



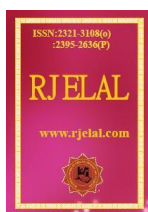
Poetry Translation from the Perspective of Textual Function - Taking "黄鹤楼送孟浩然之广陵" as an Example

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Abstract

In the late 19th and early 20th centuries, modern linguistic methods began to be applied to stylistic analysis. This transformation broke the previous limitations of stylistic analysis, which were overly subjective and intuition-dependent, and promoted stylistic analysis to develop in a more systematic and scientific direction. With the rise and evolution of functional stylistics, Halliday's systemic functional stylistic analysis model has received increasing attention and acclaim. Taking Halliday's systemic functional grammar as the theoretical framework, this paper analyzes the original poem "黄鹤楼送孟浩然之广陵" and its translated versions (by Xu Yuanchong, Ezra Pound, Yang Xianyi & Gladys Yang) by focusing on thematic structure and cohesive systems within textual function. By examining thematic organization (marked/unmarked themes, known-to-unknown information flow) and cohesive devices (lexical, grammatical, phonological), it explores how translators adapt to linguistic differences: Chinese relies on parataxis, while English depends on hypotaxis.

Xu's version stands out in balancing thematic flexibility and rhythmic reproduction, e.g., adjusting themes to fit English syntax while preserving rhyme. Pound reconstructs themes to prioritize Imagist poetics, using defamiliarized name translations for exotic imagery. Yang's strictly follows the original thematic order to ensure content fidelity. The analysis provides an objective benchmark for evaluating translations, identifying each version's suitability for distinct scenarios: literary appreciation (Xu), poetic creation reference (Pound), and cultural communication (Yang). It confirms textual function's applicability in poetry translation criticism, offering a linguistically grounded perspective to avoid subjective "better/worse" judgments.

Keywords: Textual function; Poetry translation; Thematic structure; Cohesion.

1. Introduction

Poetry is a kind of literary form that conveys thoughts and emotions through language (presented in lines of words). It follows specific syllabic and rhythmic requirements to reflect social life and the spiritual world of human beings. As one of the oldest traditional literary forms, poetry can be regarded as the source of literature and art of all ethnic groups(He, Zhong, and Xu 285). It boasts outstanding language art and is considered the highest manifestation of literature. For foreign language learners, in order to actively respond to the call of the state to promote the "going global" of traditional Chinese culture, it is by no means an easy task to translate excellent ancient Chinese poems into English. This requires us not only to overcome the obstacles posed by differences between the two languages, but more importantly, to enable foreign readers to achieve almost the same degree of emotional resonance and to appreciate the beauty in sound, form and meaning. The American poet Robert Frost once said, "Poetry is what gets lost in translation." This remark reveals the helplessness and embarrassment in the hearts of many poetry translators. Therefore, many scholars believe that poetry is untranslatable and regard it as the last "Tower of Babel"(He, Zhong, and Xu 285). Similarly, it is not easy to judge the quality of translated poems. Just as there are multiple methods in translation, there are also numerous ways to comment on translated poems.

Since the 1980s, China's translation theory circle has shifted from the philological paradigm to the linguistic paradigm, and in the process of development, it has been influenced by the Western cultural paradigm, thus achieving diversified development. Huang Guowen broke through the limitations of traditional thinking, abandoned the subjectivity and arbitrariness in criticism, and advocated using linguistic theories to guide poetry

translation criticism. In the early stage, Xia Jiasi and Shi Wen(2003), from the perspective of cognitive linguistics, believed that factors such as perspective, foregrounding and frame could provide inspiration for the construal and translation of poems. Huang Guowen applied interpersonal function to explore the English translation analysis of the poem *Qingming*, and in 2004, he outlined six steps for exploring translation studies from the perspective of functional linguistics. Later, many researchers discussed the translation of classical Chinese poems from different angles of systemic functional linguistics, such as metafunctions, cohesion and coherence, including Liu Zongyuan's "江雪"(2007,2008,2009), Meng Haoran's "宿建德江"(2008,2016)and "春晓"(2009,2012), Wang Zhihuan's "登鹳雀楼"(2008), Li Bai's "望庐山瀑布"(2001)as well as Li Shangyin's "无题·相见时难别亦难"(2016). According to the author's incomplete statistics, so far, there are only two articles on China National Knowledge Infrastructure (CNKI) that apply textual function to the translation study of "黄鹤楼送孟浩然之广陵."

