

## Experiential Metafunctional Analysis of “Shan Xing” and Its English Versions

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### Abstract

This paper attempts to analyze and compare transitivity processes of “Shan Xing” and its 11 English versions from the perspective of Experiential Metafunction of Halliday’s Functional Linguistics and makes a comment on the similarities and differences between them. This study can give clues to the study of poems and their translations of the transitivity processes, by exploring the differences of participants and circumstantial elements with the theoretical framework of Functional Linguistics which can provide a necessary theoretical basis for the study of poetry translation.

**Keywords:** Functional Linguistics; Experiential Metafunction; “Shan Xing”; English versions of “Shan Xing”

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## 1. Introduction

“Shan Xing (Chinese: 山行)” is a seven-character quatrain of the Tang Dynasty by the poet Du Mu (Chinese: 杜牧), which describes the author’s mountain climbing, and highly praises the beauty of the mountain in the late autumn. This poem shows a colorful picture of the autumn mountain, where there are stone path, white clouds, homes, maple groves, frosted leaves, which constitute a touching autumn color. In this poem, Du Mu uses emotions to control the scene, quickly and accurately capture the image of natural beauty, and integrate his own emotion into it, so that emotional beauty and natural beauty are blended one scene. The first sentence of the whole poem “Yuan Shang Han Shan Shi Jing Xie (Chinese: 远上寒山石径斜)”, depicts a winding mountain road to the hills. “Yuan (Chinese: 远)” describes the length of the mountain road; “Han (Chinese: 寒)” indicates the late autumn. These two words “Xie (Chinese: 斜)” and “Shang (Chinese: 上)” take concerted action, which express the mountain is high but the slope is slow. The second sentence “Bai Yun Sheng Chu You Ren Jia (Chinese: 白云生处有人家)” is the description of what the poet sees, where the white clouds float is “You Ren Jia (有人家)”. These three characters make people feel that the mountains are full of life. It correlates with “Shi Jing (Chinese: 石径)” in the first sentence. This is the passageway for the mountain dwellers. The third sentence is “Ting Che Zuo Ai Feng Lin Wan (Chinese: 停车坐爱枫林晚)”, in which the word “Wan (晚)” is exquisitely used and it contains many meanings. Firstly, it shows that the scenes of the first two sentences are seen during the day, and those of the last two sentences are evening scenes. Secondly, because in the evening there are sunset, gorgeous sunset glow and red maple leaves which reflect each other, while maple grove is particularly beautiful. Thirdly, the poet lingered, and in the evening he was reluctant to leave in the car, and he loved the red leaves. Finally, because parking for a long time, observing into the micro, he realized the truth of the fourth sentence “Shuang Ye Hong Yu Er Yue Hua (Chinese: 霜叶红于二月花)”, which sentence is such an interesting epigram. The fourth sentence is the center of the whole poem. It is the poet’s strong colorful writing, condensed out of the pen. Huo (1995: 351) thinks that the poem contains new ideas, exquisite layout. In the bleak autumn wind it intakes gorgeous autumn color, and compares the spring wind, is pleasing to the eye. Recently, the main research on this poem includes: Gong (1985) explained new meaning of “Er Yue (Chinese: 二月)”. Zhong (2010) analyzed three English translations of the poem from empathy perspective. Li & Xu (2012) illustrated the poem from the perspective of cognitive stylistics. Zhao (2013) reinterpreted the text. Besides, there are several articles of teaching design of the poem. From the point of view of the research content, the results of the comparative translation study of “Shan Xing” are rare. This article analyzes Experiential Metafunction of “Shan Xing” and its 11 English versions from the perspective of Experiential Metafunction of Halliday’s (Halliday, 1994) so as to provide a better method for poetry translation study.

