CONCEPTUAL BLENDING ANALYSIS OF DIANGU (典故 CLASSIC ALLUSIONS) AS METAPHOR IN *A DREAM OF RED MANSIONS* [1]

Han Jianghua [2]

บทคัดย่อ

บทความนี้ศึกษาการใช้ Diangu (典故)ในร้อยกรองของจีน Diangu (典故) เป็นการอ้างถึง เหตุการณ์ หรือ เรื่องราวโบราณ ที่ปรากฏอยู่ในร้อยกรอง และคำบอกเล่าที่มาของคำ (Modern Chinese Dictionary 2012: 290) ซึ่งต่างจากการอ้างถึงแบบตะวันตก (Western allusion) ซึ่งเป็นการอ้างถึงโดยนัย อ้างถึงงานเขียน หรือ ศิลปะ หรือบุคคล หรือเหตุการณ์ อื่น ซึ่งผู้เขียนร้องขอให้ผู้อ่านนึกถึงไปพร้อมๆ กับผู้เขียน การอ้างถึงโดยการเชื่อมโยงแบบนี้อาจทำให้งานเขียนดูหลากหลาย และมีความลึกล้ำมากขึ้น (Cuddon 2013: 25) เห็นได้ว่ามโนทัศน์ของ Diangu และ "allusion" ไม่ตรงกันทั้งหมด เพราะขอบเขตของความหมายของคำสองคำนี้ไม่เหมือนกัน และเพื่อแสดงถึง

ความแตกต่างระหว่างคำคู่นี้ เราจึงเรียก Diangu ว่าเป็น "การอ้างถึงแบบคลาสสิก" (Classic Allusion) จากมุมมองของภาษาศาสตร์ปริชาน Diangu ในร้อยกรองจีนจัดเป็นอุปลักษณ์ชนิดหนึ่ง (Ji Guangmao 1998 & Bai Minjun 2004 & Zhong Lingli 2009 & Li Pengfei 2010 & Zhang Guowei 2011) สาระหลักของ Diangu คือการใช้เรื่องราวหรือเหตุการณ์ในประวัติศาสตร์มาสร้างเป็นอุปลักษณ์ของเรื่องราวหรือบุคคลในปัจจุบัน ซึ่งนับเป็นการฉายภาพข้ามจากอดีตสู่ปัจจุบัน และเกิดเป็นอุปลักษณ์ในร้อยกรอง โดยกลไก การผสานมโนทัศน์ที่มีความหมายและอารมณ์ที่สอดคล้องกัน

Diangu เกี่ยวข้องกับเรื่องทั้งในอดีตและปัจจุบัน เหตุการณ์หรือเรื่องราวในประวัติศาสตร์ มีความคล้ายคลึง หรือเกี่ยวโยงในบางแง่มุมกับเรื่องราวหรือบุคคลในปัจจุบัน พื้นที่ทางความคิดของสองสิ่งนี้มีกรอบโครงสร้างที่เหมือนกัน และเครือข่ายการผสาน มโนทัศน์ ของ Diangu เป็นเครือข่ายของการสะท้อนภาพ และยิ่งกว่านั้น การใช้ทฤษฎีผสานมโนทัศน์วิเคราะห์โครงสร้างภายในของ Diangu จะช่วยทำให้ผู้อ่าน สามารถเข้าใจธรรมชาติของ Diangu ได้แจ่มแจ้งมากขึ้น

Abstract

This paper studies the use of Diangu (典故) in Chinese poetry. Diangu (典故) refers to ancient events or stories quoted in poems and words with literary origins

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[1] บทวิเคราะห์การผสานมโนทัศน์ด้วย Diangu ในความฝันในหอแดง

[2] (ฮาน เจียงหัว) PhD. Student, Doctor of Philosophy in the Linguistics Program, Mahidol University, Bangkok.

(Modern Chinese Dictionary 2012: 290). However, the Western allusion refers to an implicit reference, perhaps to another work of literature or art or to a person or an event; it is often a kind of appeal for a reader to share some experience with the writer; an allusion may enrich the work by association (q.v.) and give it depth (Cuddon 2013: 25). Thus, the concepts of "Diangu (典故)" and "allusion" do not correspond exactly, because the semantic range of the two words are not the same. In order to show the difference, we use the term "Classic Allusion" to refer the Chinese word "Diangu (典故)". From the cognitive linguistic perspective, Diangu (典故) in Chinese poetry is a category of metaphor (Ji Guangmao 1998 & Bai Minjun 2004 & Zhong Lingli 2009 & Li Pengfei 2010 & Zhang Guowei 2011). Its essence is to use the stories or events that have taken place in history to metaphorize events or people in the present. There are similarities or correlations between these historical events or stories and the events or people in present which form cross-domain projections, and form poetic metaphors based on conceptual blending mechanism, expressing the corresponding metaphorical meaning and emotions. The Diangu (典故) involve both the past (historical events or stories) and present (the present events or people). The "historical events or stories" and the "present events or people" have certain similarities or correlations; both of the mental spaces of the past and present share a same organizational framework. Accordingly, the conceptual blending network of Diangu (典故) belongs to mirror networks. Furthermore, using conceptual blending theory to analyze the

internal structure of Diangu (典故) can make readers understand the nature of "Diangu (典故)" more clearly.

Background of this study

The main research object of this paper is the Diangu (典故) in Chinese poetry, using Dianggu (典故) from the poems in *A Dream of Red Mansions* as examples. *A Dream of Red Mansions* is a novel with world influence and it is widely recognized as the pinnacle of Chinese classical novels. It is both an encyclopedia of Chinese feudal society and a cohesion of Chinese traditional culture. *A Dream of Red Mansions* has the rise and fall of the four families of Jia, Shi, Wang and Xue as its background and it takes the chores of the Jia family and boudoir leisure as its main lines together with the love and marriage stories of Jia Baoyu, Lin Daiyu and Xue Baochai as its central focus. This combination depicts the beauty of human nature and the beauty of the tragedy of Jia Baoyu and the Twelve Beauties of Jinling. Through the tragedy of the family, as well as the tragedy of Jia Baoyu and the Twelve Beauties of Jinling *A Dream of Red Mansions* reveals the eschatological crisis of Chinese feudal society. *A Dream of Red Mansions*, as the pinnacle of Chinese classical novels, is known as a "perfect poetic novel", containing 207 poems (Liu Genglu 1986: 1-4). If we think of the novel, *A Dream of Red Mansions,* as the crown, the poetry in this novel will be the most brilliant pearls in that crown. Furthermore, the poems in *A Dream of Red Mansions* contain many poetic metaphors. Aside from using animals, plants, tools, natural objects and other

categories to construct poetic metaphors, the author also uses a lot of Diangu（典故）. There are 91 Diangu (典故) in the poems in *A Dream of Red Mansions*.

