



**TEXTUAL AND EXTRA-TEXTUAL ELEMENTS IN
YU GUANGZHONG'S SELF-TRANSLATED POETRY INTO ENGLISH**

By

LI SHENGNAN

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia,
in Fulfilment of the Requirements for the Degree of Doctor of Philosophy**

October 2024

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Yu Guangzhong, a distinguished Chinese literary scholar, poet and translator, is a shining figure in the practice of self-translation, masterfully rendering Chinese poetry into English. This study focuses on Yu Guangzhong's self-translated poetry collection *The Night Watchman*, examines his self-translation strategies and proposes a practical prototype model based on these strategies. The aim is to offer a framework and methodology for poetry self-translation and literary translation.

This study draws on the theoretical framework of Dastjerdi et al. (2008) and Lefevere's (1975) theory of translation strategies in poetry. Dastjerdi et al. (2008) presents a framework that analyses Yu Guangzhong's poetry based on textual elements, including form, sound, image, word, tone, content and extra-textual elements such as culture-specific words. Lefevere's (1975) theory outlines seven strategies for translating poetry. The integration of these two theoretical frameworks enables an analysis of the translation strategies employed by Yu Guangzhong to reproduce textual and extra-textual elements from the original poems in the translated texts, thereby

achieving logical and emotional appeal and coherence.

This study selects 11 poems from Yu Guangzhong's poetry collection *The Night Watchman*, which are presented both in the original language and in English. These poems cover the major themes of his poetic genres, including nostalgia, love, self-reflection, social issues, time, seasons and nature. The selected works represent Yu Guangzhong's distinctive style and allow for a broader analysis of his self-translation strategies. This selection is in line with the criteria for qualitative textual analysis and ensures that each selected poem serves as a significant case study of Yu Guangzhong's self-translation strategies.

The findings show that Yu Guangzhong employs five translation strategies: metrical translation, literal translation, blank verse translation and interpretation strategy. Yu Guangzhong employs diverse translation strategies on the textual and extra-textual level. On the form level, he often uses metrical and literal translation to maintain the form and structure of the original poem. On the tonal and extra-textual level, he often employs metrical and blank verse translations so that the translation reflects the original poem and at the same time takes into account the readability and comprehensibility of the translated text.

The study presents a prototype model of self-translation and offers theoretical guidance for poets and self-translators in the translation of poetry. This model analyses and clarifies Yu Guangzhong's self-translation strategies on both the textual and extra-textual levels, and also addresses the specific challenges faced by self-translators of poetry, especially when translating rhymes from Chinese poetry into English poetry,

thus contributing to translation studies.

Future research may investigate further self-translations of Yu Guangzhong's poems to extend the current model of self-translation. This study may also explore the translation strategies adopted by self-translators from different countries to facilitate the global application of the model of self-translation.

Keywords: Yu Guangzhong, self-translation, *The Night Watchman*, translation strategies, poetry translation, prototype model

SDG: GOAL 4: Quality Education

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Doktor Falsafah

**ELEMEN TEKSTUAL DAN EKSTRATEKSTUAL DALAM PUISI
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Yu Guangzhong, seorang sarjana sastera Cina yang terkemuka, penyair, dan penterjemah, merupakan tokoh yang unggul dalam amalan terjemahan sendiri, dengan mahir menterjemahkan puisi Cina kepada bahasa Inggeris. Kajian ini memberikan tumpuan pada koleksi puisi terjemahan sendiri oleh Yu Guangzhong, *The Night Watchman*, meneliti strategi terjemahan kendirinya dan mencadangkan model prototaip praktikal berdasarkan strategi tersebut. Tujuannya adalah untuk menawarkan rangka kerja dan metodologi bagi terjemahan sendiri puisi serta terjemahan sastera.

Kajian ini menggunakan rangka kerja teoretikal Dastjerdi et al. (2008) dan teori strategi terjemahan Lefevere (1975) dalam puisi. Dastjerdi et al. (2008) memperkenalkan rangka kerja yang menganalisis puisi Yu Guangzhong berdasarkan elemen tekstual, termasuk bentuk, bunyi, imej, perkataan, nada, kandungan, dan elemen ekstratekstual seperti perkataan yang khusus budaya. Teori Lefevere (1975) menggariskan tujuh strategi untuk penterjemahan puisi. Integrasi kedua-dua rangka

kerja teoretikal ini membolehkan analisis terhadap strategi terjemahan yang digunakan oleh Yu Guangzhong untuk menghasilkan semula elemen tekstual dan ekstratekstual daripada puisi asal kepada teks terjemahan, sekali gus mencapai daya tarikan logik dan emosi serta koherens.

Kajian ini memilih 11 puisi daripada koleksi puisi Yu Guangzhong, *The Night Watchman*, yang dipersembahkan dalam bahasa asal dan bahasa Inggeris. Puisi-puisi ini merangkumi tema-tema utama dalam genre puisinya, termasuk nostalgia, cinta, refleksi diri, isu sosial, masa, musim, dan alam semula jadi. Karya-karya terpilih mewakili gaya Yu Guangzhong yang unik dan membolehkan analisis yang lebih meluas terhadap strategi terjemahan sendiri beliau. Pemilihan ini adalah selaras dengan kriteria untuk analisis teks kualitatif dan memastikan setiap puisi yang terpilih berfungsi sebagai kajian kes yang penting bagi strategi penterjemahan sendiri oleh Yu Guangzhong.

Dapatan kajian menunjukkan bahawa Yu Guangzhong menggunakan lima strategi penterjemahan: penterjemahan metrik, penterjemahan literal, penterjemahan sajak bebas, dan strategi interpretasi. Yu Guangzhong menerapkan pelbagai strategi penterjemahan pada peringkat tekstual dan ekstratekstual. Pada peringkat form, beliau sering menggunakan penterjemahan metrik dan literal untuk mengekalkan bentuk serta struktur puisi asal. Pada peringkat nada dan ekstratekstual, Yu Guangzhong kerap menggunakan penterjemahan metrik dan sajak bebas agar terjemahan mencerminkan puisi asal dan pada masa yang sama mengambil kira kebolehbacaan dan kefahaman teks terjemahan.

Kajian ini mengemukakan model prototaip penterjemahan sendiri selain menawarkan panduan secara teori untuk penyair dan penterjemah sendiri dalam penterjemahan puisi. Model ini menganalisis dan menjelaskan strategi penterjemahan sendiri oleh Yu Guangzhong pada peringkat tekstual dan ekstratekstual, serta menangani cabaran khusus yang dihadapi oleh penterjemah sendiri puisi, terutamanya dalam menterjemahkan rima daripada puisi Cina kepada puisi Inggeris, sekali gus menyumbang kepada kajian terjemahan.

