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## A Unique Access to Classical Chinese Cultural Gem--*Song Ci* from the Perspective of Grammatical Metaphor\*

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### Abstract:

As the most eminent prestige of the unconstrained school, *Su shi* 苏轼(1037-1101) is renowned for the open-minded and vigorous writing style in his masterpieces. Nevertheless, his emotional tenderness and subtlety reflected in the poetry is also highly appreciated and enjoys enormously huge popularity. Among the numerous classics of his masterpieces, a most valued one is *Jiang Chengzi* 江城子 which is in essence an elegy in memory of his deceased wife *Wang Fu* 王弗. Having been widely circulated among the public, this *Ci* 词 (poem) initiated a fair cascade of researches and discussion amid the academic world. While most scholars conducted researches on its beauty of rhythm and beauty of poetic imagery, this article will analyze the two authoritative English versions from a brand new perspective--the perspective of Grammatical Metaphor, focusing on the variation of transitivity processes in the two translations.

Metaphor is one of the most pervasive linguistic phenomena in our daily communication. The widely acknowledged definition of metaphor among linguists is: "replacing a word with another which is similar but not equivalent in meaning, stressing their identity instead of simile".<sup>1</sup> Being the first to propose the notion of grammatical metaphor, Halliday reckoned that there is such a thing as grammatical metaphor, where the variation is essentially in the grammatical forms although often entailing some lexical variation as well. Grammatical metaphor is one of the most significant components of systemic functional grammar, which plays a central role in transiting clauses to discourses. It triggers transference of processes in the transitivity system thus effecting the construing of experiential facts.

**Key words:** *Jiang Chengzi*, Grammatical Metaphor, Variation of Transitivity Processes

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\* Inspired by Systemic Functional Grammar, this article probes into the Chinese classical *Ci* poetry *Jiang Chengzi* from a brand new scope--Grammatical Metaphor which is initiated by M.A.K. Halliday. The author is greatly indebted to Prof Jianxin DING for his heuristic and illuminating instruction. All rights reserved.

<sup>1</sup> This quotation is cited from Larham, R.A., 1991, *A Handlist of Rhetorical Terms*, Berkeley: University of California Press.

## 1. INTRODUCTION

### 1.1 Brief review of researches on *Song Ci*

*Song Ci* is a new style of poetry with varied length of verse, dating from Tang Dynasty, setting its stereotype during the Five Dynasties in ancient China and thriving in Song Dynasty. As one of the gems of Chinese culture, *Song Ci* has enjoyed high reputation in Chinese history. The most glamorous star of *Ci* poet in North Song Dynasty is *Su Shi*, who outstands as one of the Eight Great Masters of Tang and Song Dynasty. Known for his unconstrained style of writing though he is, he also achieved marvelous attainment in constrained works, such as *Ci Jiang Chengzi*, which is an elegy written for his deceased wife *Wang Fu* ten years after her death, spreads through ages and is universally praised. With the keynote of grief and dreariness, this piece of *Ci* can be roughly divided into two parts. The first section depicts the poet's misery of lovesickness for his wife and the upheavals of official career he went through during the past ten years; while the second part switches to the image of dreaming in which he meets his wife. The ingenious combination of virtuality and reality adds brilliance to the artistic appeal of this *Ci*.

### 1.2 Previous study on metaphor

The study of metaphor originates in the ancient Greece more than two thousand years ago. Ever since the time of Aristotle, academia from various fields has conducted researches on this subject from different perspectives. Fruitful results have been reaped through the efforts of philosophers, cognitive psychologists, and linguists. Halliday's theory of Grammatical Metaphor marked the milestone as he was the first one to propose this brand new notion. According to his Systemic-Functional Grammar theory, language inherently exhibits three metafunctions, namely, ideational function, interpersonal function, and textual function. Based on this theoretical framework, however, he only recognised ideational grammatical metaphor, and interpersonal grammatical metaphor, excluding textual grammatical metaphor because he regarded the textual as "a metafunctional component to language to which there is no corresponding function in the sense of 'use', it is not a way of using language, but rather a resource for ensuring what is said is relevant and relates to its context".<sup>2</sup> In contrast, Thompson contended that "the presence of metaphor can generally be recognised by the need for a double transitivity analysis, one of the original wording and the other of a more congruent rewording; and there are in fact two types of thematic structure which also need a double analysis".<sup>3</sup> Ideational grammatical metaphor further splits into experiential grammatical metaphor and logical grammatical metaphor.

