

Generalised Embodied Cognition Theory in Literature from the Perspective of Embodied Cognitive Linguistics: an Analysis of the First Chapter of a Dream in Red Mansions

Qing Zhong^a, Xiangning Zeng^{*}

College of Foreign Studies, Guilin University of Technology, Guilin, Guangxi, China

^{*} Corresponding author: Xiangning Zeng (Email: 260791776@qq.com), ^a 393067484@qq.com

Abstract: Academic ties have been strengthened in the environment of increasingly close international relations, with the continuous development of cognitive linguistics and the continued introduction of many linguistic theories from abroad. Since President Xi Jinping proposed cultural self-confidence, culture itself has been given a special mission, and with the efforts of domestic scholars, a localized embodied linguistics has been born, whose core principle of “reality—cognition—language” singles out personal experience as the perspective of analysis, and focuses on humanistic theories of linguistics. The core principle of “reality-cognition-language” singles out personal experience as the perspective of analysis, focuses on the subjectivity of cognition under humanism, and pays more attention to the interaction between human beings, the natural environment, and the individual’s heart in the development of human beings. In this process, cognition and environment are inextricably linked at the same time. Therefore, this paper tries to combine the theory of embodied cognition in psychology, and utilize the three elements of “body”, “cognition” and “environment” to construct an embodied cognition theory. Therefore, this paper tries to combine the theory of embodied cognition with psychology and use the three elements of “body”, “cognition” and “environment” to construct a cyclic triangular framework of the theory of embodied cognition under the perspective of embodied cognition, and combine it with the principles of embodied linguistics in interpreting the first chapter of A Dream in Red Mansions. The research conclusion of this paper is that, according to the guidance of the theoretical thinking of embodied cognition, there is a new way of thinking for the analysis of embodiment in literature, the method of combining both embodied cognition and embodiment and the language shown by the writer present the logic of mutual illumination, and the theory of embodiment under the perspective of embodiment and the language of literary metaphors are complementary to each other, which in turn will produce a new developmental of the literary work.

Keywords: Embodied-Cognitive Linguistics; Literature; Embodied Cognition Theory; Triangle Model.

1. Ideological and Philosophical Possibilities of Using Embodied-Cognitive Linguistics in Literature

1.1. The Inevitable Birth of Embodied-Cognitive Linguistics

Cognitive Linguistics emerged in the 1980s, and unlike the broad cognitive linguistics (cognitive linguistics) in Chomsky’s tradition, the narrow cognitive linguistics (Cognitive Linguistics) argues that the study of language cannot be separated from the part of the mind, and that it is combined with cognitive nourishment, rather than generation. (1) language is not an autonomous cognitive mechanism, but a major part of cognition; (2) language is about semantics; (3) semantics is the result of conceptualization; (4) grammatical knowledge derives from language use; and (5) the study of language through an understanding of the mind will be insightful, regardless of whether these studies come from experiments, introspection or common-sense observations (Xu Wen, 2011). Cognitive linguistics has developed rapidly in the decades since its emergence, and in the environment of increasingly close international relations, academic ties in the academic circle have also been strengthened, and many theories related to language research have been introduced

from abroad, and China, as an ancient civilization, has distinctive national characteristics and excellent historical inheritance.

The inheritance of culture cannot be separated from the protection and development of language. Before that, the inheritance of language was regarded as a tool for the ruler to maintain the situation of great unity, and the inheritance of culture was rather the result of subordination, but today, the country is prosperous, and since President Xi Jinping put forward the cultural self-confidence, the culture itself has been endowed with a special mission of the times, and under the research efforts of the scholars in China, a localized Embodied-Cognitive Linguistics has been born which combines Chinese development with materialism (body) and humanism (cognition), and this philosophical outlook discusses the “body” and “cognition” of language in detail from the perspectives of Marxism-Leninism’s dialectical materialism and post-modern philosophy. Under the core principle of “reality—cognition—language”, the subjectivity of personal experience and cognition is singled out as a perspective for analysis, and humanism is emphasized, with more attention paid to the interaction between human beings and the natural environment, between human beings and their hearts, and between their hearts and the natural environment in human development and the correlation between the inner

and the natural environment. In view of the underlying logic of the localization of linguistics today, this paper argues that linguistic research based on Chinese culture is inevitable.

