

# Unravelling Yu Guangzhong's Identity Through His Poetic Reflections: A Corpus-Based Investigation

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**Abstract**—This study examines Yu Guangzhong's identity presented in his self-translated poetry collection, *The Night Watchman*. It employs corpus linguistic methodologies and utilizes the corpus linguistic tool AntConc for analysis. This study highlights Yu Guangzhong's identity, which is presented in different categories and topics of poems. It is found that Yu Guangzhong's identity is ever-changing, varying at different times, and occasionally conflicting and opposing. This study may have practical implications for Chinese literature and culture looking to enhance their international influence, and it may also provide academic insights for investigating other literary giants.

**Index Terms**—Yu Guangzhong, identity, poetry, corpus

## I. INTRODUCTION

When discussing Yu Guangzhong, individuals invariably associate him with his renowned poem *Nostalgia*. Indeed, Yu Guangzhong's enduring association with nostalgia is a defining aspect of his identity and reputation (Shao, 2019). Nevertheless, the issue lies in that Yu Guangzhong is often categorized solely as a poet of nostalgia, potentially resulting in a limited understanding of his broader literary contributions, consequently impacting the overall perception of this writer, poet, translator, critic, and educator. Moreover, scholarly investigations about Yu Guangzhong have predominantly centered around his literary works, translations, and translation methodologies (Chen, 2021; Gallo, 2023; Yang, 2020; Yin & Liu, 2013), with limited attention given to this question: What kind of person is Yu Guangzhong in terms of his beliefs and identity? Against the background of China vigorously encouraging its culture to "go global" and promote Chinese literary works beyond China, discussing Yu Guangzhong's identity is of great theoretical and practical significance, as it can have practical implications for Yu Guangzhong's works and Chinese culture and image included on how to enhance the recognition and acceptance of overseas readers, which other literary works might replicate.

However, Yu Guangzhong's identity and personality are primarily understood through interviews, news reports, and autobiographies authored by others, which predominantly provide objective information about Yu Guangzhong's upbringing, education, and professional background. However, these sources scratch the surface and have not sufficiently delved deeper into his personality and inner thoughts. It is argued here that literary works serve as a medium through which authors manifest their own identities in one or more conceivable manners and a poet might be characterized as employing specific styles or diction to reflect their own identity (Nurhamidah et al., 2019). In other words, Yu Guangzhong's literary works might contribute to exploring his identity. However, in literature, studies on identity have predominantly favored novels, not poetic works (Kardiansyah & Salam, 2020; Ouditt, 2020). Additionally, most research on identity in poetry has primarily concentrated on Western poets (Betuganova et al., 2019; Hodgson & Smith, 2020; McCrotty, 2019; Sebola, 2022).

To study Yu Guangzhong's identity, both theoretically and methodologically, the current study integrates a corpus-based approach to conduct a deep analysis according to the category of Yu Guangzhong's poetry to deepen the understanding of Yu Guangzhong's identity, personality, and image, and, subsequently, to provide other literary works with helpful suggestions.

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## II. A BRIEF INTRODUCTION TO YU GUANGZHONG

Yu Guangzhong was born in Nanjing, Jiangsu Province, in 1928, during a period marked by the incursion of imperialist nations into China. In the year 1937, during the period of the Japanese conquest of Nanjing, Yu Guangzhong's family embarked on a journey of displacement until 1938, when they settled down in Chongqing, where Yu Guangzhong finished his middle and high school careers (Xu, 2016).

In 1947, Yu Guangzhong was admitted to the University of Nanking (currently known as Nanjing University) and received a quality English education due to the sponsorship of American churches for the University of Nanking (Chen, 2001). In early 1949, as the War of Liberation neared Nanjing, Yu Guangzhong's father decided to relocate to Xiamen; therefore, Yu Guangzhong continued his education at Xiamen University. In July 1949, in response to the southward movement of the People's Liberation Army, Yu Guangzhong's family relocated to Hong Kong to seek refuge from the ongoing conflict and then to Taiwan due to his inability to pursue a university education in Hong Kong (Chen, 2001).