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<sup>2</sup> Halliday, M.A.K., 1994, *An Introduction to Functional Grammar*. London: Edward Arnold.

<sup>3</sup> Thompson, G., 2008, *Introducing Functional Grammar*, Beijing: Foreign Language Teaching and Research Press.

### 1.3 Significance of the research

Being the peak of the ancient Chinese literary arts, *Song Ci* is of superbly high status and stands for the most typical Chinese tradition of literature. It is beyond any doubt that researches on this special literature form is of great significance, especially for penetrating thoroughly into the traditional Chinese culture.

Researches concerning either Grammatical Metaphor or traditional Chinese poetry has been profuse and fruitful due to their precious value, though, seldom study has applied the Grammatical Metaphor theories to analyzing the traditional Chinese poetry up till now. Hence, this article aims to fill this vacancy by exploring the phenomenon of grammatical metaphor in such type of literary works from the angle of Systemic-Functional Grammar theories, laying stress on the variation of transitivity processes in two English translation versions. It is hoped that via detailed analysis of Grammatical Metaphor in *Song Ci Jiang Chengzi*, this study will shed light on the discourse analysis and Chinese-English translation work, especially on the traditional Chinese classics pertaining to researches on classical Chinese *Song Ci*.

## 2. THEORETICAL FOUNDATION

### 2.1 Congruent form and Metaphorical form

Halliday asserted that a congruent expression is one in which this direct line of form to meaning to experience is maintained intact, as it is in young children's language like man clean car. A metaphorical expression is one in which the line is indirect.<sup>4</sup> To put it in another way, the concept of "congruent" means the pattern of relationships between the semantics and the grammar in which the two strata initially co-evolved.<sup>5</sup> Here the "two strata" is not plainly clarified. Yet the proposition that language is a multi-level system is the most critical clue to elaborate the term "congruent". In the light of this idea, linguistic system is composed of three strata: semantic (the meaning), lexicogrammatical (the wording), and phonology (the sound). The relation between the levels is realization of transferring one level to another. In other words, the choice of "meaning"(the semantic level) is realized by the choice of "form"(the lexicogrammatical level); the choice of "form" is in turn realized by "substance"(the phonological level). That accounts for why we call language as a multiply coded system. This process involves free variations. One meaning can be realized by several different forms at the lexicogrammatical level and one form can realize several different semantic meanings. Therefore, the division at the lexicogrammatical level reflects the delicate meanings at the semantic level.<sup>6</sup>

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<sup>4</sup> Cited from Halliday, M.A.K., 1994, *An Introduction to Functional Grammar*. London: Edward Arnold.

<sup>5</sup> See Halliday, M.A.K., 1996, *An Introduction to Functional Grammar*. London: Edward Arnold.

<sup>6</sup> See Zhuanglin HU, Yongsheng ZHU, Delu ZHANG, 1989, *A Survey of Systemic Functional Grammar*, Hu Nan Education Press.

Most commonly, the realizations of semantic and lexicogrammatical strata are shown by the following table:

<b>Rank</b>	<b>Semantic</b>	<b>Realized by</b>	<b>Lexicogrammatical</b>
	Sequence of figure		Clause complex
	Figure		Clause
	Element of figure		Group/phrase
<b>Types of process</b>	Process		Verbal group
	Participants		Nominal group
	Circumstance		Adverbial or prepositional phrases or conjunction

(Halliday, 2007: 55)

One meaning can be realized by different forms, scilicet, congruent and metaphorical form. Congruence refers to the natural correspondence between the symbol and the referent. To be more specific, the semantic realization of each variant can be treated congruently:

A clause nexus realizes a sequence, a clause realizes a figure and an element of a clause realizes an element.

