

Cannibalism Translation Theory and Its Influence on Translation Studies in China

Xiaohua Jiang*

Faculty of Languages and Translation, Macao Polytechnic University, Macao SAR, China

Zhisheng (Edward) Wen

Faculty of Languages and Translation, Macao Polytechnic University, Macao SAR, China

Meng Yu

Faculty of Languages and Translation, Macao Polytechnic University, Macao SAR, China

Abstract—Haroldo de Campos’ cannibalism translation theory boasts of distinct Brazilian cultural characteristics. With its rich and profound connotations, it has now become an important translation theory in the world. In China, Jiang (2003) first introduced cannibalism translation theory and it gradually aroused Chinese scholars’ academic interest. The current paper charts the developments of this theory by elaborating on its theoretical relationships with the West and China and exploring its theoretical value. Based on first-hand data, the paper focuses on the influences of the theory on translation studies in China. The study found that a) cannibalism translation theory has provided a new research perspective for Chinese translation studies scholars; b) it improved Chinese scholars’ understanding of Western and Chinese translation theories; c) it had a lasting academic influence on China’s translation studies.

Index Terms—cannibalism translation theory, Haroldo de Campos, Brazilian culture, China

I. INTRODUCTION

Haroldo de Campos’ cannibalism translation theory has distinct Brazilian cultural characteristics. It is now a widely cited theory in global translation studies. In 1991 when S. Bassnett-McGuire first introduced cannibalism translation theory to the Western world in her monograph *Translation Studies (Revised Edition, 1991)*, it did not receive much attention (probably because the introduction was not detailed enough). In 1993, when the famous American translation theorist E. Gentzler made a relatively detailed explanation of it and incorporated the theory into the global map of contemporary translation theories in his subsequently well-known book *Contemporary Translation Theory* (1993), Campos’ theory attracted global attention in the field of translation studies. The theory was further elaborated in the “Introduction” of *Post-colonial translation: Theory and practice* (Bassnett & Trivedi, 1999), with more in-depth and comprehensive research conducted by Vieira (1999), Guldin (2008) and Cisneros (2012). In China, Jiang (2003) first introduced the cannibalism translation theory and it gradually aroused Chinese scholars’ interest. The past 20 years have witnessed its lasting academic influence on China’s translation studies. To reflect on these latest developments of this theory, the current paper sets out to elaborate on its theoretical relationships with the West and China, with a view to further exploring its theoretical value and contributions to the translation fields in China and beyond.

II. THE ORIGIN AND EVOLUTION OF “CANNIBALISM”

In the early 16th century, a Catholic missionary from Portugal was eaten by a Tupinambá tribe¹ on where is now the Eastern coast of Brazil. This caused a lot of shock in Portugal as well as Europe, and the word “cannibal” gradually went into European languages. Since then, Europeans have felt uncomfortable or even disgusted at the sight of this word. Perhaps they could not know that Tupinamba cannibals ate human beings with respect and a special purpose: Cannibalism is to gain strength, spiritual or physical, or both. They only ate three kinds of human beings: strong personae (tribesmen or enemies), powerful and respectful personae, and spiritual personae. In short, the human beings they were willing to eat were the personae whom they held in reverence.

More than 300 years have passed. People seem to have already forgotten this historical event. Then, in the 1920s, there occurred in Brazil a wave of cultural reflections before and after Brazil celebrated the centenary of its political independence (Note: Brazil became independent from Portuguese colonial rule in 1822). Many scholars are dissatisfied with Brazil’s long-term cultural dependence, i.e., the cultural extension of Portuguese as well as European traditions, on

* Corresponding Author. Email: xhjiang@mpu.edu.mo

¹Tupinambás is one of the various Tupi ethnic groups in Brazil since and before the Portuguese conquest of the region. The name Tupinambás also refers to other Tupi-speaking groups such as the Potiguara, Tupiniquim, Caeté Temiminó, Tamoio, Tabajara, Tupinaé and so on (Navarro, 1998).