1.2. The Logic of Embodied Perspectives as Applied to Discourse

One of the basic principles of embodied cognition is dialectical materialism, in which matter determines consciousness, and therefore “reality” produces “cognition”. Language affects cognition, and cognition affects reality, and this reaction force is the driving force for people to know the world and change the world. For language, it has power in life.

For example, a teacher facing a student who is already late will ask politely, “What time is it?” This conveys the message that the addressee is already late and implicitly shows the speaker’s dissatisfaction with the act of being late. In this discourse, the teacher and the students are in the same objective environment—the classroom, in this “real” condition, in order to ensure the normal operation of the lesson, there is a relatively independent statute between the two social identities of the students and the teacher, in other words, there is a common adherence to the rules and regulations of the school. In this “real” condition, in order to ensure the normal teaching, there is a relatively independent statute between the two social identities of students and teachers, so they have a common “cognition” to abide by the school rules and regulations. In this case, the teacher’s “experience” of teaching and the students’ “experience” of attending class are two “embodied experiences” that take place together in the same classroom, and they have an “Embodied Cognition” of the principles that need to be observed in the classroom. In the context of tardiness—rule-breaking, the same utterance (language) often produces different thoughts (perceptions) about the same object—the teacher and the student, and thus serves as a warning to the teacher and the student. That cognition, which in turn serves to warn students and emphasize the rule (reality).

This discursive power is seen in a broader sense, not only in life, but also in literary works where dialogue and literal meaning have the same effect. And this cognition is agglomerative in the sense that in crowd-based social groups, people with the same social background tend to develop unique forms of language, such as dialects, which can also explain cognitive and cultural differences between countries and even provinces. The cognitive differences between groups across regions involve two “reality—perception—language” chains, which may distort the meaning of language to varying degrees and create barriers to communication. The same applies to literature that originates in life.

1.3. Embodied Cognitive Applications of Literature in its Perspective

Creation and inspiration come from life experience, and this cognitive and mental formation cannot be separated from the creator’s personal experience and emotional experience. Matter determines consciousness, under the influence of the external environment, the world in the eyes of the creator is the reflection of the objective environment in the human brain, and this reflection is the petri dish in the human brain that generates the individual mind, and it is the result of the creator’s interactive experience and cognitive processing of objective phenomena in the outside world. Therefore, this result will also act as the basis of the objective environment in the beginning of the next time or a deeper cognition. In

other words, in the reticulation of the cognitive structure of the human brain, when encountering the experiential nature of the new mind, it will use the former generation of the established thinking and continue to derive new cognition to supplement and improve the cognitive structure of the creator. In this process, reality directly affects cognition, and cognition has a counterforce on reality, the former directly affects the mirror image mapping in the human brain, and the latter indirectly affects the reality of the world in the creator’s brain, and then the writer, due to the impact of reality and cognition of the hedge, inevitably produces a contradiction in self-consciousness, generates inspiration, and then creatively applies the text. Therefore, in the long history of literary development, it can often be seen that the experiences, mental and physical conditions of writers at different stages are inextricably linked to their works[1]. A famous work of literature in history is a reflection of the humanistic character of the society at that time and the development of humanism.

In literature, the construction of meaning of words depends on the context arranged by the writer, that is to say, the writer builds an independent fictional world in his mind, and for the embodied cognitive view, it is necessary to satisfy the temporal linear narrative structure or the mesh narrative structure that simulates the social relationship in order to have the referentiality of the literary works. Because in the fictional “reality”, the characters concerned all live and develop in the same basic space, sharing the same historical environment, and only then can they develop different mentalities, which in turn affects their understanding and grasp of language.