(b) The types of element, nominal groups realize participants, verbal groups realize processes and adverbial or prepositional realizes circumstances.

When it comes to metaphorical form, it usually means that the relationship between semantic and lexicogrammatical level is “unnatural”. For instance, imperatives are congruently utilized to realize demands, while interrogative is dubbed as the metaphorical form to express the same meaning. Or circumstance can be incongruently realized by a verbal group instead of the commonly asserted prepositional or adverbial phrases.

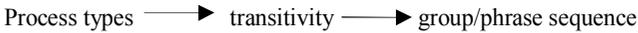
## 2.2 Experiential Grammatical Metaphor

As is mentioned in the previous chapter, ideational grammatical metaphor consists of experiential grammatical metaphor and logical grammatical metaphor. And it is pervasively asserted that experiential function is adopted to talk about either external or internal world, such as things, events, thoughts, emotions and so on. As a core component of experiential metafunction of language, Transitivity is a system assigning different types of participants to

different types of processes. In other words, it determines how various participants are labeled in accordance with their types of processes. For example, in the material process, the terminology “Actor” “Goal” is involved; while in the mental process, the participant is commonly dubbed as “Sensor” and “Phenomenon”. According to Halliday, there are six types of processes in transitivity system: material process, relational process, verbal process, behavioral process, existential process, and mental process. When interpreting the clause in its experiential function as the representation of a process, three steps are covered:<sup>7</sup>

- (i) Selection of process type: material, mental, relational, behavioral, verbal and existential process realized as:
- (ii) Configuration of transitivity functions: Actor, Goal, Sensor, Manner etc. Representing the process, its participants, and any circumstantial elements; realized in turn as:
- (iii) Sequence of group/phrase classes: verbal group, nominal group, adverbial group, prepositional phrase, and their various subclasses.

Halliday vindicated that a systemic relationship does exist among the three steps so that for any selection in meaning there will be a natural sequence of steps leading towards its realization. This kind of relation can be shown as:



It is fair to say that transference from one process to another is one of the most typical grammatical metaphors. Here is an example for illustrating this opinion. In place of saying “John witnessed the car accident”, we can also present it as “the car accident caught John’s eyes”. The transitivity analysis of these two expressions is shown in the table below:

John	witnessed	the car accident
<b>Sensor</b>	<b>Process: mental</b>	<b>Phenomenon</b>
The car accident	caught	John’s eyes
<b>Actor</b>	<b>Process :material</b>	<b>Goal</b>

As is exemplified above, if we want to emphasize what John saw, we choose (i) as a mental process realized by (ii) a structure of Sensor+process+Phenomenon, which is further realized as (iii) nominal group+verbal group+nominal group. While supposing that we are focusing on the event occurred, we would probably prefer (i) to be a material process realized by a pattern of (ii) Actor+process+Goal, also presenting as (iii) nominal group+verbal group+nominal group, whereas the former pattern is considered as the “congruent” form, the latter incongruent.

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<sup>7</sup> The categorization was adopted in Halliday, M.A.K., 1994, *An Introduction to Functional Grammar*. London: Edward Arnold.

### 3. SPECIFIC ANALYSIS OF VARIATION OF TRANSITIVITY PROCESS IN THE TWO TRANSLATIONS

The translations are selected from works of Yuanchong XU<sup>8</sup> (许渊冲) and Xianliang WENG<sup>9</sup> (翁显良) as the sample for conducting the analysis.

In compliance with the concept of rank in systemic-functional grammar, the original text of *Jiang Chengzi* can be divided into 8 clauses, which are marked as 1, 2, 3, 4, 5, 6, 7, 8. Thus, the two versions of translation are correspondingly labeled 1x, 2x, 3x.....1w, 2w, 3w, etc.