A major feature of Chinese poetry, Diangu (典故) are able to use a certain similarities or correlations between history and reality to express certain thoughts or emotions (Ji Guangmao 1998: 73).

However, Diangu（典故）as found in Chinese poetry are highly controversial. Traditional studies suggest that the Diangu （典故）is an independent language phenomenon but many modern scholars, such as Ji Guangmao (1998), Bai Minjun (2004), Zhong Lingli (2009), Li Pengfei (2010), Zhang Guowei (2011) and others, have argued that Diangu (典故) in Chinese poetry are a category of metaphor and that the process of using Diangu（典故）in Chinese poetry is actually the process of constructing poetic metaphors. In other words, there is still some controversy about the nature of Diangu（典故）in Chinese poetry. In addition, there are many differences between the Diangu (典故) in Chinese poetry and allusions in Western literature. We cannot find an equivalent English word to express the concept of Diangu（典故）. Therefore, using English to express the concept of Diangu（典故）in Chinese poetry is a problem that has not yet been effectively solved.

In order to make readers (especially Westerners) better understand the nature

of Diangu (典故) in Chinese poetry, this paper will use theories of cognitive linguistics to study Diangu (典故) in the poetry of *A Dream of Red Mansions*. To begin with, we will summarize previous research results, discuss the definition of Diangu （典故）and compare the similarities and differences between Diangu (典故) and Western allusion, so as to determine the English language equivalent of the Chinese concept. Then, we will continue to use the definition of metaphor in the field of cognitive linguistics to explore the nature of Diangu (典故) in Chinese poetry. Later, we will present an analysis of how Chinese poetry uses Diangu （典故）to express the semantics and emotions of poetry. Finally, we will use the conceptual blending theory to analyze the internal structure of Diangu (典故).

Scholars such as Ji Guangmao (1998), Zhang Guowei (2011) and others have often used conceptual metaphor theory to analyze Diangu （典故）. Conceptual metaphor theory is an unidirectional mapping from source domains to target domains. It cannot explain the meaning of some mappings and it cannot explain, in detail, how to generate the metaphorical meaning of Diangu (典故).

However, conceptual blending theory, which is proposed by Fauconnier & Turner in their paper *Conceptual Integration Network* (Cognitive since 22(2) 1998: 133-187), is suggested to constitute a group of non-compositional processes. Through these processes, the thought ability of meaning construction is

aroused thereby generating an emergent structure; it not only emphasizes the role of context but also can reveal the dynamic process of meaning construction from the simple spatial structure. Nowadays, conceptual blending theory has become one of the important research paradigms of cognitive semantics and it can be used to analyze many language phenomena. A basic conceptual blending network is composed of four mental spaces: Input space I, Input space II, Generic space and Blending space. The conceptual blending network can be represented as follows:
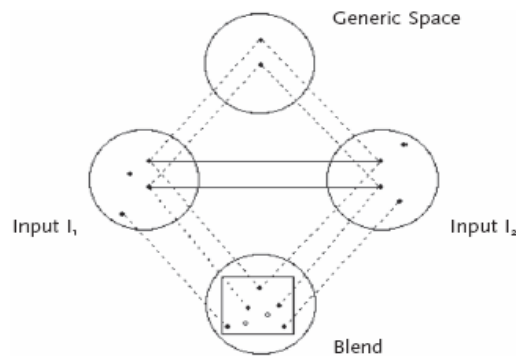

Figure 1 Basic diagram of the conceptual blending network
(Fauconnier & Turner, 2002: 46)

The basic diagram of the conceptual blending network in figure 1 illustrates the central features of conceptual blending: The circles represent mental spaces, the solid lines indicate the matching and cross-space mapping between the inputs, the dotted lines indicate connections between inputs and either generic or blended spaces and the solid square in the blended space represents the emergent structure (Fauconnier & Turner 2002: 45).

Input space I and Input space II, as the names suggest, provide input information for the upcoming blending space and the generic space also provides information for the upcoming blending space. At any moment in the construction of the network, the structure that inputs seem to share is captured in a generic space, which, in turn, maps onto each of the inputs. Then, a given element in the generic space maps onto paired counterparts in the two input spaces (Fauconnier & Turner 2002: 47). In the course of, structures from two input mental spaces will be projected onto a new space: the blend space. Generic spaces and blended spaces are related: blends contain generic structures captured in the generic space but they also contain more specific structures and they can contain structures that are impossible for the inputs (Fauconnier & Turner 2002: 47). The spatial mode of conceptual blending is not only to emphasize the role of context but also to reveal the dynamic process of the construction of meaning from a simple spatial structure. It explains the space mechanism of dynamic meaning generation and it can also, effectively, explain dynamic, random, fuzzy thinking and cognitive activities.

In this paper, we argue that using conceptual blending theory to analyze the internal structure of Diangu (典故) will allow readers to have a better understanding of the nature and internal structure of Diangu (典故) in Chinese poetry.

The definition and nature of Diangu (典故)

The definition of Diangu (典故)

In Chinese, Diangu（典故）refers to ancient events or stories quoted in poems and words with literary origins (Modern Chinese Dictionary 2012: 290). Outside the original language environment, Diangu (典故) cannot be understood. First of all, from the perspective of semantics, the words from Diangu (典故) must share the meaning in their original language environment as these words are mostly summarized by their original language environment. If we do not know the original language environment, we cannot understand why these words have metaphorical meanings, which differ from their literal meanings. Secondly, from the perspective of word formation, the formation of Diangu (典故) has a very close and inseparable relationship with the original language environment so, without information on the original language environment, we cannot understand how these words are formed.

The essence of Diangu (典故) is "implicit" and its function is that it does not express the true meaning directly. When we read Diangu (典故), we must try to discover the metaphorical meaning. Poets use Diangu (典故) in order to enhance the expression of poetry and create a literary mood. Li Pengfei has pointed out that using Diangu（典故）in poetry has the following functions: "Firstly, through the use of Diangu (典故), poets can use the historical events or stories to metaphorize the present events or people because the historical experience of the past is still continuing or being repeated in the present and can even continue or repeat in the future. Secondly, using Diangu (典故) can make the poetic language more condensed and full of thoughtful connotations. Thirdly, using Diangu (典故) can make poetry more euphemistic and can express content that cannot be expressed directly. Fourthly, using Diangu (典故) can create poetic metaphors so as to enhance the image and appeal of poetry. Fifthly, using Diangu (典故) can make poetry become richer in cultural implications and historical depth." (Li Pengfei 2010).

