

Cross-Media Construction and Communication of The Garden Aesthetics in A Dream of Red Mansions in the Perspective of Intertextuality Theory

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Abstract

In the era of media convergence, the digital dissemination of traditional culture has become increasingly diverse. A core issue in communication studies is how aesthetic symbols in classical texts are transmitted and connected across various media. This study takes the garden aesthetics of *A Dream of Red Mansions* as a starting point for interdisciplinary research, drawing on intertextuality theory, cross-media theory, and garden aesthetics. The research objectives are (1) to deconstruct and interpret the meanings of aesthetic symbols found in the gardens of *A Dream of Red Mansions*, (2) to examine the forms and methods of cross-media intertextuality involving garden aesthetic symbols in the novel, and (3) to design cross-media communication strategies for these symbols based on intertextuality theory. This study adopts a mixed-methods approach, integrating both qualitative and quantitative methodologies. For the quantitative component, a sample size of 417 participants was determined using the formula $N = Z^2 \times (P \times Q) / E^2$. Data were collected through survey questionnaires and analyzed using SPSS statistical software. For the qualitative component, data collection employed multiple methods, including literature analysis, content analysis, sequential comparison, and semi-structured interviews. Literature and content analysis were used to deconstruct symbolic meanings in landscape architecture, while content analysis and sequential comparison examined intertextual translation strategies across media platforms. Semi-structured interviews were conducted with 10 key informants, divided into two groups. The first group included government officials and scenic site managers, and the second group included researchers of *A Dream of Red Mansions*, communication scholars, and landscape designers. The interview data were analyzed using a content analysis to test the research hypotheses and inform the development of communication strategies. The findings indicate that the garden symbols in *A Dream of Red Mansions* have significant cross-media adaptation potential. Based on these findings, the research yielded three outcomes: “The Three-Level Semantic Model of Garden Aesthetic Symbols”; “A Comparative Analysis Framework for Cross-Media Intertextuality”; “The Design of Communication Pathways

and Strategies”. However, challenges such as oversimplification, excessive commercialization, and lack of consistency across media remain. Most interviewees emphasized the importance of intertextual consistency, suggesting that it enhances cultural trust and understanding. Research data indicates that Media habits, aesthetic sensitivity, and cultural literacy were found to significantly influence how audiences interpret these symbols. While mobile internet innovations can expand audience reach, the study highlights the need to balance creative adaptation with fidelity to the core cultural meanings. The research contributes to cultural communication theory by constructing a layered semiotic model and a cross-textual intertextuality framework. On a practical level, it offers strategies for multimodal communication and digital heritage preservation. Future research may extend to cross-cultural contexts, AI-generated content, and immersive media applications.

Keywords: A Dream of Red Mansions, Garden Aesthetics, Intertextuality

Introduction

A Dream of Red Mansions (Cao, 1981), written in the mid-18th century during the reign of Qianlong of the Qing Dynasty (circa 1735) by the Qing Dynasty literary scholar Cao Xueqin, is the most representative literary work and a masterpiece of worldly love novels in China. It is not only a textbook and extracurricular book for Chinese secondary school students, but also one of the "national gifts" given by Chinese leaders to the countries they visit. In terms of international dissemination and influence, A Dream of Red Mansions has been published in 21 languages and over 160 translations are distributed around the world. The study of this novel has lasted for more than two hundred years, forming a system of Chinese "The Study of A Dream of Red Mansions" research similar to the Western "The Study of Shakespeare". A Dream of Red Mansions is extremely popular and well-known in Chinese literary works. Even after more than two hundred years, it is still a hot research object in China.

Since the Shang and Zhou Dynasties more than 3,000 years ago, Chinese gardens have long formed a unique form of Chinese natural landscape aesthetics, with the highest achievements in the Ming and Qing Dynasties, and become an important part of China's outstanding traditional aesthetics. Garden is the expression of the Chinese people's love of nature, and the garden aesthetics is condensed into cultural symbols in line with the aesthetic interests of Chinese people. In the novel A Dream of Red Mansions, a large number of pages are used to describe the garden scenery in detail, which presents the characteristics of beautiful gardens and artistic creation in Qing Dynasty for readers. The garden is used as the living environment of the protagonist and the stage for the story to take place, and at the same time, it also constitutes

the carrier of the plot narrative and the intermediary of association. Among them, the Prospect Garden is known as the "grand master" of Chinese garden aesthetics, representing the highest level of Chinese garden aesthetics in the Ming and Qing dynasties, and the study on it is typical for ancient Chinese garden aesthetics.