In 1958, Yu Guangzhong enrolled at the University of Iowa to pursue literature and contemporary art studies. In the American education system, students could exercise agency in selecting their courses, engage in unrestricted dialogue, and even debate with their instructors. Such liberties, which were not readily available in China, played a pivotal role in Yu Guangzhong's ability to grasp the essence of modern art; he firmly believes that without access to an environment conducive to free learning, his comprehension of this artistic domain would have been significantly hindered (Chen, 2001; Xu, 2016).

Between 1964 and 1974, Yu Guangzhong embarked on two journeys to the United States to deliver lectures on Chinese literature conducted at various colleges and institutions located in the Midwest and East regions of the country (Xu, 2016). From 1974 to 1985, Yu Guangzhong was a faculty member at the Department of Chinese Language and Literature at the Chinese University of Hong Kong. Taiwan started allowing visits to China in 1987. As a result, Yu Guangzhong made his long-awaited return to his homeland in 1992, capping up a 46-year life of leaving his hometown.

Yu Guangzhong's life experience is exceptionally diverse in the present context. Because of the war, he departed from his residence early in life, subsequently engaging in a series of relocations to evade wars. Furthermore, he possessed an extensive academic and professional background, having pursued education and resided in various countries such as the United States, Australia, Hong Kong, and Taiwan. Subsequently, he established his residence and career in mainland China for an extended period following the stabilization of Taiwan Strait relations. Yu Guangzhong's poetic works exhibit diverse styles and themes from his extensive life experiences. These include the expression of compassion, a deep concern for the homeland, and a keen perspective that enables him to analyze and capture the essence of contemporary individuals, events, and phenomena.

## III. LITERATURE REVIEW: RELEVANT RESEARCH ON IDENTITY USING CORPUS ANALYSIS

Identity is one of the most widely investigated and utilized words in the political and social sciences of the twenty-first century (Române-Kalniņa, 2022). Identity is an umbrella term encompassing various dimensions, including self-definition, external definition by others, and how one presents themselves to others (Ouellette, 2008). The conventional approach emphasizes social aspects of identity, thinking that identity is mainly constant and that people or groups play in certain social connections, such as gender, age, ethnicity, status, and so on (Stryker, 1987). On the other hand, a social constructionist viewpoint believes that identity is not fixed. Giddens (1991) posits that self-identity should not be regarded as a unique attribute or even a compilation of attributes an individual possesses. The concept refers to individuals' self-perception as they reflect upon their life experiences and personal history. People can portray distinct manifestations of themselves by narrating various narratives, contributing to diverse identities within specific circumstances (Li & Deng, 2019). Thus, the above highlights the dynamic nature of identities, indicating that even within a single individual, multiple identities can manifest through narrative or story content variations.

Throughout the years, corpora have been utilized to investigate various intriguing matters (Reppen & Simpson-Vlach, 2019). The utilization of computer technology has significantly advanced the field of corpus analysis, establishing it as a fundamental linguistic method; therefore, corpus analysis has been widely applied in various domains within the field of linguistics (Bonelli, 2010). Corpus linguistics has progressed substantially over the past two decades, expanding and refining its techniques and resources while increasing its multidisciplinary reach (Gablasova et al., 2019), for instance, health care, legal studies, clinical studies, and forensic studies. It seems that corpus linguistic analysis encompasses a collection of methodologies and protocols that can be employed to analyze various texts and contexts.

In addition, corpus linguistics is considered one of the rapidly expanding methodologies in contemporary linguistics (Gries, 2009). Driven by the increasing advancements in computing power, storage capacity, and the ability to share corpora and corpus applications, corpus linguistics has been developed into a significant theoretical and methodological field of research; corpora have been extensively utilized in the field of linguistics research, both in theoretical and practical contexts, since the 1960s, encompassing various areas such as second language acquisition, lexicography, translation studies, and forensic linguistics (Crosthwaite et al., 2023). It seems that corpora mainly focus on language and the methodology in language study, and integrating corpus analysis with research on identity might be a new and challenging trend. However, the existing body of research on identity using corpus analysis has primarily concentrated on analyzing media discourse, government documents, and corporate profiles (Cheng & Shi, 2021; Ko, 2023; Naiyf

Qaiwer, 2019), with limited attention given to the examination of literary works and literary authors.

