



## A Space for Translation: Thresholds of Interpretation

Presentation Details	
<b>Title of Paper:</b>	Mapping Out the “Third Space” of Translation in Tibetan Sinophone Writing
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<b>Abstract:</b>	<p>After decades of cultural integration, Tibetan writers increasingly compose their works in Chinese, not Tibetan. For their voices to be heard, they write in the language of the cultural colonizer (the language of the Han, <i>Hanyu</i> 漢語), and as such they can be labelled “Sinophone” writers. But can these works still be classified as Tibetan literature? To assert their cultural identity, Sinophone Tibetan writers from mainstream authors like A Lai, to the less well-known such as Yixi Zeren, insert Tibetan words, via translation, into their Chinese writing.</p> <p>Their writings are cultural constructs that are erected in an interlingual, intercultural “third space”, where, for theorists such as Homi Bhabha, cultural symbols have no unity or fixity. In such translational texts, transformation occurs in the target language (Chinese) under the creative influence of a source language (Tibetan). Minority writers who write in a dominant language are forced to choose which parts of their culture to translate – usually elements crucial to cultural identity. These translations act as markers, signposts from which we can navigate the liminal third space of translation, a hybrid space between cultures.</p> <p>This paper will show how translation plays an important role in Sinophone writing, and how cultural translation between Tibetan and Chinese in these works serves to create a hybrid identity that exists between the “Sino” and the “Tibetan.” Following these translations, we can map out and understand elements of this hybridity, to see how Sinophone Tibetan writers make “others” of themselves.</p>

### Author's Biography

**Duncan POUPARD** is Assistant Professor in the Department of Translation at The Chinese University of Hong Kong. His work focuses on the translation of Chinese ethnic minority texts, particularly those of the Naxi minority, and he has worked with museums and research groups around the world, including the British Library and the Barcelona Museum of World Cultures. His academic articles have appeared in journals such as *Neohelicon* and the *Journal of Modern Literature in Chinese*.