Penyelidikan masa hadapan boleh meneliti dengan lebih lanjut penterjemahan sendiri puisi-puisi oleh Yu Guangzhong untuk memperluas model penterjemahan sendiri sedia ada. Kajian ini juga boleh meninjau strategi penterjemahan yang digunakan oleh penterjemah sendiri dari pelbagai negara untuk mempermudah aplikasi antarabangsa bagi model penterjemahan sendiri.

Kata Kunci: Yu Guangzhong, penterjemahan sendiri, *The Night Watchman*, strategi penterjemahan, penterjemahan puisi, model prototaip

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CHAPTER 1

INTRODUCTION

1.1 Problem Statement

Self-translation is a common practice that has existed for quite some time, and writers can translate their work across every inhabited continent (Grutman, 2013). However, self-translation varies significantly globally as self-translation is often used exclusively in areas where the author and many readers are multilingual (Gentes & Bolderen, 2021). China is predominantly a monolingual country, where the number of writers with fluency in multiple languages is quite limited. As a result, self-translation is a rarity in China, leading to most works (literary and non-literary) being translated by others. Only a select few writers, like Lin Yutang, Bai Xianyong, Lin Huaimin, Yang Gang, Yu Lihua, Xiao Qian, and Eileen Chang, have translated their works (Sang, 2010; Wu, 2020). Nevertheless, most of their self-translated works include novels and essays (Table 1.1 for details).

Table 1.1 : Self-Translated Works by Some of the Self-Translators in China

Author Name	Category	Original Works	Self-translated Works
林语堂 (Lin Yutang)	essay	子见子南及英文小品文集	Confucius Saw Nancy and Other Translations
	essay	啼笑皆非	Between Tears and Laughter
白先勇 (Bai Xianyong)	novel	香港一九六〇	Hong Kong 1960
	novel	台北人	Taipei People
杨刚 (Yang Gang)	novel	Fragment of a Lost Diary	肉刑
萧乾 (Xiao Qian)	novel	蚕	Spinners of Silk
	novel	栗子	Chestnuts
张爱玲 (Eileen Chang)	novel	倾城之恋	The Golden Cangue
	novel	赤地之恋	Naked Earth
	novel	桂花蒸阿小悲秋	Shame, Amah
	novel	等	Little Finger Up

Table 1.1 : Continued

	essay	Chinese Life and Fashion	更衣记
	essay	Chinese Religion	中国人的宗教
	essay	Wife, Vamp, Child	借银灯
	essay	Still Alive	洋人看京戏及其他
	novel	The Sprout Song	秧歌
	novel	The Rouge of the North	怨女
	novel	Stale Mates: A Short Story Set in the Time When Love Came to China	五四遗事

(Sang, 2014)

Although there are many translations of Chinese poetry, most of these are done by professional translators. The reasons for this might be twofold: first, there are very few poets who can translate their works, and second, translating poetry appears to be more difficult than translating other literary genres, as Dastjerdi et al. (2008) states that it involves considering the equivalence of words, sentences, the flow of syllables, symbolic images, and the overall rhythm of the finished work. Moreover, it is not an easily attainable goal, especially if the poems are the work of a poet who deftly manipulates various poetic devices (Neshkovska et al., 2021). Indeed, Francis (2006) even regards translating poetry as an unanalyzed black box. In other words, translating poetry is not an accessible task for everyone. Even professional translators with exceptional ability in a source and target language might not translate poetry skillfully, let alone poet-translators.

While literary self-translation has received greater attention in disciplines such as postcolonial, transnational, and translation studies (Costa, 2015), there is still a lack of research on self-translated poetry. For instance, Esplin (2015) notes that multilingual self-translators often have benefits and duties within the bounds of

creativity and originality. He compares Rosario Ferré's *The House on the Lagoon* and *La House de la Laguna*. Sorvari (2018) believes that *I väntan på en jordbävning*, a novel by Russian and Finlando-Swedish author Zinaida Lindén, is more than just a secondary procedure but rather an art that generates original, unexpected meanings. Chen (2021) uses purposive theory as an analytical framework to examine the cultural default in Eileen Chang's self-translated novel *The Rouge of the North*. Fu (2019) examines the self-translation of *The Rice-Sprout Song*, *The Rouge of the North*, and *Stale Mates* by Eileen Chang from Bourdieu's Sociological Theory. In Lin Yutang's *The Little Critic*, Wang (2021) enumerates fifty self-translated prose works and characterizes their self-translational characteristics. Hu (2022) examines Stan Lai's self-translated play collection, *Selected Plays of Stan Lai*, regarding his translation methods and strategies. Although numerous genres, especially novels, essays, and dramas, have received considerable scholarly attention, self-translated poetry still needs to be explored.

Few research has been undertaken into the self-translation of poetic texts in Chinese culture. In contrast, most of the research has focused on the differences in self-translators' styles from other countries or the self-translated poetry of other nations. For instance, Wanner (2018) examined the distinctive nature of self-translation and its poetics of displacement in the works of bilingual Russian-American poets Andrey Gritsman and Katia Kapovich. Costa (2015) reads Sekiguchi Ryōko's self-translated poems from Japanese into French to show how self-translation undermines original and translation, as well as her multilingual public readings to emphasize the importance of understanding languages as historically positioned systems and to encourage readers to challenge normative linguistic paradigms. Rigby (2017)

illustrates via the poetry of Urayoán Noel, Juan Gelman, and Yolanda Castao that they each utilize self-translation combined with a multilingual presentation to explain their contemporary, hybrid identities. Cullell (2014) examines literary translation, cultural identification, status, and aesthetic trends as factors in Margarit's successful literary shift through her self-translated poems and analyzes what her self-translated poem means for Catalan and Spanish literary traditions. The research above identifies a notable gap: although self-translation in poetry has been explored across different cultural contexts, there needs to be more emphasis on Chinese self-translated poetic texts.

Self-translation is uncommon in China's monolingual context; only a few poets can translate their works. Due to the peculiarities and difficulties of the self-translation of poetry, most self-translated works are novels, essays, and plays. Only a few studies on self-translation examine the styles of poetry self-translators or poetry self-translation. Research on self-translation strategies covers what translators employ and what problems they have addressed, not how to create a framework or model for self-translation.

