

Research article

## Affect Metaphor and Female Image Construction in Injinash's One-Story Building: An Appraisal Theory Perspective

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ARTICLE	INFO	ABSTRACT
<b>History.</b> Received: 28 March, 2026 Revised: 15 May, 2026 Published: 05 June, 2026		This study investigates the linguistic mechanisms through which affect metaphors contribute to female image construction in Injinash's nineteenth-century Mongolian novel <i>One-Story Building</i> ( <i>Yi Ceng Lou</i> ). Drawing upon Martin and White's Appraisal Theory framework with particular attention to the Attitude subsystem, this research analyzes a corpus of approximately 18,000 characters extracted from chapters focusing on female psychological portrayal. The analysis identifies 87 instances of affect metaphors, revealing a distinctive typological profile characterized by physiological metaphors (39.1%), natural imagery (31.0%), everyday object metaphors (21.8%), and literary allusions (8.0%). A notable finding concerns the systematic conversion of mental processes to material processes, functioning as a form of grammatical metaphor that externalizes internal emotional states. The study demonstrates that 89.7% of evaluative meanings are realized through invoked rather than inscribed attitude, with negative Affect (particularly Unhappiness at 46.0% and Insecurity at 31.0%) predominating. Furthermore, the analysis reveals character-differentiated deployment patterns: the protagonist receives a broader metaphor range with progressive accumulation strategies suggesting emotional complexity, while secondary characters are associated with more restricted metaphor types. These findings contribute to understanding how evaluative language resources operate in classical Mongolian literature and offer insights into the novel's sophisticated techniques for psychological characterization. The integration of Appraisal Theory with Conceptual Metaphor Theory and transitivity analysis provides a methodological framework applicable to cross-cultural literary studies.
<b>Keywords:</b> <i>Affect metaphor, Appraisal Theory, Evaluative language, Female image construction, One-Story Building</i>		

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### 1. Introduction

One-Story Building (*Yi Ceng Lou* 一层楼), composed by the Mongolian writer Injinash (尹湛纳希, 1837–1892) during the latter half of the nineteenth century, stands as a landmark achievement in Mongolian literary history. Written during a period of significant cultural and political transformation under Qing dynasty rule, the novel depicts the lives, sufferings, and aspirations of women from aristocratic Mongolian families. Unlike earlier Mongolian literary works that predominantly featured heroic male protagonists engaged in military campaigns and political struggles, Injinash's novel foregrounds female experience,

creating a gallery of psychologically nuanced women characters whose inner worlds are rendered through sophisticated linguistic techniques.<sup>1</sup>

The novel's literary significance derives partly from its intertextual relationship with Cao Xueqin's *Dream of the Red Chamber* (Hong Lou Meng 红楼梦), widely regarded as the pinnacle of classical Chinese fiction. Injinash, deeply influenced by this masterpiece, adapted its thematic concerns and narrative techniques to Mongolian cultural contexts, creating what scholars have termed a "sister text" that both honors and transforms its literary predecessor.<sup>2</sup> This creative adaptation is particularly evident in the novel's treatment of female characters, where Injinash developed distinctive strategies for representing women's emotional experiences and psychological states through carefully crafted metaphorical language.

Existing scholarship on One-Story Building has predominantly approached the text from perspectives of comparative literature, examining its relationship to *Dream of the Red Chamber*; cultural studies, investigating its representation of Mongolian aristocratic society; and traditional literary criticism, analyzing narrative structure and characterization. While these approaches have yielded valuable insights, they have largely overlooked the systematic linguistic mechanisms through which the novel constructs its representations of female subjectivity. In particular, the role of evaluative language in shaping readers' understanding of female characters remains underexplored.<sup>3</sup>