## 2. Experiential Metafunctional Analysis of the Poem

Experiential Metafunction is an important part of systemic-functional grammar by Halliday. Experiential Metafunction consists of multiple semantic systems, the most important of which is transitivity system. Its role is to use the experience of the real world and the inner world in a number of processes to express it, and identify the participants involved in the process and circumstantial elements (Wang, 2002: 1). Transitivity includes six processes: material process, mental process, relational process, verbal process, behavioral process and existential process (Hu, 2003: 71). From the perspective of transitivity of experiential function, there are four processes in “Shan Xing”, i.e.:

- (1) Material process / Relational process: “Yuan Shang Han Shan Shi Jing Xie (Chinese: 远上寒山石径斜)”;
- (2) Material process / Existential process: “Bai Yun Sheng Chu You Ren Jia (Chinese: 白云生处有人家)”;
- (3) Material process / Mental process: “Ting Che Zuo Ai Feng Lin Wan (Chinese: 停车坐爱枫林晚)”;
- (4) Relational process: “Shuang Ye Hong Yu Er Yue Hua (Chinese: 霜叶红于二月花)”.

In terms of functional discourse analysis, during transitivity analysis, it is necessary to indicate the related elements, such participants and circumstantials after the type of process is determined. In sentence (1) of material process, “Shang (Chinese: 上)” is the process, and the actor is the poet himself, which is omitted. “Yuan (Chinese: 远)” represents the circumstantial of space, and “Han Shan (Chinese: 寒山)” is the range. “Shi Jing Xie (Chinese: 石径斜)” shows the relational process: “Shi Jing (Chinese: 石径)” is the carrier, and “Xie (Chinese: 斜)” is an attribute; In sentence (2) of the existential process, “You (Chinese: 有)” is a process, “Bai Yun Sheng Chu (Chinese: 白云生处)” represents the circumstantial of space, which includes a material process, “Ren Jia (Chinese: 人家)” is an existent; In sentence (3) of the material process, “Ting (Chinese: 停)” is a process, “Che (Chinese: 车)” is the goal, “Zuo Ai Feng Lin Wan (Chinese: 坐爱枫林晚)” represents the circumstantial of cause, which also includes a mental process; In sentence (4) of the relational process, “Shuang Ye (Chinese: 霜叶)” is the carrier, “Hong (Chinese: 红)” is an attribute, “Yu Er Yue Hua (Chinese: 于二月花)” is the circumstantial of comparison.

Table 1 “Shan Xing” and Analysis of Transitivity Processes

Poem	Transitivity Process
(1) Yuan Shang Han Shan Shi Jing Xie (Chinese: 远上寒山石径斜)	Material process / Relational process
(2) Bai Yun Sheng Chu You Ren Jia (Chinese: 白云生处有人家)	Material process / Existential process
(3) Ting Che Zuo Ai Feng Lin Wan (Chinese: 停车坐爱枫林晚)	Material process / Mental process
(4) Shuang Ye Hong Yu Er Yue Hua (Chinese: 霜叶红于二月花)	Relational process

### 3. Experiential Metafunction Analysis of Its Translations

On English translations of the poem “Shan Xing”, these 11 versions have been collected (See Appendix). For convenience, the following versions are arranged by the order of time: Weng (Weng, 1985: 57), Wang (Wang & Knoepfle, 1989: 49), Xu2 (Xu, 1990: 328-329), Kotewell (Guo, 1994: 227), Zhuo (Zhuo, 1996: 181), Sun (Sun, 1997: 431), Xu3 (Xu, 2001: 531), Yang (Yang, 2001: 274), Seaton (Seaton, 2006: 123), Tang (Tang, 2010: 7), Liu (Liu, 2015: 182), which represent 11 translations. For comparison, a sentence-by-sentence analysis is given below.

#### 3.1 “Yuan Shang Han Shan Shi Jing Xie (Chinese: 远上寒山石径斜)”

Table 2 English Versions of “Yuan Shang Han Shan Shi Jing Xie”

Translated By	Process	Participant	Circumstantial
Weng	Material process: runs	Actor: a narrow stone path	Place: off the main road Manner: winding, climbing, vanishing
Wang	Material process: winds	Actor: the narrow stone trail	Place: far up into the mountains
Xu2	Relational process: are	Carrier: the stony paths Attribute: aslant	Place: far up on the cold mountain
Kotewell	Material process: climb	Actor: I Range: the chill mountain’s steep stone paths	
Zhuo	Material process: ’s meandering	Actor: a stony path	Place: high up the chilly mount
Sun	Material process: wound	Actor: the stone trail	Place: far up the mountainside
Xu3	Material process: leads	Actor: a slanting stony path	Place: far to the cold hill
Yang	Material process: winds	Actor: a flag-stone path	Place: up into the chilly hills
Seaton	Material process: turns	Actor: rocky path	Place: far climbing Cold Mountain
Tang	Material process: sloped	Actor: the rocky path	Place: far up the chilly mountains
Liu	Material process: is winding	Actor: an askew stone-paved path	Place: up the chilly mountain far away