Similarities and differences between Diangu (典故) and Western allusion

Strictly speaking, there is no equivalent expression for the Chinese word "Diangu（典故）" in English. The interpretation of "Diangu（典故）" in several Chinese-English dictionaries in China is not the same. In the *Dictionary of Contemporary Chinese and English* (edited by Lin Yutang 1973: 289), the word "Diangu (典故)" is interpreted as "literary reference or allusion". In *A New Practical Chinese - English Dictionary* (edited by Liang Shiqiu, 1987: 297), the word "Diangu (典故)" is interpreted as "allusion (from history 'old classics, etc.)". In the *Chinese and English Dictionary* (edited by Wu Jingrong 2004: 312), the word "Diangu (典故)" is interpreted as "allusion, literary quotation". From these

definitions, it can be seen that dictionary experts tend to use "allusion" to interpret the Chinese word "Diangu (典故)".

However, Western allusion refers to an implicit reference, perhaps to another work of literature or art or to a person or an event. It is often a kind of appeal to the reader to share some experience with the writer and an allusion may enrich the work by association (q.v.) and give it depth (Cuddon 2013: 25). Furthermore, the term "Diangu (典故)" in Chinese refers to "the ancient events or stories quoted in poems and words with origin" (Modern Chinese Dictionary 2012: 290). This means that "Diangu（典故）" should include the following two aspects: it should refer to ancient events or stories and have a literary origin. Thus, "allusion" and "Diangu（典故）" do not exactly correspond because the semantic range of the two words is not the same. "Allusion" is not necessarily a "Diangu (典故)", and "Diangu（典故）" cannot sum up the meaning of "allusion". However, there is an "implicit" overlapping between these two concepts, as mentioned above.

China has a long history, including a long history of culture so, the Chinese language has many different kinds of "Diangu (典故)". These "Diangu (典故)" can be divided into "historical Diangu (历史典故 /Lishi Diangu)", "literary Diangu (文学典 故 Wenxue Diangu)", "cultural Diangu (文化典故/Wenhua Diangu)" and others. In this paper, in order to allow readers to understand the uniqueness of Chinese "Diangu (典故)" while offering a similar English expression, we will use "Classic

Allusion" to refer to the Chinese word "Diangu (典故)".

The nature of Classic Allusion

From the perspective of cognitive linguistics, Classic Allusion in Chinese poetry is a category of metaphor (Ji Guangmao 1998 & Bai Minjun 2004 & Zhong Lingli 2009 & Li Pengfei 2010 & Zhang Guowei 2011). Its essence is to use stories or events that have taken place in history to metaphorize events or people in the present. In order to form the cross-domain projection, there must exist some similarity or correlation between these historical events or stories and the events or people in the present. The poetic metaphors are formed based on a conceptual blending mechanism that expresses the corresponding metaphorical meaning and emotions. This is in full compliance with the definition of metaphor in cognitive linguistics: metaphor is the mechanism, par excellence, for "seeing one thing in terms of another" (Geeraerts 2010: 203) and its real meaning is often different from its literal meaning（Li Fuyin 2008: 138-139). The meaning of Classic Allusion cannot be interpreted literally and we should explore the metaphorical meaning as well as cultural characteristics of Classic Allusion.

For this reason, we can say that the essence of using Classic Allusion in Chinese poetry is to use a metaphorical mechanism to establish a relationship between history and reality based on similarity or correlation, so as to construct

poetic metaphors. Therefore, in this paper, we argue that using Classic Allusion in Chinese poetry is a way of constructing poetic metaphor and Classic Allusion is a category of metaphor. The metaphorical nature of Classic Allusion only can be fully reflected on based on the cultural context and through the imagination, association, mapping, etc. (Bai Minjun, 2004).

Classic Allusions in the poems in *A Dream of Red Mansions* as poetic metaphors

Using Classic Allusions to construct poetic metaphors refers to the practice of poets combining historical events or stories with their emotional experience in reality when they create poetry and construct poetic metaphors based on the similarities or correlations between historical events or stories and their emotional experiences in reality. Classic Allusions represent the condensability of historical events or stories with certain specific words reminding people of the complete historical event or story. Classic Allusions use a concise overview to replace detailed accounts and explanations and this is in keeping with the requirements for the concise use of language in poetry. Classic Allusions make lyric poetry go into history, into prototype, through a time tunnel and into a dynamic state; depending on the similarities or correlations, Classic Allusions can help poets and readers to understand and evaluate present reality (Ji, Guangmao 1998: 75).

In *A Dream of Red Mansions*, the author (Cao Xueqin) uses many Classic Allusions

in the poetic excerpts. The use of a large number of Classic Allusions makes the poetry condensed and full of cultural atmosphere and renders the expression of semantics and the emotions of poetry so lively and vivid that it leaves the reader with a deep impression. Through the following examples from the poems in *A Dream of Red Mansions* we can glean detailed information about these phenomena.

In the lines "心较比干多一窍，病如西子胜三分/ Xîn jiào Bǐ Gàn duô yîqiào, bìng rú Xîzǐ shèng sânfçn. (She looked more sensitive than Bi Gan, More delicate than Xi Shi. (Yang Xianyi and Gladys Yang 1999: 26))", the poet uses the Classic Allusion of Bi Gan, who was an historical figure in ancient China, to construct a poetic metaphor which is intended to metaphorize that Lin Daiyu is very clever. Bi Gan was a prime minister of the Shang Dynasty of China. He was very clever and talented. When he was 20 years old he became the prime minister. In the poem, the poet says that Lin Daiyu is more sensitive than Bi Gan, which expresses his feelings of admiration for Lin Daiyu's talent. In addition, the poet uses the Classic Allusion of Xi Shi, who is one of the four great beauties in Chinese history to metaphorize the beauty of Lin Daiyu. Xi Shi was a great beauty in ancient China and she was often sick. However, because she was very beautiful, people thought that the actions of Xi Shi (frowning and pressing against her chest when she was sick) were also beautiful. So, the poets often use the image "sick Xi Shi" to metaphorize beauty. In the aforementioned lines, the poet says that Lin Daiyu is more

delicate than Xi Shi, intending to suggest that Lin Daiyu is very beautiful while expressing his emotion of admiration for Lin Daiyu's beauty.