In the information society, cultural inheritance and development cannot be separated from dissemination, and the communication of information is accomplished through media. Different media such as text, painting, film and television, and real objects play different roles in different stages of information dissemination. The audience will take the initiative to identify, analyze and integrate the information acquired in the cross-media communication, thus forming the final overall impression of the information. There is a strong intertextuality between cross-media information communication, and the audience can strengthen the communication information through repeated verification of information in different media, which is conducive to the formation of a common information cognition among the audience groups, thus achieving good communication effects. In the field of intertextuality theory, it is very important to carry out the symbol construction and information integration of cross-media communication, and to innovate the communication design that is conducive to the communication effect.

Focusing on the garden aesthetic symbols embedded in *A Dream of Red Mansions* as core carriers of traditional Chinese culture, this research adopts a mixed-method approach, combining qualitative analysis with quantitative survey data. By examining the encoding and decoding of these symbols across diverse media, the study identifies several forms of intertextuality in the process of media migration—including thematic intertextuality, visual composition intertextuality, narrative intertextuality, and contextual intertextuality. These forms constitute key features of how aesthetic symbols are reinterpreted and transmitted in contemporary communicative environments.

Research Questions. The following research questions were developed to guide this research: 1. How to deconstruct and interpret the meaning of the aesthetic symbols in the gardens of *A Dream of Red Mansions*? 2. What are the forms and methods of cross-media intertextuality of garden aesthetics symbols in *A Dream of Red Mansions*? 3. How to design cross-media communication strategies for garden aesthetic symbols under the theory of intertextuality?

Research Objectives

1. To deconstructing and interpreting the meaning of the aesthetic symbols in the gardens of *A Dream of Red Mansions*.
2. To study the forms and methods of cross-media intertextuality of garden aesthetics symbols in *A Dream of Red Mansions*.

3. To design cross-media communication strategies for garden aesthetic symbols under the theory of intertextuality.

Research Methodology

1. Research Methodology (1)Literature Research Method. Literature research method is one of the most classic methods in academic research, with the characteristics of simplicity and convenience, and it is also one of the commonly used methods in the field of communication research. Literature research method refers to a research method that forms a new understanding after studying the literature on the basis of collecting and organizing relevant literature in the research field. The research process of the literature approach generally consists of five basic components, namely: formulating a topic or hypothesis, research design, collecting literature, collating literature and conducting a literature review. This thesis adopts the literature research method to collect, screen and summaries the writings, theses and media communication information related to the study, including but not limited to intertextuality theory, garden aesthetics theory, cross-media communication theory, coding and decoding theory, and garden aesthetics and communication of *A Dream of Red Mansions*. According to the different sources of literature, the literature of this study can be divided into three categories, including publicly published or released literature (writings, theses and paintings), officially released documents (records of government agencies and related organizations, reports, statistics, plans, letters, etc., monthly statistical reports, annual statistical reports prepared by government departments at all levels of the National Statistical Department, and by professional agencies at all levels of the National Statistical Department, and the annual statistical reports, etc.), and mass Documentation of the mass media (film material, television series material, painting material). There are many channels to collect literature, paper literature can be searched through libraries, archives and museums, and electronic literature can be searched through online platforms such as Google Scholar, Baidu Scholarship (online resource for students on Baidu.com), CNKI, and the digital library of the National Library of China. It is important to ensure that the literature collected is authentic and trustworthy. (2)Content Analysis Method. Content analysis is mainly used to systematically interpret the manifestations of the garden aesthetics of *A Dream of Red Mansions* in different media. Based on the original text, the study extracts symbolic elements such as plants, architecture, and spatial structures from *The House of Green Delights*, *The Naiad's House*, and *All-spice Court*, and analyses their reproduction and evolution in images, film and television dramas, physical scenic spots, and mobile Internet platforms. By constructing a symbol coding table, the study classifies, compares, and summaries the content across different media, revealing the intertextuality and meaning transformation pathways of symbols in cross-media

communication. This provides foundational materials and theoretical support for subsequent communication strategy design.