Yu Guangzhong's translation career has received attention from scholars in the last 20 years. However, few know that Yu Guangzhong is a competent and experienced self-translator. Scholars have primarily concentrated on Yu Guangzhong's translations of others' works, such as those of *Lust for Life* by Irving Stone, *The Old Man and the Sea* by Ernest Hemingway, and Oscar Wilde's plays (*Lady Windermere's Fan: A Play About a Good Woman*, *The Importance of Being Earnest*, *A Woman of No Importance*, and *An Ideal Husband*). For instance, Ge (2020) compares three translations of *Lady*

Windermere's Fan, one of which is translated by Yu Guangzhong from a cultural studies perspective and demonstrates the influence of time on translators. Yang (2020) analyzes the humor translation in *Lady Windermere's Fan*, translated by Yu Guangzhong, using the memetics theory. However, Yu Guangzhong's translations are constrained by national culture, tradition, and psychological factors, limiting both the translation and the dissemination of its modality. Chen (2021) studies *The Old Man and the Sea* by Yu Guangzhong from the translator's behavior criticism, concluding that this theory enhances the evaluative quality of translated works. Most studies concentrate on Yu Guangzhong's translations of other works, neglecting to examine and analyze his translation strategies and styles. Additionally, there has been a lack of efforts to summarize these strategies into an integrated framework.

Academics who have examined Yu Guangzhong's self-translated poetry have done so from the perspective of aesthetics reception, intentionality theory, or rewriting theory. For instance, Yang (2020) uses the intentionality theory to investigate Yu Guangzhong's self-translated poetry and finds that his self-translation addresses the target language audience in his self-translation. Zhu and Cao (2020) examine the phenomenon of rewriting in the translation of *The Night Watchman* using Lefevere's rewriting theory, concluding that Although Yu Guangzhong's translation has undergone significant alterations, it remains primarily loyal to the original text's substance and purpose. Zhou (2016) examines Yu Guangzhong's self-translation using Reception Aesthetics and concludes that he uses a flexible translation strategy to address the rhyme scheme's limitations by adjusting elements that does not match the target language audience's reading preferences. Existing research primarily employs theoretical frameworks to investigate the phenomena in Yu Guangzhong's self-

translated poems. However, there is a lack of comprehensive analysis regarding Yu Guangzhong's self-translation process and a comparative examination of his original poems alongside their self-translations, which can be approached from both textual and extra-textual levels.

This study addresses multiple gaps in the literature concerning self-translation, explicitly focusing on Chinese-English poetry. Extensive research exists on self-translated poetry within Western contexts; however, there is a paucity of studies focusing on Chinese poets' self-translated works, particularly regarding their translation strategies of distinct linguistic and cultural challenges. Moreover, this study diverges from previous research that examines translations by common translators or self-translated novels, essays, and dramas, focusing instead on Yu Guangzhong's self-translated poetry and self-translation strategy from textual and extra-textual levels. It examines Yu Guangzhong's strategies for maintaining poetic qualities—such as form, sound, image, word, tone, content, and culture-specific terms—in comparing original Chinese and English translations. Furthermore, it extends beyond mere textual analysis to propose a practical model of self-translation informed by Yu Guangzhong's translation techniques, a perspective infrequently addressed in existing literature.

For the reasons above, this research focuses on the style and strategies of Yu Guangzhong's self-translation of poetry, aiming to provide a practical prototype model for self-translation of poetry to other self-translators or poets interested in self-translation of poetry, as well as to provide new translation ideas for Chinese culture and Chinese poetry to go global.

1.2 The Master Poet, Yu Guangzhong

One of contemporary China's few multilingual literary giants, Yu Guangzhong (1928-2017), is a well-known writer, poet, translator, and philosopher (Chen, 2022; Gu, 2019; Shan, 2019).



Figure 1.1 : The Image of Yu Guangzhong
(Source: National Sun Yat-sen University)

Yu Guangzhong was born in Nanjing, Jiangsu Province in 1928. When the Japanese conquered Nanjing in 1937, Yu Guangzhong and his mother wandered about until 1938, when the family reunited in Chongqing (Gu, 2019). Despite the war, Yu Guangzhong's parents did not neglect his education. They sent him to the Nanjing Qing Nian Hui Middle School (南京青年会中学), where he met his first English teacher, Sun Liangji (孙良骥), and some well-known Chinese teachers, Chen Mengjia (陈梦佳) and Dai Boqiong (戴伯琼), who provided him with a good foundation in Chinese and English (Chen, 2001).

In 1947, Yu Guangzhong was accepted into Peking University and the University of Nanking (now known as Nanjing University). He picked the University of Nanking because The War of Liberation was happening up north in China and because of his devotion to his hometown and mother (Gu, 2019). American churches sponsored the University of Nanking, therefore, Yu Guangzhong furthered his education in English (Chen, 2001). When The War of Liberation approached Nanjing in early 1949, Yu Guangzhong's family migrated to Xiamen, where he continued his education at Xiamen University. It was during this time at Xiamen University that Yu Guangzhong started writing poems. In July 1949, when the People's Liberation Army moved south, Yu Guangzhong's family moved to Hong Kong to escape the war. However, the family then opted to go to Taiwan since Yu Guangzhong could not attend university in Hong Kong (Chen, 2001).

In 1950, Yu Guangzhong was accepted to the National Taiwan University, where he met an influential literary figure, Liang Shiqiu (梁实秋), with whom he became closely associated. Liang Shiqiu particularly liked Yu Guangzhong's poetry collection, *The Boatman's Lament* (舟子的悲歌), which was released in 1952. Liang Shiqiu's support of Yu Guangzhong increased his confidence in composing poetry.

Fan Wocun (范我存), Yu Guangzhong's wife, is also a crucial role in his literary and translation endeavors. Zhang Xiaofeng (张晓风), a Chinese Taiwanese essayist and scholar, referred to Fan Wocun as "the one who guards the well (in this case, the well refers to Yu Guangzhong)" because she supported and took care of her husband from all aspects for over sixty years of their marriage (Shan, 2019, p.262). For example, when Yu Guangzhong translated *Lust for Life*, he sent the first draft to Fan Wocun with

the translation on the front and a love letter on the back. When Fan Wocun got the first draft, she started transcribing it and sending the transcribed translation back to Yu Guangzhong. The two of them worked together to finish translating *Lust for Life*, which became known as an example in the literary and translation worlds (Shan, 2019).



Figure 1.2 : The 1956 Wedding Portrait of Yu Guangzhong and Fan Wocun
(Source: National Sun Yat-sen University)

As the development of modern poetry in Taiwan evolved, poetry genres with varying ideas started to appear intermittently, with the Xin Xian Dai Zhu Yi Shi Qun (新现代主义诗群) and the Blue Star Poetry Society (蓝星诗社) being the most prominent. The Xin Xian Dai Zhu Yi Shi Qun advocated incorporating the concepts and forms of Western poetry into modern Chinese poetry. Although Yu Guangzhong and other poets did not directly undertake the task of passing on traditional Chinese culture, they opposed the idea of mixing Western poetry with Chinese poetry hastily (Li, 2012). Therefore, in 1945, when Qin Zihao (覃子豪), Zhong Dingwen (钟鼎文), Deng Yuping (邓禹平), and Xia Jing (夏菁) proposed forming the Blue Star Poetry Society to oppose the Xin Xian Dai Zhu Yi Shi Qun, Yu Guangzhong agreed without hesitation (Hou, 2003).