Combined with the purpose of this paper, in order to re-examine the crystallisation of excellent traditional Chinese culture under the logical framework of localised linguistics, *A Dream in Red Mansions* is the right choice, great works are often born in the years of turmoil or the situation of great changes, and Cao Xueqin was in the era of the twenties and the sixties of the eighteenth century, the Qing Dynasty was already a huge bubble of prosperity, in the alternation of the changes of the decline from the prosperity of unprecedented luxury has hidden a great social crisis, and under this social crisis many literati were either preparing for the revolt and resistance or looking for more ways to civil enlightenment. Because the unprecedented luxury has hidden a huge social crisis, and the budding of capitalism and the feudal dynasty is destined to the destruction of the latter, and often in the change of the times of the people is the most suffering. A peaceful appearance hidden under the people’s lives in the “day to give outside, there is no grain”(日给之外, 已无余粒) of the social crisis. Economically, self-sufficiency in years of abundance of the small peasant economy by a large number of land annexation and faltering, capitalism accelerated due to a large number of industrial, commercial and industrial handicrafts. Politically, peasant revolts and insurrections occurred outside the court, and the political climate evolved before and after Yongzheng’s accession to the throne in the court, in which Cao Xueqin himself was also involved, and it was these new “realities” that gave Cao Xueqin a “cognitive” impact, and therefore he had to carry out a “language” in terms of language expression. Therefore, in terms of language expression, he had to make “linguistic” arrangements to avoid the suspicion of imprisonment and court involvement in politics, but this linguistic arrangement of art adds a breath of creativity to literature and creates an unprecedented narrative technique[2]. This work, which fully combines the context of the times and the sad and sorrowful state of mind of the literati,

is a standard model for the study of embodied cognition under the perspective of embodied cognition.

At the same time, the metaphorical nature of its chapters and the wide range of allusions involved are also a hotbed for retracing the traditional patriarchal society, although the author himself was also influenced by the historical narrative structure of most of the previous novels, which makes it possible for readers in different social statuses to make different judgments on the truth or falsity of the plots, and for them to make their own decisions[3]. This kind of “half-false” literature has a strong controversy and discussion, so it can be widely circulated in the civil society, and in the author’s own purpose, similar to Mr. Lu Xun’s “abandoning medicine to pursue a career in literature”, hoping to give a kind of awakening to a numb society, Cao Xueqin also holds the purpose of circulating the book to be able to express his personal anti-feudal thoughts, and to disseminate this kind of “righteous innovation” by means of entertaining the general public. Keeping the right innovation also can let more people for its “clear the wrong”(洗清冤屈). Compared to today’s online media research hot words, such as “囧架架”, “钝角”, “塞班”, and so on, which have no logic or cultural background and cannot be traced back to their origins. It is a product that is simply to satisfy the public’s need for group identity and entertainment, and is updated by the Internet at an extremely fast pace, making it impossible to judge its significance for research [4].

2. Analysis of the First Chapter of a Dream in Red Mansions by Embodied Cognitive Triangular Cycle Theory

2.1. An Embodied Cognitive Triangulation Theory Incorporating Core Principles of Embodiment

The first generation of traditional cognitive science is to study the cognitive function in a detached way, independent of cognition from the human body, ignoring the interactive variables in the cognitive process, the second generation of cognitive science to oppose the Cartesian transcendental rationality of the body’ repression, emphasising the philosophy of corporeality, focusing on the embodiment of the mind, explaining the body’s perceptual, sensory experience of the body’s embodied experience, and explaining that the conceptual generation can not be separated from the human body’s physical body and the brain processed by the body to recognize that is more focused on the embodiment of human development. Embodiment is a topic of common concern in philosophy, cognitive science and cognitive linguistics. The narrow conception of embodiment emphasises the deterministic significance of bodily functions for cognition, or the deterministic role of sensorimotor perception in the production of cognition. The broader conception of embodiment advocates that, on the basis of the narrower conception of embodiment, the basic unit of cognition is the combination of “brain—body—environment”, which suggests that the cognitive subject participates in different situations and interacts with the environment in different ways. The notion of embodiedness asserts that the basic unit of cognition is the “brain—body—environment” conjunction based on narrowly embodied cognition, suggesting that the cognitive subject participates in different

