

Subjectivization and the Conversion of Adjectives into Verbs in Chinese Poetry

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Abstract: Word-class conversion is a prevalent linguistic phenomenon in poetic language, among which the conversion of adjectives into verbs constitutes a typical case. This paper aims to address three core questions: first, why adjectives can be verbalized and what cognitive motivations underpin this linguistic transformation; second, why poets adopt such defamiliarized devices of adjective-to-verb conversion and what drives this stylistic choice; third, what role this conversion plays in the construction of poetic artistic conception. The research reveals that subjectivization, serving as a bridge linking the subjective mental world and the objective real world, can reasonably account for the cognitive origin of adjective verbalization in poetic contexts. Driven by subjectivization, poetic language completes the shift from objective realistic depiction to subjective expressive creation, namely the transformation from “representation” to “expression”. This shift is grounded in adjective-to-verb conversion and motivated by the aesthetic function of poetry. Furthermore, the isomorphism hypothesis from Gestalt aesthetics and force dynamics in cognitive linguistics can adequately elucidate the functions and artistic effects of adjective-to-verb conversion in shaping poetic conception.

Keywords: Adjective-to-verb conversion; Subjectivization; Aesthetic function; Isomorphism; Force dynamics.

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1. Introduction

When discussing the dividing line between poetic language and everyday language, the Russian Formalist School put forward the theory of “defamiliarization” to interpret their fundamental disparity, arguing that poetic language constitutes a kind of “deviation” from daily speech. From the Formalist perspective, such deviation breaks fixed linguistic schemata and enables readers to acquire brand-new perceptions and experiences. Existing studies have proven that every dimension of Chinese poetic language—phonology, vocabulary, syntax and semantics—is replete with variations. Lexically, word-class conversion is commonplace, including the transformation of adjectives into nouns, nouns into verbs, verbs into nouns, as well as the conversion of adjectives into verbs. Take the following poem as an example:

(1) 山中
王维作
In the Hills
By Wang Wei
荆溪白石出,
Jīng xī bái shí chū,
White rocks in the Chaste Stream appear;
天寒红叶稀。
Tiān hán hóng yè xī.
Red leaves so sparse, it's coldly drear.
山路原无雨,
Shān lù yuán wú yǔ,
Shān lù yuán wú yǔ,



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On the mountain road, there's no rain.

空翠湿人衣。

Kōng cuì shī rén yī.

Green air *wets* my clothes as it's rain. (Translated by Zhao Yanchun [1])

In this poem, the stative adjective *shi* (wet) is creatively verbalized as a causative verb. It no longer merely describes a static property but denotes the dynamic process that the pervasive verdant mountain aura moistens the traveler's clothes. This linguistic deviation does not stem from actual rain, but from the poet's intensified subjective sensory experience. It realizes the subjectivization of the scenic construal and embodies the force-dynamic interaction between the natural scenery and human perception. In poetic contexts, poets often break inherent syntagmatic relations between lexical items via word-class conversion, constructing scenes and the connections between scenic elements within scenes in an idiosyncratic manner, so as to fulfill the aesthetic demands of defamiliarization. From the perspective of the Prague Linguistic Circle, it is held that poetic language is not standard language, but a deliberate violation of standard linguistic norms. "It is precisely this violation of the norms of standard language, this systematic violation, that renders the poetic use of language possible; without such possibility, there would be no poetry at all" [2].

Numerous previous studies have elaborated on the features of poetic language, yet most of them focus on syntactic and semantic variations. Few researches have touched upon word-class conversion. Only a handful of scholars, such as Gao Yang and Liu Ying, have interpreted the noun-to-verb conversion in Chinese poetry from the Generative Lexicon theory [3]. Accordingly, word-class conversion in poetic language remains an under-explored research field. On this basis, this paper takes adjective-to-verb conversion as the entry point and explores the following research questions from the perspective of cognitive linguistics: first, what cognitive motivations permit adjectives to be verbalized; second, why poets adopt the defamiliarized device of adjective-to-verb conversion and what its driving forces are; third, what role this linguistic technique plays in the construction of poetic artistic conception.