The Modern Chinese Dictionary defines "shi" (诗) as a literary genre that concentrates on reflecting life and expressing emotions through rhythmic and metrical language; it defines "shige" (诗歌) as a general term for various genres of "shi". As a special literary genre, the meaning of poetry is not a simple superposition of isolated images, words or phrases, but an organic whole formed through cohesion, coherence and textual patterns. According to the definition in *Introduction to Discourse Analysis* by Huang Guowen, discourse generally refers to a linguistic whole composed of a series of continuous utterances or sentences. In terms of communication form, it can be either a monologue or a dialogue; in terms of length, it can be as short as a sentence or a poem, or as long as an article or a volume. Halliday also emphasized that the textual

function is the key to making language "a coherent text". Without this function, linguistic symbols can only be isolated fragments and cannot achieve effective communication (Halliday and Hasan 1976). Therefore, this study argues that it is necessary to return to the fundamental attribute of "poetry as discourse", analyze the original text and the translated versions of "黄鹤楼送孟浩然之广陵" as different discourses from the perspective of textual function, explore the similarities and differences between them, and strive to open up an effective path for the analysis and evaluation of the English translation of Chinese poetry.

2. Theoretical Framework

Halliday clearly pointed out that his purpose in constructing functional grammar is to provide a theoretical framework for discourse analysis, so as to analyze any spoken or written discourse in English (Halliday 2014). In systemic functional linguistics, textual function is one of the three metafunctions of language, the other two being ideational function and interpersonal function. Textual function refers to the fact that language has a mechanism to integrate endless spoken or written language into a fluent and coherent discourse, which reflects the function of language to make itself coherent and contextually relevant to the context. The core of textual function is to make language a "discourse"—that is, a linguistic unit with internal coherence and logic in a context, rather than a pile of scattered sentences. It organizes the meanings conveyed by ideational function and interpersonal function into a coherent whole through specific linguistic resources, adapting to specific contextual needs (such as oral dialogue, written articles, etc.). Textual function is primarily realized through two mechanisms: thematic structure and cohesion. Thematic structure focuses on the way information is organized, that is, how to guide the flow of information through the division of "theme" and "rheme". Cohesion is a linguistic means in the surface structure of discourse that connects sentences, and it serves as an important

symbol of discourse coherence. Halliday and Hasan divided cohesion into five categories: reference, substitution, ellipsis, conjunction and lexical cohesion. Based on this, the author will focus on analyzing of "黄鹤楼送孟浩然之广陵" and its three selected translated versions by means of thematic structure and cohesion. The first translation is by Xu Yuanchong, a renowned Chinese poetry translator. Xu proposed the "Three Beauties Principle": beauty in meaning, sound, and form. In his poetry translation, he not only strives to convey the content of the original poems but also attaches great importance to the form and rhythm of poetry. The second translation is by Ezra Pound, a pioneer of modern Anglo-American poetry and founder of Imagist poetry. In his translation practice, Pound consistently drew inspiration from classical Chinese poetry to develop innovative poetic techniques. The third translation is an early work by the couple Yang Xianyi and Gladys Yang. During this period, their collaborative model was that Yang Xianyi was responsible for drafting the translation, while Gladys Yang polished and refined it. Throughout Yang Xianyi's translation career, he always regarded "faithfulness, expressiveness, and elegance" as the highest standards, among which he considered "faithfulness" as the top priority, believing that "faithfulness" means not deviating too far from the original text in terms of content.

3. Textual Metafunction of the Poem and its Translated Versions

3.1. Thematic Structure

Mathesius, the founder of the Prague School, established the dichotomy of sentences based on the communicative function of sentences as the starting point. He named the first and second parts of a sentence as "the starting point of expression" and "the core of expression" respectively, and later linguists called them "theme" and "rheme". In general logic, people usually adopt the narrative mode of transitioning from known information to

unknown information. That is to say, the theme is usually located at the beginning of a sentence, belonging to old or known information, and its communicative dynamism is at the lowest level; while the rest of a sentence except the theme is the rheme, which belongs to new or unknown

information and has the highest degree of communicative dynamism. When the theme coincides with the sentence's subject, it is an unmarked theme; otherwise, it is a marked theme.