Recent scholarship has increasingly addressed the intersection of evaluative language and literary characterization, though significant gaps remain. Ahern (2024) provides a comprehensive account of how affect theory has been integrated into literary criticism, emphasizing the role of textual emotion in shaping reader engagement; however, his framework operates at a broadly theoretical level without engaging the fine-grained linguistic analysis that Systemic Functional Linguistics affords. Huang (2001) examines the construction of desire and emotional interiority in late imperial Chinese fiction, offering valuable insights into how narrative language participates in the representation of gendered subjectivities, yet his analysis foregrounds thematic and cultural dimensions without incorporating the systematic evaluative framework central to Appraisal Theory. Similarly, Zhao (2024) examines the reconstruction of female images through translation choices in *Shui Hu Zhuan*, demonstrating that evaluative meanings shift significantly across translation variants; while her work productively foregrounds the relationship between evaluative language and gendered representation, it addresses translated rather than source-language texts and does not engage with metaphorical realization mechanisms. The present study thus occupies a distinctive position by combining Appraisal Theory's systematic evaluative tools with Conceptual Metaphor Theory's cross-domain mapping, applied specifically to source-language literary Chinese produced by a non-Han author – a combination not previously attempted.

In the domain of emotion metaphor research, substantial progress has been made in documenting cross-cultural variation and universal tendencies. Kövecses (2020) extends his earlier framework by incorporating contextual factors and individual variation, arguing that situated discourse contexts shape metaphor production in ways not captured by purely cognitive accounts. Musolff (2022) demonstrates that metaphorical framing varies significantly across cultural and political contexts, with source domain choices shaped by rhetorical purpose and audience positioning, providing methodological models applicable to literary analysis. Yu (2009) offers an authoritative treatment of Chinese heart-related metaphors directly relevant to this study, documenting the culturally specific conceptualization of the heart as locus of both

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<sup>1</sup> The Chinese translation by Jia Yimu (1978) is used throughout this study. Injinash originally composed portions of the novel in both Mongolian and Chinese, and textual comparison between versions remains an important area for future research.

<sup>2</sup> The term "sister text" is used here following the convention in comparative Mongolian literary studies to denote a work maintaining significant intertextual dialogue with a recognized masterpiece while establishing independent literary identity.

<sup>3</sup> Unlike previous comparative studies focusing on plot parallels and character correspondences between One-Story Building and *Dream of the Red Chamber*, this study foregrounds the linguistic mechanisms that operate independently of such intertextual relationships.

cognition and emotion. Despite these advances, the application of emotion metaphor research to classical Mongolian-Chinese literary texts remains virtually absent from the literature, a lacuna the present study begins to address.

This gap motivates the present study, which integrates two complementary frameworks: Martin and White's (2007a) Appraisal Theory, which provides systematic tools for analyzing how writers encode attitudes and calibrate evaluative intensity within Systemic Functional Linguistics (Halliday & Matthiessen, 2013); and Conceptual Metaphor Theory as developed by Lakoff and Johnson (2011) and extended to emotion by Kövecses (2003), which treats metaphor as a fundamental cognitive mechanism through which emotional states are conceptualized via concrete source domains. As Dancygier and Sweetser (2014) argue, figurative language operates at multiple levels simultaneously, enabling investigation of how metaphorical expressions realize both conceptual mappings and evaluative meanings.

This study addresses three interrelated research questions. First, what types of affect metaphors appear in the female-focused chapters of *One-Story Building*, and what are their distributional patterns? Second, how do these affect metaphors function within the Attitude system of Appraisal Theory, particularly regarding the distinction between inscribed and invoked evaluative meanings? Third, how do the identified patterns of affect metaphor usage contribute to the construction of differentiated female images across the novel's principal women characters?

The significance of this research extends in several directions. Theoretically, it contributes to ongoing discussions within Systemic Functional Linguistics regarding the realization of evaluative meanings through non-canonical linguistic resources, particularly metaphorical expressions. The study responds to Don's (2016) call for greater attention to how invoked attitude operates in literary texts. Methodologically, the research demonstrates the applicability of Appraisal Theory to classical Chinese literary texts written by non-Han authors, extending the framework's cross-linguistic and cross-cultural reach beyond the contexts examined by Hood (2010), Thompson and Alba-Juez (2014), and Xuan (2025). Practically, the findings offer literary scholars' new perspectives on Injinash's craft and contribute to the appreciation of Mongolian literary heritage.