Figure 1.3 : Yu Guangzhong with the Blue Star Poetry Society Poets on 14 July 1957 in Xiamen
(Source: National Sun Yat-sen University)

From 1958, Yu Guangzhong began a life that spanned both Eastern and Western countries. In 1958, Yu Guangzhong attended the University of Iowa to study literature and contemporary art at the Iowa Writers' Workshop run Paul Engle. In this climate of openness and creativity, students could pick their courses, talk freely, and even engage in debates with their lecturers, which was not possible in China then. Yu Guangzhong believes that he would not have been able to understand the core of modern art if he had not had access to an accessible learning environment (Chen, 2001; Xu, 2016).



Figure 1.4 : Yu Guangzhong Getting Master's Degree on 10 August 1959 at the University of Iowa, USA
(Source: National Sun Yat-sen University)

In 1959, Yu Guangzhong completed his Master of Fine Arts and returned to Taiwan as a National Taiwan Normal University lecturer. However, when everyone believed that Yu Guangzhong would contribute new energy and vigor to Taiwan's literary world as a scholar, translator, and poet, he became a literary critic (Chen, 2001). Yu Guangzhong produced over 200,000 words of literary criticism between 1959 and 1964, explaining his opinions on the development of modern poetry, his experience and understanding of classical and modern Chinese poetry, and his perspectives on developing modern prose (Chen, 2017). According to Xu (2016), Yu Guangzhong's artistic philosophy was established from 1959 to 1964.

From 1964 to 1974, Yu Guangzhong made two trips to the United States to deliver lectures on Chinese literature at colleges and institutions in the Midwest and East (Xu, 2016). Yu Guangzhong taught at the Department of Chinese Language and Literature at the Chinese University of Hong Kong from 1974 until 1985. During his 11 years in Hong Kong, Yu Guangzhong's creative career flourished with many masterpieces, and his artistic ideas matured (Chen, 2001; Xu, 2016). Yu Guangzhong, who was 46 years old when he arrived in Hong Kong, needed a fresh atmosphere and a new challenge to stimulate and motivate his creativity. During his 11 years in Hong Kong, Yu Guangzhong created an unprecedented amount and quality of poetry and translations, prose, and literary criticism (Gu, 2012; Wu, 2021). Mainly, between 1977 and 1982, he composed one hundred and twenty two poems, over twenty essays, and a retranslation of *Lust for Life*.



Figure 1.5 : Yu Guangzhong Discussing Literature with His Classmates at the Chinese University of Hong Kong in 1975
(Source: National Sun Yat-sen University)

Since 1992, he has been a visiting professor at over twenty universities in Mainland China, including Nanjing University, Xiamen University, and Sun Yat-sen University.



Figure 1.6 : Yu Guangzhong Delivering a Speech at Yuelu College in Changsha, Hunan Province, on September 19, 1999
(Source: National Sun Yat-sen University)

Yu Guangzhong's travels allow him to articulate transcultural experiences in his literary works from the perspectives of individuals in Mainland China, Taiwan, Hong Kong, and Western nations, having been born in Mainland China, dwelling in Taiwan for six decades, working in Hong Kong, and studying in Western countries. In a career spanning more than six decades, Yu Guangzhong, a prolific author, has produced more than 55 volumes of poetry and prose. He also created several acclaimed translations of English-language works, notably a 1956 Mandarin translation of Irving Stone's Vincent van Gogh historical novel *Lust for Life*. Table 1.2 is a sample of his writings.

Table 1.2 : Yu Guangzhong's Works

Category	Title of Works
Poetry Collection	舟子的悲歌 (The Lament of the Boats) 1952
	蓝色的羽毛 (Blue Feather) 1954
	万圣节 (Halloween) 1960
	钟乳石 (Stalactites) 1960
	莲的联想 (The Lotus Connection) 1964
	五陵少年 (Youth of Wealthy Family) 1967
	天国的夜市 (The Night Market in Heaven) 1969
	敲打乐 (Music Percussive) 1969
	白玉苦瓜 (The White Jade Bitter Gourd) 1974
	天狼星 (Sirius) 1976
	与永恒拔河 (Tug of War with Eternity) 1976
	隔水观音 (Kannon Bodhisattva across the Sea) 1983
	余光中诗选 1949-1981 (Selected Poetry Collection of Yu Guangzhong 1949-1981) 1981
	紫荆赋 (The Bauhinia) 1986
	余光中诗选 (Selected Poems of Yu Guangzhong) 1988
	梦与地理 (Dream and Geography) 1990
	安石榴 (The Pomegranates) 1996
	双人床 (The Double Bed) 1996
	余光中诗歌选集 (三卷) Selected Poems of Yu Guangzhong 1997
	五行无阻 (By All Five Elements) 1998
	余光中诗选 1982-1998 (Selected Poetry Collection of Yu Guangzhong 1982-1998) 1998
	与海为邻 (Neighboring with the Sea) 1999
	余光中选集 (Selected Works of Yu Guangzhong) 1999
	高楼对海 (A Hight Window Overlookig the Sea) 2000