In the line "子系中山狼,得志便猖狂. / Zǐ xì zhôngshân láng, dézhì biàn chângkuáng. (He is a wolf in Zhongshan mountain, His object is gained and he will be rampant. (Yang Xianyi and Gladys Yang 1999: 44))", the poet uses the Classic Allusion of Mr. Dongguo and a wolf to metaphorize that Sun Shaozu, the wolf on Zhongshan mountain, is devoid of gratitude. There is a legend in ancient China in which Mr. Dongguo saved a wounded wolf on Zhongshan mountain; however, the wolf not only does not repay Mr. Dongguo but instead wants to eat him. Later, people have often used the wolf on Zhongshan mountain from this legend to metaphorize ungrateful people. In the poem, the poet uses the wolf on Zhongshan mountain to metaphorize Sun Shaozu who expresses his hate for Sun Shaozu.

In the line "湘江旧迹已模糊. /Xiângjiâng jiùjî yǐ móhú. (Dim now the tear-stains of those bygone years. (Yang Xianyi and Gladys Yang 1999: 323))", the poet uses the Classic Allusion of the Xiang Madams to metaphorize Lin Daiyu. Because of the death of their husband, the eyes of the Xiang Madams (the imperial concubines of Shun) were streaming with tears, which fell on bamboo and left spots. In this poem, the poet uses the Classic Allusion of the Xiang Madams to metaphorize Lin Daiyu, because Jia Baoyu was beaten and Lin Daiyu was worried about him and thus her eyes streamed with tears that expressed her concern for Jia Baoyu.

In the poems about the "Five beauties" in ancient China, through the praise of the "Five beauties", Lin Daiyu expresses her thoughts and emotions incisively and vividly. The poems are reproduced as follows:

> 西施 Xi Shi
> 一代倾城逐浪花,吴宫空自忆儿家.效颦莫笑东村女,头白溪边尚浣纱 . / Yîdài qîngchéng zhú lànghuâ, wúgông kôngzì yì erjiâ. Xiàopín mòxiào dôngcûnnǚ, tóubái xîbiân shàng huànshâ. (Gone with the foam from the beauty who made cities fall, Her longing for home in Wu's palace is an empty dream, Laughing not at the East Village girl who aped her ways, White-haired, she still washes clothes beside the stream. (Yang Xianyi and Gladys Yang 1999: 667))

> 虞姬 Yu Ji
> 肠断乌骓夜啸风,虞兮幽恨对重瞳.黥彭甘受他年醢,饮剑何如楚帐中 . / Chángduàn wûzhuî yè xiàofçng, Yú Jî yôuhèn duì chòngtóng. Qíng Péng gânshòu tâ nián hǎi, yǐnjiàn hérú chuzhàngzhông. (Heart-broken as a black steed neighing at night in the wind, In silent grief she stayed beside her lord; The renegades Qing Bu and Peng Yue were doomed to be slaughtered; Instead, she fell on her own sword in Chu's tent. (Yang Xianyi and Gladys Yang 1999: 667))

明妃 Ming Fei

绝艳惊人出汉宫,红颜命薄古今同.君王纵使轻颜色,予夺权何畀画工. / Juéyàn jîngrén chû hàngông, hóngyán mìngbó gǔjîn tóng. Jûnwáng zòngshǐ qîng yánsè, yǔ duóquánhé bì huàgông. (A breath-taking beauty banished from the Han palace 'Old lovely girls have shared a sorry fate; Even if the sovereign stood by his beauties, Why give a painter the power to arbitrate? (Yang Xianyi and Gladys Yang 1999: 668))

绿珠 Lue Zhu

瓦砾明珠一例抛,何曾石尉重娇娆.都缘顽福前生造,更有同归慰寂寥. / Wǎlì míngzhû yîlì pâo, hécéng shíwèi zhòng jiâoráo. Dôuyuán wánfú qiánshçng zào, gèngyǒu tóngguî wèi jìliáo. (Rubble and pearls alike were cast away, Shi Chong used this fair maid so slightingly; Predestined he was to good fortune, Together they died, but still lonely in death was she. (Yang Xianyi and Gladys Yang 1999: 668))

红拂 Hong Fo

长揖雄谈态自殊,美人巨眼识穷途.尸居余气杨公幕,岂得羁縻女丈夫. / Chǎngyî xióngtán tài zìshû, mìirén jùyǎn shì qióngtú. Shî jû yúqì yánggôngmù, qǐ de jîmí nǔzhàngfù. (From his low bows, proud talk and air of distinction, The discerning beauty his true worth foretold; The grand

duke Yang Su was a living corpse, How could he keep a girl so staunched and bold? (Yang Xianyi and Gladys Yang 1999: 668))

The image of "preferring death over surrender" of Yu Ji and Lue Zhu suggests that Lin Daiyu cannot be compromised by feudal forces, through the prize of Xi Shi and Ming Fei, Lin Daiyu expresses the hope to control her own destiny and indicates that Hong Fo is an extraordinary woman – she did not rely on a wealthy family and bravely pursued her own ideals – the image of Hong Fo expresses the idea that Lin Daiyu wants to pursue free love and good ideals. Through the use of the Classic Allusions of the "five beauties" in ancient China, the poet expresses the inner emotions of Lin Daiyu vividly via the praise and memory of the historical figures.

And in the poem *Eulogy for Lin Siniang*, literally, the poet praises Lin Siniang, but in fact, the poet is cursing the stupid and incompetent ruling class. The poet uses the Classic Allusion of Lin Siniang to metaphorize the ruler of the Qing Dynasty, expressing his emotions of hate and contempt for the rulers of Qing Dynasty as follows. "天子惊慌恨失守,此时文武皆垂首,何事文武立朝纲,不及闺中林四娘. / Tiânzǐ jînghuâng hèn shîshǒu, cǐshí wénwǔ jiç chuíshǒu, héshì wénwǔ lì cháogâng, bùjí guîzhông línsìniang. (The city's loss appalled the Emperor, Generals and ministers hung their heads in shame, For not one of the court officials could compare, With lovely Fourth Mistress Lin of deathless fame. For this fair lady I sigh and sigh again, and, my song ended, my

thoughts with her remain. (Yang Xianyi and Gladys Yang 1999: 849-850))". These lines fully demonstrate Jia Baoyu's hate and contempt for the rulers of Qing Dynasty, as well as demonstrating the rebellious spirit of Jia Baoyu.

