

## Introduction

The term “self-translation” refers to the act of translating one’s own writings into another language and the result of such an undertaking. It was once thought to be a marginal phenomenon, but recently it has received more attention in translation studies. Not until the 1960s when translation scholars began to concern Samuel Beckett’s self-translated work did the study of self-translations take shape. Susan Bassnett (1998) writes in her essay that the differences between the English and French version of the poems written by Beckett are fascinating. She considers some translation of the original poems is “not just a rewriting but a complete rethinking of the original concept” (p.31). And since the cultural turn of translation studies occurred in the 1970s and 1980s, translation scholars have paid more emphasis on the study of self-translation. Self-translation is worthy of being studied in that it would provide insights into the particular role played by the translator when they decide to translate their own works.

The most pertinent example is that of Rabindranath Tagore. In 1913, he won the Nobel Prize in Literature as author of *Gitanjali: Song Offerings*, an anthology of his self-translated poems from his mother tongue, Bengali, into English. Sengupta indicates that “Tagore uses simple English to translate the poems and changes the imagery, the tone, and the register of Bengali to cater to the norm of English” (Sengupta, 1996, p.168). Asaduddin observes that Tagore’s translations seldom represent their Bengali original closely. They are more like “rearrangements, reworkings or rewritings” (Asaduddin, 2008, p.237). In his self-translation works, Tagore is criticized for his submission to the hegemonic power of the “images” constructed in Western discourse and for selecting the poems that would facilitate the “images” held by the West.

Self-translators who master more than one language intend to render one’s own works in different languages. There is little doubt that the self-translator is privileged in taking liberty of reworking one’s writing; however, the case of Tagore proves to us that identity is always an issue. This paper aims to examine the

identity issue in Yu Kwang-chung's act of self-translation. Yu has always been considered a "nostalgic poet" as some of his poems show great concern for China and strong desire to return to China. Since he settled down in Taiwan, his poems have revealed a local identification with Taiwan. It is worth noting that in his self-translation work *The Night Watchman*, the subject matter may vary but the theme of self-identity remains constant. Some evident examples will be provided to discuss Yu's self-identity in correspondence to the title of the self-translation work, "The Night Watchman." Moreover, how Yu deals with Chinese imagery and allusion will be analyzed, and the issue to be discussed is whether Yu's rendering is inclined to submit to the hegemonic power of the "images" constructed in the English discourse. It is found that Yu's transnational consciousness is strongly expressed in his poems. The fusion of Western and Eastern culture in Yu's self-translation manifests the poet-translator's rarely-seen transnational inclination.

### **Subject Matter of Writing**

The poems in *The Night Watchman* can be categorized into the following subject matters: (1) the nature scenery, (2) objects and daily trivial things, (3) figures, (4) sports, (5) love, (6) nostalgia, (7) self-narration, (8) death and life, (9) literary and cultural mission, and (10) criticism of contemporary times (see Appendix 1). The poems listed under the category of nostalgia include "When I am Dead," "Gray Pigeons," "The Single Bed," "Music Percussive," "To the Reader," "A Folk Song," "The Begonia Tattoo," "Nostalgia," "The Call," and "No Lullaby." In particular the poems in which the poet shows his identification with Taiwan and China can be found in "Hsilo Bridge," "Associations of the Lotus," "The Black Angel," "There Was a Dead Bird," "All That Have Wings," "Self-Sculpture," "Sense of Security," "Passing Fangliao," "The Night Watchman," "The White Jade Bitter Gourd," "The Hair-Tree," "Teasing Li Po," "Scenes of Kengting National Park," "Mother, I'm Hungry," "In Praise of Hong Kong," and

“The Emerald White Cabbage.” Unlike the poems under the category of nostalgia, these poems reveal the poet’s concern about China and Taiwan in an indirect or implicit way. For instance, in “Hsilo Bridge,” “Passing Fangliao,” and “Scenes of Kengting National Park,” Yu depicts the scenery in Taiwan which show Yu’s feeling for this island. In “Associations of the Lotus,” “The White Jade Bitter Gourd,” and “The Emerald White Cabbage,” he depicts the Chinese antiquities and cultural items which show Yu’s appreciation of the Chinese heritage. The poems that criticize contemporary times, including “The Black Angel,” “There Was a Dead Bird,” “All That Have Wings,” “Sense of Security,” “Mother, I’m Hungry,” and “In Praise of Hong Kong,” show Yu’s great concern about the political situation in China. The self-narrative poems in “Self-Sculpture” and “The Night Watchman” and the portrayal of the Chinese or Taiwanese figures in “The Hair-Tree” and “Teasing Li Po” also reveal Yu’s strong emotional identification with Taiwan and China. In total, twenty-six poems out of eighty-five are related to his strong sense of self-identification with China and Taiwan.