Table 1.2 : Continued

	悦读余光中：诗卷 (Reading Yu Guangzhong: A Volume of Poetry) 2002
	余光中精选集 (Selected Works of Yu Guangzhong) 2002
	余光中经典作品 (Yu Guangzhong's Classic Works) 2003
	左手的掌纹 (Palm Print of the Left Hand) 2003
	藕神 (The God of Lotus Root) 2008
	余光中六十年诗选 (Selected Poems from Sixty Years of Yu Guangzhong) 2008
	余光中幽默诗选 (Selected Humorous Poems by Yu Guangzhong) 2008
	余光中集 (The Collection of Yu Guangzhong's Works) 2008
	余光中诗丛 (四册) Yu Guangzhong Poetry Series (4 volumes) 2013
Prose Collection	左手的缪思 (Left-handed Muse) 1963; 1970; 1980
	逍遥游 (A Happy Excursion) 1965
	望乡的牧神 (Pan of Looking Home) 1968; 1974
	焚鹤人 (Cremation of the Crane) 1972
	听听那冷雨 (Listen to the Cold Rain) 1974
	青青边愁 (The Sadness) 1977
	记忆像铁轨一样长 (Memories As Long As the Rails) 1987
	凭一张地图 (With a Map) 1988
	鬼雨 (Ghost Rain) 1989
	隔水呼渡 (Calling cross the Sea) 1990
	中国结 (诗文合集) The Chinese Knot (A Collection of Poems and Essays) 1993
	桥跨黄金城 (Bridge across the Golden Lane) 1996
	余光中卷 (Yu Guangzhong Works) 1996
	余光中散文 (Yu Guangzhong's Prose) 1997
	高速的联想 (High-speed Association) 1997
	余光中散文选集 (四卷) Selected Prose of Yu Guangzhong (4 volumes) 1997
	记忆像铁轨一样长 (Memories As Long As the Rails) 1997
	日不落家 (Home Where the Sun Never Sets) 1998
	满亭星月 (Place Full of Stars and Moon) 1999
	余光中选集 (散文集) (Selected Proses of Yu Guangzhong) 1999
	大美为美 (Great Beauty as Beauty) 2001
	余光中散文精选集 (Selected Prose of Yu Guangzhong) 2003
	飞毯原来是地图 (The Flying Carpet Turns out to be A Map) 2003
	余光中集 (十卷本) The Collected Works of Yu Guangzhong (10 volumes) 2004
	金陵子弟江湖客 (A Son of Nanjing and A Journeyman) 2005
	青铜一梦 (A Dream in Bronze) 2005
	余光中幽默文选 (Selected Humorous Essays by Yu Guangzhong) 2005
	情人的血特别红 (The Lover's blood Ss Particularly Red) 2005
	寸心造化 (The Heart And Good Fortune) 2005
	余光中精选集 (Selected Works of Yu Guangzhong) 2006

Table 1.2 : Continued

	悦读余光中：散文卷 (Reading Yu Guangzhong: A Volume of Essays) 2008
	沙田山居 (Living in Sha Tin) 2009
Collection of Literary Translation Critics	掌上雨 (Rain in the Palm) 1964; 1970; 1980
	分水岭上 (On the Watershed) 1981
	从徐霞客到梵高 (From Xu Xiake to Van Gogh) 1994
	井然有序 (Preface Anthology) 1996
	缪思的左右手 (Muse's Right and Left Hand) 1997
	蓝墨水的下游 (Downstream of The Miluo River) 1998
	连环妙计 (Chain of Brilliant Plans) 1999
	余光中选集 (文学评论集) Selected Works of Yu Guangzhong (Collection of Literary Criticism) 1999
	余光中选集 (语文及翻译论集) Selected Works of Yu Guangzhong (A Collection of Language and Translation Treatises) 1999
	余光中谈翻译 (Yu Guangzhong on Translation) 2002
	含英吐华：梁实秋翻译奖评语集 (A Collection of Comments on the Liang Shiqiu Translation Prize) 2002
	余光中谈诗歌 (Yu Guangzhong on Poetry) 2002
	语文大师如是说——中和西 (The Language Master Yu Guangzhong on Chinese and Western) 2006
	举杯向天笑 (Raise the Glass and Smile to the Sky) 2008
	余光中卷 (Yu Guangzhong Volume) 2013
Translation Collection	梵谷传 (Lust for Life) E-C 1957; 1978
	老人与海 (The Old Man and the Sea) E-C 1957
	英诗译注 Translation from English Poetry (with notes) E-C 1960
	美国诗选 (Anthology of American Poetry) E-C 1961
	英美现代诗选 (Modern English and American Poetry) E-C 1968; 1980; 2017
	温夫人的扇子 (Lady Windermere's Fan: A Play About a Good Woman) E-C 1992
	不可儿戏 (The Importance of Being Earnest) E-C 1983
	不要紧的女人 (A Woman of No Importance) E-C 2008
	理想丈夫 (An Ideal Husband) E-C 1995
	录事巴托比 (Bartleby the Scrivener) E-C 1972
	土耳其现代诗选 (Selected Modern Turkish Poetry) E-C 1984
	济慈名著译述 (JOHN KEATS A Huge Cloudy Symbols of High Romance) E-C 2012
	New Chinese Poetry (英诗译注) C-E 1960
	Acres of Barbed Wire (满田的铁丝网) C-E 1971
	The Night Watchman (守夜人) C-E 1992; 2004; 2007

1.2.1 Yu Guangzhong and Translation

The poetry, prose, and even criticism of Yu Guangzhong have attracted significant academic and popular interest for many years. Consequently, Yu Guangzhong is often referred to or addressed as a poet, prose writer, or critic. However, he is seldom regarded as a professional translator. Yu Guangzhong even states that while he composes poetry with his right hand and prose with his left, translating is a side job (Jin, 1998). However, this is by no means an exhaustive account of Yu Guangzhong's achievements in translation. Regardless of the quality, amount, frequency, or variety of genres of his translation works, Yu Guangzhong has managed to maintain translation as a stable and ongoing output channel parallel to his poetry and prose.

Yu Guangzhong refers to translation as the tenth muse (there are nine muses in Greek mythology), and he thinks that translation can even replace the ninth muse responsible for astronomy (Yu, 2002). However, Yu Guangzhong's first translation experience was unplanned (Shan, 2019). He stumbled across the book *The Barretts of Wimpole Street* during his first year at Nanjing University. During that time, Yu Guangzhong was highly interested in translation and wanted to translate the materials he read. However, his early attempts at translation were unsatisfactory; therefore, he referred to them as a "clumsy attempt" (Shan, 2019, p.194). In his senior year, he translated several short poems published in the magazine *The Students' English Digest* that he had previously considered excellent translations. Noteworthy is the year 1952, which marks the commencement of Yu Guangzhong's translation activities (Siu, 2012). In the same year, Yu Guangzhong's first Chinese poetry collection, *舟子的悲歌* (Sailor's Sad Songs), was published in Taipei. From December 1952 to January 1953, Yu Guangzhong's translation of *The Old Man and the Sea* by Ernest Hemingway, which

won both the Pulitzer Prize for Literature and the Nobel Prize for Literature, was published in the *Great China Evening News*. Yu Guangzhong's work as a translator is as significant as his career as a poet, given that they both began around the same time (Jin, 1999). Therefore, it is reasonable to assert that their existence and growth paralleled one another throughout Yu Guangzhong's literary career.

Lust for Life, taking 11 months to complete, is an American biographical fiction about the challenging life of the well-known Dutch painter Van Gogh (Gu, 2019; Xu, 2016). Yu Guangzhong held Van Gogh in high regard, seeing him as a painter and a man of literature whose words were as potent as his paintings. Even though translating *Lust for Life* was a big job, the story of Van Gogh provided Yu Guangzhong with the fortitude to overcome several obstacles, including physical and emotional anguish during his military duty that he began in 1954 (Xu, 2016).