2. Subjectivization: The Cognitive Foundation of Adjective-to-Verb Conversion

Language is a product of the human mind, and linguistic meaning mirrors the ways and processes through which speakers perceive and construct the world. Consequently, language inevitably bears the marks of the speaker's selfhood. Since Benveniste pointed out that language cannot function or even be defined as language without being profoundly imprinted by subjectivity, the vital role of subjectivization in the generation, expression and communication of linguistic meaning has attracted extensive scholarly attention [4]. Within the theoretical framework of cognitive linguistics, subjectivity and subjectivization constitute two mutually complementary concepts. "Subjectivity refers to the property whereby utterances invariably contain varying degrees of self-expression on the part of the speaker. That is to say, while producing an utterance, the speaker simultaneously conveys their stance, attitude and emotion toward the propositional content, thus leaving traces of the self in discourse. By contrast, subjectivization denotes the adoption of specific structural forms or the undergoing of evolutionary shifts in language to encode such subjectivity" [5]. Subjectivity pervades the entire linguistic system and exerts profound constraints and influences on linguistic forms and meanings.

"A communicative event consists of three core elements: the Speaker(s), the Hearer(H) and the Referent(O). Within a shared framework of background knowledge, both interlocutors adjust their perspectives toward the same conceptual entity until cognitive alignment is achieved. Linguistic expressions not only encode conceptual content but also embody the construal approaches applied to such content" [6].

The referent in communication corresponds to the observed scenario. When the speaker(S) focuses all attention on the scenario(O) without acknowledging their own role

as the perceiver, the speaker possesses maximum subjectivity while the scenario(O) carries maximum objectivity. In contrast, as the speaker's self-awareness gradually permeates the scene, shifting from an external observer to an internal constructor of the scenario(O), the scenario(O) receives a subjective construal—this entire progression is defined as subjectivization.

Speaker's cognition, perspective and emotion all serve as manifestations of linguistic subjectivity, representing distinct strategies of speaker involvement. This paper explores how subjectivization influences adjective-to-verb conversion in classical Chinese poetry from these three dimensions respectively. Take Wang Wei's *A Visit to Balm Temple* as an example:

(2) 过香积寺

王维作

A Visit to Balm Temple

By Wang Wei

不知香积寺，数里入云峰。

Bù zhī Xiāngjī sì, shù lǐ rù yún fēng.

Where Balm Temple is I don't know;

Miles to the clouded peaks I go.

古木无人径，深山何处钟？

Gǔ mù wú rén jìng, shēn shān hé chù zhōng?

In the woods there's no trace of soul;

From the mounts there sounds a beel toll.

泉声咽危石，日色冷青松。

Quán shēng yè wēi shí, rì sè lěng qīng sōng.

The creek flows into sobs, stone bold;

All through the pines, the sun *looks cold*.

薄暮空潭曲，安禅制毒龙。

Bó mù kōng tán qū, ān chán zhì dú lóng.

Dusk falls upon the abyss then;

What kills Vile Dragon is Still Zen. (Translated by Zhao Yanchun [1])

This is a landscape poem composed on the way to Balm Temple. The italicized character "leng" (cold) is originally an adjective tied to bodily temperature sensations, yet it is employed as a verb here. Linguistically speaking, "The conversion of adjectives into verbs counts as one marked symbol of stylistic dynamism. Its derived semantic meaning is equivalent to make somebody/something + adjective, namely endowing an entity with the attribute denoted by the original adjective" [7]. In objective reality, sunlight itself lacks the capacity to cool green pines, and both elements fall within the visual domain. Nevertheless, guided by personal sensory experience, the poet accomplishes a shift from vision to tactile perception. Such a transformation is grounded in cross-domain metaphorical mapping and mirrors the poet's subjective cognition. Within our cognitive framework, sunlight is inherently associated with thermal feelings: summer sunshine evokes heat, while winter sunlight, however bright, tends to be linked with coldness. Through verbalization in this poem, sunlight is construed as an energy source that generates coldness with strong causative force, and green pines are construed as recipients undergoing state changes. Objectively, no such energy chain or energy transfer exists in the external world independent of the poet. This depiction solely serves to convey the poet's inner cognition and sensations. The poet initially stays in the background, yet subjectivization brings him to the foreground to realize explicit self-involvement. Another example can be found in Wang Changling's *Army Life*:

(3) 从军行

王昌龄作

Army Life

By Wang Changling

青海长云暗雪山，
 Qīng hǎi cháng yún àn xuě shān,
 Clouds on frontier have *darkened* mountains clad in snow;
 孤城遥望玉门关。
 Gū chéng yáo wàng Yù mén guān.
 The town with Gate of Jade stands far away, forlorn.
 黄沙百战穿金甲，
 Huáng shā bǎi zhàn chuān jīn jiǎ,
 We will not leave the desert till we beat the foe,
 不破楼兰终不还。
 Bù pò Lóu lán zhōng bù huán.