situations and interacts with the environment in different ways[5]. The “embodied cognition” in embodied linguistics and the “embodiedness” in cognitive science are intrinsically related to each other. According to the core principle of embodiment, “reality—cognition—language”, the individual’s embodiment and conceptualisation are added to it, as a result of the combination of Marxist-Leninist materialism and experiential philosophy. According to the contrast between the broad and narrow meanings of embodiment, the literary works studied in this paper need to be analysed in the context of the environment, so the idea of broad embodied cognition is taken, that is, the relationship between the body, cognition and the environment highlights the influence of the environment on the experience and cognition, and individual embodiment can not be separated from the individual’s mind, and the development of the mind is closely related to the involvement of the environment, which brings the body’s sensory and perceptual conditions, and the generation and internalisation of cognitive schemata only under the condition of the coordination of the body and mind[6]. The generation and internalisation of cognitive schema can only be rooted in the subject. Therefore, this paper makes use of the theory of embodied cognition triangle, combined with the principle of embodied cognition, to analyse the theory of the first chapter of *A Dream in Red Mansions*.

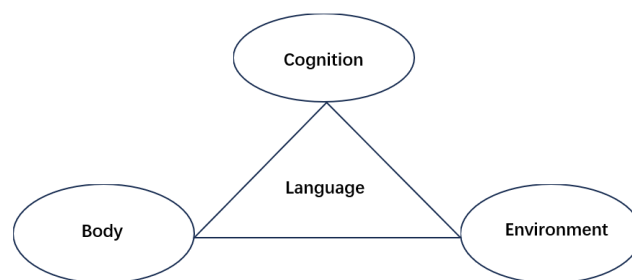


Fig 1. The image of embodied cognitive triangular cycle theory

According to the Figure 1, the relationship between the elements in the triangle cycle theory is as follows: the body and the environment is a participatory relationship, that is, all the behaviours done by the body functions in the environment belong to the participation in the environment, and such behaviours include physical direct participation and indirect participation; the body and the cognition is an imaginative relationship; therefore, the combination of the perception in the body functions and the personal embodied experience, and finally imagined out of the cognition; the cognition and the environment is a correlative relationship; therefore, the cognition is not generated and changed without the influence of the environment, and at the same time the environment is led by the human cognition, and the plasticity of the environment depends on the subjective initiative of human beings.

From the perspective of cyclic process, first of all, the cognition of human body can only be converted into subjective initiative to change the world on the basis of physical and mental co-ordination, i.e., to make real participation in the environment. In the case of participation in the environment, the body will first perceive the change of the social environment, and then this change perceived at the brain level reshapes the body’s original imagined cognition, and the reshaped cognition correlates with the change of the environment, no matter whether it is the cognition before

reshaping or the cognition after reshaping, it is the mapping of the environment, and it correlates with the corresponding environment. And at the same time, the changed social environment is engaged for the individual's bodily functions. This is a complete basic theory of the triangular cycle.

And language, as the expressive tool of the body, the expression of cognition, and the means of describing the environment, is in turn closely related to three of these elements. Specifically, all the feedbacks the body receives in the environment will affect its language style, for example, the attempt to constrain the language expression of the country girl by changing the external environment in *Pygmalion*, which is the connection between language and the environment; the cognition is affected by the ever-changing environment in the body's perception, and the changing cognition will gradually go deeper into the language learning and consciously utilise the language tools in order to correctly express one's own cognition, furthermore, the efficiency of language use is also related to the breadth of the cognitive level, which is the link between language and cognition; the body is affected by the social environment, the aging of the body, the regeneration of the cells, the changes in the body's hormones are directly reflected in the perception of the external environment, which will make the perception of the body level more detailed or coarse, and have an impact on the emotional granularity, which will lead to the environment through the use of language to describe the different emotions, which is the link between language and the body. This is the connection between language and body.