The first sentence “Yuan Shang Han Shan Shi Jing Xie (Chinese: 远上寒山石径斜)” is discussed below. The 11 English translations in terms of the type of process, participants and circumstantials are analyzed in the table 2 above. According to the process type, only one of all the translations is used the relational process. The process translated by Xu2 is “are”. The carrier is “the stony paths”, and the attribute is “aslant”. “Far up on the cold mountain” represents the circumstantial element of the place. All the other translations belong to the material process, most of the actors are “path”. Weng translates it as “a narrow stone path”; Zhuo as “a stony path”, Xu3 as “a slanting stony path”, Yang as “a flag-stone path”, Seaton as “rocky path”, Tang as “the rocky path”, Liu as “an askew stone-paved path”. Weng adds more information of “narrow”, while Xu2 and Liu respectively translate the meaning of “slanting” and “askew” to indicate the meaning of the original poem “Xie (Chinese: 斜)”. Kotewell also uses the material process, which translates the omitted actor “I”. The process is “climb”, and the range is “the chill mountain’s steep stone paths”. In “the narrow stone trail” translated by Wang and “the stone trail” by Sun, all use “stone trail” to translate “Shi Jing (Chinese: 石径)”. The processes translated by Wang, Sun, Yang and Liu, which are translated as “wind” or others, contain the meaning of the rugged mountain road in the original poem. In addition, the other material processes are “runs” by Weng, “climb” by Kotewell, “’s meandering” by Zhuo, “turns” by Seaton, “sloped” by Tang.

Then the circumstantial to represent place “Han Shan (Chinese: 寒山)” is discussed. Most of them are translated as “cold/chilly mountain(s)/hill(s)”, such as “far up on the cold mountain” translated by Xu2, “high up the chilly mount” by Zhuo, “far to the cold hill” by Xu3, “up into the chilly hills” by Yang, “far climbing Cold Mountain” by Seaton, “far up the chilly mountains” by Tang, “up the chilly mountain far away” by Liu. In the first sentence “Han (Chinese:

寒)” is used to evoke the fourth sentence “Shuang Ye (Chinese: 霜叶)” (Huo, 1995: 351). Among the translations “off the main road” by Weng, “far up into the mountains” by Wang, “far up the mountainside” by Sun do not appear the coldness of “Han Shan (Chinese: 寒山)”. In the circumstantial, Weng has added “winding, climbing, vanishing” to illustrate the rugged mountain path. Generally speaking, the first sentence can follow the process of material and be translated as “A stony path winds up to the chilly mountain far away”.

### 3.2 “Bai Yun Sheng Chu You Ren Jia (Chinese: 白云生处有人家)”

Table 3 English Versions of “Bai Yun Sheng Chu You Ren Jia”

Translated By	Process	Participant	Circumstantial
Weng	Existential process: perch	Existent: a few tiny cottages	Place: into the cloudy heights where
Wang	Relational process: is	Carrier: this Attribute: a cloudy place	
	Relational process: are	Carrier: the cabins Attribute: almost invisible	
Xu2	Material process: plant	Actor: people Goal: their dwellings	Place: where white clouds are made and formed, there
Kotewell	Existential process: are	Existent: homes of men	Place: deep in the white clouds
Zhuo	are silhouetted	Goal: homes	Place: 'gainst the white clouds' very fount
Sun	Existential process: stood	Existent: some abodes	Place: where the clouds were thick, there
Xu3	Existential process: appear Material process: are	Existent: cots and bowers	Place: where fleecy clouds are born, there
Yang	Relational process: are	Carrier: houses Attribute: just discernible	Place: amid the thick white cloud
Seaton	Existential process:	Existent: some man's home	Place: where clouds grow
Tang	Existential process: stood	Existent: some cottages	Place: where white clouds had risen
Liu	Existential process: is	Existent: a cottage which is hidden in the white clouds depth	

