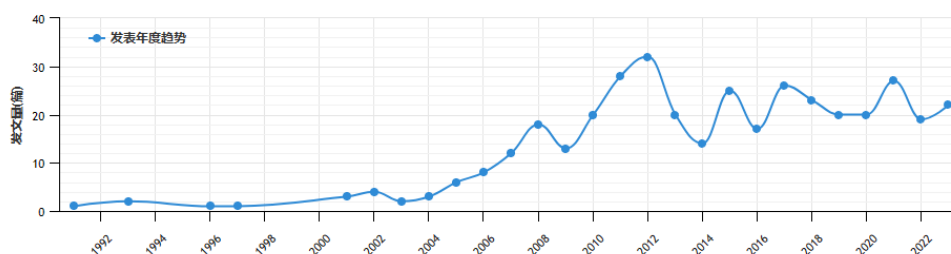


Figure 2 Literature data on the theme of *A Dream of Red Mansions* and metaphor.

2.2. Relevant Studies on Multimodal Metaphor

The study of multimodal metaphor abroad began in the 1990s, marked by the publication of Forceville’s doctoral thesis *Image Metaphor in Advertising*, which pioneered the study of multimodal metaphor. According to the author’s research, since the emergence of multimodal

metaphor research, the research results on multimodal metaphor theory have been concentrated in the book *Multimodal Metaphor* published by Forceville & Urios-Aparisi in 2009. The book contains a total of 18 papers, and it is not difficult to find from the way of the arrangement that the papers in which research objects are advertising and political cartoons account for more than half of them^[2]. Koller, Caballero, Urios-Aparisi, and Yu are the main representatives who study on multimodal metaphor in advertising, their main concern is how to use multimodal metaphor to achieve the positive demand for products and services in the advertising and what are the outstanding characteristics of the construction of those metaphor. Scholars who study on multimodal metaphor in spoken and sign language are Miller, Mittelberg and Waugh, while those who study multimodal metaphor in movies are Rohdin, Eggrtsson and Forceville.

In summary, foreign scholars' research on multimodal metaphor mostly focused on the following aspects: (1) diverse genres, involving advertisements, comics, movies, etc., but mainly concentrating on advertising; mostly explore pictorial metaphor, hardly focus on written language; (2) mainly adopt Lakoff and Johnson's mapping theory.

While multimodal metaphor first entered the eyes of domestic researchers is 2010. Although it started relatively late, the study of multimodal metaphor at home has attracted the attention of the domestic academic community and developed rapidly in recent years. Domestic multimodal metaphor research is divided into two main categories: (1) the review and development of Forceville & Urios-Aparisi's multimodal metaphor theory; (2) the combination of relevant theories to analyze the application of multimodal metaphor in different categories. The first category is represented by the following works: Zhao Xiufeng's paper combines Forceville&Urios-Aparisi's *Multimodal Metaphor*^[3], provides a systematic review of multimodal metaphor and cognitive research on metaphors, and gives us a more comprehensive understanding of the new research dynamics in the field. Xie Jingxian reviewed Forceville's metaphor research and discussed the relationship between text and non-text in multimodal metaphor on the basis of experiments^[4]. The second category is represented by Zhang Hui, Zhan Weiwei, Lan Chun, Cai Ying, Zhang Delu, etc. Zhang Hui and Zhan Weiwei explored how advertisements construct and convey the positive demands of advertisements through the interactive blending of visual images and texts, metaphor and metonymy^[5]. Lan Chun and Cai Ying took 21 TV advertisements of H&S as the research object, revealed the dynamic characteristics of multimodal metaphor^[6]. Pan Yanyan's thesis concentrated on comics, she took two political comics as the research object and analyzed the categories and multimodal representations of conceptual metaphor in these political comics^[7].

Through the analysis, the author found the research perspectives on multimodal metaphor in China have shifted from single to multiple, including cognitive linguistic perspective, systemic functional perspective, pragmatic perspective and the combination of various perspectives. And the research objects cover an increasingly wide range, including comics, advertisements, speeches, etc.