## **2. Theoretical Framework and Methodology**

Appraisal Theory, as systematically elaborated by Martin and White (2007b), provides a comprehensive framework for analyzing evaluative language within the interpersonal metafunction of Systemic Functional Linguistics. The framework comprises three interacting subsystems: Attitude, which concerns the semantic region of feeling; Engagement, which addresses the sourcing of attitudes and the negotiation of intersubjective positions; and Graduation, which deals with the scaling of intensity and the sharpening or softening of categorical boundaries.<sup>4</sup>

The Attitude subsystem encompasses three regions: Affect (emotional states such as happiness/unhappiness, security/insecurity, satisfaction/dissatisfaction), Judgement (evaluations of behavior according to social esteem and social sanction), and Appreciation (evaluations of things according to aesthetic and functional criteria). These operate along a continuum from the most personal (Affect) to the most institutionalized (Appreciation) (Martin & White, 2007b). A crucial distinction concerns inscribed versus invoked attitude: the former involves explicit evaluative lexis, while the latter operates through resources that trigger evaluative interpretations indirectly (Don, 2016). Metaphorical expressions are a particularly significant resource for invoking attitude in literary discourse, where explicit evaluation often yields to subtler techniques.

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<sup>4</sup> The framework has been applied across more than forty languages as of 2024. The distinction between inscribed and invoked attitude remains a productive area of theoretical development in literary appraisal studies.

Recent developments in Appraisal Theory have expanded its application across diverse discourse types and languages. Cheng (2024) provides a comprehensive review of interpersonal metafunction research within SFL, noting growing attention to how evaluative resources operate differently across cultural and generic contexts. White (2015) offers an updated account of the framework's theoretical foundations, clarifying the relationship between attitudinal positioning and dialogic engagement. Li et al. (2025) demonstrate the framework's applicability to Chinese evaluative discourse, analyzing how attitude resources operate in culturally specific contexts and providing methodological precedent for the present study's engagement with Chinese literary texts. Troiano et al. (2023) demonstrate how Appraisal categories can be computationally modeled across large-scale emotion corpora, revealing that Affect categories exhibit the highest inter-annotator variability due to their dependence on contextual inference – a finding that underscores the analytical challenges inherent in identifying affect in literary texts where metaphorical realization further complicates category boundaries. Macken-Horarik and Isaac (2014) critically examine the boundary between inscribed and invoked attitude, arguing that literary discourse requires particular analytical sensitivity to the gradient nature of evaluative implicitness – a position directly relevant to this study's treatment of metaphorical affect expressions.

It is important to note how the present study differs from these prior applications. While Hood (2010) applies Appraisal Theory to academic writing and Ngo and Unsworth (2015) extend it to contemporary fiction in English, neither addresses classical literary Chinese or the specific role of metaphor as an evaluative resource. Xuan (2025) provides a comprehensive methodological synthesis of Appraisal applications across discourse types, but the synthesis focuses primarily on academic rather than literary texts and does not integrate Conceptual Metaphor Theory. Trnavac and Pöldvere (2024) apply Appraisal resources to corpus-based discourse analysis, demonstrating the framework's viability for systematic evaluative analysis but without literary application. The present study thus contributes a novel combination: Appraisal Theory applied to classical Chinese literary discourse, integrated with Conceptual Metaphor Theory, and focused on a text produced by a non-Han author working across linguistic and cultural traditions.

Conceptual Metaphor Theory, originating in the work of Lakoff and Johnson (2011), reconceptualizes metaphor as a fundamental cognitive mechanism rather than a merely rhetorical device. According to this framework, metaphorical language reflects underlying conceptual mappings between source domains (typically concrete) and target domains (typically abstract). These mappings are systematic, organizing understanding of the target domain in terms of the source domain's structure and entailments. Kazemian and Hatamzadeh (2022) demonstrate through cross-linguistic analysis of illness metaphors how metaphorical source domain selection varies systematically across cultural and linguistic contexts.<sup>5</sup>

Kövecses (2003) has extensively applied Conceptual Metaphor Theory to emotion, identifying systematic patterns in how emotional experiences are conceptualized across languages. Common source domains include physiological states (EMOTION IS ILLNESS), natural phenomena (EMOTION IS A NATURAL FORCE), containers (THE BODY IS A CONTAINER FOR EMOTIONS), and temperature (AFFECTION IS WARMTH). In a significant extension, Kövecses (2020) proposes that contextual factors – including discourse type, individual history, and cultural positioning – actively shape metaphor selection, moving beyond earlier universalist formulations.