In recent years, the identity analysis in corpora has garnered significant attention. The majority of prior research has primarily concentrated on political discourses, such as the presidential rhetoric of the Baltic States during their independence (Romāne-Kalniņa, 2022), as well as the UK's identity within the European Union as discussed in the debates of the British House of Commons (Riihimäki, 2019). Additionally, corporate texts, such as bank corporate profiles and annual reports, have been examined in previous studies (Cheng & Shi, 2021; Fang, 2022). Although previous studies have discussed identity and provided strong evidence of how identity influences the subject's self-image and the objective impression of others, far less attention has been paid to writer identities constructed through literary works and their detailed linguistic realizations. Even fewer studies examine this issue with poetic works, examining the poet's identity in poetic contexts. While Chinese culture is becoming more and more potent in global cultures, how writer identities in literary works portray Chinese culture and how Chinese writers communicate their identities to the international audience deserve academic attention.

#### IV. METHODOLOGY

The methodology utilized in this study incorporates both descriptive and analytical approaches, which are contingent upon textual analysis. In this study, five small corpora are created using AntConc, a freely accessible software, to examine the different categories of poetry in which Yu Guangzhong's identities are expressed. Depending on the poem's content and main topic, Duan (2020) puts Yu Guangzhong's poem in *The Night Watchman* into the following categories. Table 1 shows the details.

TABLE 1  
CATEGORIES OF YU GUANGZHONG'S POETRY COLLECTION THE NIGHT WATCHMAN

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

The five corpora consist of Yu Guangzhong's self-translated poetry collection, *The Night Watchman*, which is downloaded in pdf form from digital archives and then converted to plain text (txt.) format. In addition, stop words are removed to prioritize words or phrases that express the content and significance of poetry. Different corpora utilized in this study comprise different tokens; the details are shown in Table 2.

TABLE 2  
CORPUS INFORMATION

Category	Tokens	Types	Type/Token Ratio
love	669	341	50.97%
social issues	1649	714	43.40%
nostalgia	2608	989	37.92%
self-reflection	3479	1190	34.21%
time, season, and nature	5666	1677	29.60%

This study also locates keywords and expressions in context, which gives a precise understanding of the context of a word or expression, allowing researchers to find specific lexicons in different contexts of a poem and thereby providing a more comprehensive picture of the progression of discussion.

#### V. ANALYSIS

##### A. Yu Guangzhong is an Anti-War Activist, a Pacifist, and a Devoted Husband.

The chosen corpus has been organized based on the frequency of its content words using the AntConc software for corpus analysis. The following list displays the top five high-frequency content words found in the category of love.

TABLE 3  
TOP FIVE HIGH-FREQUENCY WORDS IN THE CATEGORY OF LOVE

Top Five High-frequency Words in the Category of Love	Frequency
war	8
bed	5
day	5
afar	4
love	4

According to Table 3 generated by AntConc, the top five high-frequency words appear predominantly in the poem *If There's a War Raging Afar*, *The Double Bed*, and *The Pearl Necklace*.

Yu Guangzhong's political identity is defined by his experiences of displacement and exile from Mainland China. As

stated by Liu (2018), the anti-war sentiment of Yu Guangzhong is connected to his period of exile during the Anti-Japanese War; Moreover, Yu Guangzhong's sense of national identity gradually emerged as a result of the political circumstances surrounding the Taiwan Strait conflict over the past four decades, as well as his prolonged stays in the United States which have evoked feelings of homesickness and patriotism. Therefore, in the poem, *If There's a War Raging Afar*, Yu Guangzhong effectively conveys his political identity as an advocate against war by skillfully employing the rhetorical device of imagery to depict the harsh realities and brutality associated with armed conflicts, for instance, "A child is crying at its mother's corpse" and "In a field hospital that smells of blood." The rhetorical device of imagery and contrast represents Yu Guangzhong's cultural identity in this poem. For instance, in the lines "If a nun is squatting on her fiery bier" and "You a merciful angel, clad all in white," the terms "nun" and "angel" encompass Western cultural or religious symbolism, which might show Yu Guangzhong's intercultural background. The contrast between war and love, for example, "We are in bed, and they're in the field," can manifest Yu Guangzhong's cultural values and aspirations. The cultural identity of Yu Guangzhong may find its foundation in a longing for love, compassion, and peace, all of which are universally esteemed cultural ideals.