its old suzerain culture after its political independence. Scholars like Haroldo de Campos, Augusto de Campos, and Décio Pignatari, looked back on the past, taking “cannibalism” as the starting point to reexamine the cultural relations between Brazil including Latin American countries and their old suzerain countries as well as Europe (Cisneros, 2012). In fact, Brazil has rich and diverse cultures -- European, African, Asian, indigenous, etc. (Hao, 2008, p. 167). The centennial celebration triggered cultural reflections. It is believed that Brazil needs to prove its “cultural identity” to the world and promote its “multiculturalism” (Bassnett & Trivedi, 1999, p. 98). In 1928, Oswald de Andrade officially published the “Cannibalist Manifesto” (Manifesto antropófago), which not only brought climax to the cultural reflections that lasted for nearly 10 years but also led the scholars involved in the reflections to reach a basic consensus or conclusions. These include a) only by “eating” Europe (especially Portugal) can Brazil get rid of the “European consciousness” and culturally establish itself; b) “eating” should be understood as both aberration and respect (Bassnett & Trivedi, 1999, pp. 4-5). The meaning of “aberration” is to break through, innovate and develop multiculturalism; The “cannibalism” theory contains respect because, a) Brazil’s independence was achieved in a relatively peaceful way under the leadership of Portuguese Prince Pedro who later became the founding emperor of Brazil; in other words, Brazil’s independence came from its relatively peaceful and respectful cannibalization of Portugal; b) the vast majority of Brazil’s rulers at all levels in the past dynasties are Portuguese or European people and their descendants, Creoles and Muratos; c) these rulers are also the major force engaged in cultural activities in Brazil (Bassnett & Trivedi, 1999, pp. 4-5). The first three kinds of rulers (cultural activists) have made remarkable achievements in science and technology, education, literary creation, and so on, while the latter (Muratos) has made remarkable achievements in music, dance, painting, and architectural design among other things; and d) Brazil’s mainstream society has continuous ties with Portugal as well as Europe in blood, language, culture, and other aspects. Andrade chose the word “cannibalism” because, a) it can be used as a “verbal weapon” (Johnson, 1987, p. 51) to vent their resentment against the colonial oppression they had endured (the Portuguese colonists once frantically plundered Brazil’s natural resources, forced local Brazilians to work hard, and disdained them as “cannibal barbarians” (Johnson, 1987, p. 51); b) “cannibalism” reflects the historical and cultural characteristics of Brazil. “Since the 1920s, the polyvalent cannibalistic image has been a major cultural metaphor, as well as an exemplary mode of symbolic struggle against neo-colonial dependency within Brazilian culture” (Guldin, 2008, p. 111); and c) it expresses Brazil’s confidence in the development of Brazilian culture. Under the guidance of the cultural development thought of “cannibalism”, Brazilians have carried out a series of new cultural practices in the fields of literature (including literary translation), film, music, painting, architecture, and so on, and have made great achievements (Vieira, 1999, pp. 100-101). Therefore, the thought of “cannibalism” is pervasive in all aspects of Brazilian culture and it has become the common spiritual wealth of Brazilian scholars (Guldin, 2008, pp. 109-111).

The cultural connotation of “cannibalism” has gone through an evolution. At first, the metaphor “cannibalism” was employed in the “Manifesto” as an impolite language tool to emphasize the rebellious side of cannibalism. Brazil was once traumatized by colonial oppression. In the past, cannibalism was suppressed by colonists. And it seems that a good way to cure trauma is to take up a weapon (here the weapon is “cannibalism”) to rebel against the cultural society that suppressed people in history (Johnson, 1987, p. 51). In the eyes of European colonists, cannibalism is disgusting, an act of blasphemy, and a crime against humanity. From the perspective of cannibalism, however, it is to take in spiritual or/and physical strength from the victim. Thus, cannibalism has become a metaphor for the cultural relationship between Brazil and Portugal as well as Europe. As Johnson (as cited in Bassnett, 1999, p. 154) says, this metaphor expresses Brazil’s new attitude towards strong European culture and consequently subverts the traditional sense of Brazil’s cultural imitation or the European cultural influence. Cannibals do not want to copy or blindly imitate Portuguese or European cultures, but to devour them, discard their dross, take in their essence, and create an innovative Brazilian national culture (Bassnett, 1999, p. 154).