3.1.1. Thematic Structure in the First Couplet

Version	Theme	Rheme
Original	故人	西辞黄鹤楼
Translated (Xu)	My friend	has left the west where the Yellow Crane Tower stands;
Translated (Pound)	Ko-jin	goes west from Ko-kaku-ro,
Translated (Yang & Dai)	At Yellow Crane Tower in the west	My old friend says farewell;

From the perspective of thematic structure analysis, the first sentence of "故人西辞黄鹤楼" can be divided as follows: "故人" (theme) and "西辞黄鹤楼" (rheme). The theme, as the starting point of the sentence, can effectively attract readers' attention (Wang 59-62). Here, the poet chooses "故人" (an old friend) as the theme, making the whole poem unfold around seeing off this old friend, and demonstrating the poet's concern for his friend. The rheme is the explanation and elaboration of the theme and constitutes new information. In this sentence, the rheme "西辞黄鹤楼" elaborately indicates the action of the old friend. "西辞" clearly specifies the direction, and "黄鹤楼" indicates the place of farewell, enabling readers to clearly understand the specific situation in which the event occurred and the direction of the character's movement, thus laying a solid foundation for the subsequent description of the friend's journey and the poet's expression of emotions.

Through the comparison of the translations above, it is not difficult to find that most translators regard "故人" as the theme, making readers focus on the main character and

then use the rheme to supplement the direction of the character's movement and the place of departure, which conforms to people's cognitive pattern of moving from known information to unknown information and makes the information transmission more complete.

It is worth noting, however, that although Pound also takes "故人" (the old friend) as the theme here, he does not use the English expression "the old friend" but instead adopts "Ko-jin" (a transliteration based on the Japanese pronunciation of "故人"). Additionally, in the translation by Yang Xianyi and Gladys Yang, they use a marked theme "At Yellow Crane Tower in the west", which not only emphasizes the place of farewell and the direction of departure but also aligns better with English word order. Yellow Crane Tower is a world-famous scenic spot that the poet often visited. Therefore, once it is mentioned, it will trigger many poetic memories related to it. Moreover, Yellow Crane Tower is also the place where immortals are said to ascend to heaven in legends, which coincides with the situation in Li Bai's mind that Meng Haoran was heading for Guangling. Therefore, in poetry, the use of

marked themes not only conforms to the word order of English, but also is more conducive to the expression of emotions, which can

3.1.2. Thematic Structure in the Second Couplet

Version	Theme	Rheme
Original	烟花三月	下扬州
Translated (Xu)	For River Town	green with willows and red with flowers
Translated (Pound)	smoke-flowers	are blurred over the river
Translated (Yang & Dai)	In the mist and flowers of spring	He goes down to Yangzhou

In this sentence, "烟花三月" serves as the theme. Here, "烟花" depicts a hazy and flower-bedecked scene, presenting readers not with a specific place or a single flower but with a vast and boundless splendid spring landscape that is difficult to fully comprehend. "下扬州" is the rheme. At that time, Yangzhou was located in the prosperous lower reaches of the Yangtze River and was a well-known place renowned for its prosperity and beauty. The theme "烟花三月" first outlines the time of the farewell, creating a romantic and wonderful atmosphere, and then the rheme "下扬州" points out the destination where the friend is heading -Yangzhou, a prosperous place, making Meng Haoran's pleasant journey even more appealing.

Through the analysis of the above several translations, it can be found that most translators adopt "烟花三月" as the theme and "下扬州" as the rheme, which is consistent with the original text. However, Xu Yuanchong

effectively enhance the artistic appeal of the poem.

reverses this structure. He chooses the rheme "下扬州" in the original text as the theme. When the poet Li Bai traveled around in his youth, he passed through Yangzhou and was deeply intoxicated by this prosperous place. Setting "下扬州" as the theme fits Li Bai's cognitive pattern better. For him, Yangzhou belongs to the known information. And taking "烟花三月" as the rheme, the new information, can better highlight the gorgeous scenery of the misty and flowery March and also indirectly reveal the reason why the poet didn't feel sad about this parting: Meng Haoran was traveling to a prosperous destination during the flowery season—a journey that was truly pleasant. From this perspective, Xu Yuanchong's English translation shows more subtlety in handling this line, and the use of marked themes can better convey the meanings and emotions of the original poem.