Although in war our golden armour be outworn. (Translated by Xu Yuanchong [8])

This is a poem eulogizing the lofty aspirations and heroic spirit of garrison soldiers. The italicized character “an” (dark) refers to perception of brightness within the visual domain. It is originally an adjective yet is deployed as a verb here. Within the framework of Cognitive Grammar, both adjectives and verbs serve as relational predicates. The distinction lies in that adjectives profile atemporal relations, while verbs profile temporal relations. Mutual conversion is permitted between atemporal and temporal relations, and the core trigger of such conversion rests on shifts in the speaker’s perspective. When elaborating on the perspective system, Talmy differentiated two perspective modes: the synoptic mode and the sequential mode [9]. He stated that: “the synoptic mode adopts a stationary distal perspective point with global scope of attention; the sequential mode adopts a moving proximal perspective point with local scope of attention”. The former downplays temporality, whereas the latter carries inherent temporal attributes. On an atemporal level, the adjective “dark” can depict the poet’s panoramic perception of snow-capped mountains fading amid spreading thick clouds, constituting an objective description where the poet stays in the background without entering the discourse frame. Once converted into a verb, however, the shift in scene construal and intervention of temporal dimension transform the poet from an external observer into an internal constructor of the depicted scene. Verbalization converts panoramic scanning into sequential scanning, vividly recreating the gradual process whereby drifting clouds envelop and darken the snow mountains. This process is grounded in the poet’s comparative perception of the scene across different temporal phases. The highlighted perspective brings the poet into prominent foregrounding and realizes self-involvement. This whole progression embodies both the process and outcome of subjectivization.

It is thus evident that subjectivization acts as a bridge connecting the subjective mental world and objective reality, offering a valid cognitive account for adjective verbalization. Furthermore, verbs derived from adjectives via subjectivization are still non-prototypical verbs. That is to say, they do not denote actual events occurring in the objective world and lack most morphological features and syntactic functions of prototypical verbs. For instance, such verbs cannot readily accommodate tense, aspect or voice markers. We cannot say “The spring breeze has greened the southern riverbank” or form the passive construction “The southern riverbank was greened by the spring breeze”.

Accordingly, subjectivization, as a core meaning-constructing mechanism, not only shapes categorical attributes of linguistic units but also serves as the prerequisite for cross-categorical conversion.

3. Aesthetic Function: From Representation to Expression

The Russian Formalist School put forward the theory of defamiliarization to illustrate the fundamental distinction between poetic language and everyday language, arguing that the construction of poetic language constitutes a process of de-automatization. From

the perspective of this school, "All familiar things are automatized; accordingly, the pursuit of de-automatization is transformed into a pursuit of novelty" [10]. Proceeding from linguistic ontology and adopting a decontextualized research approach, Formalists emphasized the autonomy and exclusivity of poetic language, claiming that poetic language serves merely its own expression and bears no connection to external factors. This stance pushed studies on poetic language to an extreme: Formalists held that only unfamiliar, deviant and unconventional linguistic forms carry meaning, largely neglecting the underlying motivations behind linguistic deviation. On the surface, the conversion of adjectives into verbs in Chinese poetry qualifies as a type of linguistic deviation. It breaks conventional collocational relations between linguistic elements and generates a defamiliarizing effect. At a deeper level, however, poetic deviation never exists for its own sake. Poetry creation is inseparable from the poet's aesthetic perceptions and emotions, and all linguistic deviations reflect the poet's aesthetic psychology. Therefore, the aesthetic function of poetry stands as one core factor restricting the poet's choice of defamiliarizing devices.

Proposed by Jan Mukarovsky, a representative figure of the Prague Linguistic Circle, the concept of aesthetic function serves as both a critique and advancement of Formalist functional theories. Formalism upheld the absolute autonomy of art and denied connections between art and social life, history and culture, embodying a decontextualized view of function. In contrast, the aesthetic function represents a contextualized functional perspective that stresses the correlations between art, emotion, imagination and other psychological elements. Poetry is an expression of emotion, and poetic language is essentially an emotional act of the poet. Stirred by external reality, the poet accumulates inner emotions that inspire literary creation. During composition, rather than imitating external reality objectively, the poet reconstructs and elevates remembered reality under the guidance of personal emotions, constructing a virtual world that mirrors their emotional state. Consequently, the language used to build this virtual emotional world undergoes varying degrees of deviation. Such deviations are never arbitrary but driven by the poet's inherent aesthetic emotions — this constitutes the internal mechanism enabling poetic language to shift from representation to expression.