And in the poem *Eulogy for Qingwen*, the poet uses several Classic Allusions to construct poetic metaphors so as to express various emotions. In the lines: "高标见嫉,闺帏恨比长沙,直烈遭危,巾帼惨于羽野. / Gâobiâo jiànjí, guîwéi hèn bǐ chǎngshâ, zhíliè zâo wçi, jînguó cǎnyú yǔyì. (Like Jia Yi, He was attacked by those jealous of his noble character; and, like Gun, imperiled by his integrity. He hid his bitterness in his heart, and who thereto laments his life cut short? (Yang Xianyi and Gladys Yang 1999: 852))"; "雨荔秋垣,隔院希闻怨笛/ Yǔlì qiûyuán, géyuàn xîwén yuàndí. (As rain patters down on the vine-covered wall, one hardly heard fluting from the other court. (Yang Xianyi and Gladys Yang 1999: 852))"; "梓泽馀衰,默默诉凭冷月./ Zǐzé yúzhông, mòmò sùpíng lìngyuè. (While the master of Zi Ze pours out his grief to the cold moon in silence. (Yang Xianyi and Gladys Yang 1999: 853))"; the poet uses the Classic Allusions of Jia Yi, Gun, Ji Kang, Lue An, Shi Chong and others, who were persecuted in the political struggle, to construct poetic metaphors in order to express his emotion of hatred for the darkness of society as well as contempt for the ruling class. The poet advocates ancient customs and emulates the Chu people, using the style of Li Sao (Lament), so as to use the past to disparage the

present while hiding the true meaning in playful words.

In addition, through the lines "一从陶令平章后,千古高风说到今./ Yîcóng táolìng píngzhâng hòu, qiângǔgâofçng shuô dào jîn. (Ever since Tao Yuanming of old passed judgment, This flower's worth has been sung through the centuries. (Yang Xianyi and Gladys Yang 1999: 359))", the poet uses the Classic Allusion of Tao Yuanming's love and praise for chrysanthemums to metaphorize Lin Daiyu which is intended to suggest that Lin Daiyu has the same self-confidence and emotions of pride as Tao Yuanming. The poet expresses the character's inner emotions vividly through the use of this Classic Allusion.

Through the above examples, we can observe that the poet uses a lot of Classic Allusions to construct poetic metaphors, in order to express the poetic semantics and the emotions of the characters, such as praise, worry, missing, hate, contempt and pride in *A Dream of Red Mansions*.

The internal structures of Classic Allusions as poetic metaphors: Analysis of certain cases

In this section, we will use conceptual blending theory to make a detailed analysis of the internal structure of Classic Allusions in the poems in *A Dream of Red Mansions*. Due to limited space we cannot analyze each of the Classic Allusions in *A Dream of Red Mansions*. Therefore, we have selected some representative cases for detailed analysis.

Classic Allusions involve both the past (historical events or stories) and present (present events or people). The "historical events or stories" and the "present events or people" have certain similarities or correlations; their internal structures are consistent and corresponding. In other words, both of the mental spaces of the past and present share the same organizational framework. Through cognition and imagination, the poets link history and reality. Furthermore, through projection from history to reality, the poets construct poetic metaphors to express a variety of metaphorical meanings and emotions so as to achieve poetic cognition.

Because the input mental spaces of Classic Allusions share the same organizational framework, the conceptual blending network of Classic Allusions belongs to mirror networks. In the mirror network of conceptual blending all of the mental spaces, including the input spaces, generic spaces and blending spaces, share the same organizing framework. When all of the spaces share the same organizing framework, the internal structure of the conceptual blending network has a high internal consistency and this highly consistent internal structure facilitates cross-space mapping. While spaces in a mirror network share topology at the level of an organizing frame, they may differ at a more specific level (Fauconnier & Turner 2002: 123). In the mirror type of conceptual blending, the compression of vital relationships, such as time, space, role, cause-effect, 'identity', change, intentionality, representation and so on become facilitated. There are no clashes between the inputs at the level of the organizing frame because the frames are the same (Fauconnier & Turner 2002: 125). Based on this, the formation of emergent structures in the blending space will be very smooth. Through the blending, the organizing frame, which is shared by the input spaces, is often expanded into a more elaborate frame than the blending space (Li Fuying 2008: 176).

Case one: "湘江旧迹已模糊（**Dim now the tear-stains of those bygone years**)"

This classic allusion involves two input spaces: one is about the Classic Allusion of the Xiang Madams who were streaming with tears and the other is about "Lin Daiyu streaming with tears". In the thirty-fourth chapter of *A Dream of Red Mansions*, Jia Baoyu is beaten by Jia Zheng and Lin Daiyu goes to visit him and cries. Jia Baoyu knows that Lin Daiyu is crying because of being worried about him. So when Lin Daiyu returns, Jia Baoyu lets Qingwen send two old handkerchiefs to Lin Daiyu. When Lin Daiyu gets the handkerchiefs, she is very happy, because she knows that Jia Baoyu loves her. Then Lin Daiyu writes three poems in the handkerchiefs, expressing her love and worry for Jia Baoyu. These poems in the novel suggest that Jia Baoyu and Lin Daiyu have a very close reletionship. We should put these poems into a specific plot so as to know that Lin Daiyu and Jia Baoyu love each other and have mutual sympathy and support for each other. Moreover, these poems take tears as the theme, corresponding with the

theme of repaying tears in the novel *A Dream of Red Mansions*.

In the poem, the poet does not directly say that Lin Daiyu cries, however, he uses the Classic Allusions of the Xiang Madams to construct a poetic metaphor. The poet cleverly uses the story of the Xiang Madams crying for the Shun Emperor, not only to describe how Lin Daiyu's eyes are streaming with tears but also to emphasize the reason for crying.

The Xiang Madams were the concubines of Shun Emperor. When the Shun Emperor died, the Xiang Madams became very sad. Their eyes were streaming with tears and the tears fell onto the bamboo, covering it with spots. Later, people called bamboo covered with spots "Xiang Fei bamboo".

In Chinese poetry poets often use this Classic Allusion to metaphorize females who are streaming with tears for their lovers.

In this poem, the poet (Cao Xueqin) uses the Classic Allusions of the Xiang Madams to metaphorize that Lin Daiyu is sad and burst into tears, expressing the emotions of worry and pity for Jia Baoyu.

There are many similarities between the two input spaces. Both of them involve a lover and a loved one; input space I involves the Xiang Madams and the Shun Emperor and the input space II involves Lin Daiyu and Jia Baoyu. The Xiang Madams and Lin Daiyu are the lovers and play the roles of crying people, the Shun Emperor and Jia Baoyu are the loved ones and play the roles of causing others to cry. However, the relationship between Lin Daiyu and Jia Baoyu is not the same as the Shun Emperor and the Xiang Madams. The Shun Emperor was the husband of each of the Xiang Madams, however, Jia Baoyu is only the loved one of Lin Daiyu who had not yet married. The reasons for crying in the two input spaces have similarities but are not exactly the same. While they burst into tears because their loved ones suffer misfortune, the difference is that the Shun Emperor unfortunately dies while Jia Baoyu is just beaten by his father Jia Zheng. Furthermore, the two input spaces also involve the love token: Xiangfei bamboo (input space I) and Handkerchief (input space II).