2.2. Metaphors of Embodied Cognition under Two Timelines and Character Lines in The First Chapter of a Dream in Red Mansions

The first five instalments of *A Dream in Red Mansions* set the sad tone of the whole piece and foreshadow the end of the main characters. For reasons of space, this article only takes one of them. *A Dream in Red Mansions*, also known as *The Story of the Stone*, can be interpreted as a self-narrative of a stubborn stone, and most scholars have recognised the connection between the stone and Cao Xueqin himself, who used it as a medium for his narratives to express his thoughts through objects[7]. This kind of self-narrative with the author's memories contains three layers of creative thinking: the first layer is the narrative strategy, using the memories of the stone to attract the readers' interest in reading; the second layer is the author's reminiscence of his own past through the mouth of the stone; and the third layer is the hints and metaphors in the plot to achieve their own purpose—to get positive feedback from the readers. It can be seen that the last two layers are a matter of creative psychology, and the author's personal experience makes an outstanding contribution to the narrative psychology. In the biographical experience, the author's experience is the basis for the formation of the author's cognition, and the cognition that connects the mind is the root of creative inspiration, which is the basic element before writing.

On the timeline of the statement has been clues, “had experienced some dream after”(曾经历过一番梦幻之后), indicating that the novel plot of the metaphysical colours, “now dust and dust, nothing, suddenly thought of all the women of the day”(今风尘碌碌, 一事无成, 忽念及当日所有之女子), explaining the narrative motivation, “when this is the case, since I want to put the past rely on God's grace and

virtue to today, a skill without success, half a life of the crime”. “When this, then I want to rely on the past heavenly grace Zu De to today, a skill without success, half a life of crime”(当此, 则自欲将以往所赖天恩祖德.....以至今日一技无成、半生潦倒之罪), three times to emphasise the reasons for the stone since the narrative, the background, in these expressions, more than one group of words and phrases marked by time, such as “had”(曾) and “today”(今), indicating the reminiscence nature of this masterpiece, and reminiscence, as a function of the brain, is the result of the original initial state of things and the continuous action of the human brain and mind, which involves the initialisation and re-processing of experience itself, as mentioned above[8]. It is mentioned above that the author's creation took place in a very turbulent time, as can be seen from the description of “today's thatched rafters, tiled stoves, and rope beds”(今日之茅椽蓬牖, 瓦灶绳床), the reality of the environment was dilapidated, and the author's bodily functions involved in the social reality felt the reality of sleeping and living in the open air, and due to the political environment and the trend of the overthrow of the feudal society, the association of such a present environment with the past is not a good example. The correlation between the present environment and the past cognition makes today's powerless emotions fight against the perception of the past easy years, which is in contrast to the state of mind of that day, which is “morning and evening winds and dew, steps and willows, and flowers in the garden, and there is no one who can hinder my mind from writing and inking,”(晨夕风露, 阶柳庭花, 亦未有妨我之襟怀笔墨者) and produces a strong conflict, so the author has a sense of sadness in his memories, and this change in physical function (emotional perception) changes the present cognition[9]. This is also the contrast between the two timelines. This is also a reflection of embodied cognition in the contrast between the two time lines.

The author put pen to paper and wrote *A Dream in Red Mansions*, and said, “all cloud the author is obsessed, who understands the flavour of it”(都云作者痴, 谁解其中味), while standing in the reader's point of view to think, the author of the text are in the purpose of being understood, recognised and remembered, Cao Xueqin's words are not empty, each sentence has a deep meaning, “who understand”(谁解)is the hope that there will be descendants to comment on the detailed reading, hope that their own broad-mindedness can be understood, their own resistance to the feudal society can be seen, and also said that “obsessed”(痴), but also their own in the dynasty at the time of the protective umbrella. Even more in the opening of the author of the cloud that “borrowing ‘psychic’ said, write this ‘Stone Chronicle’ a book also”(借‘通灵’之说, 撰此《石头记》一书也), and said “but the Cabinet from the history of some people, can not be because I am not good at self-protection of their own shortcomings, and seventeen obliterated also!”(然闺阁中本自历历有人, 万不可因我之不肖自护己短, 一并一起泯灭也) Cao Xueqin can be seen through the stone psychic narrative, showing the helplessness behind the heartache.