Two parallel artistic modes have persisted throughout the histories of Chinese and Western art: representational art and expressive art. Representational art strives to reproduce external reality as faithfully as possible. By contrast, expressive art lays little emphasis on the realistic depiction of the outer world. "Expression is tied to internal emotional activities; simply put, expression refers to the outward manifestation of inner emotions" [11].

In terms of the psychological origin of language, linguistic activities constitute the externalization of human internal mental processes. Language can be adopted either to represent objective reality or to express subjective feelings. "Generally speaking, human activities rely on two types of psychological mechanisms. The first is a purely scientific mechanism, operating along the path of rationality, logical reasoning, deduction and abstraction. The second is an artistic mechanism, following the progression of emotion, imagination or association, artistic intuition, inspiration, subconsciousness or perception, and mental imagery" [12]. Ordinary language is governed by scientific and rational thinking. Restricted by communicative goals and pragmatic intentions, one primary function of daily language is to reproduce objective scenes perceived by speakers so as to convey information accurately. Differences in linguistic expression when constructing the same scene may arise merely from variations in the speaker's observational perspective and construal mode, yet such discrepancies are all grounded in external reality — this aligns with the so-called principle of linguistic iconicity.

Poetic language, however, does not take reproducing reality or delivering precise information as its ultimate goal. Instead, it constantly breaks fixed forms and structures of conventional language to realize aesthetic value and convey emotions. "Artistic language corresponds to emotional thinking and is free from the constraints of standard

grammar, being inherently emotionalized. Owing to the richness of inner emotions and the limitations of vocabulary, new linguistic forms are necessitated. Rather than relying on judgment and deduction to reflect the objective world, artistic language prioritizes conveying sentiments and meanings. Listeners pay no attention to how the depicted object ought to be objectively, but only value subjective feelings" [12].

The phenomenon of adjective-to-verb conversion in classical Chinese poetry is largely determined by the aesthetic function of poetry. Once adjectives, originally used to describe objective attributes of things, are verbalized, they turn into vehicles for expressing subjective emotions, completing the shift from representation to expression. Take Chang Jian's *Zither Playing by the River* as an example:

(4) 江上琴兴
常建

Zither Playing by the River

By Chang Jian

江上调玉琴，一弦清一心。

Jiāng shàng tiáo yù qín, yī xián qīng yī xīn.

I play my jade zither by the riverside;

Each string calms down my heart and *pacifies* my mind.

泠泠七弦遍，万木澄幽阴。

Líng líng qī xián biàn, wàn mù chéng yōu yīn.

I pluck all seven strings one after another;

Trees stand *clear* in shade, no longer smothered.

能使江月白，又令江水深。

Néng shǐ jiāng yuè bái, yòu lìng jiāng shuǐ shēn,

The moon above the stream grows pure and bright;

The river deepens in the silent night.

始知梧桐枝，可以傲黄金。

Shǐ zhī wú tóng zhī, kě yǐ huī huáng jīn.

Now I well know the parasol boughs can be

Inlaid with golden frets fit perfectly.

This poem depicts the experience of playing the zither by the river and reposing inner thoughts in musical sounds. The words "qing" (clear/purify) and "cheng" (lucid/clear up) in the poem fall within the visual domain and are originally adjectives, yet they are flexibly employed as verbs here. Ordinarily, these two adjectives serve to represent certain static states of external objects. In this poem, however, they are used to narrate events, with both participants in the events explicitly presented. Objectively speaking, the zither strings and trees are mere entities in the physical world, devoid of emotional connotations and agentive capacity. There exists no inherent direct connection between the heart, the shaded woods and the two words "qing" and "cheng". In the poem, nevertheless, both the zither strings and trees are construed as entities endowed with internal power that can exert influence on other objects once accumulated. Meanwhile, the heart and shaded woods are no longer irrelevant external existences; they are incorporated into the events and become recipients undergoing state changes. Via the verbalized verbs "qing" and "cheng", the zither strings evolve from plain physical objects into carriers of spiritual meaning. Their ringing, crisp and melodious tones dispel trivial worldly worries, sweep away inner gloom and cleanse mental impurities. It is evident that the objects and their interrelations in this poetic scene depart from objective reality and turn subjective and fictional. They become symbols embodying the poet's inner emotions and consciousness, reflecting his pure, refined, detached and noble spiritual temperament as well as his serene and lofty aesthetic state of mind.