The 11 translations of the second sentence “Bai Yun Sheng Chu You Ren Jia (Chinese: 白云生处有人家)” are displayed above. From Table 3, there are seven versions using the existential process, while the process of translation does not appear in Seaton, six of the other transitive processes of the translations are “perch” (translated by Weng), “are” (by Kotewell), “stood” (by Sun), “appear” (by Xu), “stood” (by Tang), “is” (by Liu). Among them, Sun presents a better translation, which shows the “hidden” homes in the mountains. The translations of the existent are “a few tiny cottages” by Weng, “homes of men” by Kotewell, “some abodes” by Sun, “cots and bowers” by Xu3, “some man's home” by Seaton, “some cottages” by Tang, “a cottage which is hidden in the white clouds depth” by Liu. For the existent “Ren Jia (Chinese: 人家)”, Kotewell, Zhuo and Seaton translate it as: “homes of men”, “homes” and “some man's home”. Here “home” is a place where people live. The poet thought that the mountains and forests were uninhabited, but he vaguely saw other people. There is a kind of warm feeling, in line with the meaning of the original poem. When Weng translates it as “a few tiny cottages”, Tang as “some cottages”, Liu as “a cottage”, “cottage” here refers to “villa”. People in the mountains cannot form cottages because they are scattered. Xu3 translates it as “cots and bowers”: “cot” refers to “shed, small house”; “bower” refers to “pavilion”. There are errors in the understanding meaning of the original poem. There are other translations “the cabins” by Wang, “their dwellings” by Xu2, “houses” by Yang. Wang and Yang translate it as the relational process. There are two relational processes: “is” and “are” in the translation by Wang. The carriers are “this” and “the cabins” respectively; the attributes are “a cloudy place” and “almost invisible”. The relational process of translation by Yang is “are”. The carrier is “houses”, and the attribute is “just discernible”. Xu and Zhuo translate it as the material process. The process translated by Xu is “plant”. The actor is “people”, and the goal is “their dwellings”. The process translated by Zhou is “are silhouetted”, and the goal is “homes”. Zhuo's “silhouette” reflects a kind of outline, which is a certain background of the outline, more in line with the original poetic conception, because there are white clouds in the mountains, and the house cannot be clearly seen the full picture.

Finally, the circumstantial elements of the place to translate “Bai Yun Sheng Chu (Chinese: 白云生处)” are discussed.

There are two versions: “Sheng (Chinese: 生)” and “Shen (Chinese: 深)”. “Sheng (Chinese: 生)” can be understood as in the formation of white clouds, “Shen (Chinese: 深)” means in the depths of the mist. Weng translates it as “into the cloudy heights where”, Kotewell as “deep in the white clouds”, Zhuo as “‘gainst the white clouds’ very fount”, Sun as “where the clouds were thick, there”, Yang as “amid the thick white cloud”. Zhuo’s “fount” refers to “(literary or humorous) the place where sth important comes from” (Wehmeier, 2004: 692), It explains the origin of white clouds, that is, where white clouds come from. The second sentence describes “Bai Yun (Chinese: 白云)” in order to contrast the fourth sentence with a strong contrast of color. “Frosted leaves” are extremely “red”, which gives a feeling of being redder than early spring flowers (Huo, 1995: 351). Both translations of Kotewell and Zhou embody “Bai Yun (Chinese: 白云)”, and Zhuo also shows the formation of white clouds. Other translations “where white clouds are made and formed, there” by Xu2, “where fleecy clouds are born, there” by Xu3, “where clouds grow” by Seaton, “where white clouds had risen” by Tang embody the formation of white clouds. Taken all the analysis into consideration, this sentence can use the existential process to be translated as “There are a few homes of men where the thick white clouds stay”.