3.1.3. Thematic Structure in the Third Couplet

Version	Theme	Rheme
Original	孤帆	远影碧空尽
Translated (Xu)	His lessening sail	is lost in the boundless blue sky;
Translated (Pound)	His lone sail	blots the far sky.
Translated (Yang & Dai)	Lonely sail, distant shadow,	Vanish in blue emptiness;

From the perspective of thematic structure, the theme "孤帆" is depicted as the starting point by the poet and the visual focus of the whole picture. It can guide readers' sight and thinking, making readers focus on the sailboat that is gradually moving away from the very beginning. The rheme "远影碧空尽" is a detailed description and dynamic presentation of the theme "孤帆". "远影" portrays the sailboat's gradual disappearance, highlighting the dynamic change in the spatial dimension. As the sailboat moves away, its appearance in the poet's field of vision also changes. "碧空尽" further clarifies the final destination of the sailboat until it fades into the blue sky. The way the rheme unfolds, through the meticulous carving of spatial displacement, strengthens the meaning of the verse.

Through the analysis of the above several translations, it can be seen that the setting of the theme and rheme by most translators is in line with the original text, highlighting the changing trend of the sailboat in terms of spatial displacement and adding a touch of beauty of meaning to the original text. It is worth noting, however, that both Xu Yuanchong's and Pound's translations have changed the theme by adding the word "his", which explicates the implicit possessive

relationship in the original Chinese poem. However, in the handling of the rheme, Pound's rendering of "blots the far sky" (literally meaning "obscures the distant sky") subverts the original poem's meaning of 'gradually fading into the distance'. It reconstructs the "lonely sail" from an "object passively drifting away" into an "image that actively obscures the sky"—a choice that is consistent with Pound's style as an Imagist poet. In contrast, in Yang & Dai's translated version, "孤帆" and "远影" are both listed as the theme. As a result, it is difficult to vividly show the situation that the solitary sail is gradually moving away along the Yangtze River and getting smaller in the poet's eyes, which also goes against people's regular cognitive patterns: '孤帆' (a lonely sail) constitutes given information; as the sail shrinks in the poet's view while drifting down the river, '远影' (its distant shadow) functions as new information and thus should be positioned in the rheme. Therefore, in terms of the translation of this sentence, Yang & Dai's translation is slightly inferior. It can thus be concluded that when translating ancient Chinese poems into English, the theme can be supplemented or adjusted to better reveal the implicit content of the original poem.

3.1.4. Thematic Structure in the Fourth Couplet

Version	Theme	Rheme
Original	(我)	惟见长江天际流
Translated (Xu)	Where I	see but the endless river rolling by.
Translated(Pound)	And now I	see only the river, the long Kiang, reaching heaven.
Translated(by Yang & Dai)	All I see	is the great river , Flowing into the far horizon.

In the line "惟见长江天际流", although the word "I" does not appear directly, from the

perspective of textual function and specific context, it can be inferred that the theme is

actually "I", that is, the poet Li Bai. "I", as the theme, is a latent visual starting point, fully demonstrating the poet's subjective consciousness and perspective of observation. "惟见长江天际流" is the content observed by the theme "I" and belongs to new information. The phrase "惟见" highlights the focus of the poet's sight and his inner state. After his friend left, all that remained in the poet's eyes was the scene of the water surging and flowing towards the sky. The combination of the theme and the rheme skillfully conveys the poet's complex emotions and the profound and artistic meaning of the poem. This subjective perspective of "I" makes the emotions seem more real and direct, so that readers can better understand the poet's state of mind at that time. Meanwhile, the rheme "长江天际流" makes the artistic meaning even more wonderful. The poet's feelings of reluctant parting and his longing for Yangzhou are vividly shown in such an artistic meaning. Through analysis, it can be found that in all three translated versions, the implicit theme "I" in the original text is directly presented in the translated version, which helps lead readers into the inner world of the poet after seeing his friend off.

In conclusion, the use of different elements as the theme means that clauses have different starting points and focuses of attention. With different starting points of narration, the meanings, emotions and information centers conveyed are also somewhat different (Huang 11). When analyzing poems, the author noticed that translated versions sometimes make appropriate adjustments to the thematic-rhematic structure and information structure in order to conform to the artistic meaning of the original poem and ensure the symmetry of the structure of the poem. Chinese prioritizes parataxis (cohesion through logical meaning), while English emphasizes hypotaxis (cohesion through grammatical devices). To better convey the implicit content of the original poem, translators can supplement the theme. In

addition, without affecting the transmission of the original poem's artistic conception and emotions, the use of marked themes can better reproduce the essence of the original poem.