For instance, advocates of cannibalism propose to devour Portuguese (plus European) literature. In this way, their advantages (essence?) can be absorbed into the works of Brazilian writers, which, to a certain extent, subverts the relationship between Brazilian culture and Portuguese (plus European) culture. Brazilian writers are no longer imitators, nor passive followers of the Portuguese (plus European) literary tradition, but dissectors and commentators of the Portuguese (plus European) literary tradition. Furthermore, they absorb and make use of the Portuguese (plus European) literary and cultural tradition, create a new Brazilian culture, and establish the cultural identity of the Brazilian nation. Interpreted this way, Cannibalism suggests that Brazilian culture is open to foreign influences, this openness or non-exclusion, however, does not mean that Brazil should be a cultural copycat or blind imitator.

As far as translation is concerned, cannibalism can guide translators to produce new texts on the basis of devouring the original text (Bassnett, 1999, pp. 153-154). Moreover, cannibalism believes that it is not the New World that benefits from Europe, but Europe that benefits from the New World. This belief is clearly manifested in the “Manifesto” whose main argument is that Brazil’s history of “cannibalizing” or “devouring” other cultures is its greatest strength (Vieira, 1999, pp. 100-101). Cannibalism or Antropofagia becomes a way for Brazil to assert itself against European post-colonial cultural domination (Garcia, 2020). One of the iconic lines in the “Manifesto”, written in English in the original, is “Tupi or not Tupi: that is the question”. The line is a metaphorical instance of cannibalism (it devours Shakespeare’s “To be or not to be that is the question”), and simultaneously a celebration of the Tupi, who practiced

certain forms of ritual cannibalism as detailed in the 16th-century writings of André Thévét, Hans Staden, and Jean de Léry (Jauregui, 2012, pp. 22-28).

In order to liberate Brazilian culture from spiritual colonialism, the “Manifesto” changed in its own way the history of Eurocentrism and believed that the New World had become the source of European revolution and changes because of the lasting Carabas revolution; the Old World of Europe, if not inspired by the New World, is unlikely to have the birth of “Universal Declaration of Human Rights” (Vieira, 1999, p. 99). The “Manifesto” believes that the missionaries who came to Brazil to “save” the people were actually evaders of the Old World civilization.

III. WHAT IS BEHIND THE CANNIBALISM TRANSLATION THEORY?

In 1963, the two brothers Haroldo & Augusto de Campos published “Da tradução como criação e como crítica” (Translation as creation and criticism), which formally introduced cannibalism into the field of translation studies and derived a Postmodern, non-Eurocentric translation theory of cannibalism. They believe that translation is like cannibalism, it “eats” enemies or respectful people (i.e., texts) who are stronger than their own, and obtains nourishments and strengths from them: that is, through translation, Brazilian culture “swallows” stronger cultures, absorbing their nutrition to improve its own. Here, to “eat” is not to occupy the original text, but to liberate the original text. After the translator devours and digests the original text, he allows himself to be free to carry out the creative translation (Gentzler, 1993, p. 192; Gentzler, 2001, pp. 196-197). Therefore, in the eyes of a “cannibalism” translator, translation is:

a) an “Empowering act” (Gentzler, 1993, p. 192), i.e., the translator can gain creative power by “eating” the original text, just as the Tupinambas can gain physical or (and) spiritual strength after “eating”;

b) a “Nourishing act” (Gentzler, 1993, p. 192), i.e., before making a creative translation, the translator gets nourishment from the original text and culture; when the creative translation is widely read, the target language is nourished;

c) an “Act of affirmative play” (Gentzler, 1993, p. 192), i.e., a translation confirms the “afterlife” of an original text (this view is similar to the Deconstructionist Translation view, to be discussed below);

d) an “Act of blood transfusion” (Bassnett & Trivedi, 1999, p. 5), i.e., translations transfuse foreign linguistic and cultural blood into Brazilian ones. This is similar to the “nourishing act” in which “nourishing” is viewed from another perspective.