Like *If There's a War Raging Afar*, *The Double Bed* is also an anti-war poem. In the line "We'll be safe at least before the dawn," Yu Guangzhong demonstrates his distinct inclination to flee from the disorderliness of armed conflict and political turmoil, and in the lines "When nothing is there to rely upon, On your supple warmth I can still depend," Yu Guangzhong's decision to find solace in the lover's embrace implies a longing for tranquil and peaceful life. The lines above clearly represent Yu Guangzhong's political identity, specifically his desire to avoid war. Through the rhetorical device of imagery, Yu Guangzhong portrays a vivid picture of the bloody and brutal scenes of the war, for instance, "And hear the straying bullets. Like a whistling swarm of glow-worms" and "Tonight, let mountains topple and earth quake," which can be interpreted as resistance against the devastating impacts of war. In summary, in this poem, Yu Guangzhong assumes a political identity that opposes war and advocates for peace.

*The Pearl Necklace* is a love poem by Yu Guangzhong, dedicated to his wife as a tribute to commemorating their 30th matrimonial anniversary, demonstrating Yu Guangzhong's relational identity as a devoted husband. Within Western culture, the pearl has long been regarded as a customary gift to commemorate the 30th wedding anniversary, symbolizing virtues such as purity, honesty, and wisdom. Thus, the pearl necklace in this poem conveys the relationship between Yu Guangzhong and his wife and also represents Yu Guangzhong's relational identity as a loving partner in this long, stable, and pure marriage. In the lines "So the thread goes all the way through the sun and the moon, around your neck, and, in eighteen inches, through our double life," Yu Guangzhong expresses confidence in the enduring nature of his marriage and makes a commitment that it would remain intact indefinitely, which demonstrates Yu Guangzhong's relational identity as a loyalty and committed husband. Although this poem mainly focuses on Yu Guangzhong's emotions, his social and cultural identities are also represented. For instance, Yu Guangzhong's marriage illustrates a social identity that values the institution of marriage. The celebration of the 30th wedding anniversary evoked a sense of traditional values commonly associated with strong family bonds and long-lasting partnerships, demonstrating Yu Guangzhong's cultural identity as a husband emphasizing Chinese traditions of fostering resilient and enduring marital unions.

In his poems centered around love, Yu Guangzhong portrays various identities, including that of an anti-war activist, a pacifist, and a devoted husband who cherishes his wife and family. He possesses a profound affection for peace and actively opposes the occurrence of war, demonstrating a profound concern for the well-being of all humanity. Simultaneously, he places great importance on familial bonds and exhibits a deep reverence for marriage, exemplifying a more intimate form of love experienced within individual family units.

#### B. Yu Guangzhong is a Rebel, a Pacifist, and a Humanitarian.

TABLE 4  
TOP FIVE HIGH-FREQUENCY WORDS IN THE CATEGORY OF SOCIAL ISSUES

Top Five High-frequency Words in the Category of Social Issues	Frequency
black	15
spring	9
years	9
angel	7
long	7

Based on Table 4 generated by AntConc, the top five high-frequency words are found mainly in the poems *The Black Angel*, *Often I Find*, and *The Field Gun*.

*The Black Angel* is written as a powerful expression of Yu Guangzhong's deep sadness and anger in reaction to the banning of *Wenxing Magazine* (Fan, 2022). According to Christian tradition, an angel who has been expelled from paradise is commonly referred to as a black angel and is often regarded as a symbol of defiance and rebellion. Therefore, the black angel in the poem might symbolize Yu Guangzhong's political identity as someone who dares to challenge Taiwan authorities and face any consequences in his fight against oppression. An evident example is in the lines "But I am, with a high price on my head" and "The Arch-Assassin none can stop/From breaking through the draperies/And rings of guards, from where the night". Within Western cultures, the black angel stands apart from and is excluded by

other angels, which may show Yu Guangzhong's social identity as a maverick and unique in society. Unlike the majority who remain quiet, he fearlessly voices his discontent in the presence of injustice. An obvious example is in the lines "Among all angels alone I'm black,/An outlaw to every angel white".