While certain emotion metaphors appear across many languages, suggesting universal experiential bases, others exhibit significant cross-cultural variation. Ogarkova and Soriano (2014) introduce the concept of “metaphorical profile” to characterize the distinctive constellation of metaphors associated with particular emotions in specific cultural contexts. Roberts and Bolognesi (2024) further demonstrate that metaphorical framing significantly influences emotional reasoning and audience perception, underscoring the need for culturally sensitive analytical procedures. For the study of classical Mongolian literature, attention to such cross-cultural variation is essential, as Injinash's work draws upon both Mongolian cultural traditions and

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<sup>5</sup> The extended framework incorporates contextual factors, individual variation, and cultural models that shape metaphor production in situated discourse, representing a significant advance over the earlier universalist emphasis.

Chinese literary conventions. Brugman et al. (2022) provide empirical evidence that audience perceptions of metaphorical framing vary significantly across cultural contexts, reinforcing the necessity of culturally situated analysis.<sup>6</sup>

The application of evaluative language analysis to literary discourse has been advanced significantly by Trnavač and Pöldvere (2024), who demonstrate through corpus-based Appraisal analysis that evaluative language operates systematically differently across discourse types. Dancygier and Sweetser (2014) argue that figurative language in literature operates through multiple simultaneous dimensions – conceptual, communicative, and textual – a perspective aligning with the multi-stratal approach of SFL adopted in this study. Musolff (2022) illustrates how metaphorical patterns are adapted and contested across different communicative contexts, highlighting the culturally situated nature of figurative language use. Unlike these studies, which focus primarily on English and European languages, the present research examines a classical Chinese text shaped by both Mongolian and Chinese cultural traditions, offering a perspective on emotion metaphor largely absent from the cross-cultural metaphor literature.

The analysis also engages with the transitivity system (Halliday & Matthiessen, 2013), particularly grammatical metaphor involving process type conversion. Matthiessen and Teruya (2023) provide a comprehensive account of how the transitivity system interfaces with other strata of meaning, emphasizing the importance of attending to atypical process-participant configurations such as those produced by grammatical metaphor, where experiential reconstrual carries simultaneous interpersonal consequences. When emotional experiences (prototypically mental processes) are expressed through material process configurations, the result is “visible emotion” – internal states rendered as observable phenomena. This serves both cognitive functions (grounding abstract experience in concrete terms) and interpersonal functions (enabling invoked rather than inscribed attitude), representing a crucial mechanism linking Conceptual Metaphor Theory with Appraisal Theory.

The corpus for this study comprises approximately 18,000 characters drawn from *One-Story Building*, specifically those chapters and passages focusing on the psychological portrayal of female characters. The text analyzed is based on the 1978 Chinese translation by Jia Yimu, published by Inner Mongolia People’s Publishing House. The selection prioritized chapters featuring extended representation of women’s inner experiences, including scenes of emotional crisis, reflective soliloquy, and interpersonal conflict involving female protagonists.

The identification of affect metaphors followed a systematic procedure adapted from the Metaphor Identification Procedure (MIP) developed by the Pragglejaz Group (2007). Affect metaphors were classified into four source domain categories: physiological metaphors, natural imagery metaphors, everyday object metaphors, and literary allusion metaphors. The evaluation employed a tripartite annotation framework addressing Attitude type, realization mode (inscribed vs. invoked), and Graduation patterns following Martin and White’s (2007a) taxonomy. Inter-rater agreement was calculated using Cohen’s kappa, yielding substantial agreement (Thompson & Alba-Juez, 2014).<sup>7</sup>

### **3. Distribution and Realization Mechanisms of Affect Metaphors**

The analysis identified a total of 87 affect metaphor instances within the 18,000-character corpus, yielding a density of 4.8 instances per thousand characters.<sup>8</sup> This density reflects the novel’s selective but strategically significant deployment of metaphorical resources for representing female emotional

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<sup>6</sup> Over 300 conventional expressions construing the heart as locus of both cognition and emotion have been documented in Chinese, a pattern with particular relevance to classical literary texts.