Because there are many similarities between the two input spaces, cross-space mapping is formed between the two input spaces. Lin Daiyu maps to the Xiang Madams; Jia Baoyu maps to the Shun Emperor; the crying of Lin Daiyu maps to the crying of the Xiang Madams; the reasons for crying of Lin Daiyu maps the reasons for crying of the Xiang Madams; and the Xiangfei bamboo maps to the handkerchief. These mapping elements are selectively projected onto the blending space under the cognitive operation of the brain. Based on the compression mechanism of the brain, the key relationships come from the input spaces and are compressed into unique relationships. However, the reasons for crying in the two input spaces are not exactly the same. In the blending space, the differences are compressed and only retain the same elements. The difference

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of the "relationship between Lin Daiyu and Jia Baoyu" and the "relationship between the Shun Emperor and the Xiang Madams" is compressed, keeping only the common lover element. Only the time of the incident, the environment and the location, remain unique. Finally, through the cognitive operation of composition, completion and elaboration an emergent structure is generated in the blending space; that is Lin Daiyu is the Xiang Madams. The complete diagram of the conceptual blending network of the Classic Allusions "湘江旧迹已模糊, (Dim now the tear-stains of those bygone years)" is as follows:
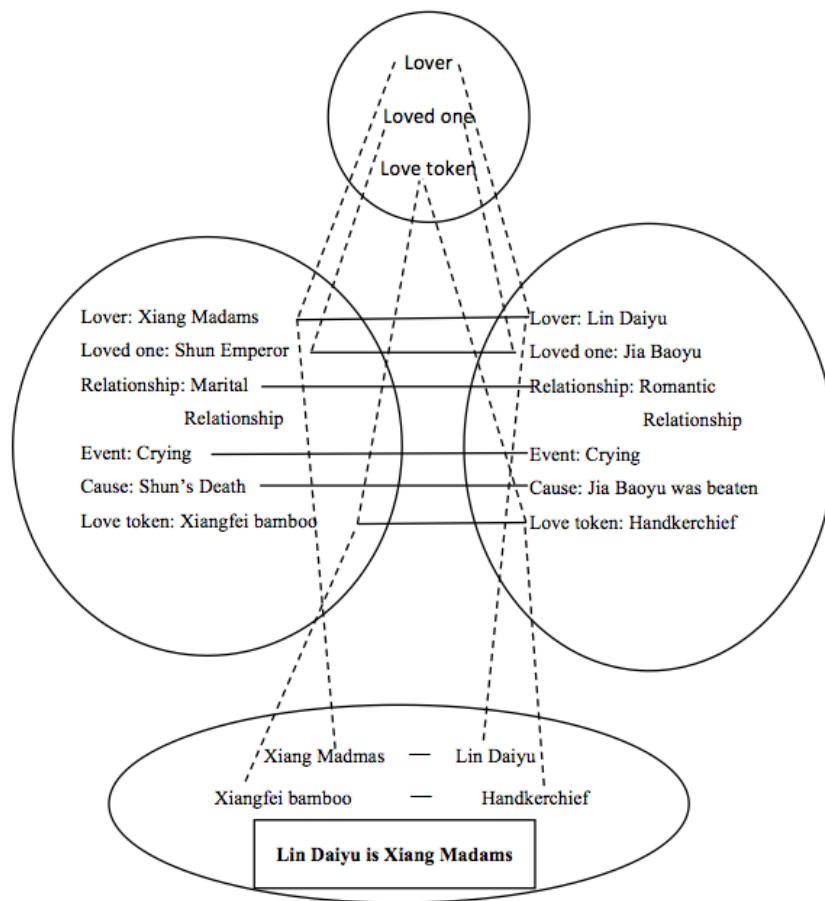

Figure 2 Diagram of the conceptual blending network of Classic Allusions:
"湘江旧迹已模糊, (Dim now the tear-stains of those bygone years)"

In the novel, *A Dream of Red Mansions*, the poet cleverly metaphorizes Lin Daiyu's crying through the use of the Classic Allusion of the Xiang Madams. Through the projection from history to reality, the poet euphemistically and implicitly expresses Lin Daiyu's love, pity and worry for Jia Baoyu. Furthermore, the use of Classic Allusions also enhances the cultural atmosphere and artistic expression of the poetry in order to let poetry achieve the effect of using fewer words to express rich meanings.

Case two: "心较比干多一窍，病如西子胜三分 (She looked more sensitive than Bi Gan, More delicate than Xi Shi.)"