3.2. Cohesion

3.2.1. Lexical and Grammatical Cohesion

Cohesion belongs to a semantic concept, referring to the semantic connections among various linguistic elements in a text. From the perspective of cohesion, if the interpretation of one linguistic element depends on another linguistic element, then there is a cohesive relationship between these two elements. Obviously, there are no cohesive words or grammatical cohesive devices directly shown in the original poem. However, in the translated versions, various cohesive devices have been used to different extents. This is due to the differences between Chinese and English. Chinese prioritizes parataxis (relying on implicit logical connections) and rarely uses explicit cohesive devices, whereas English emphasizes hypotaxis (depending on grammatical structures) and thus requires one or more cohesive devices to convey meaning. The appearance of "孤帆" will remind readers of a boat, which is related to the journey to Yangzhou. Therefore, when translating "扬州", it is necessary to reflect the fact that Yangzhou is close to the water or river. Both Xu Yuanchong's and Pound's translated versions have met this requirement. In addition, "故人" and "孤帆" have a certain semantic connection. "故人" is a definite referent. Although this word does not appear directly again in the subsequent text, it is the friend that this sail carries. In other words, this sail is the tool on which the "故人" (old friend) is traveling. Therefore, when translating "孤帆", this referential relationship must be translated out. Through the analysis of the translations, it can be found that most translators have translated out this referential relationship, such as "His lessening sail" and "His lone sail". In contrast, this referential relationship is not reflected in the English

translation by Yang Xianyi and Gladys Yang. While their version conveys the content of the original poem and is easy to understand, it is indeed somewhat lacking in terms of lexical and grammatical cohesion. To sum up, when translating poems into English, attention should be paid to the cohesive devices of the original poem (such as reference and ellipsis), and the translated version should reproduce such cohesive relationships through appropriate words or structures.

3.2.2. Phonological Cohesion

Apart from lexical cohesion and grammatical cohesion, Hu Zhuanglin and Zhang Delu put forward the importance of the phonetic system in terms of discourse cohesion devices in the process of studying the theory of discourse cohesion and coherence. The author believes that in the study of poetic discourse, phonological cohesion is an element that cannot be ignored. Wu Juntao also noted, "To convey the spirit and content of the original work relatively completely, one must make the greatest efforts to approach the spirit and content of the original work. If the original is a poem, it is best not to translate it into prose. If the original is a rigorous classical metrical poem, it is best not to translate it into free verse" (1997). The meter and rhyme in poetry are one of the keys to the formation of a poem and are the key factors that make a poem a coherent discourse. According to the need, this paper only considers the significance of rhyme in the overall layout. The original text is a seven-character quatrain, and its rhythm in Chinese is very harmonious. The last characters of the first and second lines in the poem, "lou" (楼) and "zhou" (州), rhyme with the same sound /ou/; the characters "huang" (黄) and "he" (鹤) in the first line, the characters "yan" (烟), "yue" (月) and "yang" (扬) in the second line, the characters "yuan" (远) and "ying" (影) in the third line, and the characters "jian" (见), "jiang" (江) and "ji" (际) in the fourth line respectively have the alliterations /h/, /y/, /y/ and /j/, which

makes it pleasant to read aloud. This kind of rhyme scheme creates a kind of cyclic and repetitive beauty in the sounds of the poem and enhances the musicality of the poem. Looking back at the above three translations, the author finds that only Xu Yuanchong's translation uses both the end rhyme and the alliteration just like the original text. For example, the words "sky" and "by" in the third and fourth lines share the end rhyme /ai/; the words "west" and "where" in the first line, the words "with" and "willow" in the second line, the words "lessening", "lost", "boundless" and "blue" in the third line, and the words "river" and "rolling" in the fourth line respectively share the sound /w/, /w/, /l/, /b/ and /r/, making the language as pleasant to read aloud as music and easy for readers to recite.

In addition, both the first and second lines of the poem translated by Xu Yuanchong rhymed with the same alliteration /w/, which easily makes people think of the sound of crying and subtly sets off the poet's reluctant feelings of parting with his friend. And the last line of this version shares the sound of /r/, which can make the picture and sound of the river flowing slowly emerge in people's minds, bringing not only a visual shock to readers but also a certain degree of auditory impact. From the reluctant farewell to the mighty Yangtze River flowing into the distance, readers can perceive the poet's emotions through sound alone, without relying on semantic content. The sound and artistic meaning of the poem complement each other and fit perfectly. Therefore, compared with the other translated versions, Xu Yuanchong's translation has more advantages. This also fully demonstrates that under the guidance of the "Three Beauties" principle he vigorously advocated, his translated version not only effectively conveys the artistic meaning of the original poem but also creatively reproduces the rhythm of the original poem. The cohesive significance of phonology in discourse can be seen from Zhu Guangqian's brilliant comments. He once pointed out, "The greatest function of

rhyme lies in connecting and threading the scattered sounds together to form a complete melody. It is like the string for threading beads and is indispensable in Chinese poetry (Zhu 1997)." It can be seen from this that when translating poems into English, on the basis of maintaining the accuracy of meaning, efforts should be made to reproduce the formal features of the original poem.