There are many different opinions on the metaphors of the two character lines “Zhen”(甄) and “Jia”(贾). From the writer's point of view, the purpose of metaphors is no more than three: narrative creativity, implying reader interpretation, and increasing metaphysical colours. “Zhen Shiyin”(甄士隐)

is the “hidden truth”(真事隱) and “Jia Yucun”(贾雨村) is the “remain falsehood”(假语存), and these two characters show that the author intends to hide the truth from the reader. In addition to the author’s family’s political sensitivity, the deeper level is Cao Xueqin’s own treatment of the personal experience in the contradictions of remembering and forgetting. It is this ambivalence that affects his brain function, creating an opening tone seems to be fantasy, but the whole text is actually an excellent work of realism, satirising the extravagance of the dignitaries, and challenging the patriarchal society through the mouths of the women, men and women.

In the first chapter, Cao Xueqin not only uses words to create works, but also tries to use creative words to open up criticism of previous works, giving readers new perspectives, and criticising the meaninglessness and tediousness of the “wild history of the past”(历来野史) and the “moon and moon writing”(风月笔墨). In this way, Cao Xueqin takes the initiative to lead the reader’s thinking when reading, and the language has an impact on the reader’s cognition, mobilising the reader to continue to read the “deciphering psychology”. The work is defined at the beginning of the book, and the stone is borrowed for the mythological narrative. In terms of myth, Cao Xueqin accepts traditional Chinese myths, and the novels are full of folk mythological colours, and this background is a collective philosophical environment, which influences the author’s narrative arrangement. Taking the stone left behind by Nuwa to mend the sky as an introduction, “Nuwa Huang only used 36,500 of them, and only one was left unused, so he abandoned it under the Green Ridge Peak of this mountain”(娲黄氏只用了三万六千五百块, 只单单剩了一块未用, 便弃在此山青埂峰下) draws out the reader’s interest, providing a reasonable background for the stone’s later inactivity and freedom of illusion due to its abandonment, and drawing out the nature of the main character, Jia Baoyu—was originally a psychic stone. Often there is a deep cultural background behind the myths, that is, the cultural environment. Cao Xueqin adds a timeline to the myths on the basis of the mythological archetypes, giving them a historical narrative, but in terms of the specific time, “the age of the dynasty, the land and the state, but the opposite of the lost and unaccounted for”(朝代年纪, 地舆邦国, 却反失落无考). In contrast to previous works of historical fiction, which confuse folk readers, Cao Xueqin resolutely chose to abandon the narrative timeline and retain the mythological timeline, as he had a cautious attitude towards the handling of historical timelines. This move also corresponds to the characteristic of “hiding the real thing, but keeping the false words”(真事隱去, 假语存焉).

By using truth and falsehood to mirror each other, Cao Xueqin presents a narrative that puzzles the reader in the first chapter, and this half-concealed presentation is inextricably linked to his own political turmoil, which brings us back to the issue of the “environment”. As we all know, human beings survive in their environment, and the reality provided by the environment is the fundamental determinant of consciousness in the human brain, while cognition, as a product of the body’s inner consciousness, is closely related to the environment. In the opening chapter, Cao Xueqin’s narrative embodies the cyclical nature of embodied cognition. Before the narrative, it is the change of the environment that causes the change of consciousness and then changes the author’s cognition, and after the narrative, these depictions of reality

are preserved in relative stasis because of the record.

Another kind of embodied cognition that has a corresponding relationship in the creative process is Cao Xueqin’s own description of the “dream”, the dream itself is detached from the existence of the environment, so when it comes to the dream in the creative process, the author will be given the greatest autonomy in the plotting, and the logic in the dream is not traceable, and in the first time, the description of the dream is only once, in the “dream”. In the first chapter, there is only one description of a dream, which is in the dream of “Zhen Shiyin”, in which he hears the conversation between a monk and a Taoist, which leads to the “Realm of the Taixu Illusion”(太虚幻境), and points out the theme sentence “False is true when it is true, and there is nothing where there is nothing”(假作真时真亦假, 无为有处有还无), and it recounts the myth of “the former alliance of wood and stone”(木石前盟) and explains the cause and effect of the love between Jia Baoyu and Lin Daiyu.