2. The Population and Sampling The personnel and information providers involved in this study are divided into three categories according to age data, Stratified sampling method was used to stratify the survey and collect data according to age. Those below 24 years old are mainly high school students and college students. Because these people are concentrated in schools, it is easy to obtain large amounts of data. However, the population between 25 and 60 years old and the population over 60 years old are more dispersed, so the study data are obtained by randomly sampling questionnaires. People between 25 and 60 years old can be randomly sampled in shopping malls, scenic spots, libraries, communities, etc., and people over 60 years old can be randomly sampled in parks, squares, activity centers for the elderly and other places where the elderly are active. Sample size is an important factor in the selection of test statistics, and researchers have the opportunity to determine confidence intervals in advance when calculating the sample size needed to accurately estimate the parameters. A confidence interval is the researcher's expected accuracy of the results of the study, usually expressed as a percentage. The most common confidence level is 95%, which means that the researcher is 95% sure that the results of the study are accurate. The standard error is a measure of the size of the error in the data, and a 95% confidence level corresponds to 1.96 standard errors. This study sets the confidence interval at 95%, or 1.96 standard errors, assuming a 50% worst estimated percentage of the population and an acceptable sample error of $\pm 5\%$. According to the sample size calculation formula: $N = Z^2 \times (P \times Q) / E^2$. Where, N=the sample size, Z=standard error associated with the chosen level of confidence (typically, 1.96), P=estimated percent in the population, Q=100-P, E=acceptable sample error expressed as a percent.

3. Sample or the Group in the Research The purpose of semi-structured interviews is to provide more comprehensive strategic recommendations. Semi-structured interviews were classified according to the type of interviewee. They were divided into two groups. The first group of key figures were government officials and scenic spot managers, who were mainly responsible for the planning and management of the Prospect Garden scenic spot. These key figures are the managers and closest contacts of physical scenic spots, who can identify real-world problems and provide reliable advice for communication practices. The first group comprised 5 respondents: 2 planning officers from the local government where the scenic area is located, and 3 scenic spot managers. The second type of key figures included researchers of A Dream of Red Mansions, communication experts, and garden aesthetics researchers (such as landscape designers). The second group comprised five interviewees, the researchers will interview 1 expert on A Dream of Red Mansions, who is a member of the Hongxue Research Association and has published five

papers on A Dream of Red Mansions. There are 2 university professors of communication studies and 2 landscape designers with more than five years of experience in landscape design and completed landscape design works. Experts in the study of A Dream of Red Mansions and landscape designers can accurately and deeply interpret relevant symbols and provide professional advice. Communication scholars can provide actionable suggestions in communication theory and practice. A total of 10 individuals were interviewed across two groups. The interviews were conducted through a combination of online and face-to-face methods.