If the rhyme of the original poem has an important impact on the meaning of the text, the translated version can achieve a similar textual effect by adjusting the thematic structure, rhymes or rhythmic patterns.

4. Conclusion

The author has analyzed the textual functions of the poem "黄鹤楼送孟浩然之广陵" and its three translated versions (by Xu Yuanchong, Ezra Pound, and Yang Xianyi & Gladys Yang) in terms of the thematic structure and cohesion—two core mechanisms of textual function proposed by Halliday. It is truly quite difficult to achieve complete equivalence at the clause level in Chinese-English poetry translation. Because of the differences between the linguistic systems of Chinese and English poetic languages, translators occasionally make adjustments to the thematic and information structures so as to align with the artistic connotation and symmetric structure of the translated poem. At the level of cohesion, ancient Chinese poems rely on implicit semantic connections, while their English translations need to reproduce such coherence and cohesion through lexical, grammatical, and phonetic devices. Among these translations, Xu Yuanchong's version is particularly outstanding in theme handling, transmission of referential relations, and reproduction of rhythm, as it better aligns with the textual function and aesthetic characteristics of the original poem.

Furthermore, the author observes that translators' poetic strategies and the resulting translational effects vary due to differences in their identities and cultural backgrounds.

Influenced by his "Three Beauties Principle" (i.e. beauty in sound, form, and meaning), Xu Yuanchong tends to adapt the theme and rhyme to recreate the rhyming features of the original poem. For instance, in the fourth line, he places the implicit theme "Where I" at the beginning—this adjustment not only conforms to the English syntactic structure of "adverbial of place + main clause" but also allows "by" to rhyme perfectly with "sky" (/ai/) in the third line, achieving dual adaptation of rhythm and semantics. Ezra Pound, a pioneer of modern Anglo-American poetry and founder of Imagist poetry, reconstructs the theme and rhyme to practice his concept of "using translation to aid creation." For example, in the first line, he uses the defamiliarized translations of names (e.g., "ko-jin," "ko-kaku-ro") to create exotic images, breaking free from the constraints of the original poem's cultural context. Another example is "smoke flower" in the second line: when translating this phrase, Pound focused entirely on highlighting the images of "烟" (smoke) and "花" (flower) to demonstrate his Imagist poetics and showcase his expertise in Imagist poetry composition. Yang Xianyi and Gladys Yang, influenced by the translation principle of "faithfulness, expressiveness, and elegance" (with "faithfulness" as the primary priority), prioritize the transmission of the original poem's content through "orderly adherence to the original theme". For instance, regarding "孤帆" (lonely sail) in the third line, they did not supplement the contextual information to clarify the referential relationship but directly translated it as "lonely sail". Therefore, when evaluating multiple translations, the analysis of thematic structure and cohesion can provide a unified "comparative benchmark," enabling readers to objectively distinguish the core advantages and applicable scenarios of different versions. For example: (1) Xu's version flexibly adjusts the theme (e.g., setting "Yangzhou" as the theme) and balances semantics and rhythm in cohesion, which can be deemed "suitable for literary appreciation, enabling readers to

experience the phonetic beauty and semantic beauty of the original poem". (2) Pound's version reconstructs the thematic structure (e.g., changing "故人" to "ko-jin") to strengthen images, which shows its characteristic of "suitable for reference in poetry creation, demonstrating the artistic tension of using translation to aid creation." (3) Yang and Gladys Yang's version strictly follows the thematic order of the original poem; through analysis, this version is clearly identified as having the feature of "being suitable for cultural communication, allowing readers to accurately understand the original content". This linguistic-level analysis prevents translation appreciation from falling into absolute judgments such as "which version is better"; instead, it helps readers understand that different versions, due to their distinct designs of thematic structure and cohesion, are applicable to different demand scenarios.

In conclusion, this study represents an attempt in the field of textual functional analysis, which offers an objective, novel perspective for research on poetry translation criticism. Meanwhile, it confirms the applicability of textual function in the textual analysis of poetry and poetry translation criticism.

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