<sup>7</sup> Cohen’s kappa values: metaphor identification  $\kappa = 0.83$ , source domain classification  $\kappa = 0.79$ , attitude type classification  $\kappa = 0.76$ , all indicating substantial agreement.

<sup>8</sup> The density of 4.8 instances per thousand characters is notably higher than the 2.1–3.4 range reported in evaluative metaphor studies of other classical Chinese novels.

experience, consistent with the text’s thematic foregrounding of women’s inner lives. Table 1 presents the distribution across four source domain categories.

*Table 1. Distribution of Affect Metaphors by Source Domain Category*

Source Domain Category	Frequency	Percentage	Density (per 1000)
Physiological metaphors	34	39.1%	1.9
Natural imagery metaphors	27	31.0%	1.5
Everyday object metaphors	19	21.8%	1.1
Literary allusion metaphors	7	8.0%	0.4
Total	87	100%	4.8

*Note. Density calculated as instances per 1,000 characters of corpus text.*

Physiological metaphors, constituting the largest category at 39.1%, instantiate the conceptual mapping EMOTION IS BODILY STATE (Kövecses, 2003). Within this category, illness metaphors are particularly prominent. A representative example occurs in the depiction of the protagonist’s emotional state following a devastating loss: “病愈强立” (bing yu qiang li, ‘illness growing yet forcing herself to stand’). This expression realizes complex evaluative meaning through the juxtaposition of deteriorating condition and willful resistance. The illness metaphor invokes negative Affect in the Unhappiness category while simultaneously invoking positive Judgement of the character’s Tenacity – an evaluative complexity unavailable to direct inscribed attitude (Don, 2016), exemplifying what Bednarek (2008) terms “multi-layered emotion talk.”

Other physiological metaphors draw upon bodily sensations of weight, temperature, and physical constraint. Expressions describing hearts as “heavy as lead” or “constricted” employ the container metaphor identified by Kövecses (2003). Temperature metaphors instantiate the conceptual mapping LACK OF AFFECTION IS COLD. Yu (2009) documents the particular salience of such temperature-based emotion metaphors in Chinese literary and philosophical traditions. The prevalence of physiological metaphors reflects the novel’s commitment to detailed psychological portrayal, grounding its representation of aristocratic life in concrete physical detail.

Natural imagery metaphors, comprising 31.0% of the corpus, instantiate the conceptual mapping EMOTION IS NATURAL PHENOMENON. These metaphors draw upon a rich repertoire of natural images including seasonal changes, weather phenomena, celestial bodies, and plant life, reflecting both universal tendencies (Ogarkova & Soriano, 2014) and culture-specific elaborations rooted in Mongolian and Chinese literary traditions.

The expression “一叶霜” (yi ye shuang, ‘a single leaf of frost’) exemplifies the sophisticated use of natural imagery. Appearing in a passage describing a woman’s sense of isolation, the image condenses multiple evaluative meanings: singularity invokes loneliness, frost invokes coldness and seasonal decline, together activating both Unhappiness and Insecurity. In contrast, “云散雪化” (yun san xue hua, ‘clouds dispersing, snow melting’) represents emotional relief, demonstrating how natural imagery encodes temporal as well as emotional meanings. The novel’s use of natural imagery operates primarily by attributing natural qualities to human emotional states rather than humanizing nature, naturalizing emotion as governed by laws as inevitable as seasonal change.

Everyday object metaphors, accounting for 21.8% of the corpus, ground emotional expression in familiar material culture. Textile metaphors construe emotional bonds as threads (“情丝难断,” ‘threads of feeling difficult to sever’), with damage to relationships figured as tearing or cutting. Mirror metaphors instantiate THE MIND IS A REFLECTIVE SURFACE, construing emotional clarity in terms of mirror properties. Container metaphors (Kövecses, 2003) figure emotions as contents that may fill, overflow, or be suppressed, enabling representation of emotional change as a quantitative process.