This high proportion also suggests that the poet’s strong desire to convey to Western world his unique Chinese spirits and this selective tendency also corresponds to the title, “The Night Watchman.” The title of the book is taken from the poem of the same name written by Yu Kwang-chung in 1973. “The Night Watchman” excerpted from the anthology of poetry *White Jade Bitter Gourd* (1970-1974) is a free-verse short poem. As the poet writes,

四十歲後還挺著一枝筆  
已經，，這是最後的武器  
即使圍我三重  
困我在墨黑無光的核心  
繳械，那絕不可能  
.....  
一盞燈，推得開幾呎的混沌？

壯年以後，揮筆的姿態  
是拔劍的勇士或是拄杖的傷兵？  
是我扶它走或是它扶我前進？  
我輸它血或是它輸我血輪？  
都不能回答，只知道  
寒氣凜凜在吹我頸毛  
最後的守夜人守最後一盞燈  
只為撐一幢傾斜的巨影 (Yu, 2004, p.139)

After forty a pen is still erect.  
Of all weapons this is the last.  
Even if surrounded three times  
At the center of blind darkness,  
This I will never surrender.  
.....  
How much chaos will give way to a single lamp?  
Does my pen at middle age suggest  
A daring sword or a pitying crutch?  
Am I the driver of the pen or the driven?  
Am I the giver of the blood or the given?  
Not a question can I answer. I only know  
Icy is the air on the hair of my nape.  
The last watchman by the last lamp  
To prop a giant shadow awry,  
Too preoccupied to dream  
Or a sound sleep to claim (Yu, 2004, p.138).

The images of the poem, the pen and the lamp, symbolize the poet's determination of handing down the traditional Chinese literary tradition through writing. Yu at

his age of 45 regarded himself as the last watchman of the lamp, holding a pen as a powerful weapon to guard the Chinese literary tradition. Yu considers that all the writers and artists who embrace and promote the Chinese literary tradition are also night watchmen who hand down the last lamp.

Yu's construction of self-identity in "When I am Dead" is another evident example that shows his strong identity with the motherland China:

從前，一個中國的青年曾經  
在冰凍的密西根向西瞭望  
想望透黑夜看中國的黎明  
用十七年未饜中國的眼睛  
饕餮地圖，從西湖到太湖  
到多鷓鴣的重慶，代替回鄉 (Yu, 2004, p.43)

A youth from China used to keep  
Intense watch towards the East, trying  
To pierce his look through darkness for the dawn  
of China. So with hungry eyes he devoured  
The map, eyes for seventeen years starved  
For a glimpse of home, and like a new weaned child  
He drank with one wild gulp rivers and lakes  
From the mouth of Yungtze all the way up  
To Poyang and Tungting and to Koko Nor (Yu, 2004, p.42).

The original poem states that the speaker wishes to be buried in mainland China where he belongs. In line 2, the speaker writes "xiang xi liao wang" [向西瞭望] in the original, whereas he translates it into "watch towards the East" instead of "watch westwards." In the original, the word "Zhong Guo" [中國] is in the latter part of line 3, while in the translation, Yu moves it to the front part of the following

line to emphasize his love and nostalgia for China. In addition, Yu adds two lines “For a glimpse of home, and like a new weaned child / He drank with one wild gulp rivers and lakes” in the translation to strengthen this nostalgic feelings.

Another example is “All That Have Wings” that accuses Red Guards mobilized by Mao Ze-dong in 1966 and 1967 of oppressing intellectuals, writers and artists. The technique of changing the original form is employed in “All That Have Wings”:

以及死亡名單好幾英里以及其他  
以及李白的臉上貼滿標語  
殺進九謬思為了祭旗  
中國阿中國你要我說些什麼? (Yu, 2004, p.73,75)

.....