It is clear that to satisfy specific aesthetic demands in poetic contexts, poets frequently convert adjectives that originally describe static attributes of scenes into dynamic verbs. Such transformation is rooted in the subjectivization of the depicted scene; furthermore,

it paves the way for linguistic expression to shift from representing objective reality to articulating subjective emotions.

4. Isomorphism, Force Dynamics and the Blending of Scenery and Sentiment

Influenced by the traditional Chinese philosophies of harmony between humanity and nature and the unity of all things, Chinese art is notably characterized by freehand expression. "Freehand expression in Chinese art refers to an artistic mode starting from subjective expression. It depicts the projection of objective things in the creator's mind via diverse artistic forms, prioritizing conception over formal likeness. All scenes depicted in artworks undergo subjective refinement and even transformation, evolving into subjectivized schemas. Such art pursues spiritual resonance rather than superficial resemblance" [13]. Artistic conception is a product of Chinese art's emphasis on freehand creation and represents the supreme aesthetic pursuit of classical Chinese poetry.

Scholars have put forward dozens of definitions for artistic conception, among which the integration of scenery and sentiment stands out as one of its essential features. For poetry, this integration also constitutes its highest aesthetic form. Poetic language serves not merely to construct scenes but more importantly to convey the poet's inner emotions and sentiments. To explain how artistic works express subjective feelings, German aesthetician Rudolf Arnheim proposed the isomorphism hypothesis rooted in Gestalt's brain force field theory, which argues for an isomorphic relationship between artistic forms and human emotions. When discussing the link between scenery (perceptual patterns) and human sentiment, namely the expressiveness of scenery, he pointed out: "Expressiveness actually stems from the perceptual patterns themselves as well as the responses of the visual cortex to these patterns" [14]. "In his view, every perceptual pattern—a tree, a blade of grass, a spray, a building—contains inherent tension, which lays the foundation for all expressiveness. Resonance emerges when this internal tension aligns with human psychological reactions, endowing these perceptual patterns with emotional attributes" [15]. Arnheim illustrated this with an example: Weeping willows appear sorrowful not because they resemble grieving people, but because the shape, orientation and softness of their branches embody a passive drooping quality that carries inherent expressiveness. "When this passive drooping trait stirs melancholy in viewers or resonates with their low spirits, willows become a carrier for sorrow" [16]. This captures the core essence of isomorphism theory. In poetic appreciation, "Readers perceive emotional expressiveness in poems or artworks when their emotional patterns match the fundamental structural framework of these works" [17].

Unlike painting, architecture and other arts that construct scenes directly, poetry relies on language as its medium, rendering its scene-building and emotional expression far more indirect. "For poetry, language is the symbolic form, while emotion constitutes the essential content. Emotions are articulated through linguistic forms, and linguistic forms gain poetic meaning by conveying emotions" [17]. Based on Gestalt isomorphism theory, for poetry to express emotion, "Language must break free from logical constraints. Only when its force structure aligns and is isomorphic with that of scenery and human emotions can language depict landscapes mirroring human inner feelings, turning natural scenery into an external reflection of subjective sentiment and enabling direct emotional expression" [15].

Human emotions defy logical constraints, and natural scenes carry no inherent logic either. Yet language, as a product of human rationality, is inherently logical. To achieve isomorphic force structures among emotion, scenery and language, linguistic deviation becomes indispensable, breaking conventional rational logical frameworks. Superficially, adjective-to-verb conversion in Chinese poetry counts as structural linguistic deviation. Verbalized adjectives break fixed syntagmatic relations between words, generating defamiliarizing effects and granting greater flexibility to expression. Fundamentally, however, such deviation is not driven by defamiliarization itself. It originates from the poet's

inner emotions and aims to externalize feelings; in other words, it maps emotional structures onto linguistic structures. We return to Wang Anshi's *Moored at Melon Islet* as an example:

(5) 泊船瓜洲

王安石作

Moored at Melon Islet

By Wang Anshi

京口瓜洲一水间，

Jīng kǒu guā zhōu yī shuǐ jiān,

A river severs Northern shore and Southern land;

钟山只隔数重山，

Zhōng shān zhǐ gé shù chóng shān.