3. Analysis of Etiquette Mapping in *A Dream of Red Mansions*

In this section, the author takes the multimodal metaphor theory as theoretical basis, referring to the research of Professor Duan's *A Study of Multimodal Metaphor in A Dream of Red Mansions*, and intercepts some fragments from *A Dream of Red Mansions* to carry out the etiquette mapping analysis.

3.1. Monarch-Minister Etiquette

In Chapter 16, Cao Xueqin describes the scene that Jia Yuanchun was conferred with the title of Worthy and Virtuous Consort, he mapped the ritual system of monarch and his ministers (the target domain) in ancient feudal society in China by describing the action that everyone accepted the edict of the emperor (the source domain), therefore this extract is a multimodal metaphor constructed by the written symbols and action symbols (gestures). At first, the surface coding "rush, call a halt, clear away, throw open, knelt down, put on his court robes and pant, dress in the ceremonial robes" describes everyone's reaction of accepting edict, mapping their respect for emperor. In the ancient China, rulers attached great importance to official ceremony, and the most important thing in

official ceremony is the etiquette between the emperor and his ministers, if a person is a minister and the emperor had an urgent call for you, he must leave immediately and do not linger; if the emperor issues a decree to him, he must go out to greet the decree in order to express admiration, sincerity, and fear; when the decree left, you must kneel down to the door; if the minister receives an order, this person must wear court robes to visit the emperor in order to show respect and seriousness. Therefore, even if it is Jia Zheng's birthday, people also have to "remove the theatricals, open the central gate and knelt down to greet the decree", and they all "dressed in the ceremonial robes". Through those behavior they can express their respect to the emperor^[8]. For the emperor, he maintained his ruling order through these forms of etiquette. For his ministers, it is honor to participant in these rituals, which is a symbol of status and power, and it also reflects respect, love and gratitude for the king. These behaviors and actions are a metaphor of the rigor of the ritual system between the emperor and his ministers in the feudal society, reflecting the hierarchical concept in the feudal system. Meanwhile, the above mention story the birthday of Jia Zheng also reflects the grand and extravagant lifestyle in the feudal society, at the same time it forebodes the further decline of the Mansion Jia.

Chapter 17 describes the scene of Yuanchun coming back home to pay respects to her parents. Cao Xueqin maps the complicated feudal ritual system of ancient Chinese royal etiquette (the target domain) by describing the greeting gestures and actions of everyone in Mansion Jia when Yuanchun arrive at the street (the source domain), the surface codes including two types, one is sound symbol like "soft music", the other is gesture symbol such as "bear, fall knees, rush over", therefore, this paragraph is a multimodal metaphor constructed by written symbols, sound symbols, and gesture symbols. Among them, the sound of ritual music reflects the vastness of the royal family and also implies the complexity and luxury of feudal etiquette. The gesture symbol "bear, fall knees, rush over" shows the noble status of Yuanchun, especially the word "fall knees" Kneeling worship is a form of ritual that expresses lofty respect to each other in ancient China. It is also the longest, the most frequent and common one in ancient Chinese society. This is because kneeling is not only a form, it can also vividly show the noble status of people in their society, especially when the ceremony of bowing has become a common way of salute in social life. Kneeling degrades the personal dignity of the tribute and increases the gap in respect of the inferiority between the two, finally it became an important form of etiquette in the feudal society of the hierarchy. After knowing this, it's not difficult to understand why when Yuanchun's palanquin came slowly, the Lady Dowager hastily knelt down along the roadside. Because here the primary relationship between Yuanchun and the people in Mansion Jia is no longer the relationship between grandparents and grandchildren or parents and children, it manifests the relationship between the superior and the subordinate firstly, Yuanchun represents the emperor, and kneeling to Jia Yuanchun is kneeling down to worship the king. In a word, Yuanchun's Mothering embodies the emperor's love for his ministers, which can further consolidate the rule of the emperor. At the same time, for Mansion Jia, Yuanchun's ennoblement of "Imperial Consort in Phoenix Palace" is a great honor event for the ancestors. It has laid a solid foundation for the Mansion Jia to further consolidate its subsequent political and economic status. Many rites for greeting the prosperity of Yuanchun (the source domain) not only exemplifies the Mansion Jia's loyalty to the emperor, but also implies the improvement of the Mansion Jia's status in the court and paves the way for the subsequent rise of the Mansion Jia (the target domain).