The roll of honor unrolling for miles  
They paste slogans on the face of Li Po.

**The Muses all are butchered**

**As sacrifices to the Flag**

**China** O China what do you want me to say? (Yu, 2004, p.72,74)

Lines 3 and 4 are indented so that the first word of the last line “China” stands out. The last line corresponds to the first line, and the indentation accentuates Yu’s concern for the mainland China.

In terms of his identification with Taiwan, Yu writes poems which depict natural geographical scenery and local characteristics of Taiwan, such as “Passing Fangliao” and “Scenes of Kengting National Park.” In “Scenes of Kengting National Park,” Yu writes 11 short poems to praise the beautiful scenery, special ecology and local humanism of Kengting. The following poem “X. The Gray-Faced Buzzard” describes the beauty of the lovely island from a migratory

bird's point of view. In the translation, Yu adds "our" to strengthen the sense of his belonging, and this addition manifests his strong feeling for Taiwan.

是南方自由的晴空，只為讓你  
帶著溫暖的記憶回去  
「我到過一個，哦，可愛的島嶼」(Yu, 2004, p.235)

.....  
And the freedom of **our** southern sky,  
That you may take home the warm thought:  
"I've been to a lovely island" (Yu, 2004, p.234).

### **Imagery and Allusion**

In "Han Hua tu Ying: On the Self-translation of *The Night Watchman*," Shan De-xing indicates that Yu's rendering of allusion and imagery may not be accessible to the target readers, even through notes. For instance, the cultural allusion "應該是清明過了在等端午/整肅了屈原，噫，三閭大夫，三閭大夫/我們有流放詩人的最早紀錄" in "Music Percussive" is translated literally into "it must be Ch'ing Ming's over and Tuan Wu coming, / Ch'ü Yüan's purged, O poor, Left Counsellor! We have the earliest record of banishing a bard" (p. 62). That Yu faithfully translates this allusion without providing any notes may cause some difficulty for the target reader who are not familiar with the Chinese folk song, "A Song of the Southern River," written in the form of Yue Fu of Han Dynasty (Su, 2008, p.267). In spite of its foreignness, Yu's resistance to domestication and transparency of cultural connotation manifests a solid national identity embraced by the poet.

Influenced by ancient Chinese literature, Yu appropriates many Chinese imageries and allusions in his poems. In the following examples, we will show how Yu deals with cultural allusion in his self-translation. For instance, in "Teasing Li Po" Yu wrote:

你曾是黃河之水天上來

陰山動

龍門開

而今黃河反從你的句中來

驚濤與豪笑

萬里滔滔入海

那轟動匡廬的大瀑布

無中生有

不止不休

可是你傾側的小酒壺？

黃河西來，大江東去

此外五千年都已沉寂

有一條黃河，你已夠熱鬧的了

大江，就讓給蘇家那鄉弟吧

天下二分

都歸了蜀人

你踞龍門

他領赤壁(Yu, 2004, p.173)

You were once the Yellow River pouring from heaven,

That shook the Ying Mountains

And flung open the Dragon Gate,

But now Yellow River comes flooding from your lines,

Surging and foaming in laughter

All the way into the sea.

Is the cataract that rocks Mount K'uang,

Falling out of nowhere,

Pouring down from midair,



Your little wine pot tilting?  
The Yellow River comes from the west,  
**The Yangtz goes on to the east,**  
Or else the five thousand years  
Would be all a reign of silence.  
The Yellow River is pomp enough for you,  
Leave the Yangtze to youngster Su.  
Let all the **waves** be divided  
Equal between the bards of Shu:  
You on top of Dragon Gate,  
He in command of Red Cliff (Yu, 2004, p.172).

With regard to form, Yu's translation faithfully conveys typographical arrangement of the words in the original. The poet indents line 10 to preserve the shape of the original poem. The original allusion in line 1 "the Yellow River pouring from heaven" is adopted from Li Po's famous poem "Jiang Jin Jiu" (literally: Let's Drink the Wine), and in line 12 "The Yangtz goes on to the east" is taken from Su Shih's poem composed to the tune of "Nien Nu Chiao." Both allusions are directly translated with a purpose to keep the expression of original allusion intact in the translation. Again, foreignization strategy holds true for the portrayal of the poet's cultural identity in translation. Nevertheless, an exception is found in line 17 where "天下二分" is translated into "Let all the waves be divided." Although the original words "天下" refers to the territory of China, Yu tactically renders it into "waves" which deliberately corresponds to the rivers mentioned above. Yu's indirect translation adequately resembles the motif of the original.