Literary allusion metaphors, while least frequent at 8.0%, carry distinctive functions related to character differentiation and intertextual positioning. Allusions to *Dream of the Red Chamber* are particularly significant: when a character is described through imagery associated with Lin Daiyu, readers import evaluative meanings including sensitivity, poetic talent, and tragic vulnerability. Classical allusions to figures such as Xi Shi and Wang Zhaojun similarly import established evaluative frameworks. The uneven distribution of allusions across characters contributes to hierarchical differentiation – a finding resonating with Huang's (2001) observation that literary resources for representing emotional interiority in classical Chinese fiction vary significantly across character types, though the present study is the first to document this pattern using Appraisal Theory's analytical categories.

A distinctive finding concerns the systematic conversion of mental to material processes in affect metaphor realization (Halliday & Matthiessen, 2013). Table 2 presents representative examples of this process conversion pattern.

*Table 2. Mental to Material Process Conversion in Affect Metaphors*

Congruent Mental Process	Material Process Realization	Evaluative Effect
She felt deeply grieved	Grief cut through her heart	Intensified Unhappiness; physical violence imagery
She worried anxiously	Worry gnawed at her	Intensified Insecurity; consuming force imagery
She remembered with longing	Memory flooded her thoughts	Intensity through overwhelming quantity
She felt bitter resentment	Bitterness sank in her chest	Embodied location; weight/heaviness
She felt sudden joy	Joy burst within her	Positive Affect; explosive release imagery

*Note. Examples represent typical patterns; actual Chinese expressions vary.*

The process conversion achieves several interrelated effects: it externalizes internal states, intensifies evaluative meaning through physical force imagery, enables invocation rather than inscription of attitude (Don, 2016), and aligns with the novel's realist aesthetic. The systematic nature of this conversion constitutes a key characterization strategy, differentiating the novel's treatment of female interiority from both traditional Mongolian heroic narrative and direct psychological exposition. This finding extends Liu and O'Halloran's (2009) observations about intersemiotic meaning-making to intrasemiotic process conversion within literary Chinese.

#### 4. Evaluative Functions and Female Image Construction

Analysis of how affect metaphors realize attitudinal meaning reveals a striking predominance of invoked over inscribed attitude. Of the 87 identified instances, 78 (89.7%) realize attitude through invocation, with only 9 (10.3%) involving explicit evaluative lexis (Don, 2016).<sup>9</sup> Table 3 presents the distribution of Affect categories across the corpus.

*Table 3. Distribution of Affect Categories in Metaphorical Expressions*

Affect Category	Positive	Negative	Total	Percentage
Happiness/Unhappiness	3	37	40	46.0%
Security/Insecurity	2	25	27	31.0%

<sup>9</sup> The 89.7% invoked attitude figure substantially exceeds the 60–75% range reported for contemporary literary fiction in English, suggesting that classical literary Chinese may employ significantly more implicit evaluative strategies.

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Satisfaction/Dissatisfaction	2	18	20	23.0%
Total	7 (8.0%)	80 (92.0%)	87	100%

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*Note. Percentages may not sum to 100% due to rounding.*

Negative Affect predominates overwhelmingly, accounting for 92.0% of all Affect expressions, reflecting the novel's thematic focus on women's suffering under patriarchal social structures (Ahern, 2024). Within negative categories, Unhappiness dominates at 46.0%, Insecurity represents 31.0%, and Dissatisfaction accounts for 23.0%.<sup>10</sup> The relatively small proportion of positive Affect (8.0%) reflects a convention whereby negative emotions warrant greater expressive elaboration – a tendency documented by Bednarek (2008) across multiple text types and identified by Thompson and Alba-Juez (2014) as a general feature of evaluative language.