To be more specific, “cannibalism” translation is:

a) “Verse making, reinvention”, and “a project of recreation” (Vieira, 1999, p. 96). Just as Nóbrega and Milton (2009) point out, “from the beginning of his theoretical activity, Haroldo (de Campos) rejected the biased view that translations are inferior products, as the translator now, far from being the author’s servant or mouthpiece, or a reproducer of meanings, becomes a recreator and a critic, choosing texts that deserve to be translated, and successfully recreating them” (p. 260).

b) “Reimagination” (Nóbrega & Milton, 2009, p. 260). Inspired by Ezra Pound’s *Cathay* (the famed English translation of some classic Chinese poems), Campos believed that the “image juxtaposition”² in Chinese classical poetry was wonderful, but it needed to be reconstructed creatively in the translation (Nóbrega & Milton, 2009, p. 260).

c) “Translucination” and “transparadition”. The former means translation is to transfer illumination and the latter is to transfer paradise. Campos put forward these conceptions after he translated Dante’s *Divine Comedy* (Nóbrega & Milton, 2009, p. 260).

d) “Transtextualization” and “transcreation” (Nóbrega & Milton, 2009, p. 260). “Trans-text” means that the language form and the literary content of a good literary work support each other and cannot be separated, while creative translation can re-create a new harmony between the form and the content (Vieira, 1999, p. 110). By saying “transcreation”, Campos means that “the translator becomes in effect a coauthor, his or her role being creatively at least equalized to that of the author. More emphasis is laid on the agency of the translator, on the role of the translator as an independent agent rather than a subservient passive force” (Cisneros, 2012).

e) “Transluciferation” (Vieira, 1999, p. 96). After Campos translated Goethe’s *Faust*, he regards translation as “transluciferation” (Vieira, 1999, p. 96). Lucifer is the devil in *Faust*.

f) “Transhellenization” (Vieira, 1999, p. 96). Campos holds that translation is to transplant Helen into Brazil’s language and culture after he translated Homer’s *Iliad* (Vieira, 1999, p. 96). Helen is the famous belle and the heroine in *Iliad*. Here “Hellen” also metaphorically refers to the poetic beautifulness of the original text.

g) “Poetic reorchestration” (Vieira, 1999, p. 96). Campos believes that translation is to “reorchestrate” the original text in the target language after he translated the Hebrew *Bible*, whose language is beautiful, solemn, and poetic (Vieira, 1999, p. 96). Here Campos regards the original as a piece of orchestral music, and the “music” should be reproduced in a translation.

² “image juxtaposition” is a typical way of writing in classical Chinese poetry, in which two or more images are put together without any connective between them. For instance, the following classical *Ci* poem by Ma Zhiyuan (1250-1321) is an iconic “image juxtaposition”: Dry vine, old tree, crows at dusk, /Low bridge, stream running, cottages, /Ancient road, west wind, lean nag, /The sun westering /And one with breaking heart at the sky’s edge. (Tr. Sherwin S. S. Fu)

h) "A parricidal dis-memory" (Vieira, 1999, p. 97). This is what Campos put forward in the 1980s. "Parricide", according to Merriam-Webster Dictionary, means "one that murders his or her father, mother, or a close relative". In terms of this view, the original text including other people's ideas or expressions is drawn on "father, mother, or a close relative". After "killing", "eating" and "digesting" the "kin member", the translator gets his or her "nourishment", forgets his or her appearance (i.e., buries him or her in oblivion: "dis-memory"), and makes a new creation (Bassnett & Trivedi, 1999, p. 15). Moreover, the creational translation is more important than the original (Bassnett & Trivedi, 1999, p. 3; Vieira, 1999, pp. 107-110), because the translation not only inherits the essence of the "kin member", but also has innovation, and it confirms the "afterlife" of the original, namely, the life of the original is extended. This argument echoes the main idea of deconstructive translation theory, which emphasizes that a translation is as important as the original and that it is the extension of the "afterlife" of the original (Guo, 2000; Jiang, 1995).

Then, how did Campos apply his translation theory in practice? Let's take his poetry translation as an example. Campos believes that the key to producing good poetry translation is to convey the overall poetic flavor (Vieira, 1999, p. 96). The lexical meanings and cultural images in the original poem can be changed according to the needs of the poetic flavor of the translation. The arrangements of translated lines and stanzas do not necessarily need to match the original lines and stanzas. But, the translation should have the form of a poem as a whole. The translated poem should have harmony between its newly created form and the content, poetic flavor, and artistic conception, because this important harmony exists in the original (Campos, 1992a). The new harmony is a creative imitation of the original one (Vieira, 1999, p. 110). Therefore, the relationship between the original and the translation is no longer a master-vs-servant one, but an equal or complementary one (Vieira, 1999, p. 106). Campos and his followers admire Ezra Pound's *Cathay*, the famed creative English translation of some classic Chinese poetry. They believe that Pound's translation reflects the characteristics of "cannibalism" translation considerably (Gentzler, 1993, p. 192), i.e., with "love and reverence" (Gentzler, 1993, p. 192). That is to say, Pound remakes the poetic flavor and recreates the formal beauty on the basis of "eating" and "digesting" the original poems (Jiang, 2003).