As for imagery, we will take "Associations of the Lotus" (1961) as an example. Yu adopts the rhyming technique, *terza rima*, in his self-translation. While the lotuses depicted in the original are associated with beauty, love and divinity, Yu faithfully preserves these associations in his self-translation:

已經進入中年，還如此迷信

迷信著美

對此蓮池，我欲下跪

.....

諾，葉何田田，蓮何翩翩

你可能想像

美在其中，神在其上

我在其側，我在其間，我是蜻蜓

風中有塵

有火藥味。 需要拭淚，我的眼睛 (Yu, 2004, p.23, 25)

Still so credulous am I, now young no more,

So credulous of

Beauty. I wish to kneel to the lotus pond.

.....

And all at once very near and far is the East.

With Buddha in you,

The lotus flowers from a divine seat.

Look! Graceful are the flowers, cool the leaves!

You can visualize

Beauty within them, and Deity above,

And me beside, and me between, I'm the dragon-fly.  
Dust is in the wind,  
And powder. They need wiping, my weeping eyes (Yu, 2004, p.22, 24).

In addition, Yu appropriates a phrase from the Chinese folk song, "Yue fu," in the original poem, and this phrase is rendered into "Graceful are the flowers, cool the leaves!" Rather than giving this line a direct translation, Yu chooses to paraphrase the line in a way which is accessible to the target readers who do not have the background knowledge of "Yue fu" to appreciate imagery beauty.

In conclusion, the foreignness of imagery and allusion is deliberately preserved by means of direct translation or paraphrase. Arguably, Yu's viewpoints on Chinese-English translation is very different from Rabindranath Tagore's on Bengali-English translation that changes the complex imagery and the style of Bengali poetry for the purpose of conforming to the norm of English. In most cases, it is found that Yu refuses to cater to Western readers by minimizing the foreignness of the original in his self-translation.

### **New Vision on Self-Identity**

Yu Kwang-chung was forced to leave his homeland at twenty-one years old. In his Chinese poetry, he often expressed directly and indirectly his nostalgia towards China. Since nearly one tenth of Yu's poems are about nostalgia for a lost identity, he is always referred as "nostalgic poet." His distinct Chinese identity has been extensively discussed by the scholars.<sup>1</sup> According to some of

---

<sup>1</sup> For example, Yen Yuan-shu's "On Modern Chinese Consciousness of Yu Kwang-chung" (1970), Lin Heng-tai's "Chinese Poems of Our Times" (1973), Wang Hao's "On Chinese Consciousness in Yu Kwang-chung's Poems" (1980), Li Hao's "Eternal Chinese Complex -- On 'A Folk Song'" (1989), Chen Yan-gu and Liu Hui-ying's "Yu Kwang-chung's Chinese Complex" (1994), "On Chinese Complex in Yu Kwang-chung's Poetry" (2000), Xu Guang-ping's "On Chinese Complex in Yu Kwang-chung's Poetry" (2001), Li Dan's "On Chinese Complex in Yu Kwang-chung's Poetry" (2003), Xu Xue's "Yu Kwang-chung's Chinese Complex" (2003), and Peng Yu-dan's "The Birthmark-like Chinese Complex" (2008). After Yu settles in Taiwan, the center of his creation has turned to this island, and more critics study his poems about Taiwan. For instance: Xiao

the criticisms, Yu presents ancient Chinese imageries and allusions in his Chinese poetry to voice his forceful affection for homeland. In “On Modern Chinese Consciousness of Yu Kwang-chung,” Yen Yuan-shu discusses Yu’s modern Chinese consciousness in poetry work *Music Percussive* and *In Time of Cold War*. He praises Yu’s distinctive feat in expressing intellectuals’ national feelings. In the thesis “Cultural Identity in Yu Kwang-chung’s Poems,” Xie Jia-chi analyzes Yu’s poems to find out Yu’s self-identity transferred from China to Taiwan. Xie also points out Yu’s concern about Taiwan through poems depicting fruit and scenery in this island. None of these critics notes Yu’s transnational tendency by way of fusing Eastern and Western cultures.