The Engagement dimension of Appraisal Theory addresses how writers source attitudes and negotiate intersubjective positions (Martin & White, 2007a). Literary allusion metaphors function as a distinctive Engagement resource by importing voices from prior texts. When a female character is described through allusion to Xi Shi or Wang Zhaojun, the narrative positions readers within a shared evaluative tradition (Dancygier & Sweetser, 2014). The protagonist's more frequent association with prestigious literary allusions positions her within an elevated evaluative register, while secondary characters occupy a more quotidian evaluative space, reinforcing hierarchical organization through cultural capital.

The Graduation subsystem addresses how evaluative meanings are scaled in terms of intensity (Force) and precision (Focus) (Martin & White, 2007a). Affect metaphors realize Graduation through two principal strategies: progressive accumulation, where multiple metaphors build across extended passages creating evaluative prosody, and instantaneous intensification, where individual metaphors achieve heightened force through violent or extreme source domains.

A passage describing the protagonist's response to devastating news deploys a sequence of physiological metaphors, natural imagery, and container metaphors, creating an impression of emotional experience as an overwhelming, multi-dimensional phenomenon. The distribution of strategies across characters reveals significant differentiation: the protagonist receives both strategies in approximately equal measure, while secondary characters receive primarily instantaneous intensification, contributing to differentiated depth of characterization.

The preceding analyses reveal consistent patterns of differentiation in how affect metaphors are deployed for different female characters. Building upon Zhao's (2024) work on female image reconstruction, this analysis extends attention to source-language construction of female images through evaluative resources. The protagonist receives the broadest range of metaphor types, the most literary allusions, the greatest use of progressive accumulation strategies, and the highest overall metaphor density, creating an impression of exceptional emotional complexity and psychological depth.

The virtuous secondary characters receive distinctive metaphorical treatment emphasizing harmony with cosmic and natural order through natural imagery, positioning them as morally commendable through integration with universal patterns. Characters positioned as transgressive or morally compromised receive a more restricted metaphorical repertoire emphasizing container and constraint imagery, creating evaluative distance. These character-differentiated patterns demonstrate that affect metaphor deployment constitutes a systematic evaluative resource constructing hierarchically organized female images (Zhao, 2024), operating primarily through invoked rather than inscribed attitude.

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<sup>10</sup> The predominance of negative Affect is not unique to this text; similar asymmetries in emotion talk have been documented across multiple corpora and text types.

## 5. Conclusion

This study has investigated how affect metaphors contribute to female image construction in Injinash's One-Story Building through analysis of 87 instances within an 18,000-character corpus. Four source domain categories were identified: physiological metaphors (39.1%), natural imagery (31.0%), everyday object metaphors (21.8%), and literary allusions (8.0%), alongside systematic mental-to-material process conversion functioning as grammatical metaphor (Halliday & Matthiessen, 2013; Kövecses, 2003; Yu, 2009). Evaluatively, 89.7% of instances realize attitude through invocation (Don, 2016), with negative Affect predominating (92.0%), particularly Unhappiness (46.0%) and Insecurity (31.0%). Character-differentiated deployment creates hierarchically organized female images through varied metaphor ranges and accumulation strategies.

This study makes several distinctive contributions. It demonstrates the productive integration of Appraisal Theory (Martin & White, 2007a) with Conceptual Metaphor Theory (Kövecses, 2003; Lakoff & Johnson, 2011) and transitivity analysis (Halliday & Matthiessen, 2013). Unlike previous studies applying Appraisal Theory to English literary texts (Don, 2016; Ngo & Unsworth, 2015) or corpus-based evaluative analysis (Trnavac & Pöldvere, 2024), the present research extends the framework to classical Chinese literary language produced by a non-Han author. The study further distinguishes itself from existing work on female image construction in Chinese literature (Huang, 2001; Zhao, 2024) by providing a systematic linguistic account of how evaluative meanings are realized through metaphorical resources rather than relying on thematic or narrative analysis alone.

Limitations include the focus on a single text and complications arising from bilingual composition. Future research might extend this investigation through comparative analysis with Injinash's later novel *Erta Ünemlehu* (Köke Sudur, 泣红亭), reception studies investigating how contemporary readers process affect metaphors, or computational approaches (Troiano et al., 2023) enabling larger-scale analysis. Despite these limitations, the study demonstrates the value of systematic linguistic analysis for understanding how classical literary texts construct representations of human experience through evaluative language.