3.2. Older-Younger Etiquette

This extract describes the plot of Jia Zheng instructing his servants to punish Baoyu (the source domain), vividly embodies Jia Zheng's indignation and his expectation for Baoyu can become mature, steady and he no longer provokes trouble, and it also reflects the father-son and master-servant relationship during the period of Chinese feudal society (the target domain), that is, the child must respect their father's opinion, and the servant must obey the master. The surface codes "pant hard, fetch, tie up, blaze at, gag, beat, kick aside, snatch up" represent the multimodal metaphor constructed by written symbols and gesture symbols vividly. The relationship between

father and son in this story emphasizes the son's filial piety and compliance to his father. There are two reasons, one is people's behavior is restricted by morality in a society which is dominated by Confucianism, the other is the power relations formed by ethics and blood relations. That is to say, the traditional father-son relationship in China is not only a blood relationship in the physiological sense, nor an intimate social relationship in the family, but also a direct power relationship. Fatherhood is second only to monarchy in Chinese feudal society and it owns a powerful secular and moral power. Therefore, the father-son relationship has evolved into such an absolute obedience relationship. A son treats his father just like the emperor treats his monarch. In this story, Jia Zheng's punishment for Baoyu can be considered as it was good for Baoyu's prospect and future, and it can maintain the family reputation. However, for Jia She and Jia Zheng, their punishment had completely lost their ethics and responsibilities as a father, their behaviors just inherited the form of punishment in the father-son relationship in ancient etiquette, the original meaning of the punishment has been completely degenerated. To a certain extent, the filial piety embodied in the etiquette of father-son is a powerful tool for the ruling class to exercise moral control over the broad masses of people. It makes use of people's feelings towards their parents, incorporates their behaviors into the needs of feudal rule, and fixes and institutionalizes such behaviors through the etiquette rules, makes people gradually deepen the psychological consciousness of filial piety under the long-term constraints of this etiquette. The political purpose of promoting filial piety is to prompt people to serve the emperor loyally with respect to their parents.

In Chapter 3, Cao Xueqin describes a scene, that is a family banquet hosted by the Lady Dowager for welcoming the arrival of granddaughter Lin Daiyu. At this time Daiyu's identity is a guest firstly. According to etiquette, large-scale banquets need to divide the seating position according to seniority and level. However, this banquet is not a large, formal banquet, and the Lady Dowager likes to play with her children and grandchildren, so Yingchun, Tanchun and Xichun can share the table with the Lady Dowager. The surface codes "not so much as a cough was heard, in silence" are sound symbols, and "rinse mouths" is a gesture symbol, therefore, this paragraph combines written symbols, sound symbols and gesture symbols together to construct a multimodal metaphor. As for the scenic description of the meal, readers may pay more attention to the prominence and affirmation of the Lady Dowager's status, but the ostentation and seating order of the meal have profound meaning. Li Wan, although she is Jia Zheng's wife, still has no identity to sit on the table. She can only serve the rice and stand aside, while Xifeng just put out the chopsticks and stand to serve others, Lady Wang is the same as Xifeng. The clear division of their labor in this banquet shows the status and identity of them in the Mansion Jia. In the ancient China, if there are several generations living together in a family, when it's one day of an important festival or there are some female guests come, the next generation's wives need to serve alongside, thus although Li Wan and Xifeng is the members of Mansion Jia they still have no right to share the table. "Yingchun first on the right, Tanchun second on the left, and Xichun second on the right" their siting position fully considered their identity of host and guests, older and younger. The right hand is a main seat, so Yingchun could sit first on the right, Lin Daiyu is a guest, and she is older than Tanchun and Xichun, so she must sit first on left hand. Although it is just the first dinner for Daiyu in the Mansion Jia, the clear seating order and table manners involves in this banquet(the source domain) reflects the situation of her (the target domain) in the Mansion Jia, and the etiquette included in the scene let us fully understand the strict feudal etiquette.