The initial portion of *Often I Find* exudes a sense of lightheartedness as Yu Guangzhong expresses his delight and contentment regarding his daughter's idyllic upbringing. However, the latter half of the poem takes on a more somber tone, delving into Yu Guangzhong's tumultuous childhood marked by the ravages of war and the pervasive presence of smoke. Therefore, Yu Guangzhong expresses his political identity as an anti-war activist by drawing comparisons between his childhood and that of his daughter. This poem refers to some social elements, such as "the Red Sun Flag" and "air-raid shelter," which might reflect Yu Guangzhong's social identity as someone who has experienced the Second Sino-Japanese War and other wars. This poem also illustrates the bond between Yu Guangzhong and his youngest daughter, for example, "O how I hope/The girl's memory will prove more beautiful than mine," which shows Yu Guangzhong's relational identity as a caring father.

*The Field Gun* reflects Yu Guangzhong's strong opposition to war and his contemplation of the far-reaching effects it brings. Yu Guangzhong describes the field gun as "This bullying black beast," "A dark massive monster," and "A retired butcher." All of the phrases used to characterize the weapon, the field gun, are negative, which might demonstrate his political identity as an anti-war activist. In the lines "Coughs of rotten lungs, moans of rotten eyes" and "Mothers sobbing, orphans wailing in unisons," Yu Guangzhong shows his concerns about the destructive effects of the war, which might represent his political identity as someone who is humanitarian. In the lines "A dark massive monster" and "Quiet as a monk now in his kindly rustiness," Yu Guangzhong describes the changes of the field gun from "a monster" to "a monk." In the lines "The involuntary yelps for help and pain" and "And festive children astride the barrel imagining/They're riding a giraffe or the steed of a prince," Yu Guangzhong also portrays the changes in scenes from war to peace. The changes above represent Yu Guangzhong's social identity as someone who shifts from war to peace, which resonates with the deep longing for peace.

Yu Guangzhong represents many identities as a rebel, a pacifist, and a humanitarian in his poetry on social concerns. He possesses the courage to challenge social injustice and boldly reject the politics of authoritarianism and hegemony. As he contemplates the effects of war and advocates for peace, he also demonstrates a genuine concern for the well-being of individuals in the aftermath of conflict.

### C. Yu Guangzhong is a Patriot, a Loving Home, and a Practitioner-Guardian of Chinese Traditional Culture.

TABLE 5  
TOP FIVE HIGH-FREQUENCY WORDS IN THE CATEGORY OF NOSTALGIA

Top Five High-frequency Words in the Category of Nostalgia	Frequency
mother	22
heard	11
long	11
river	11
years	9

Table 5, generated by AntConc, reveals that the poems *Nostalgia*, *The White Jade Bitter Gourd*, and *The Folk Song* contain the top five high-frequency words.

*Nostalgia* expresses Yu Guangzhong's deep longing for his homeland, Mainland China, while also conveying his hopeful aspirations for the future reunification of the nation (Xie, 2018). Therefore, Yu Guangzhong's political identity might be a patriot desiring to reunite Mainland China and Taiwan. The lines "Nostalgia becomes a shallow strait" and "Mainland on the other side" may reflect Yu Guangzhong's geographical identity as a homesick, separated from his loved ones and homeland. In the lines "Mother on the other side" and "Mother on the inside," Yu Guangzhong conveys the hesitancy of a teenager to part ways with his mother and the sorrow of a young man who has experienced the loss of his mother, which might represent his relational identity as someone who is a filial and dutiful son. Moreover, Yu Guangzhong also writes "Bride on the other side," which might reflect his other relational identity as a newlywed husband within the realm of matrimony and love affairs.

*The White Jade Bitter Gourd* imbues the image of the white jade bitter gourd with multiple meanings by combining the sentiments of love for the motherland and a strong sense of national consciousness that is kept in Taiwan's National Palace Museum through imaginative and rich association (Wang, 2007). The lines, "In one gulp, all that old China had to suckle" and "Vast were the Nine Regions" may reflect Yu Guangzhong's political identity as a patriot demonstrating a deep emotional connection and solid political alignment with mainland China by mentioning "old China" and "Nine Regions" that are two terms with intense Chinese cultural connotations. Additionally, Yu Guangzhong notes culture-specific terms, for instance, "Nine Regions," "old China," and "the white jade bitter gourd," which highlights Yu Guangzhong's strong connection to the Chinese heritage, reflecting his deep cultural identity. This poem describes the white jade bitter gourd that Yu Guangzhong saw in Taiwan's National Palace Museum. However, he employs the white jade bitter gourd to convey his patriotic sentiments to Mainland China, which may illustrate his geographical identity as someone who has experienced separation from the motherland.