4. The Research Tools Literature: The study of the current status of garden aesthetic symbols and dissemination of A Dream of Red Mansions relies mainly on the analysis of various types of documentary texts. At this time, the original text of A Dream of Red Mansions, questionnaire results, and all kinds of media information are involved in the literature study as information texts. The collection of literature can be done through a combination of online and offline channels as described above. Questionnaire: The questionnaire is mainly in the form of multiple-choice questions, and its content design should pass the review of the academic committee and the ethical review, and after passing it, appropriate methods will be used to distribute according to the characteristics and classification of the audience. In this study, the electronic questionnaire was mainly distributed by the So jump platform (<http://www.wjx.cn>). But for respondents over 60 years old who are not good at using the Internet, the form of filling in paper questionnaires offline is adopted. Collect and organize interview data in a timely manner. The questionnaire comprises 48 questions divided into three sections. Section One: Basic Information (4 questions); Section Two: Investigation of Aesthetic Symbols in the Garden of A Dream of Red Mansions (17 questions); Section Three: Matrix Scale Questions (27 questions). Section One collects basic demographic information for stratified analysis, including age, gender, occupation, and familiarity with A Dream of Red Mansions. Part Two investigates the dissemination of garden aesthetic symbols, with results analyzed primarily through descriptive methods. Part Three employs a Likert five-point scale, structuring the questionnaire around five dimensions: intertextuality, reader's aesthetic ability, depth and breadth of symbolic cognition, representation of media symbols, and communicative effect, conduct quantitative analysis based on the data obtained from the questionnaire. Outline of semi-structured interview: To design the semi-structured interview outline of this study, the content design should pass the review of the academic committee and the ethical review, and after passing it, the distribution and appropriate adjustment of the interview content outside the outline will be made according to the group. Interviews are mainly one-on-one face-to-face interviews, occasionally using online interviews. For offline interviewees, the interview location is determined according to the cheapness of

geography, and each in-depth interview is not less than 1 hour, collect and organize interview data in a timely manner.

5. Data Collection The data collection of this thesis adopts both qualitative and quantitative methods. On the one hand, the qualitative research method is used to collect, screen and summarize the literature related to the topic, as well as the communication information of various media such as films, TV dramas, comic strips, paintings, etc., and also includes the observation text, pictures, and video materials obtained from the fieldwork. Garden aesthetics information related to the era obtained from the museum. The formal content of the qualitative data collection on the other hand, quantitative research method was used to collect data. One of the purposes was to screen the research samples of A Dream of Red Mansions in different media dissemination. The methods of data collection differed according to the media, for example, the painting media selects research samples based on the sales volume of printed materials, influence, and academic attention, while the film and television media collected data from the online platform based on three quantitative indexes: ratings of the Douban.com online platform, the number of participants, and the Tencent video viewing popularity, As shown in table 3.3. Other media such as physical media, sound media, and internet media were selected based on reliable quantitative criteria. Quantitative data were collected in the form of questionnaires for the evaluation of acceptance and satisfaction with the communication media.

6. Data Analysis A large amount of qualitative research literature has been collected and read in detail and content analyzed for this thesis, which can be found in the Literature Review section. Some of the media messages have been quantitatively analyzed and a representative sample of media has been selected. Painting materials related to the thesis have been collected and screened TV series and films have been watched. The collection of field and physical materials has also been carried out. Field trips have been made to the Prospect Garden in Beijing, the Prospect Garden in Shanghai, as well as visits to some of the gardens dedicated to the royal family during the Ming and Qing dynasties (Summer Palace, Old Summer Palace, Beihai Park, etc.) and famous private gardens located in Suzhou, Shanghai, and Nanjing (The Lingering Garden, Humble Administrator's Garden, The Lion Forest Garden, Yuyuan Garden, Zhanyuan Garden, etc.), and a number of primary source materials, such as photographs and videos, of the garden's aesthetics have been accumulated. The physical materials have established a basic knowledge of the physical objects of the gardens of the Ming and Qing dynasties through visits to the National Museum of China, Suzhou Museum, Chinese Garden Museum, Nanjing Museum, and Suzhou Garden Museum. The accumulation of the above literature lays the foundation for the textual analyses in the study. In the follow-up study, content analysis method will be used to analyze the forms and characteristics of the research samples in different communication media;

continuous comparison will be used to establish a control group of the actual observed units, and the intertextuality phenomena found will be repeatedly compared under the guidance of intertextuality theory to find out the sameness and variability, and charts and diagrams will be listed and corresponded and analyzed one by one, so as to gradually clarify the scope of the categories, definitions, and the relationship between the categories. The relationship between the categories is clarified, and the symbolic coding and decoding phenomenon in the communication of the aesthetics of the garden of A Dream of Red Mansions is elaborated. A semi-structured interview method was adopted to interview 10 experts in relevant fields (divided into 2 groups) and ensure the traceability of the content. Quantitative data are mainly generated from questionnaires and interview transcripts, for which technical tools (Excel, SPSS) are used for data entry, management and analyses, while another part of the data comes from official releases from the government or data platforms, which can be used directly.