This Classic Allusion involves three input spaces. One is about Bi Gan, one is about Xi Shi, and one is about Lin Daiyu. The main elements involved in the space of Lin Daiyu include the person (Lin Daiyu), the characteristics of Lin Daiyu, the status of Lin Daiyu, and the gender of Lin Daiyu (female). The main elements involved in the space of Bi Gan include the person (Bi Gan), the characteristics of Bi Gan (clever, talented and powerful) and the status of Bi Gan. The main elements involved in the space of Xi Shi include the person (Xi Shi), the characteristics of Xi Shi (beautiful and sickness, happy), the status of Xi Shi, and the gender of Xi Shi (female). The input spaces of Bi Gan and Xi Shi do not map to each other; however, both of them map to the input space of Lin Daiyu based on similarities. Bi Gan and Xi Shi map to Lin Daiyu and the characteristics of Bi Gan and Xi Shi map to the features of Lin Daiyu. However, not all of the elements in the input spaces map to each other. For instance, the powerful characteristics of Bi Gan do not map to the characteristics of Lin Daiyu. Additionally, the happy characteristics of Xi Shi do not map to the characteristics of Lin Daiyu. Therefore, only elements with similarities map to each other. Furthermore, these mapping elements are projected onto the blending space under the cognitive operation of the brain. Based on the compression mechanism of the brain the key relationships, which come from the input spaces, are compressed into unique relationships. And through the cognitive operation of composition, completion and elaboration, an emergent structure generates in the blending space, that is: "Lin Daiyu looked more sensitive than Bi Gan, more delicate than Xi Shi". The complete diagram of the conceptual blending network of the Classic Allusions "心较比干多一窍，病如西子胜三分 (She looked more sensitive than Bi Gan, More delicate than Xi Shi.)" is as follows:
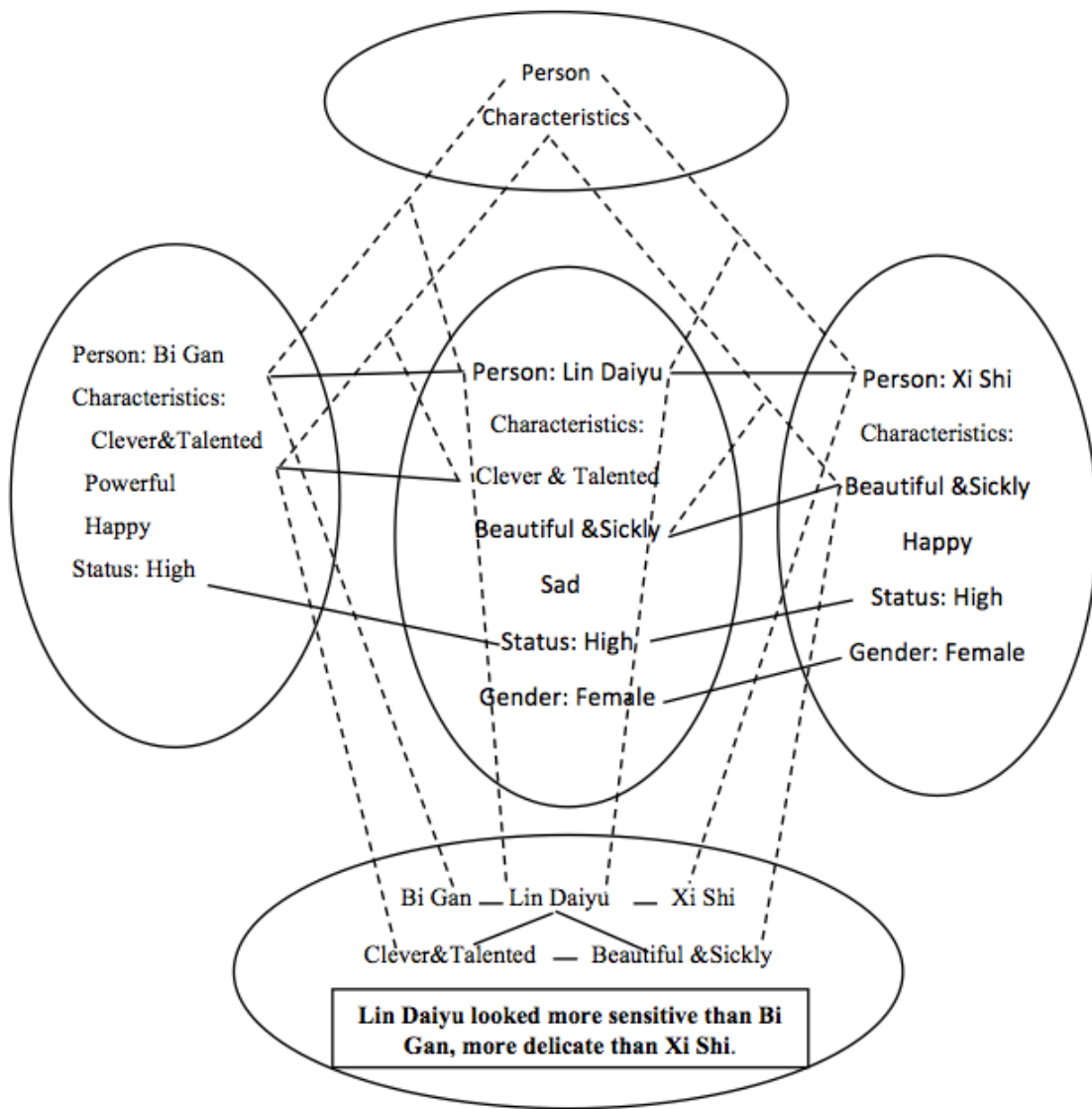
Figure 3. Diagram of the conceptual blending network of Classic Allusions:
"心较比干多一窍，病如西子胜三分 (She looked more sensitive than Bi Gan,
More delicate than Xi Shi.)"

Through this conceptual blending, Lin Daiyu not only has the clever characteristics of Bi Gan but also the beautiful characteristics of Xi Shi. In other words, the characteristics of Lin Daiyu are shown by integrating the characteristics of both Bi Gan and Xi Shi.

In this conceptual blending, the cross-space mappings and projections are selective. Only those elements that contribute to generating the emergent structure are selected. The cross-space mapping is established between these selected elements. Later the mapping elements are projected onto the blending space to participate in the conceptual blending in order to generate the emergent structure. However, other elements, such as the emotions, time and place, which have nothing to do with the generation of the emergent structure, will be hidden in the process of conceptual blending.

At the same time, this conceptual blending also shows that some of the internal structures of Classic Allusions are complex, involving more than two input spaces. However, no matter how many input spaces are involved, the conceptual blending theory can effectively analyze them; thereby allowing people to understand the internal structure of Classic Allusions clearly.

Case three: "子系中山狼 (He is a wolf on Zhongshan mountain)"