Between my home and me but a few mountains stand.

春风又绿江南岸，

Chūn fēng yòu lǜ jiāng nán àn,

The vernal wind has *greened* the Southern shore again.

明月何时照我还。

Míng yuè hé shí zhào wǒ huán.

When will the moon shine bright on my return? O when? (Translated by Xu Yuanchong [8])

This poem records Wang Anshi's sights and sentiments when mooring his boat on the bank of the Yangtze River. The character *lǜ* (green) belongs to the visual domain. Originally an adjective describing the visual attributes of objective things, it is flexibly verbalized in this context. Linguistically, the adjectival form of green can modify the nominal phrase "the southern river shore" to depict its static state, yet it bears no direct relation to spring breeze, which is invisible in itself. After verbalization, however, the verbal green no longer refers to the static quality of the river shore. Instead, it incorporates the vernal wind and the southern river shore into an interactive force-dynamic model. Fundamentally, the verbalized green functions as a transitive verb governing two participants: one construed as an abstract agonist exerting force, and the other as an abstract antagonist undergoing not physical displacement, but a change of state on the abstract level. "The concept of force dynamics was first put forward by cognitive linguist Leonard Talmy, who further expanded relevant research in his subsequent works" [18]. Force dynamics permeates all types of linguistic expressions, and "such linguistic forms are mainly used to express interactions and causal relations between force entities" [19]. Talmy's force-dynamic model defines two force entities: the agonist and the antagonist. The force between them can be physical, or abstract psychological and social force. "The agonist may encounter opposing obstructive force or reinforcing force from the antagonist; the outcome of force dynamics either sustains the agonist's inherent tendency or reverses it" [20].

In the line "The vernal wind has greened the Southern shore again", the vernal wind is construed as the agonist within the force-dynamic configuration. It exerts an abstract force upon the southern shore and brings about a state change, which is interpreted as abstract motion. Within our cognitive framework, vernal wind is inherently associated with the revival of all things and vibrant vitality, symbolizing pleasant and joyful emotions. Likewise, the water towns south of the Yangtze, fertile and picturesque, stand for serene, gentle and refined sentiments. Both the vernal wind and the southern river shore function as codirectional force entities with inherent emotional tendencies. Once embedded in the transitive structure headed by the verbalized verb "green", their mutual force is greatly amplified on account of their identical directional tendency, which intensifies emotional expression accordingly. If we paraphrase this line into prosaic descriptive language — The spring breeze sweeps past, and the southern riverbank turns lush green — readers can still perceive the poet's delight, yet the emotional effect is far weaker. The prosaic rephrasing fails to construct direct interaction between the two entities, scattering

emotion loosely across the sentence. By contrast, the original poem integrates diverse emotional force entities into a unified force-dynamic model, realizing heterogeneous isomorphism: the isomorphism between linguistic transitivity structure and the intensifying structure of inner emotion.

The integration of sentiment and scenery is a defining feature of artistic conception, and its psychological foundation lies in the isomorphism between emotion and scenery. When applied to poetry, this translates into an isomorphic force relationship among linguistic structure, scenic structure and emotional structure. The above analysis demonstrates that adjective-to-verb conversion in Chinese poetry is far more than a superficial linguistic deviation; it is fundamentally driven by the flow of the poet's inner emotions. Adjectives, originally employed to depict static attributes of objects, turn into carriers of the poet's subjective feelings after being verbalized. Such linguistic markers serve to intensify emotional force on the basis of the universally existing force-dynamic structures within human cognition.

5. Conclusion

From the perspective of subjectivization, this paper systematically elaborates on core issues concerning adjective-to-verb conversion in Chinese poetry, including its cognitive motivations and semantic shifts, and further explores the aesthetic drivers behind this linguistic phenomenon as well as its working mechanism in shaping artistic conception characterized by the fusion of scenery and sentiment. This study concludes that the verbalization of adjectives in Chinese poetry is largely enabled by the intervention of the poet's subjective emotions. Guided by personal feelings, the poet shifts from an external observer of the scene to a subjective constructor, facilitating the transformation of poetic language from representation to expression. Furthermore, verbalized adjectives function to amplify emotional intensity. Such intensification stems not from linguistic form per se, but from the isomorphic correspondence between linguistic structures and emotional force, which is grounded in the force-dynamic framework of cognitive linguistics.

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