### 3.3 “Ting Che Zuo Ai Feng Lin Wan (Chinese: 停车坐爱枫林晚)”

Table 4 English Versions of “Ting Che Zuo Ai Feng Lin Wan”

Translated By	Process	Participant	Circumstantial
Weng	Material process: pull up; entranced	Actor: I Goal: my carriage	Place: here
Wang	Mental process: love	Senser: I Phenomenon: seeing the maples	Time: at sunset Place: in my cart Purpose: to watch them
	Material process: pause		
Xu2	Material process: stop	Actor: I Goal: my cart	Cause: only cause I love the beautiful sight—of a maple grove, all red Time: before the approach of night
Kotewell	Material process: stop	Actor: I Goal: my carriage	Cause: because I admire the maple grove at nightfall
Zhuo	Material process: bring	Actor: I Goal: my carriage to a halt	Cause: attracted by th’ maples
Sun	Material process: stopt	Actor: I Goal: my cart	Purpose: to watch the maple forest late
Xu3	Material process: stop	Actor: I Goal: my cab	Place: at maple woods Purpose: to gaze my fill
Yang	Material process: stop	Actor: I Goal: my carriage	Cause: for I love the maple trees Time: in the twilight
Seaton	Material process: halt	Actor: I Goal: my carriage	Manner: adoring, evening, maple grove
	Behavior process: sit		
Tang	Material process: stopped	Actor: I Goal: my cart	Manner: sitting therein to enjoy, looking at the lovely maple trees at dusk
Liu	Material process: stop	Actor: I	Cause: due to loving maple trees in late Autumn
			Purpose: to go sightseeing

The third sentence is “Ting Che Zuo Ai Feng Lin Wan (Chinese: 停车坐爱枫林晚)”. It means to stop the cart because of the beauty of the evening maple forest. The original verse uses the material process, while Wang uses the mental process “love” and material processes “pause”. The senser is “I”; the phenomenon is “seeing the maples”. The behavioral process of translation by Seaton is “sit”, which should be a misunderstanding. This is similar with the original English translation “and I sit to admire” by Kotewell. Guo (1994: 227) revises it. The revised circumstantial element “because I admire the maple grove at nightfall” expresses the concept of cause, and accords with the meaning of the original poem. Because of loving the late maple forest, he stops to watch the view (Huo, 1995: 350). Here “Zuo (Chinese: 坐)” does not mean “sit down”. *Selected Notes of All Tang Poetry* by Sun & Yan (2002: 3712) and *Selected Tang Poems* by the Institute of Literature of the Chinese Academy of Social Sciences (2003: 580) explain “Zuo (Chinese: 坐)” means “because” rather than “sit”, so these two foreign translators mistranslated it. Other translations are material processes. The process of the original poem is “Ting (Chinese: 停)”. Weng translates it as “pull up”, Yang as a phrase “bring...to a halt”, Seaton as “halt”, while the other translations are “stop” or its different forms to indicate

the action of stopping. All the actors are “I”; the goals are “my carriage”, “my cart” or “my cab”. The circumstantial elements indicating cause include “only cause I love the beautiful sight—of a maple grove, all red” by Xu2, “because I admire the maple grove at nightfall” by Kotewell, “attracted by th’ maples” by Zhuo, “for I love the maple trees” by Yang, “due to loving maple trees in late Autumn” by Liu. Other circumstantial elements of purpose are “to watch them” by Xu2, “to watch the maple forest late” by Sun, “to gaze my fill” by Xu3, “to go sightseeing” by Liu. Based on the above analysis, this sentence includes the material process and mental process and can be translated as “I stop my cart because I love the maple grove in late autumn”.

### 3.4 “Shuang Ye Hong Yu Er Yue Hua (Chinese: 霜叶红于二月花)”

Table 5

English Versions of “Shuang Ye Hong Yu Er Yue Hua”

Translated By	Process	Participant	Circumstantial
Weng	Relational process: is	Carrier: the twilight mountainside Attribute: ablaze	Cause: with crimson maples more vivid than spring flowers
Wang	Relational process: are	Carrier: the leaves Attribute: as red as prairies	Time: in the flowering spring
Xu2	Relational process: are	Carrier: maple leaves after a frost Attribute: more beautiful in tone	Comparison: than flowers in February Accompaniment: with their colors better known
Kotewell	Relational process: are	Carrier: whose frozen leaves Attribute: redder	Comparison: than the flowers of early Spring
Zhuo	Relational process: are	Carrier: th’ frost-redden’d leaves at dusk Attribute: brighter	Comparison: than the bloom of spring
Sun			Cause: with frost-bitten leaves more crimson than spring blooms
Xu3	Relational process: look	Carrier: frost-bitten leaves Attribute: redder	Comparison: than early spring flowers
Yang	Relational process: are	Carrier: the leaves after early frost Attribute: as crimson as spring flowers	
Seaton	Relational process:	Carrier: frosted leaves Attribute: far redder	Place: there Comparison: than March bloom
Tang	Relational process: was	Carrier: the red colour of the maple leaves with frost Attribute: deeper	Comparison: than that of “Second Moon flower”
Liu	Relational process: are	Carrier: whose leaves Attribute: much redder	Comparison: than the flowers in February of spring