Research Results

The whole chapter is divided into three sections. Section One: Deconstruction of Meaning. This section focuses on comparing and analyzing the meanings of these symbols across their material, contextual, and cultural layers. Section Two: Forms and Methods of Intertextual Transmission. This section contrasts intertextual forms across different media and analyses the methods employed in cross-media transmission. Section Three: Proposed Strategies. Based on empirical analysis and expert interviews, this section proposes innovative pathways and strategic recommendations for the cross-media transmission of the garden aesthetic symbols in A Dream of Red Mansions. In terms of research methodology, this paper adopts a mixed research path to improve the theoretical depth and practical validity of the conclusions. The first and second sections of this chapter adopt qualitative analyses, while the third section adopts a comprehensive research path in which quantitative analyses are mainly used, supplemented by qualitative analyses. The qualitative research mainly uses the content analysis method to interpret the meaning and analyze the intertextuality methods of the garden aesthetics of A Dream of Red Mansions symbols in the original text, Sun Wen images, film and TV drama images, scenic constructions and mobile Internet communication content; at the same time, it is combined with semi-structured interviews to collect feedbacks from the industry practitioners and the audience in order to assist in the strategy formulation. In the quantitative part of the study, 417 valid samples were collected through the questionnaire method, and SPSS software was used to conduct statistical analyses such as reliability test and descriptive analysis, in order to examine the influence of different media on the audience's cognition, acceptance and interaction, and to validate the acceptance of symbols and the recoding mechanism in cross-

media communication. Deconstructing and Interpreting the Meaning of the Aesthetic Symbols in the Gardens of a Dream of Red Mansions Gardens are the embodiment of the Chinese love of nature. Designers have modelled Chinese gardens on natural landscapes and have used the unique Chinese aesthetics of garden design to create Chinese gardens. Various aesthetic symbols are skillfully set in the gardens, such as rational layout of buildings, shaping of terrain, planting of flowers and trees, creation of rockeries, design of water systems, etc., aiming to create a poetic living space. The symbols of garden aesthetics of A Dream of Red Mansions fit the aesthetic interests of Chinese people, and with the wide dissemination, it eventually became one of the typical paradigms of Chinese natural landscape gardens. The symbolic communication of garden aesthetics relies on the theories of aesthetics, semiotics and communication, and its core is to convey aesthetic values and cultural connotations through visual, spatial and cultural symbols. The elements of classical Chinese gardens, such as rocks, water features, plants and buildings, are not only reproductions of natural landscape, but also contain philosophical ideas such as "Harmony between Humanity and Nature" and "Subtlety and Reclusion". As Pearson said in "Cultural Strategy": "The world that forms the human environment is not only the natural environment but also a cultural world".

Any information must be "coded" before it enters the field of mass communication, first of all, it must circulate in the field of communication in the form of certain symbols, because "there can be no intelligible discourse without the operation of symbols"; as Barthes puts it. "The world in which we find ourselves is not an empirical world of pure facts, but a world of meanings formed by symbols"; and, secondly, "processing" implies a trade-off of material, which makes it difficult to avoid tendencies. In fact, it is a selective and purposeful processing. According to the French scholar Yusuf Courts, the purpose of semiotics is to excavate meaning, which means, first of all, that it cannot be reduced to a description of the definition of communication (communication is recognized as the process of transmitting meaning from the sender to the receiver), but that it should be able to articulate a more general process, namely the process of signification. Signification) process. According to the relevant theories of semiotics, the article deconstructs the garden aesthetics of A Dream of Red Mansions into a three-level symbol system. The first level is the symbol system of material form, which includes the symbolic composition of the material form of the gardens, including plant configurations, architectural elements, and spatial layout; the second level is the symbol system of situational narration, which discusses the functional expression of the first level of garden symbols in the narration situation, and interprets the symbols' narration function through typical scenes. The third level is the cultural meaning symbol system, which elaborates on the cultural and philosophical system embedded in the

gardens, and explains the deep cultural symbols and the traditional philosophical concepts of Chinese people.