#### *The original Chinese version:*

江城子<sup>10</sup>  
乙卯正月二十日夜记梦  
<sup>1</sup>十年生死两茫茫。<sup>2</sup>不思量，自难忘。  
<sup>3</sup>千里孤坟，无处话凄凉。  
<sup>4</sup>纵使相逢应不识，尘满面，鬓如霜。  
<sup>5</sup>夜来幽梦忽还乡。  
<sup>6</sup>小轩窗，正梳妆。  
<sup>7</sup>相顾无言，惟有泪千行。  
<sup>8</sup>料得年年肠断处，明月夜，短松冈。

#### *Xu's version:*

Tune: "A Riverside Town"  
*Dreaming of My Deceased Wife*  
*On the Night of the 20th Day of the 1st Month*  
<sup>1X</sup> For ten long years the living of the dead knows nought.  
<sup>2X</sup> Though to my mind not brought,  
Could the dead be forgot?  
<sup>3X</sup> Her lonely grave is far, a thousand miles away.  
To whom can I my grief convey?  
<sup>4X</sup> Revived, e' en if she be, could she know me?  
My face is worn with care  
And frosted is my hair.  
<sup>5X</sup> Last night I dreamed of coming to my native place;  
<sup>6X</sup> She's making up her face

<sup>8</sup> Yuanchong XU, professor of Peking University, is the most prominent translator in translating classical Chinese poetry into English and French. He was nominated for Nobel Prize in Literature in 1999. The translation cited here is from Yuanchong XU, 2004, *300 Song Lyrics (Chinese-English)*, Higher Education Press.

<sup>9</sup> Xianliang WENG (1924-1983), translator, used to be a professor of Jinan University, vice president of the Language Association of Canton Province, Editor-in-Chief of *World Literature and Art*. See Xianliang WENG, 1985, *An English Translation of Chinese Ancient Poems*, Beijing Press.

<sup>10</sup> This is an elegy composed by Su Shi for his deceased wife Wang Fu who had married him at 19 when she was only 16. The young couple got along happily and harmoniously until Wang accidentally died of disease at the 11<sup>th</sup> year of their marriage. Su fell into the abyss of grief and went through ups and downs in his official career thereafter, till the night of January 20<sup>th</sup> of Chinese lunar year, Su dreamed of his wife and woke up writing this Ci in memory of Wang. That happened to be the 10<sup>th</sup> anniversary of Wang's Commemoration Day.

<sup>7X</sup> before her mirror with grace.  
 Each saw the other hushed,  
 But from our eyes tears gushed.  
<sup>8X</sup> When I am woken, I fancy her heart-broken  
 Each night when the moon shines,  
 O'er her grave clad with pines.

**Weng's version:**

*A Night to Weep*

<sup>1w</sup> Ten long years parted, each in a world inaccessible to the other.  
<sup>2w</sup> Never thinking, never forgetting.  
<sup>3w</sup> Nowhere to pour out my grief: your grave,  
 your lonely grave is so far away.  
<sup>4w</sup> Should we meet now, you would be startled at the sight of a stranger  
 so weary, besmirched and grey.  
<sup>5w</sup> Tonight of all nights, wandering into the dark beyond, I came unexpectedly upon our old home.  
<sup>6w</sup> There you were, at your dressing- table.  
<sup>7w</sup> Long long I stood outside the window, silent, my eyes streaming with tears.  
<sup>8w</sup> Be it the same every year: A night to weep, when a waning moon comes atop the pines.

**1: Process: relational**

十年	生死	两茫茫
<b>Circumstance</b>	<b>Carrier</b>	<b>Process: relational</b>

**1x: Process: mental**

For ten long years,	the living of the dead	knows	nought
<b>Circumstance</b>	<b>Sensor</b>	<b>Process:mental</b>	

**1w: Process: relational**

Ten long years parted,	each	( is )	in a world inaccessible to the other
<b>Circumstance</b>	<b>carrier</b>	<b>Process : relational</b>	<b>attribute</b>

In translating this clause, Xu adopts a process type different from the original version, whereas Weng's version identifies with the original one since the process he presented is also relational. Although the two translators employ distinct translation strategies, it is beyond any doubt that grammatical metaphors do exist in both of their translations. Xu's translation is featured with the transference of transitivity process type for the effect of conciseness and rhythm, while Weng avoids the more conventional pattern of "each cannot get access to the other" which is thought to be the congruent form to be more readable.

