

# Sinophone poetry, translation and gravitation: the power of Hong Kong in the Sinosphere

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In *Translation, Power, Subversion*, Román Álvarez and M. Carmen-África Vidal introduce translation not only as a political act, but as “an excellent vehicle for conveying the typically Foucaultian binary essence of the opposition power/knowledge” (1996, 5). But what if such a *power* was also a driving *force*? What if in the present day, and in this globalized and digitalized age, such force overlapped with the power of creating centers of gravity? Who would be able to wield this power?

Considering contemporary Sinophone poetry, a remarkable phenomenon has been taking place in Hong Kong, where a kaleidoscope of poetry scenes converges from a hybrid, polyphonic, and polymorphic Sinosphere. If, as I claim, Hong Kong now serves as a compass [指南針] of Sinophone poetry in its global network, it is largely due to the power of certain online and freely accessible literary journals which epitomize the effort of (re)orienting and disseminating Sinophone poetry in translation. In an attempt to prove this point, I will focus on three Hong Kong- based bilingual journals – *Pangolin House*, 聲韻詩刊/*Voice & Verse Poetry Magazine*, and *Cha: An Asian Literary Journal* – that, by giving vent to a vast array of places of production, ideological spaces, and linguistic identities *through* translation, stand as prominent gravitational forces, therefore as new centers of power. These journals, I argue, demonstrate not only the power of Hong Kong in organizing the concept of the Sinophone, but the power of translation in shaping the notions of Hong Kong and Sinophone literature.