Second-level Symbol System: Contextual Narrative Symbols. A scholar believes that *A Dream of Red Mansions* is a masterpiece of Chinese garden literature, and most of the typical events depend on garden scenes. The story takes place like a walking lantern in various architectural scenes such as pavilions (Zhang, 1999). The construction of the narrative situation of *A Dream of Red Mansions* is formed by multiple interconnected symbols through a planned organization. The meanings of different garden symbols are woven together to create a spatial scene suitable for the narrative. As Hippolyte Adolphe Taine mentions in *The Philosophy of Art*, an artwork must be a totality composed of many interconnected parts, and the relationship of the parts is altered in a planned way (Taine, 2009).

This study adopts the method of questionnaire survey, using anonymous responses, to study the communication effect questionnaire of *A Dream of Red Mansions* garden aesthetics of *A Dream of Red Mansions* symbols, based on the object of this paper's research, through the questionnaire star in the WeChat group, QQ group and other social platforms for questionnaires distributed, a total of 430 questionnaires were retrieved, eliminating the meaningless questionnaires of 13, and a total of 417 effective questionnaires were retrieved, with a rate of effective questionnaires of 96.98%. To address the issue of excessive commercialization, managers of tourist attractions interviewed offered suggestions. They proposed establishing a clear zoning plan within scenic areas, comprising a core cultural protection zone (no commercial activities) — a buffer display zone (partially commercial) — and an outer commercial zone, with distinct boundaries for each zone to prevent excessive commercialization. Government officials also suggested strengthening mechanisms to safeguard cultural heritage from a cultural preservation perspective. They proposed leveraging "digital twin" technology to construct and protect traditional cultural symbols, and inviting experts as academic advisors during the symbol repository development process to ensure the depth and accuracy of meaning construction. Based on the data from the survey questionnaire and interview results, we propose a strategy for establishing cultural interpretation boundaries for garden symbols to prevent commercial purposes from eroding their spiritual core. Specifically, it is recommended to introduce academic institutions or cultural research experts to participate in content planning and review, and to set up a "cultural fidelity" mechanism to ensure that the ideological undertones and value structure of the communication content are in line with the spirit of the original *A Dream of Red Mansions*. At the same time, "restorative re-creation" with cultural depth and formal innovation should be encouraged to reduce traffic-oriented shallow content production. Through the co-construction and collaboration mechanism of multiple subjects, it is expected to rebuild the cultural authority

of the garden aesthetic symbols and enhance its cultural influence and emotional sense of belonging in the cross-media context.

Discussion

Combining the questionnaire survey and expert interviews, the study further validates the media differentiation and audience acceptance mechanism of symbol communication. The questionnaire data show that most respondents believe that cross-media presentation helps to enhance their understanding of garden aesthetics, especially image and film media can significantly improve visual perception and emotional resonance. This trend is especially obvious among young audiences, indicating the important value of multimodal presentation in contemporary communication contexts. Meanwhile, audiences are more receptive to short video content on mobile, but have reservations about shallow and over-commercialized content expression. Respondents pointed out that inconsistent content style or symbolic distortion can weaken cultural identity and trust. This coincides with the "dominant decoding" and "antagonistic decoding" paths emphasized by Hall, suggesting that communication effects are significantly influenced by the audience's historical and cultural background and media literacy.

The results of the expert interviews also provide theoretical support, as the interviewees generally agree with the path of contextual hierarchical analysis of symbols, and believe that this method can help to reveal the cultural and psychological structure behind the garden imagery. For example, scholars pointed out, "The House of Green Delights' plantains and begonias can only be truly understood in terms of their emotional orientation and cultural depth in a multi-media control." In summary, both data and interviews indicate that the cross-media communication of symbols is not only a visual migration, but also a reconstruction of meaning and value. Constructing a consistent, deep and multi-contextual symbol system is a key path to enhance cultural identity and communication effectiveness. However, the study also exposes several problems in the current symbolic communication of gardens. In particular, the problems of information distortion brought about by commercialized shallow adaptations and the inconsistency between visually reconstructed symbols and the spirit of the original text were frequently mentioned in both questionnaires and interviews. This phenomenon shows that although the mobile Internet provides a broader communication platform, the lack of intertextual logic and cultural depth will easily lead to cultural misinterpretation and value erosion.