**2: Process: mental**

不	思量，	自	难忘。
	<b>Process: mental</b>		<b>Process: mental</b>

2x: **Process: behavioral & mental**

Though to	my mind	not	Brought,
	<b>Behaver</b>		<b>Process: behavioral</b>

could the dead	be forgot
<b>phenomenon</b>	<b>Process: mental</b>

2w: **Process: mental**

(I)	Never	thinking,	never	forgetting.
<b>Sensor</b>		<b>Process: mental</b>		<b>Process: mental</b>

In this clause, the poet pours out his heart and confides his endless missing for his wife. He could not preclude himself from thinking about her even if he tried hard to conceal the feelings. The old memorable days echo now and then in his head that he could never forget.

As is exemplified above, both of the translations are in accord with the original one in terms of process type. However, Xu mingles the Behavioral process into the translation, which hints that the poet's thought about his wife is natural and unintentional rather than deliberate. While Weng's version conveys that it is the poet who takes the initiative to "think" but finds it is hard to "forget". The difference of literal meaning is slight. Yet the experience they construe is far apart.

3: **Process: verbal**

千里孤坟，无处	话	凄凉。
<b>Circumstance</b>	<b>Process: verbal</b>	<b>Verbiage</b>

3x: **Process: relational**

Her lonely grave	is	far ,	a thousand miles away.
<b>Carrier</b>	<b>Process:relational</b>	<b>Attribute</b>	<b>Circumstance</b>

3w: **Process:material & relational**

Nowhere to	pour out	my grief:	your grave,
<b>Circumstance</b>	<b>Process:material</b>	<b>Goal</b>	<b>Actor</b>

your lonely grave	is	so far away.
<b>Carrier</b>	<b>Process:relational</b>	<b>Attribute</b>

The process type of this clause in the source text is obviously verbal. Nevertheless, both of the translations merge two types of processes and share the relational process. The difference lies in how the “grief” is presented. Xu chooses a verbal process, with the verb “convey” as the mark. Weng treats it as an entity which can “pour out”. But both of the translations are grammatical metaphor because the word “话” can be most congruently expressed as “say” or “talk about”.

#### 4: Process: material & mental

纵使	相逢	应不	识,	尘满面, 鬓如霜。
	<b>Process: material</b>		<b>Process: mental</b>	<b>Circumstance</b>

#### 4x: Process: mental relational & mental

Revived,	e' en if	she	be,
<b>Attribute</b>		<b>Carrier</b>	<b>Process:rel, attribute</b>

could	she	know	me?
	<b>Sensor</b>	<b>Process: mental</b>	<b>Phenomenon</b>
My face	is	worn	with care.
<b>Carrier</b>	<b>Process:relational</b>	<b>Attribute</b>	

And frosted	is	my hair.
<b>Attribute</b>	<b>Process:relational</b>	<b>Carrier</b>

#### 4w: Process: material & mental

Should	we	meet	now,
	<b>Actor</b>	<b>Process: material</b>	<b>Circumstance</b>

you ,	would be	startled	at the sight of	a stranger	so weary, besmirched and grey.
<b>Sensor</b>		<b>Process: mental</b>		<b>Phenomenon</b>	<b>Circumstance</b>

It requires least effort to spot that the original version 4 is highly elliptical, as it omits the subject of the mental process of “识”, which in essence refers to the author’s wife. And the change of subject in the latter part of this clause from his wife to himself is also latent without any clue. Therefore, in both of the two translations, the concealed subjects are filled up for the readers’ convenience. On the other hand, in translation of the first clause, 4x transfers the subject “she” from Carrier in a relational process to Sensor in a mental process, while 4w remains the same pattern of material process as the original text does. In the latter clauses, 4x continues the relational process while 4w uses the adjectives instead of a verb to depict the poet’s state of dreariness.

