

# INTERCULTURAL ADAPTATION: YANG MU AND THE POETICS OF WORLD LITERATURE

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## ABSTRACT

The world, as it is today, has been undergoing transformation from the position of the cross-pollination of cultures from one region to another. As a result, national one-sidedness and narrow-mindedness with respect to literature has become more and more impossible. World literature which is the reduction of global space, through cultural visibility, is a globalization and *deprovincialisation* influences which accepts cultural alliances that seem to cross borders. Therefore, the differences between literatures and literary foundation allows for the possession of global unity. This research focuses on the poetry of Yang Mu, the Taiwanese. For him, mode of expression and point of view may change; but 'poetry's spiritual intent and cultural aims, its adherence to a transcendent aesthetic cannot be compromised for the sake of mere politics and ideology'. Consequently, the writer's yearning to reach the entire world is an attempt to establish connections with foreign coverage through his literary creativity. Moreover, through the translation of his works, Yang Mu has been able to contemplate direction of Chinese new literature beyond national development to other cultural dimensions of the world. In the long run, understanding Chinese literature from this perspective is a radical reshaping of what world literature signifies. This study examines Yang Mu's translated poetry from Chinese into the English language. It focuses closely on his theory that poetry is always made to 'live again by a renewal that rises from within' because it 'combines the power of immanence with that of transcendence'. More specifically, the research evaluates how Yang Mu's *Ars Poetical*, his use of allusive images and *intertextual* echoes which rebound in the minds of his readers in a constantly changing world.

**Key word:** Poetics, World literature, Allusion, cross-culture and intertextual echoes