Below is the analysis of the last line of poem “Shuang Ye Hong Yu Er Yue Hua (Chinese: 霜叶红于二月花)”. Sun translates it as a circumstantial element of cause “with frost-bitten leaves more crimson than spring blooms”, but all the other translations belong to the relational process, which is the same with the original poem. The carrier of translation by Weng is “the twilight mountainside”, and the carriers of the other 9 translations are “the leaves” by

Wang, “maple leaves after a frost” by Xu2, “whose frozen leaves” by Kotewell, “Th’ frost-redden’d leaves” by Zhuo, “frost-bitten leaves” by Xu3, “the leaves after early frost” by Yang, “frosted leaves” by Seaton, “the red colour of the maple leaves with frost” by Tang, “whose leaves” by Liu. All the carriers are consistent in the original poem “Shuang Ye (Chinese: 霜叶)”, and most of the attributes are translated as “redder” or “red”. The translation by Xu “more beautiful in tone” is not clear in the meaning. The attribute is translated by Zhuo “brighter” (The color of the frosted leaves has been translated in the carrier “frost-redden’d”). The translation by Yang is “as crimson as spring flowers”, and the translation by Tang is “deeper” (The color of the maple leaf has been translated in the carrier “the red colour”). But “redder” indicates a more reddish meaning. Most of the circumstantial elements are translated as the concept of comparison. Weng’s “with crimson maples more vivid than spring flowers” expresses the circumstantial element of cause, and Wang’s “in the flowering spring” indicates the circumstantial element of time. Other circumstantial elements, such as “than flowers in February” by Xu2, “than the flowers of early Spring” by Kotewell, “than the bloom of Spring” by Zhuo, “than early spring flowers” by Xu3, “than March bloom” by Seaton, “than that of ‘Second Moon flower’” by Tang, “than the flowers in February of spring” by Liu, show the circumstantial element of comparison, in accordance with the original poem. Besides, Zhuo’s translation also adds the circumstantial element of time “at dusk”. On the translation of “Er Yue (Chinese: 二月)”, if it is translated as the second month, which is unclear. The translation of the second month of the lunar year is cumbersome and boring. “February” is incompatible with the whole meaning of the original poem (Wen, 1989: 176). The Chinese “February” is a spring blossom. It’s different from English “February”, which is still in the winter. Guo (1994: 227-228) considered that the version of “early Spring” to translate “February” is an exact version. To keep the same process of relational, the full sentence can be put into “The frosted leaves are much redder than the flowers in early spring”.

#### 4. Conclusion

On the theoretical basis of the experiential function of Halliday’s Systemic Functional Linguistics, this article analyzes and compares these 11 versions. Through the analysis of functional linguistics, the language of translations is discussed, and it can help us study some translation problems from a new perspective. The analytical framework of functional linguistics can be applied to describe poetry and its translation. This paper is not intended to judge the translation of famous men. It is hoped that this paper discusses the translation of ancient poetry into English from the perspective of Systemic Functional Linguistics. To maintain the process in the English translation equivalent to that in the original Chinese poem, the whole poem may be translated as: A stony path winds up to the chilly mountain far away; There are a few homes of men where the thick white clouds stay. I stop my cart because I love the maple grove in late autumn; The frosted leaves are much redder than the flowers in early spring. In consideration of rhyme, coherence and cohesion as well, some adjustments are made on the above initial version offered. The rhyme of the whole poem presents as “aabb”, with 15 syllables in each sentence. Finally, a better revised version is displayed as follows:

#### A Mountain Trip

Du Mu

A stony path winds up to the chilly mountain far away,

Where are a few homes of men amid which the thick white clouds stay.