**5: Process: material**

夜	来	幽梦	忽	还	乡。
	<b>Process: material</b>	<b>Actor</b>		<b>Process: material</b>	<b>Goal</b>

**5x: Process: mental & material**

Last night	I	dreamed of	coming	to my native place
	<b>Sensor(Actor)</b>	<b>Process: mental</b>	<b>Process: material</b>	<b>Goal</b>

**5w: Process: material**

Tonight of all nights,	wandering	into the dark beyond,	I	came	unexpectedly upon our old home.
<b>Circumstance</b>	<b>Process: material</b>		<b>Actor</b>	<b>Process: material</b>	

In Xu’s translation, the subject “I” is simultaneously treated as Sensor in the mental process and as “Actor” in the material process, while in the source text, dream is designed to be the “Actor”. Coincided with the original text, Weng’s version adopts two material processes, yet what makes it distinct is that the “Actor” in both of the two material processes refers to the poet himself which is labeled by the first person pronoun “I”. While there are two “Actors” or subjects for the two processes respectively in the original text, that is to say, the dream performs the action of coming, and “I” conduct the behavioral of going back home. Literally, it can be safely concluded that Weng’s translation is less congruent than Xu’s though it is more inclined to identify with the original in terms of transitivity process due to its characteristic of refined and genteel wording.

**6: Process: material**

小轩窗，	正	梳	妆。
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<b>Circumstance</b>		<b>Process: material</b>	<b>Goal</b>
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6x: **Process: material**

She's	making up	her face	before her mirror with grace.
<b>Actor</b>	<b>Process: material</b>	<b>Goal</b>	<b>Circumstance</b>

6w: **Process: Existential**

There	you	were	at your dressing- table.
	<b>Existent</b>	<b>Process: Existential</b>	<b>Circumstance</b>

Compared with other clauses, this one is noted by its conciseness and monotony of process type. Both of the two translators prefer an inverted order of clause alignment; nevertheless, they differ in the choice of process type as well as the person. Xu's work is in accordance with the original text in that it also applies material process, endowing the implicit subject with the third person pronoun "she". While Weng's version is marked with the transference from material process to existential process, naming the existent the second person pronoun "you". Therefore, it is undisputed that 6w is more remarkable owing to the application of grammatical metaphor, which demands more laborious effort to deconstruct but is eye-catching.

7: **Process: mental & verbal & Existential**

相顾	无	言，	惟	有	泪	千行。
<b>Process: mental</b>		<b>Process: verbal</b>		<b>Process: Existential</b>	<b>Existent</b>	

7x: **Process: mental & material**

Each	saw	the other	hushed,
	<b>Process: mental</b>		<b>Process: material</b>

7w: **Process: material**

Long long	I	stood	outside the window, silent,
	<b>Actor</b>	<b>Process: material</b>	<b>Circumstance</b>

my eyes	streaming	with tears.
<b>Actor</b>	<b>Process: material</b>	<b>Circumstance</b>

This clause depicts the affectionate scene where the poet meets his deceased wife in his dream.

The long parted couple missed each other so much that the moment when they catch the sight of each other's familiar figure, they looked into each other's eyes, saying nothing while tears

gushing out. It passionately expresses the poet's deep emotion for his wife. For the sake of translating the overflowing affection in the *Ci*, various configurations are adopted.

In the original text, three process types are involved, scilicet, mental process, verbal process, and existential process. 7x is consistent with 7 in recognizing it as mental process with “each” as the Sensor and “the other hushed” as the Phenomenon. Nonetheless, in 7x, the transference of material process at the latter part adds another identity of “Actor” to “the other”. In order to achieve the poetic effect of rhyming, another material process comes into use in the second clause. (i.e hushed & gushed). While in 7w, neither verbal or existential process appears, since the mental process of “相顾” is taken place by the material process “stood” and the verbal process “无言” is rendered with an adjective “silent”. Yet the two translators share the common practice of changing from existential process in the original text to the material process in their translation, vividly visualizing the static state into a motional one.