This Classic Allusion involves two input spaces. The input space I refers to the wolf and Mr. Dongguo. Mr. Dongguo is a benefactor as he saved the wolf; however, the wolf is ungrateful. Not only does the wolf not repay Mr. Dongguo but he wants to eat him. Accordingly, the relationship between the wolf and Mr. Dongguo is that of betrayer and betrayed. The input space II refers to Sun Shaozu. He is a scoundrel and is devoid of gratitude. He mistreated his wife (Jia Yingchu) up to her death. So the relationship between Sun Shaozu and his wife (Jia Yingchu) is that of betrayer and betrayed. The cross-space mappings are established based on the similarities between the two input spaces. The wolf maps to Sun Shaozu, both of whom are the betrayers. The features of the wolf map to the features of Sun Shaozu. Therefore, the identity of an animal – the wolf – maps to the identity of a human – Sun Shaozu. These cross-space mappings are projected onto the blending space under the cognitive operation of the brain. Based on the compression mechanism of the brain, the key relationships that come from the input spaces are compressed into unique relationships. Through the cognitive operation of composition, completion and elaboration, an emergent structure generates in the blending space; that is, Sun Shaozu is the wolf. The complete diagram of the conceptual blending network of the Classic Allusion "子系中山狼 (He is a wolf on Zhongshan mountain)" is as follows:
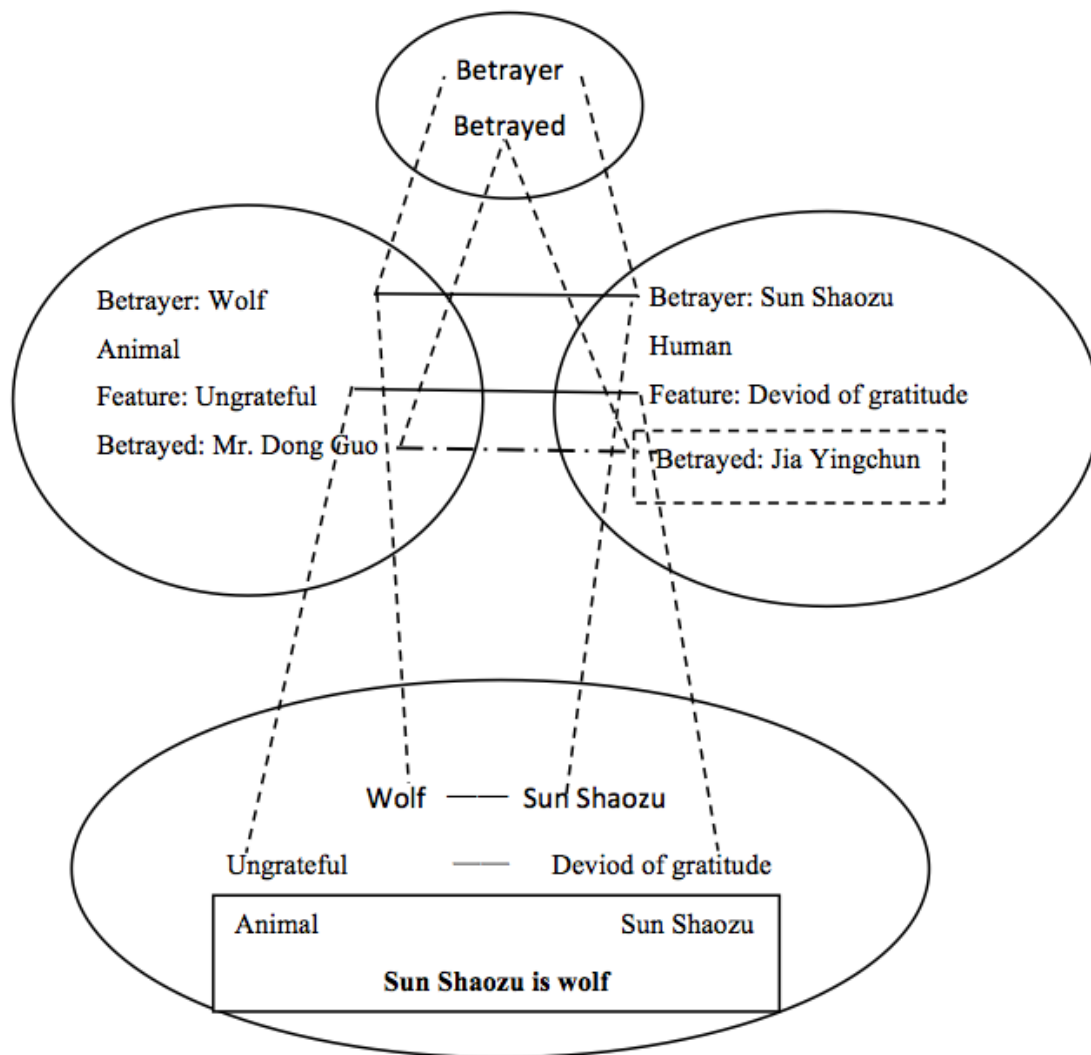
Figure 4. Diagram of the conceptual blending network for the Classic Allusion:
"子系中山狼 (He is a wolf on Zhongshan mountain)"

In this conceptual blending, the element Mr. Dongguo in input space I is a special element, he has a clear and fixed role that exists against the wolf; they are inseparable. However, in input space II, the role that exists against Sun Shaozu does not need to be mentioned. People who have read *A Dream of Red Mansions* will know that the role that exists against Sun Shaozu is that of Jia Yingchun. However, if we do not know the role of Jia Yingcun, we can still understand this conceptual blending process

because the projection from the input space to the blending space does not only include the projection of the elements but also the projection of the frame in the process of conceptual blending. Within the frame of input space I, the wolf betrays Mr. Dongguo and when the wolf maps to Sun Shaozu, it means that Sun Shaozu has the features of the wolf and will betray someone. It does not matter who this someone is because it does not affect the understanding of the conceptual blending.

Conclusion and Discussion

This paper primarily studies the use of Diangu (典故 Classic Allusion) in Chinese poetry. Diangu（典故）refers to ancient events or stories quoted in poems and words with literary origins (Modern Chinese Dictionary 2012: 290). This means that "Diangu (典故)" should include two aspects. Firstly, Diangu（典故）should refer to ancient events or stories. Secondly, Diangu（典故）should have literary sources. Therefore, "allusion" and "Diangu (典故)" do not exactly correspond because the semantic range of the two words is not the same. In order for readers to have a clear understanding of the uniqueness of Chinese "Diangu (典故)", we use the term "Classic Allusion" to refer the Chinese word "Diangu (典故)" in English.

The essence of using Classic Allusions in Chinese poetry is to use the metaphorical mechanism to establish a relationship between history and reality based on similarity or correlation, so as to construct poetic metaphors. Therefore, the nature of the usage of Classic Allusion in Chinese

poetry is a way of constructing poetic metaphors, of which the Classic Allusion is a category. Classic Allusions are the condensability of historical events or stories and a few words can remind people of the entire historical events or stories. The use of Classic Allusions replaces a detailed account and explanation with a concise overview, which is in line with the requirements of the concise language of poetry. Chinese poets use the Classic Allusion to construct poetic metaphors to express the various semantics and emotions of poetry so as to make the poetry replete with the atmosphere of historical and national culture.

Finally, this paper uses conceptual blending theory to analyze the internal structure of the Classic Allusions. The Classic Allusions involve two mental spaces, one refers to the Classic Allusions (historical event or story) and the other refers to a present event or person. The Classic Allusion and the present event or person have a certain similarity or correlation, and their internal structures are consistent and corresponding. In other words, both of the two mental spaces share the same organizational framework. Therefore, the conceptual blending network of Classic Allusions belongs to mirror networks. Through cognition and the imagination, poets link history and reality. Furthermore, poets construct poetic metaphors to express a variety of metaphorical meanings and emotions through the projection from history to reality, so as to achieve poetic cognition.

In short, this paper allows readers to understand the accurate meaning of the Chinese word "Diangu（典故 Classic Allusions)" and its similarities with and

differences from the English word "Allusion". Additionally, the use of conceptual blending theory also helps readers to understand the nature, internal structure and analysis of "Diangu (典故 Classic Allusions)" more clearly.

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