Yu is known for incorporating Western musical elements, folk song and rock music, into Chinese poetry to rejuvenate the language and sentiment of his poetry. Through integrating two different geographical names, cultural objects and historical persons in a poem, Yu’s nostalgic sentiment is not merely enhanced, but a transnational identity is reinforced in his self-translation. For instance, in “When I Am Dead,” Yu adds a Western geographical name, Michigan, to contrast the Chinese geographical image. In “Music Percussive,” he juxtaposes “Five Peaks in China” and “the Fifth Avenue in the United States.” In the same stanza, he mixes Western festival, Easter, with the Chinese festivals, Ching Ming (Tomb Sweeping Day) and Tuan Wu (The Dragon Boat Festival). He puts side by side Chinese poet, Chu Yuan, and American poet, Walt Whitman, to bring out his nostalgic feelings while manifesting his transnational identity. Even the scenic poem “Seven Layers Beneath” which clearly depicts the scenery in Devil’s Den in Gettysburg of the United States also reveals the poet’s nostalgic feelings towards

---

Xiao’s “Taiwanese Knot -- Affection of ‘Dream and Geography’” (1990), Jiao Tong’s “Taiwanese Mind and Chinese Knot -- Nostalgia in Yu Kwang-chung’s Poetry” (1996), Chen Su-yun’s “Care for Taiwan in Yu Kwang-chung’s poetry -- After Settling in Kaohsiung in 1985” (1996), Li Rui-teng’s “Yu Kwang-chung’s Affection for Kaohsiung -- Take Poems for Example” (1998), Lin Ji-seng’s “Vivid ‘Passing Fangliao’” (1998), Chin Yue’s “On Yu Kwang-chung’s ‘Passing Fangliao’” (1999), and Xie Jia-chi’s thesis “Cultural Identity in Yu Kwang-chung’s Poems” (2003).

China. In the last stanza of “Seven Layers Beneath,” the desolate of the major battlefield in the Civil War brings about a sense of lost identity to the poet:

太上無情。 古戰場的浪子啊  
你沒有什麼往事，沒有一星星  
新大陸太新，沒有你的往事  
往事在落日以西，唉，以西 (Yu, 2004, p.37)

WISDOM SURVIVES PASSION. Ah, exile roaming the  
battlefield,  
There is no past for you, no, not a bit.  
New Continent is still too new, past there's none for you.  
Your past is west of the sunset, west of it (Yu, 2004, p.36).

Yu thinks of himself as an expatriate in the United States where there is no past for him. He repeats “there is no past” in line 3 to express his loneliness and lack of identity in this new continent. Meanwhile, the last line also expresses the poet's strong nostalgic feeling towards China by repeating the word “west” that refers to his faraway homeland.

In addition, Yu also mixes English language codes in his Chinese poetry. Take “The Sunflowers -- On a Painting by van Gogh” as an example:

木槌在克莉絲蒂的大廳上  
**going**  
**going**  
**gone**  
.....  
手槍舉起，對著寂寞的心臟  
斷耳，**going**

赤髮，**going**

..... (Yu, 2004, p.245)

The mallet raised in Christie's room,

Going,

Going,

Gone,

.....

The pistol was raised at the lonely heart –

Going , the sliced ear,

Going, the scorched hair,

.....(Yu, 2004, p.246)

Yu introduces the Chinese readers the Western auction culture by preserving the classic phrase “going, going, gone” in English. This mixture of English and Chinese language as well as cultural materials manifests the poet's inclination to write across national and cultural borders and to initiate cross-writing by way of self-translation.

Exception can also be found in his domestication of the target text's syntax in accordance with Western sentence structure in his self-translation. For example, in “A Folk Song,” he uses passive voice to render non-passive Chinese expression:

.....

風 也聽見

沙 也聽見

.....

魚 也聽見

龍 也聽見 (Yu, 2004, p.121)

.....

**It's heard** in the wind,

And heard in the sand

.....

**It's heard** by the dragons,

And heard by the fish (Yu, 2004, p.120).