This boldly detached from the environment and the plot of the random arrangement is unique to the style of the first chapter, is in the whole piece of the most meaningful metaphor, later chapters of the dream again or simply reflect the philosophical colours of the unity of man and nature, or in the plot twists and turns play an important role, because the author has a sober knowledge of the reader’s audience, someone to read in order to have the opportunity to “solve the taste”(解其中味). The choice of “Zhen Shiyin” as a dream carrier is due to the metaphorical nature of his own name, the metaphorical nature of the end of his family’s downfall and the loss of his beloved daughter, and the metaphorical nature of the opening full account of the “little withered glory”(小枯荣). These three metaphors are directly referring to the plot direction of the whole novel, suggesting the main theme of the great four families’ decline and prosperity, and echoing the expression “when something is false, it is also false, and where there is nothing, there is still nothing”(假作真时真亦假, 无为有处有还无). In addition, the metaphor of “Yinglian”(英莲), which refers to “deserve to sympathize”(应怜), the daughter of Zhen Shiyin, is also the author’s ingenious idea in writing the small withering-flourishing plot of “Zhen Shiyin”.

In terms of outcome, it is the individual’s cognitive physical engagement with the environment based on physical and mental coordination, i.e. the author’s ability to create work. Abstractly speaking, in this process, it is the author’s physical body perception that perceives the social change, and then this ideological change reshapes the individual’s creative cognition, and the presentation of the work shows that the reshaped cognition fits the environment, which in turn engages the author’s physical body. This is the basic theory of a complete triangular cycle. The author’s writing language is closely related to the body, environment, and cognition[10].

Specifically, the author was pressured by the sensitive politics in the social environment, and had to change his language style, invoke multiple metaphors and repeatedly emphasise the entertainment rather than strategy of his works, which is the connection between language and environment; the author was affected by the emotion of the contrast between the present and the past in his cognition, which inspired his desire to use language to create, and his upheaval of his life doomed him to the breadth of his cognitive level, which affected his depth of his language, which is the connection between language and cognition. This is the link

between language and cognition; physically, the author has been affected by the turbulent social environment for years, and the degree of physical exertion is directly reflected in the perception of the external environment, and the sudden change of the family's peril has made him particularly sensitive, and his depiction of the emotions is meticulous, which is the link between language and body.

3. The Author's Will in Light of the Trinity

Regardless of the author's cognition, the environment, or the physical condition of the individual, the final work presented to the reader is the writer's language, and the purpose in literature is the power of speech in language. In the cycle of "body—cognition—environment—body", these three elements are finally expressed through language. These three elements are finally expressed through language, which has become the object of analysis by many scholars, and meaning is constructed in the contrast between the Ming and Qing societies and the contemporary society. This paper is a process-oriented study of the author's finished works, combining the author's life experience and the background of the creative environment with his creative intentions and the metaphors he expressed.

Cao Yin was born in Jiangning manufacturing package(江宁制造包衣), in the Nanjing location, past historical research have shown that the spiritual world of the Cao family seems to have formed an unbreakable bond with the stone (Liu Shangsheng, 2021), and "no material to make up for the sky"(无材补天) metaphor is not empty, it is the Cao family has long since been from the prosperity of the decline of the political pressure of the imperial family has long been on the Cao family descendants produced the inevitable trauma of spiritual slavery. Inevitably traumatised by mental slavery, Cao Yin in time, both military and civil can only die of old age, after all, the slave relationship between the emperor and his subjects is indissoluble. However, in the words of "I have turned my back on my father's and brother's education, and I have been negatively influenced by my teacher's and friend's rules, and today I have no skill, and I have spent half of my life in poverty"(背父兄教育之恩, 负师友规谈之德, 以至今日一技无成、半生潦倒之罪), Cao Xueqin is not burdened with the grief and indignation of the traditional "scholar's lack of success"(士不遇).