From 1958 to 1959, Yu Guangzhong pursued a Master of Fine Arts at the University of Iowa, United States. During this time, his first Chinese-English work and also his master thesis, *New Chinese Poetry*, was published in 1960 by Heritage Press. Then, *Translations from English Poetry (with Notes)* was released in 1960 by Wen Xing Bookstore, which contained 37 Chinese translations and Yu Guangzhong's introduction and analysis of each poem to aid readers unfamiliar with English literary traditions. *The Anthology of American Poetry* came afterward (1961). This work featured the work of six translators, including Liang Shiqiu, Eileen Chang, Lin Yiliang, Yu Guangzhong, Xia Jing, and Xing Guangzu, and was published in Hong Kong by World Today Press. Yu Guangzhong has already translated seventy-six poems (Shan, 2019).

In the 1970s, Yu Guangzhong translated *Bartleby the Scrivener* by Herman Melville into Chinese, published by World Today Press in 1972. With Qi Bangyuan (齐邦媛), John J. Deeney, He Xin (何欣), and Wu Xizhen (吴奚真), Yu Guangzhong co-edited, collated, and translated *An Anthology of Contemporary Chinese Literature* in 1975. This collection contained over 80 of Yu Guangzhong's translated poems, including nine self-translated poems, and works by other modern Chinese poets such as Zheng Chouyu (郑愁予), Lin Huanzhang (林焕章), Luo Qing (罗青), and Ha Jin (哈金). However, Yu Guangzhong considered this translation work "a thankless job" since the poets above did not express gratitude to him (Shan, 2019, p.200).

Since the 1990s, Yu Guangzhong has translated four of Oscar Wilde's plays from English to Chinese. The translation of *The Importance of Being Earnest* was released by three publishers in Taipei, Hong Kong, and Beijing in 1983, 1984, and 1986, respectively. The translation of *Lady Windermere's Fan* was published in 1992 by the Vastplain Publishing House in Taipei. The translation of *An Ideal Husband* was released in 1995 by the same publisher. In 2008, Chiu Ko Publishing Co., Ltd. released the translation of *A Woman of No Importance*, signaling the completion of Yu Guangzhong's translations of the Irish playwright's four comedies.

Although most of Yu Guangzhong's efforts were devoted to translating Oscar Wilde's plays, he continued translating poetry. Released by Lin Bai Publishing Co. in 1984, the *Anthology of Modern Turkish Poetry* was a collection of 69 pieces of Turkish poetry that were indirectly translated from English to Chinese. *The Night Watchman*, an anthology of Yu Guangzhong's poetry in self-translation, was released in 1992 in Taiwan and included 68 of his poems, of which only 27 were taken from *Acres of*

Barbed Wire, and the rest were recent translations. In 2004, Yu Guangzhong extended this poetry collection extensively and published *The Night Watchman* in Taiwan. The second edition had 85 bilingual poems. In 2017, the third edition of *Night Watchman* was released in both mainland China and Taiwan.

Yu Guangzhong was both a successful poet and an active translator. However, the quantity of his translation works pales compared to the number of his poems. Since the 1950s, Yu Guangzhong has continued to export translations, each of which has been released many years apart but is of high quality. Novels, biographies, poetry, drama plays, and essays are all represented in Yu Guangzhong's translations, and he pushes himself into diverse literary genres. Translation is a two-way street for Yu Guangzhong since he can translate foreign writings into Chinese and vice versa. He has translated works by British, American, Turkish, Spanish, Indian, and Chinese authors.

1.2.2 The Night Watchman

The Night Watchman contains roughly 80 pieces. A collection of translated poetry differs from a typical selection of creative writing when the only objective is to choose the most significant and representative work (Yu, 2017). Yu Guangzhong (2017) mentions that the translator is likely to accomplish regrettably less despite excruciatingly considerable efforts when translating a distinctive poem due to its historical background, cultural setting, or linguistic style. The poetry of Yu Guangzhong covers a broad variety of subjects, including daily life, social issues, and nostalgia (Liang, 2004). Depending on the poem's content and main topic, Duan (2020) puts Yu Guangzhong's poem in *The Night Watchman* into the following categories,

shown in Tables 1.3 to 1.7.

Table 1.3 : Yu Guangzhong's Self-Translated Poems on Nostalgia

No.	Poem Title (Chinese)	Poem Title (English)	Year	Anthology
1	七层下	Seven Layer Beneath	1965	敲打乐 (Music Percussive)
2	当我死时	When I Am Dead	1966	
3	灰鸽子	Grey Pigeons	1966	
4	单人床	The Single Bed	1966	
5	致读者	To the Reader	1966	在冷战的年代 (In Time of Cold War)
6	民歌	A Folk Song	1971	白玉苦瓜 (The White Jade Bitter Gourd)
7	乡愁	Nostalgia	1972	
8	呼唤	The Call	1972	
9	白玉苦瓜	The White Jade Bitter Gourd	1974	
10	戏李白	Teasing Li Po	1980	隔水观音 (Kannon Bodhisattva across the Sea)
11	赞香港	In Praise of Hong Kong	1989	安石榴 (The Pomegranates)
12	抱孙	Holding My Grandson	1993	五行无阻 (By All Five Elements)
13	非安眠曲	No Lullaby	1994	
14	今生今世	All through This My Life: To Mother	1995	高楼对海 (A High Window Overlooking the Sea)
15	矛盾世界	Happy Was the World: To Mother	1995	
16	永念萧邦	In Memory of Chopin	1999	藕神 (The God of Lotus Root)
17	大哉母爱	Great Is a Mother's Love	2008	

(Duan, 2020)

Nostalgia is the most striking topic in Yu Guangzhong's poetry (Liang, 2004). His poems on homesickness inherit the national sentiment in Chinese poetry, fully conveying the intense sentiments of patriotism and heritage. His nostalgic poems are filled with layers of meaning, capturing a sense of longing for home and hinting at a deep sense of national identity and pride, for instance, *The White Jade Bitter Gourd*.

Interestingly, Wen Jiabao, the Chinese premier at the time, used the poem *Nostalgia* in a meeting while visiting the United States in 2003 to argue for a potential reunion with Taiwan, which the Communist Party views as a part of China. Using the Chinese translation from Yu Guangzhong's poetry, Wen Jiabao says: "The shallow strait is our deepest nostalgia and largest pain." The following (Table 1.4) are his self-translated poems on love.