3.3. Master-Servant Etiquette

In Chapter 16 there has one scene, which describes Nanny Zhao came to beg for grace when Jia Lian and his wife were eating. This scene is a multimodal metaphor constructed by written symbols, image symbols and verbal symbols, Cao Xueqin mapped the strict hierarchical system of feudal society (the target domain) by describing the scene that Jia Lian invited Nanny Zhao to eat with them (the source domain). The source codes "promptly invite, join" represents Jia Lian's respect for Nanny Zhao, but Nanny Zhao's action "resolutely decline honor" reflects her lower status. Although Nanny Zhao is Jia Lian's wet-nurse, she still couldn't eat together with Jia Lian and

Xifeng. Jia Lian and Xifeng eat on the kang, while Nanny Zhao can only set a small table and eat beside the kang. The ranks between masters and servants in feudal society are strict, and the etiquette norms between masters and servants cannot be broken by Nanny Zhao's special status^[9].

In chapter 6 Cao Xueqin depicted the scene that Granny Liu paid first visit to the Rong Mansion. This paragraph is a multimodal metaphor constructed by written symbols, oral symbols, and gesture symbols. The surface coding "dust off, timidly approach" vividly shows the multimodal metaphor constructed by the written symbols and gesture symbols. there is an obvious nobleness and humbleness relationship between Granny Liu and the Mansion Jia, Granny Liu is ordinary people, the person of Jia Mansion are all royal aristocrats, therefore, when Granny Liu came to the Jia Mansion, although she did not have to wear expensive decent clothes, at least to ensure that clothes are clean and tidy, this is a way to show courtesy to others. So before entering the Mansion Jia, she dusted off her clothes first. The surface coding "Greetings, gentlemen" is a multimodal metaphor constructed by written symbols and oral symbols. The status of Granny Liu is a relatively low-ranking person in the society at that time, so when she meets the people in the Jia Mansion she needs to greet and bow down, even the janitor at the gate of the Mansion Jia, Granny Liu also needs to greet respectfully and humbly, let alone Wang Xifeng. In this extract, Cao Xueqin mappings the strict and deeply rooted concept of hierarchy in feudal rites (the target domain) through the description of Granny Liu 's first visit to the Mansion Jia (the source domain).

4. Conclusion

By studying *A Dream of Red Mansions*, we can observe the existence of multimodal metaphor in text printed works. Some are the interpretations of language, including the vocabulary of actions and sounds mentioned in it, and others are metaphor that mapping from the source domain of specific meaning to the target domain of abstract meaning, and all of this appearing in the book are static. The multimodal metaphor the author analyzed in the book include the following characteristics that is the etiquette theme metaphor in this corpus are all presented in the combination of written symbols and gesture modalities or image modalities or verbal symbols. But each one has its own division of labor and different functions. Among them, the written symbols are the presentative style of *A Dream of Red Mansion*, which can explain the mapping between the source and target domains; the gesture modalities and image modalities can intuitively present the picture to enhance the picture sense; verbal symbols present written effects through the dialogue between characters, which helps to create a picture in the reader's mind. By analyzing the different relationship between monarch and minister, older and younger, master and servant, and various scenes, such as dinner, mothering, sacrifices, etc., we have a deeper understanding of the etiquette of feudal society in *A Dream of Red Mansions*.

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