Instead, because of his own experience, he saw through the powerlessness of the courtiers in the feudal society and the oppression of the imperial power, and at the same time, when he was displaced from the world, he also understood that the royal class was not the blessing of the common people, which was different from the indignation of the unqualified of Cao Yin for the social injustice suffered by the servants of the Pao-yi world(包衣世仆), and the difference was explained in the theory of the Trinity's incarnation cognitively. Cao Xueqin injected the spirit of rebellion and ideal content with distinctive colours of the times into *A Dream in Red Mansions*. He was sensitive to the defects of the feudal society under the turbulent social environment, and he also became one of the many displaced people.

Moreover, Cao Xueqin's "talentlessness"(无材) is not a true lack of talent, but rather a tragedy in an unchangeable

social environment, a denial of traditional values and a confrontation between traditional values and the subject's consciousness. It is a denial of traditional values and an expression of the confrontation between traditional values and the subjective consciousness, which is the result of the "spirituality that has come through".

In short, in the first chapter, peeling off the mythological veneer, from the essence of the "stone" to see the author's purpose, it is the author due to the social environment of feudal imperial oppression under the stifling system, his own personalities are not for the reuse of the reasons until his displacement. In the mainstream culture, there are many "talented men and beautiful women"(才子佳人) in the novel; however, the "wood and stone love affair"(木石情缘) has generated the heterogeneity of the opposition, in the interweaving of the two environments contributed to the writing of a very rebellious personality "Jia Baoyu", that is, the cognitive generation of language, the use of stubborn stone to symbolise their own personalities and self-consciousness.

References

- [1] Zhang, X. (2024). A study on strategies for the gamified development of classical text resources from the perspective of embodied cognition theory: Taking 'Ancient Paper Restorer: Shattered Paintings' as an example. *Library Science Research*, (11), 93–100. <https://doi.org/10.15941/j.cnki.issn1001-0424.2024.11.008>.
- [2] Wang, Y. (2023). A new trend deserving academic attention: Relational theory — Interpreting the core principles of experiential linguistics. *Foreign Languages*, 39(1), 1–9.
- [3] Liu, S. S. (2021). The closed-loop continuity of the stone motif: From Cao Yin to Cao Xueqin. *Journal of Dream of the Red Chamber Studies*, (4), 137–158.
- [4] Wang, Y. (2022). From the philosophy of experience to the philosophy of embodiment: With a discussion on the inheritance and development of cognitive linguistics by embodied linguistics. *Philosophical Exploration*, (1), 60–70.
- [5] Zhou, H. L., & Luo, X. Y. (2024). Embodied-cognitive linguistics: Integrating Marxist perspectives on contemporary cognitive linguistics theory. *Frontiers in Psychology*, 15. <https://doi.org/10.3389/fpsyg.2024.1475196>.
- [6] Wang, Y. (2024). The embodiment and symmetry of discourse: Starting from the successful inscription of Beijing's Central Axis on the World Heritage List (Part I). *Journal of Tianjin Foreign Studies University*, 31(6), 12–21, 107–108.
- [7] Wang, J., & Li, Y. R. (2024). A study of the metaphor of 'wild geese' in Song Dynasty ci poetry from the perspective of embodiment linguistics. *Journal of Liaoning Normal University (Social Sciences Edition)*, 47(5), 116–121. <https://doi.org/10.16216/j.cnki.lsxwbk.202405116>.
- [8] Zhang, K. R. (2023). A comparative study of the imagery of names and objects in three translations of the *Li Sao* from the perspective of perceptual translation theory. *Journal of Leshan Normal University*, 38(2), 58–68. <https://doi.org/10.16069/j.cnki.51-1610/g4.2023.02.009>.
- [9] Ma, Y. (2024). A brief analysis of the philosophical implications of experiential linguistics from the perspective of the practical materialist view of language. *Journal of Beijing Second Foreign Studies University*, 46(4), 43–53.
- [10] Shao, B. (2024). The creative generation and understanding of everyday language: A case study of the use of keywords from Jin Yong's novels on Weibo. *Journal of Tongji University (Social Sciences Edition)*, 35(4), 120–128.