Instead of using the same active voice and the rhetorical device of personification in translation, the poet alters not only the syntax but also the agent in passive voice in line 1 and line 2 for decreasing the foreignness of the target text. In doing so, the meaning of the original can be more accessible to the target text readers.

### **Conclusion**

In this paper, we discuss the most frequently occurred subject matter, nostalgia, in relation to the construction of self-identity, and the significance of Yu's self-translation practice that brings to realization a unique transnational identity. Yu in *The Night Watchman* selects the poems related to his self-identity towards China and Taiwan. In order to manifest this strong sense of self-identity, he takes liberty to project his Chinese consciousness by way of direct translation to reproduce a particular foreignizing effect in his self-translation. For the translators who are used to adapt the imageries and allusions according to the contextual environment of the target language readers, Yu who employs direct translation strategy to deal with form, imagery and allusion may encourage them to preserve the foreignness of the cultural elements. Being the most pervasive cultural translation strategy, domestication in some occasions is employed by Yu to minimize strangeness of the original.

The targeted readers of *The Night Watchman* may include general Westerners sinologists, and mostly Chinese people interested in poetry translation. For Western readers, Yu publishes his self-translation in a bilingual way to show the target language readers these poems are originally written in Chinese and at the

same time to promote Chinese literature and culture. Since this self-translation work is published by Bookman Books Co. in Taiwan instead of a foreign publisher, it is likely that Yu intends to inform readers of his national identity and strong identification with Taiwan. Whereas Bookman Books Co. is a Taiwan-based company which publishes books written in Chinese, it is unlikely to promote Yu's self-translation work in the English-speaking world. We suggest that *The Night Watchman* may be republished by an international publisher so that this translation work can be appreciated and studied in Western world.



## References

- Asaduddin, M. (2008). Lost/Found in translation: Qurratulain Hyder as self-translator. *The Annual of Urdu Studies*, 23, 234-248.
- Balcom, J. (1999). Taiwan, Taiwan: Cultural identity, translation, and the anthology. *Translation Review*, 57, 15-21.
- Bassnett, S. & Lefevere, A. (1998). *Constructing cultures: Essays on literary translation*. Clevedon: Multilingual Matters.
- Chen, S. J. (1993). *The research of stylistics on the poetry of Guang Jong Yu* [余光中詩的語言風格研究]. Unpublished master's thesis, National Chung Cheng University, Chiayi.
- Chung, L. (Ed.). (1998). *Confronting eternity: Yu Guangzhong xiensheng qishi shouqing shiwen ji* [與永恆對壘—余光中七十壽慶詩文集]. Taipei: Chiu Ko Publishing Co.
- Chi, Pang-yuan, & Wang, Der-wei (Eds.). (2000). *Chinese literature in the second half of a modern century: A critical survey*. Bloomington: Indiana University Press.
- Connor, S. (2006). *Samuel Beckett: Repetition, theory, and text*. Colorado: The Davies Group Publishers.
- Huang, W. L. (Ed.). (1979). *Huo yu de feng huang : Yu Guangzhong zuopin pinglun ji* [火浴的鳳凰—余光中作品評論集]. Taipei: Belles-Lettres Publisher.
- Leung, K.C. (1991). An interview with Yu Kwang-chung. *World Literature Today: A Literary Quarterly of the University of Oklahoma*, 65(3), 441-446.
- Sengupta, M. (2009). Translation as manipulation: The power of images and images of power. In M. Baker (Ed.), *Critical concepts: Translation studies* (pp. 159-172). London and New York: Routledge.
- Shan, D. X. (2008). "Han Hua tu Ying: On the Self-translation of *The Night Watchman*" [含華吐英]. In Su, Q. K. (Ed.), *Poetry of divine blessings: Festschrift in honor of the eightieth birthday of Professor Yu Kwang-chung*