To sum up, through an integrated study of the three dimensions of "symbol -medium - audience," this paper attempts to respond to the core question of "how to effectively communicate the garden aesthetics of A Dream of Red Mansions in a diverse media context." Theoretically, it expands the research perspective on the dissemination of traditional culture.

Empirically, it validates the interactive mechanisms between audience structure and media strategies. This research framework provides a methodological foundation for future studies on the dissemination of traditional cultural symbols and offers practical references for the reinterpretation of literary classics in the digital context. Suggestions Based on the systematic exploration of the communication mechanism, intertextual strategy and audience acceptance path of garden aesthetics of A Dream of Red Mansions in multi-media context, combined with the results of the questionnaire survey and expert interviews, this paper puts forward the following suggestions at the levels of theoretical research and practical application, and makes outlooks on the direction of future research.

Firstly, in terms of symbolic communication strategy, the logical design of intertextuality between media should be strengthened, focusing on the consistency of symbolic connotation and the hierarchical expression of cultural meaning. Research shows that the depth of understanding of the audience of garden aesthetics symbols is closely related to the coherence of its performance in different media. Therefore, whether it is the creation of images, film and television or mobile content, the "three - layer meaning model" should be the methodological basis for the organic integration of the material presentation of garden symbols, contextual construction and cultural meaning, so as to enhance the overall communication effect and sense of cultural identity.

Secondly, in terms of content presentation and decoding mechanism, it is necessary to strengthen the differentiated use of media characteristics and carry out innovative decoding design in combination with user behavior and acceptance psychology. On the one hand, short videos, graphic social platforms, interactive tours and other forms have become the main paths for the younger generation of users to come into contact with traditional culture by virtue of their visual impact and participation mechanism. Research has found that fragmented content can stimulate users' interest if it is combined with symbolic narrative logic and contextual construction. On the other hand, attention should be paid to the design of "participatory decoding" strategies, such as plot reasoning, interactive feedback, and emotional resonance testing, so that users are not just passive recipients, but co-creators of meaning construction. According to the research data, A larger number of users preferred to "build symbolic understanding in interaction", which indicates the key value of innovative decoding mechanisms in enhancing acceptance and communication stickiness.

Thirdly, in communication practice, the problem of cultural dilution caused by excessive commercialization should be watched closely. The questionnaire and interviews pointed out that the phenomena of "symbolic idling" and "aesthetic fast cancellation" in the process of some visual adaptation and tourism IP development have weakened the cultural depth and philosophical

connotations carried by the garden imagery of *A Dream of Red Mansions*. Therefore, it is suggested that cultural creative industries should set up a "cultural gate - keeping mechanism" in project planning, strengthen the design of content revision and narrative depth, coordinate the tension between commercial interests and cultural loyalty, and promote the sustainable expression of traditional aesthetic values.

Future research should be further promoted in the following aspects: firstly, further expanding the path of multimodal discourse analysis, exploring the reconstruction ability of garden symbols in new media such as AR/VR and AI-assisted generation; secondly, strengthening the combination of user research and quantitative experimental methods, and constructing a "cultural encoding - media translation - audience decoding" mechanism; thirdly, we combine the communication of garden aesthetics with the national cultural communication strategy, the construction of urban cultural brand, the practice of education and media integration and other practical scenarios, so as to enhance the effectiveness of the research in practical application.

In summary, as an important symbolic system of Chinese culture, garden aesthetics and its cross-media communication are related to the contemporary expression of traditional culture and are of great significance for building a multi-level communication ecosystem and promoting aesthetic education and cultural identity. The recommendations and prospects put forward in this paper not only provide a reference for the optimization of the communication of the garden aesthetics of *A Dream of Red Mansions*, but also provide a model for the theoretical construction and empirical research of cross-media cultural communication.

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