**8: Process: mental & material**

料得	年年	肠	断	处，	明月夜，短松冈。
<b>Process: mental</b>		<b>Actor</b>	<b>Process: material</b>	<b>Circumstance</b>	

**8x: Process: mental & material**

When	I	am woken,	I	fancy	her heart	- broken
	<b>Sensor</b>	<b>Process: mental</b>	<b>Sensor</b>	<b>Process: mental</b>	<b>Actor</b>	<b>Process: material</b>

Each night	when	the moon	shines,
<b>Circumstance</b>		<b>Actor</b>	<b>Process: material</b>

O'er	her grave	clad	with pines.
	<b>Actor</b>	<b>Process: material</b>	<b>Circumstance</b>

**8w: Process: relational & mental & material**

Be	it	the same	every year:	A night to	weep,
<b>Process: relational</b>	<b>Carrier</b>	<b>attribute</b>	<b>Circumstance</b>		<b>Process: mental</b>

when	a waning moon	comes	atop the pines.
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	<b>Actor</b>	<b>Process: material</b>	<b>Circumstance</b>
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At the first sight, it is easy to draw hasty conclusion that 8x complies with the original text more closely, owing to the types of process they present. However, this is far from the whole truth, since the Actor of the process “断” refers to “肠” and “heart” correspondingly. On the other hand, the second clause of the original text does not get any process involved because there's no verb but nominal phrase. While in both of the translations, material process is put to use, which is a definite exemplification of variation of transitivity process in Grammatical Metaphor. Furthermore, 8w even leads its way farther from being congruent by inverting the position of Carrier and the verb in relational process with a coordinate clause marked by behavioral process followed.

#### 4. CONCLUSION

In summary, entitled as the cultural gem of Chinese nation, classical Chinese poetry is of great value, in both aesthetic and social dimension. It not only consists of an indispensable part of Chinese culture, but arises as a cultural bridge transmitting Chinese literary heritage both domestically and abroad. In the past few decades, endeavor on the appreciation of the artistic conception of classical Chinese poetry has been highlighted. Scholars embarking on either Arts or Humanities harvested abundance of attainments within the merryland of Chinese poetry studies. Nonetheless, due to the language and cultural barrier posed in front of the east and west, translation of Chinese classics has come across adversity. Consequently, a vast multiplicity of scopes of interpreting classical Chinese poetry is called for exploration, which is no doubt a demanding job, yet significant and valued. Therefore, this article ventures to probe into the classical Chinese poetry from a brand new perspective of Grammatical Metaphor. Hopefully, it will expand the horizon of deciphering this typical form of Chinese literature for the ultimate goal of getting better access to Chinese culture.

Based on the analysis manifested above, a clearer definition of Grammatical Metaphor is brought within sight: Grammatical Metaphor is an incongruent realization of meanings involving transference of grammatical units from one domain to another, either from a basic domain to a subdomain, or from a subdomain to another subdomain.<sup>11</sup> According to previous study in this field, the classification of grammatical metaphor mainly falls into three types: ideational, interpersonal and textual grammatical metaphor, whereas ideational grammatical metaphor further splits into experiential and logical grammatical metaphor. The realization of experiential grammatical metaphor is principally demonstrated by the transference of process in the transitivity system, which is what this thesis lays stress on. In the transference of process, the functional roles of participant, process type and circumstance elements vary correspondingly in lexicogrammatical form so that different effect of grammatical metaphor is

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<sup>11</sup>Wenfang FAN, 2001, *A Systemic Functional Approach to Grammatical Metaphor*. Foreign Language Teaching and Research Press.

achieved. Along with the change of forms of expressions and situational cultural context, different semantic meaning is delivered at the same time.

It is notable that variation of transitivity process is ubiquitously prevailing, especially in the translation of Chinese classical literature. Apart from attaining different artistic effect of translation, this variation is also of key importance to construing or reconstructing different experience in the real world. Nevertheless, it is by no means justified to assert whether the congruent or incongruent version of translation keeps the weather. Guowen HUANG<sup>12</sup> alleged that the optimal translation should be endowed with a fully transmitted artistic conception contained by the source text, in addition to the literal meaning. Grammatical metaphor provides us with a unique perspective of deciphering the unconventional code of language.

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<sup>12</sup> Guowen HUANG, 2004, *A Functional Linguistics Approach to Translation Studies*, Chinese Translation Journal, (5)16-18.