I stop my cart ’cause the maple grove in late fall I favor:

The frosted leaves are much redder than the early spring flower.

#### Appendix: Eleven English Translations of “Shan Xing”

**Weng:** // Autumn Glory // / Du Mu / Off the main road runs a narrow stone path, winding, climbing, vanishing into the cloudy heights where perch a few tiny cottages. / Here I pull up my carriage, entranced. For the twilight mountainside is ablaze with crimson maples more vivid than spring flowers (Weng, 1985: 57).

**Wang:** // trip to the mountains // / — du mu / the narrow stone trail / winds far up into the mountains / this is a cloudy place / the cabins are almost invisible / I love seeing the maples at sunset / and pause in my cart to watch them / the leaves are as red as prairies in the flowering spring (Wang, 1989: 49).

**Xu2:** // A mountain tour // / Far up on the cold mountain, / The stony paths are aslant. / Where white clouds are made and formed, / There people their dwellings plant. / I stop my cart, only cause / I love the beautiful sight — / Of a maple grove, all red, / Before the approach of night. / Maple leaves after a frost — / Are more beautiful in tone — / Than flowers in February — / With their colors better known (Xu, 1990: 328-329).

**Kotewell:** // Traveling in the Mountains // / By Du Mu / After I climb the chill mountain's steep stone paths, / Deep in the white clouds there are homes of men. / I stop my carriage, because I admire (Original Translation: and I sit to admire) the maple grove at nightfall, / Whose frozen leaves are redder than the flowers of early Spring (Guo, 1994: 227).

**Zhuo:** // A Mountain Scene // / Du Mu / A stony path's meandering high up the chilly mount, / Where homes are silhouetted 'gainst the white clouds' very fount. / Attracted by th' maples my carriage to a halt I bring: / Th' frost-redden'd leaves at dusk are brighter than the bloom of spring (Zhuo, 1996: 181).

**Sun:** // Mountain Trip / Du Mu // (Tang, 803-853) / Far up the mountainside the stone trail wound, / Where the clouds were thick, there stood some abodes. / I stopt my cart to watch the maple forest late / with frost-bitten leaves more crimson than spring blooms (Sun, 1997: 431).

**Xu3:** // GOING UP THE HILL // / A slanting stony path leads far to the cold hill; / Where fleecy clouds are born, there appear cots and bowers. / I stop my cab at maple woods to gaze my fill; / Frost-bitten leaves look redder than early spring flowers (Xu, 2001: 531).

**Yang:** // Travelling in the Mountains // / Du Mu / A flag-stone path winds up into the chilly hills, / Where houses are just discernible amid the thick white cloud. / I stop my carriage for I love the maple trees in the twilight, / The leaves after early frost are as crimson as spring flowers (Yang, 2001: 274).

**Seaton:** // Traveling among Mountains // / Far climbing Cold Mountain, rocky path turns. / There, where clouds grow, some man's home. / I halt the carriage, sit adoring, evening, maple grove; / There frosted leaves: far redder than March bloom (Seaton, 2006: 123).

**Tang:** // Melody on Autumn Mountains // / By Du Mu / The rocky path sloped far up the chilly mountains. / There stood some cottages / where white clouds had risen. / I stopped my cart, sitting therein to enjoy / Looking at the lovely maple trees at dusk. / The red colour of the maple leaves with frost was deeper than / That of "Second Moon flower" (Tang, 2010: 7).

**Liu:** // Mountain Trip // / Du Mu / Winding up the chilly mountain far away is an askew stone-paved path, / There is a cottage which is hidden in the white clouds/ depth. / Due to loving maple trees in late Autumn I stop to go sightseeing, / Whose leaves are much redder than the flowers in February of spring (Liu, 2015: 182).

#### Notes:

①The original translation of the third sentence by R. Kotewell & N. Smith is "I stop my carriage, and I sit to admire the maple grove at nightfall", in which "sit" is the misunderstanding of "Zuo (Chinese: 坐)". Guo (1994: 227) puts it into "I stop my carriage, because I admire the maple grove at nightfall".

②In order to save space, the lines of the English translation are separated by "/", and the titles are separated by "//".

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