*The Folk Song* emphasizes Yu Guangzhong's profound affiliation with the spirit of Chinese culture and his duty to

carry on the essence of Chinese culture (Sun, 2011). As a result, Yu Guangzhong's political identity might be a patriot who has a deep sense of belonging to the Chinese nation and a strong cultural connection with Mainland China by mentioning culture-specific terms such as "the Yellow River," "the Blue Sea," "the Yellow Sea," "Dragon," and "the Red Sea". The lines, "There's the Long River's most motherly hum" and "There's the choir of your blood and his blood," might reflect Yu Guangzhong's social identity as belonging to a unified community with a sense of collectivist spirit. Furthermore, the poem references numerous images associated with traditional Chinese culture on multiple occasions, which might represent Yu Guangzhong's cultural identity as someone feeling compelled to preserve and transmit traditional Chinese culture.

In his poetry about nostalgia, Yu Guangzhong represents multiple identities as a patriot, a dutiful son, a devoted husband, and a practitioner-guardian of Chinese traditional culture. Yu Guangzhong demonstrates a deep concern for the unification of China and Taiwan and the preservation of the Chinese nation. Additionally, he expresses a genuine care for his personal family life.

#### D. Yu Guangzhong is a Rebel Towards Destiny and Authorities and a Vital Force in Taiwan's Poetry Circle.

TABLE 6  
TOP FIVE HIGH-FREQUENCY WORDS IN THE CATEGORY OF SELF-REFLECTION

Top Five High-frequency Words in the Category of Self-reflection	Frequency
night	29
wind	12
answer	11
death	11
side	10

Table 6 indicates that the top five high-frequency terms are in the poems *Tug of War with Eternity* and *Hsilo Bridge*.

*Tug of War with Eternity* demonstrates Yu Guangzhong's viewpoint towards life. According to Li (1990), Yu Guangzhong believes that one should participate in a never-ending battle against the passage of time, striving to add meaning to one's life while also adding value to others, society, and the global community. As a result, Yu Guangzhong's social identity might be someone with perseverance and tenacity. The lines, "Surely I am doomed to lose" and "One more round of unfair contest," illustrate that Yu Guangzhong might have experienced uneven treatment, which might represent his political identity as a rebel holding opposite site with authorities. The lines "Against eternity I hold my ground" and "To print the miracle" show Yu Guangzhong's psychological identity as a fighter with strong determination and unwavering perseverance. Yu Guangzhong demonstrates remarkable resilience and unwavering determination in facing challenges and uncertainty.

*Hsilo Bridge* was written in 1958 when the Lan Xing Shi She (Chinese: 藍星詩社) was in a period of upward growth. Yu Guangzhong mentions "steel," "design of strength," and "tower of will," which are the symbol of resilience and fortitude. As a result, Yu Guangzhong's social identity might be a backbone force in the Lan Xing Shi She. The lines "I shall be different once across" and "The man across can never come back" imply that some changes happened in Yu Guangzhong, which might demonstrate his relational identity as someone different from what he is now and never returning to the past. This poem might also illustrate Yu Guangzhong's psychological identity as someone with a deep sense of ambivalence in the face of change. For instance, the lines "I tremble a little, but I" and "Must cross the bridge" show that Yu Guangzhong is filled with a sense of unease when confronted with the unfamiliar, yet he possesses a firm resolve and unwavering determination to overcome it.

Yu Guangzhong's poetry delves into the realm of self-reflection, capturing the essence of various identities; he is a preserved rebel and fighter against destiny and authorities and is a vital force in the development of modern Taiwanese poetry. When confronted with injustice, crises, and challenges, he demonstrates bravery and a willingness to endure, displaying a fearless and unwavering determination.

#### E. Yu Guangzhong is a Lover of Idyllic Life and Nature.

TABLE 7  
TOP FIVE HIGH-FREQUENCY WORDS IN THE CATEGORY OF TIME, SEASON, AND NATURE

Top Five High-frequency Words in the Category of Time, Season, and Nature	Frequency
Nature	
night	42
rain	27
tick	20
tock	19
sea	16

Table 7, created by AntConc, indicates that the top five high-frequency words are in the poems *Passing Fangliao* and *Summer Thoughts of a Mountaineer*.