## Инжинашийн “Нэг давхар байшин” зохиол дахь сэтгэл хөдлөл илэрхийлсэн метафор ба эмэгтэй дүрийн дүрслэл: Үнэлгээний онолын хандлага

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<sup>4</sup>Монгол Улсын Боловсролын их сургуулийн Нийгэм, хүмүүнлэгийн ухааны сургуулийн Англи хэлний тэнхимийн багш, докторант

**Хураангуй.** Энэхүү судалгаа нь XIX зууны Монголын зохиолч Инжиннашийн *Нэг давхар байшин* (Yi Seng Lou) романд эмэгтэй дүрийг бүтээхэд сэтгэл хөдлөлийн метафоруудыг хэрхэн ашиглаж буй хэлзүйн механизмыг шинжиллээ. Уг судалгаа нь Үнэлгээний онол (Appraisal Theory) суурь онолоо болгож, мөн Хандлага (Attitude)-ын дэд тогтолцоонд тулгуурлан эмэгтэй дүрийн сэтгэлзүйн дүрслэлд хамаарах ойролцоогоор 18,000 тэмдэгт бүхий корпус дээр дүн шинжилгээ хийсэн болно. Судалгааны үр дүнд нийт 87 сэтгэл хөдлөлийн метафор илрүүлж, дараах типологийн онцлогийг тодорхойлон гаргалаа: физиологийн метафор (39.1%), байгалийн дүрслэлд суурилсан метафор

(31.0%), ахуйн хэрэглээний объектын метафор (21.8%), уран зохиолын ишлэлд тулгуурласан метафор (8.0%). Онцлох үр дүнг тайлбарлавал, сэтгэцийн үйл явцыг материаллаг үйл явц болгон хувиргах системчилсэн хандлагыг түлхүү ашигласан бөгөөд энэ нь дотоод сэтгэл хөдлөлийг гадааджуулах хэл зүйн метафор (grammatical metaphor)-оор илэрсэн байна. Судалгааны үр дүнгээс харахад үнэлгээний утгын 89.7% нь ил (inscribed) бус, харин далд (invoked) хэлбэрээр илэрч байгаа нь тогтоогдсон бөгөөд сөрөг сэтгэл хөдлөлийн үнэлгээ давамгайлж байна. Тодруулбал, гуниг (Unhappiness) 46.0%, түгшүүр ба итгэлгүй байдал (Insecurity) 31.0%-ийг тус тус эзэлж байна. Мөн шинжилгээ нь дүрүүдийн ялгаралд суурилсан хэрэглээний хэв шинжийг илрүүлсэн. Гол дүрийн хувьд илүү өргөн хүрээний метафор ашиглагдаж, сэтгэл хөдлөлийн олон давхаргат, динамик шинжийг илтгэх өрнөл явцад суурилсан (progressive accumulation) стратеги ажиглагдсан бол туслах дүрүүдийн хувьд метафорын төрөл, хэрэглээ харьцангуй хязгаарлагдмал байгаагаараа онцлог байна. Эдгээр үр дүн нь Монголын сонгодог уран зохиолд үнэлгээ илэрхийлэх хэлзүйн нөөц хэрхэн хэрэгждэгийг тайлбарлахын зэрэгцээ дүрийн сэтгэлзүйн дүрслэлийг бүтээх уран сайхны нарийвчилсан арга барилыг тодруулж байна. Үзэл баримтлалын метафорын онол болон Үйлийн шилжилтийн задлан шинжилгээг – Үнэлгээний онолтой уялдуулсан энэхүү арга зүй нь соёл хоорондын уран зохиол судлалын судалгаанд хэрэглэх боломжтой цогц аналитик хүрээг санал болгож байна.

**Түлхүүр үгс:** Сэтгэл хөдлөл илэрхийлсэн метафор, Үнэлгээний онол, Үнэлгээний хэл, Эмэгтэй дүрийн бүтээл, 'Нэг давхар байшин'

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