- (pp. 250-278). Taipei: Chiu Ko Publishing Co.
- Su, Q. K. (Ed.). (1999). *Nestling in style: Festschrift in honor of Professor Yu Kwang-chung* [結網與詩風—余光中先生七十壽慶論文集]. Taipei: Chiu Ko Publishing Co.
- Su, Q. K. (Ed.). (2008). *Poetry of divine blessings: Festschrift in honor of the eightieth birthday of Professor Yu Kwang-chung* [詩歌天保—余光中教授八十壽慶專集]. Taipei: Chiu Ko Publishing Co.
- Tanqueiro, H. (1998). Self-translation as an extreme case of the author-translator-dialectic. In B. Allison, D. Ensinger and M. Presas (Eds.), *Investigating translation: Selected papers from the 4th International Congress on Translation* (pp. 55-63). Barcelona: John Benjamins Publishing Co. B.
- Xie, J. C. (2003). *Cultural identity in Yu Kwang-chung's poems* [余光中詩中的文化認同研究]. Unpublished master's thesis, National Chung Cheng University, Chiayi.
- Yen, Y. S. (1970). "On Modern Chinese Consciousness of Yu Kwang-chung" [余光中的現代中國意識]. *Pure Literature* 7.
- Yu, K. C. (2004). *The night watchman: bilingual selection of poems* [守夜人:中英對照詩集]. Taipei: Chiu Ko Publishing Co.

## Appendix 1

Subject Matters in *The Night Watchman*

Subject Matter	Poems
<b>Nature Scenery</b>	"Hsilo Bridge," "Seven Layers Beneath," "Smoke Hole Cavern," "Passing Fangliao," "So Lyrical Flows the Moonlight," "Autumn Equinox," "Summer Thoughts of a Mountaineer I. A Pine Cone Falls," "Summer Thoughts of a Mountaineer II. Dusk the Smuggler," "Summer Thoughts of a Mountaineer IV. Listening to the Night," "Summer Thoughts of a Mountaineer V. Deep As a Well the Night," "Summer Thoughts of a Mountaineer VI. The Open Gate of Night," "What Is the Rain Saying Through the Night," "Scenes of Kengting National Park," and "The Flying Sunflower-To Comet Hale-Bopp"
<b>Objects and Daily Trivial Things</b>	"Association of the Lotus," "A Coin," "Pomegranate," "The Telephone Booth," "The Mirror," "The White Jade Bitter Gourd," "The Power Failure," "The Crystal Prison," "Summer Thoughts of a Mountaineer III. A Lamp Taking Its Stand," "Mosquito Net," "The Umbrellas," "The Night-Blooming Cereus," "Dream and Bladder," "The Gecko," and "The Emerald White Cabbage"
<b>Figures</b>	"Chimney Smoke," "The White Curse," "I Dreamed of a King," "Beethoven," "The Kite," "The Hair-Tree," "Teasing Li Po," "A Letter Through the Rain," "To Painter Shiy De Jinn," "The Sunflowers," and "The Langlois Bridge"
<b>Sports</b>	"The Pole-Vaulter," "The Swimmer," and "The Diver"
<b>Love</b>	"Lost," "Rondo," "The Single Bed," "Gray Pigeons," "The

	Pearl Necklace,” “All Throughout This My Life: To Mother,” “Happy Was the World: To Mother,” “Give the Stars a Chance,” and “Because of Your Smile”
<b>Nostalgia</b>	“When I am Dead,” “Gray Pigeons,” “The Single Bed,” “Music Percussive,” “To the Reader,” “A Folk Song,” “The Begonia Tattoo,” “Nostalgia,” “The Call,” and “No Lullaby”
<b>Self-narration</b>	“A Cat with Nine Lives,” “Self-Sculpture,” “The Death of a Swordsman,” “Summer Thoughts of a Mountaineer VII. The Sleepless Dog,” and “Listening to a Bottle”
<b>Death and Life</b>	“Green Bristlegrass,” “The Death of an Old Poet,” “Time and Eternity,” “When Night Falls,” “Tug of War with Eternity,” “A Tale on Hill,” “Evening,” “Once upon a Candle,” “The Night-Blooming Cereus,” “Holding My Grandson,” “On My Seventieth Birthday,” “The White Curse,” and “The Spider Webs”
<b>Literary and Cultural Mission</b>	“Building Blocks,” “By the Darkening Window,” “On Such a Windy Night,” and “The Night Watchman”
<b>Criticism of Contemporary Times</b>	“The Black Angel,” “There Was a Dead Bird,” “All That Have Wings,” “The Double Bed,” “The Field Gun,” “If There’s a War Raging Afar,” “Sense of Security,” “Often I Find,” “Mother, I’m Hungry,” and “In Praise of Hong Kong”