*Passing Fangliao* expresses Yu Guangzhong's deep fondness and longing for the comfortable existence of the Taiwanese rural areas while showcasing his admiration for the vibrant natural beauty. As a result, Yu Guangzhong's

social identity is shown as an idyllist valuing spiritual peace over material success. In the lines “How the fertile plain lulls,” “Plump the bananas plump the rain,” and “We’re saying Pingtung’s the sweetest of counties,” Yu Guangzhong expresses a deep admiration for Pingtung, which might demonstrate his cultural identity as someone who has a deep regional pride with Pingtung. Additionally, the lines “Greeted by the green guards of Pan” and “The sanguine and seedy god” might reflect Yu Guangzhong’s cultural identity as someone who has an in-depth understanding of mythology and folklore from a cultural perspective.

*Summer Thoughts of a Mountaineer* contains seven short poems and is one of Yu Guangzhong’s masterpieces of landscape idylls depicting natural scenery. In this poem, Yu Guangzhong portrays scenes in the mountain, such as pine cones, dusk, a lamp in the night, wind, and a dog’s barking. The lines “A pine cone comes stealing down/With no notice at all./Who is there to catch it?/The needles or roots upon the ground?/The rocks and moonlight all around?” might reflect Yu Guangzhong’s social identity as someone close to the nature. However, the lines “Let giant night take possession/Of every corner in the dark,/That this lonely lamp may take/Possession of the heart of night” may also demonstrate Yu Guangzhong’s other social identity as someone marked by deep self-reflection and disengagement from society. In the lines “Surely history, long and loud,/Can still spare such a moment/Out of incessant argument?” and “The so-called night is but a frontier castle,/The night reader its lonely host,” Yu Guangzhong showcases his profound contemplation of history and the passage of time, revealing his psychological identity as a perceptive and introspective individual.

Yu Guangzhong’s poems dive into the domain of time, season, and nature, capturing the essence of many identities. He is a lover of idyllic life and the countryside; he is also a lover of nature and praises everything in it. It’s worth noting that Yu Guangzhong finds great joy in the idyllic life and beautiful natural scenery, which also prompts him to reflect on his own life.

## VI. DISCUSSION

The in-depth analysis of high-frequency words through corpus examination reveals the identity of Yu Guangzhong’s self-translated poetry. Yu Guangzhong depicts several identities on different topics in his poetry. Yu Guangzhong reveals his identity as an anti-war activist, pacifist, and loyal spouse in his love poetry. Yu Guangzhong is a rebel, pacifist, and humanist in his poetry on social issues. Yu Guangzhong is a lover of family and patriotism and a defender of Chinese culture in his nostalgic poetry. Yu Guangzhong is a rebel who dares to confront injustice and destiny and a significant figure of Taiwanese poetry in poetry about self-reflection. Yu Guangzhong demonstrates a love of idyllic pastoral life and environment in his poetry on the topic of natural surroundings. It is found that in his poetry on different topics, Yu Guangzhong’s identities overlap and contradict each other. For example, his identity as an anti-war activist and pacifist is expressed in poetry about love and social issues. In the face of injustice and darkness, he dares to oppose, and in the face of problems and challenges, he is courageous enough to conquer them, but he also longs for an ideal pastoral existence and wants to merge with nature in search of inner peace. Yu Guangzhong’s identity may be versatile due to his experiences in various eras. As stated by Estevez (2019), identity is constantly evolving and never remains fixed.

This study has certain limitations. Firstly, this study focuses solely on the high-frequency words in Yu Guangzhong’s self-translated poems. However, it fails to consider other aspects, such as keywords. As a result, this article’s assessment of Yu Guangzhong’s identity may not be entirely accurate. The upcoming articles will delve into Yu Guangzhong’s other poetic works. Secondly, the analysis is done by textual analysis and may be deemed subjective and interpretive. Future research seeks to overcome subjective and interpretive limitations by interviewing experts in Yu Guangzhong’s studies and individuals familiar with Yu Guangzhong, like his family and friends. Lastly, the analysis does not include other poetic works by Yu Guangzhong. These poems will also be discussed in upcoming articles.

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