Table 1.4 : Yu Guangzhong's Self-Translated Poem on Love

No.	Poem Title (Chinese)	Poem Title (English)	Year	Anthology
1	双人床	The Double Bed	1966	在冷战的年代 (In Time of Cold War)
2	如果远方有战争	If There's War Raging Afar	1966	
3	海棠纹身	The Begonia Tattoo	1971	白玉苦瓜 (The White Jade Bitter Gourd)
4	珍珠项链	The Pearl Necklace	1986	梦与地理 (Dream and Geography)

(Duan, 2020)

Many of Yu Guangzhong's poems extol love on spiritual and material planes (Duan, 2020). However, most poems on love in *The Night Watchman* use themes of love and sexuality to communicate anti-war messages like *The Double Bed* and *If There's a War Raging Afar*. Additionally, Yu Guangzhong composed many poems praising his wife, Fan Wocun, one of which is *The Pearl Necklace*, which he wrote for her in 1986, on their 30th wedding anniversary. The following poems (Table 1.5) are his self-translated poems on self-reflection.

Table 1.5 : Yu Guangzhong's Self-Translated Poems on Self-Reflection

No.	Poem Title (Chinese)	Poem Title (English)	Year	Anthology
1	西螺大桥	Hsilo Bridge	1958	钟乳石 (Stalactites)
2	九命猫	A Cat with Nine Lives	1967	在冷战的年代 (In Time of Cold War)
3	自塑	Self-Sculpture	1967	
4	狗尾草	Green Bristlegrass	1967	
5	白灾	The White Curse	1967	
6	一枚铜币	A Coin	1968	
7	一武士之死	The Death of a Swordsman	1968	
8	老诗人之死	The Death of an Old Poet	1969	
9	江湖上	Alone on the Road	1970	白玉苦瓜 (The White Jade Bitter Gourd)
10	积木	Building Blocks	1972	
11	守夜人	The Night Watchman	1973	
12	贝多芬	Beethoven	1974	
13	放风筝	The Kite	1974	与永恒拔河 (Tug of War with Eternity)
14	撑高跳选手	The Pole-Vaulter	1976	
15	苍茫来时	When Night Falls	1977	
16	听瓶记	Listening to a Bottle	1977	
17	与永恒拔河	Tug of War with Eternity	1978	
18	水晶牢	The Crystal Prison	1978	
19	问烛	Once upon a Candle	1985	梦与地理 (Dream and Geography)
20	七十自喻	On My Seventieth Birthday	1998	高楼对海 (A High Window Overlooking the Sea)
21	苍茫时刻	At the Twilight Hour	1998	

(Duan, 2020)

The themes of Yu Guangzhong's self-reflective poetry mostly center on his beliefs and thoughts towards survival and death, which make up a significant percentage of his poetic production (Duan, 2020; Liang, 2004). The poem *Hsilo Bridge* reflects Yu Guangzhong's contemplation on the essence of life. On the other hand, *The Death of an Old Poet* showcases his courage in confronting the inevitability of physical dying.

Table 1.6 shows his self-translated poems on social issues.

Table 1.6 : Yu Guangzhong's Self-Translated Poems on Social Issues

No.	Poem Title (Chinese)	Poem Title (English)	Year	Anthology
1	黑天使	The Black Angel	1966	敲打乐 (Music Percussive)
2	有一只死鸟	There Was a Dead Bird	1966	
3	野炮	The Field Gun	1966	在冷战的年代 (In Time of Cold War)
4	安全感	Sense of Security	1967	
5	时常，我发现	Often I Find	1968	
6	我梦见一个王	I Dream of a King	1969	
7	电话亭	The Telephone Booth	1972	白玉苦瓜 (The White Jade Bitter Gourd)
8	大停电	The Power Failure	1977	与永恒拔河 (Tug of War with Eternity)
9	荷兰吊桥	The Langlois Bridge	1990	安石榴 (The Pomegranates)

(Duan, 2020)

Yu Guangzhong's poems on social issues are a powerful medium through which he articulates his deep concern for society and offers thought-provoking critiques of social realities, political events, and human frailty. The poems *Black Angel* and *There Was a Dead Bird* were written in 1965 when the magazine *Wen Xing* was outlawed due to political factors. When Yu Guangzhong learned about the news, he was reportedly furious and penned these two poems to convey his astonishment and anguish (Chen, 2001; Xu, 2016). Table 1.7 shows Yu Guangzhong's self-translated poems on time, season, and nature.

Table 1.7 : Yu Guangzhong's Self-Translated Poems on Time, Season, and Nature

No.	Poem Title (Chinese)	Poem Title (English)	Year	Anthology
1	钟乳岩	Smoke Hole Cavern	1965	敲打乐 (Music Percussive)
2	炊烟	Chimney Smoke	1968	在冷战的年代 (In Time of Cold War)
3	车过枋寮	Passing Famgliao	1972	白玉苦瓜 (The White Jade Bitter Gourd)
4	山中传奇	A Tale on the Hill	1979	隔水观音 (Kannon Bodhisattva across the Sea)
5	纱帐	Mosquito Net	1980	
6	秋分	Autumn Equinox	1980	
7	雨伞	The Umbrella	1981	
8	寄给画家	The Painter Shiy De Jinn	1981	
9	黄昏	Evening	1982	紫荆赋 (The Bauhinia)
10	山中暑意七品	Summer Thoughts of a Mountaineer	1982	
11	踢踢踏	Tick Tick Tock	1982	
12	蛛网	The Spider Webs	1984	
13	泳者	The Swimmer	1986	梦与地理 (Dream and Geography)
14	雨声说些什么	What is the Rain Saying through the Night	1986	
15	垦丁十一首	Scenes of Kenting National Park	1986	
16	梦与膀胱	Dream and Bladder	1987	
17	壁虎	The Gecko	1987	
18	向日葵	The Sunflowers	1988	安石榴 (The Pomegranates)
19	跳水者	The Diver	1988	
20	在渐暗的窗口	By the Darkening Window	1990	五行无阻 (By All Five Elements)
21	在多风的夜晚	On Such a Windy Night	1994	
22	翠玉白菜	The Emerald White Cabbage	2004	藕神 (The God of Lotus Root)
23	冰姑，雪姨	Aunt Ice, Aunt Snow	2007	
24	鳶岬上空的卷云	Cirrus over Cape Cod	2008	
25	牙关	At the Dentist's	2008	
26	虹	Arco Iris	2008	
27	水草拔河	Tug of War with the river	2008	
28	客从蒙古来	A Visitor from Mongolia	2011	
29	送楼客礼自丹佛西行	To Chris on His Going West from Denver	1971	Uncollected Poems

(Duan, 2020)

Yu Guangzhong also produces poems that laud nature and describe the passage of time and seasons. The poems *Autumn Equinox*, *Dusk the Smuggler*, and *Evening* portray the beauty of nature while generating Yu Guangzhong's praise for nature.

