

Taiwanese Poetry in Relation with the World

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Taiwan has always been a territory of movings and confluences, a fragile archipelago in tune with the multiplicity of the entire world. As multilingualism and multiculturalism characterize Taiwan's literature, in present time as in the past, I would like to interrogate contemporary poetry concerning its rhizomatic relationship to other locations, not only about the foreign influences she received, but as creation of her own language and individuality among the criss-crossing of cultures. Poets encounter great opportunities and responsibilities in confronting themselves to all kinds of relationships with the world inside and outside Taiwan. How do they perceive themselves among these multifold exchanges?

In relying on Edouard Glissant theories of "all-over-the-world" (opposed to globalization), identity-relation, "métissage" and "entour" (surrounding) I would like to analyse contemporary poetry (especially Hung Hung, Hsia Yu, Luo Zhicheng, Chen Li...) in order to emphasize the importance of relationship with countries and cultures of all over the world. How the world appears, thematically and linguistically in their poetry, and how Taiwan appears in the world, as an identity-relation among others? Diversity which goes further than the opposition between difference and identity, further but also sideways is the foundation of identity-relation. How poetry reflects a symbiotic relationship to the world, and do not neglect all its possibilities of mixing (métissage), fearless of confusion and of loss of identity? Finally, how relationships to others cultures and literatures individualize Taiwanese poetry and put it ahead for all national imagineries and shallow international links.