As shown in Table 1.8, Yu Guangzhong mainly composed poetry about everyday life and self-reflection for self-translation, whereas issues related to society and romantic love account for the least number of poems.

Table 1.8 : Topics of Yu Guangzhong's Poetry

Number	Topic	Quantity
1	time, season, and nature	29
2	self-reflection	21
3	nostalgia	17
4	social issues	9
5	love	4

Even though nostalgic poems are Yu Guangzhong's most archetypal, they constitute only one-fifth of *The Night Watchman*.

Yu Guangzhong and his poetry collection *The Night Watchman* were selected for this study for a few reasons. First, while Yu Guangzhong is a prominent figure in translation and poetry writing, few studies have been conducted on his poetry's strategies and on proposing a framework for the self-translation of other poems. Second, because the poems included in *The Night Watchman* are numerous and thematically diverse, the self-translation framework derived from the analysis of these poems is arguably universal and generalizable across themes. Third, these poems provide ample data for a thorough, in-depth analysis of his methods.

1.3 Research Objectives

This study examines Yu Guangzhong's self-translated poetry based on Dastjerdi et al.'s (2008) framework and Lefevere's (1975) poetry translation strategy. It also intends to propose a practical poetry self-translation model based on the analysis of Yu Guangzhong's self-translated poetry. There are four objectives, which are listed below:

1. To analyze the logical and emotional appeals at the form level in Yu Guangzhong's self-translated poems.
2. To examine the logical and emotional appeals at the sound level in Yu Guangzhong's self-translated poems.
3. To investigate the logical and emotional appeals at the image level in Yu Guangzhong's self-translated poems.
4. To interpret the logical and emotional appeals at the levels of word choice, tone, and content in Yu Guangzhong's self-translated poems.
5. To discuss the coherence in Yu Guangzhong's self-translated poems at the extra-textual level.
6. To propose a practical translation model for different kinds of poems.

1.4 Research Questions

Based on the stated research objectives, the following are the research questions:

1. What are the logical and emotional appeals at the form level in Yu Guangzhong's self-translated poems? (Section 4.2)
2. What are the logical and emotional appeals at the sound level in Yu Guangzhong's self-translated poems? (Section 4.3)
3. What are the logical and emotional appeals at the image level in Yu Guangzhong's self-translated poems? (Section 4.4)

4. What are the logical and emotional appeals at the level of word, tone, and content in Yu Guangzhong's self-translated poems? (Section 4.5)
5. How does Yu Guangzhong maintain coherence in his self-translated poems at the extra-textual level? (Section 4.6)
6. How can Yu Guangzhong's self-translation model be applied to different kinds of poems? (Section 4.7)

1.5 Scope of the Study

This study is limited to analyzing and exploring Yu Guangzhong's poetry self-translation strategies and developing a new translation prototype model based on these strategies and methodologies.

Yu Guangzhong is a significant figure in modern Chinese literature, recognized for his notable achievements in poetry and his roles as a translator, prose writer, and literary critic. Simultaneously, he is among the few self-translating poets in China. The self-translated poetry collection *The Night Watchman* comprises over 80 poems, a substantial quantity compared to other self-translating poets, such as Mudan, with 12 poems, and Bian Zhilin, with 20. *The Night Watchman* explores diverse themes, including nostalgia, love, self-reflection, social issues, time, season, and nature. Published in 1992, 2004, and 2017, *The Night Watchman* remains accessible through libraries, bookstores, and online platforms.

The 11 poems chosen for this study represent Yu Guangzhong's most representative works, effectively reflecting his distinctive style and encapsulating the traits of his self-translation. Meanwhile, these 11 poems, similar to many of Yu Guangzhong's

poems, examine themes encompassing the entirety of his poetry collection, facilitating a broader analysis of his self-translation strategies. This targeted selection aligns with the criteria for qualitative textual analysis, emphasizing depth and richness of content over quantity. It also ensures that each selected poem serves as a meaningful case study for examining Yu Guangzhong's strategy to self-translation.

1.6 Research Significance

This study has both theoretical and practical applicational reasons. Theoretical reasons include the lack of theoretical research on contemporary Chinese poetry and poetry self-translators, specifically how they translate current poetry into English. The prominent Chinese poet and translator, Yu Guangzhong's research, may fill the gap in current Chinese poetry self-translation.

As for the practical-applicational reasons, by examining Yu Guangzhong's style and methods, academics teaching poetry will be able to disseminate Yu Guangzhong's techniques of self-translation to a new generation of Chinese poets. It is also hoped that poets interested in poetry translation can replicate Yu Guangzhong's translation strategies and translate their poems to reach an international audience. Furthermore, translators, especially poetry translators, can leverage Yu Guangzhong's framework for self-translation to increase the quantity and quality of Chinese translations to the international arena. It is akin to learning the methods of music composers of the past, like Bach and Chopin, and then creating new works based on those styles.

1.7 Glossary of Key Terms

The following section defines key terms used in this study so that readers can better understand them.

One of the most widely accepted definitions of **self-translation** is provided by Grutman (2009), who defines self-translation as the process of translating one's works into another language and the outcome of such an endeavor. Recently, Sirkintı (2022) stated that self-translation is a twofold writing process that various words, such as rewriting and contextualization may define.

Textual elements have six components: form, sound, words, image, tone, and content (Dastjerdi et al., 2008). In this study, the components of textual elements in poetry include form (structure, appearance, and meter of poetry), sound (rhyme, rhythm, alliterations, and other sound patterns of poetry), image (the use of rhetorical devices), word (vocabulary use), tone (atmosphere and environment of poetry), and content (the overall message conveyed in poetry).

Extra-textual elements include coherence and implicature (Dastjerdi et al., 2008). Coherence in poetry means the translated text conveys the same content and information as the original poem. Implicature is the implied meaning the speaker communicates to the listener (Sanatifar & Cha'bi, 2021), which often happens between dialogues. Extra-textual coherence is achieved when the textual information received by the target language reader when reading the translated text is consistent or like the source language reader's when reading the original poem.

1.8 Conclusion

This chapter presents the background of this study. The problem of self-translation in Chinese poetry has also been examined. Six research questions and objectives have been developed to address the problem above. A further step of mentioning the scope, importance, and purpose has been discussed. In addition, background information about Yu Guangzhong has been provided. The chapter concludes with an overview of the topic of Yu Guangzhong's self-translated poetry collection, which leads to an overall interpretation and comprehension of his self-translation methods. In the next chapter, the research relates to concepts often used in discussing modern Chinese poetry and elaborates on their use and importance to this research; the analysis theory will be described in detail.

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