Interestingly, Campos couldn't help imitating Pound to translate classical Chinese poetry after appreciating Pound's *Cathay*. Like Pound, Campos did not know any Chinese either, and he did the translation by following Pound's example: second-hand and creative translation. To be more specific, he, together with Augusto de Campos and Décio Pignatari, translated into Portuguese a selected collection of Ezra Pound's poetry including some poems from *Cathay*³. Consequently, the publication of *Cantares* (i.e., the translation of Ezra Pound's poetry) in 1960, offered Brazilian readers a good chance to enjoy some of the "taste of Chinese poetry" (Vieira, 1999, p. 6).

If we look back at the above-mentioned terms "translumination", "transtextualization", "transcreation", "transluciferation" and "transhelenization", it should become clear that they have one thing in common. That is, all of them begin with "trans-", which suggests that each of Campos' translations is a certain kind of creative act that "transforms" the original "nourishments" into Brazilian language, literature, and culture. The prefix "trans-" is interlinked with "creation", "cannibalism" and "digestion", and reflects in a way Campos' translation thought of "eating", "transformation" and "recreation". Furthermore, Campos also pays special attention to absorbing the nourishments of domestic literary tradition and cultural accumulation in his translation practice so as to make his translation vivid and more acceptable. Here are some examples in point:

When translating *Faust* of Goethe (he began to translate it in 1979 and it was published in 1981), Campos did not translate the title of the book as *Faustus*, but as *Deus e o Diabo no Fausto de Goethe*, which means "God and the devil in Goethe's *Faust*". He created this book title because the famous Brazilian film director Glauber Rocha had shot the movie *God and the Devil in the Land of the Sun*, which has been well-known in Brazil (Campos, 1992a). Campos gets "nourishment" from Glauber Rocha. Some people may think that Campos is obsequious to his readers in doing so. This is not the case. We know that Goethe's *Faust* is based on German folklore, which is about the devil and God betting whether Faust would be tempted by the devil to commit crimes and finally go to hell. The story of *Faust* goes like this: under the temptation of the devil, Faust lost control of himself, committed crimes, and also succeeded in doing several difficult and strange things. Eventually, God sent angels to Faust, scattered rose petals, drove away the devil, and saved Faust's soul to heaven. The devil lost the bet. Therefore, it is clear that Campos' translation of the book title did not deviate from the original story to cater to the kitsch taste of the readers. On the contrary, it is very harmonious with the original, accurately and concisely conveying the core information of the original.

When translating the Hebrew *Bible*, in order to better convey the style of God's language in the original text, which sounds both dignified and amiable, Campos spent a lot of time and effort studying the works of Brazilian writers G. Rosa and J. C. M. Neto who have been reputable for their popular familiar writing style. Campos absorbed "nourishments" from Rosa and Neto, and creatively conveyed the charm and style of the original text (Campos, 1992b, pp. 31-35). Another case in point is that, in order to translate Shakespeare's works well and make them literary classics in Brazil, Campos paid special attention to getting "nutrients" from Brazilian literary classics (Vieira, 1999, pp. 101-108).

IV. THE INFLUENCE OF CANNIBALISM TRANSLATION THEORY ON TRANSLATION STUDIES IN CHINA

³ Retrieved from https://en.wikipedia.org/wiki/Haroldo_de_Campos

Chinese scholars have been interested in cannibalism translation theory since it was introduced in China in 2003 by Jiang. And, consequently, it has influenced the theoretical approaches and practice analyses in China's translation studies. In this section, we aim to trace the development of the influence of the Cannibalism translation theory in translation studies in China since its introduction in 2003.

A. Data Collection

We typed three keywords “Haroldo de Campos, cannibalism, translation” in the search functions of the following well-known journals on translation studies *Meta*, *Perspective*, *Babel*, *Target*, *Translator*, *Cadernos de Tradução*, which resulted in 18 academic papers. We made a scrutiny investigation into them and found that these papers are cannibalism- or cannibalism-translation-related, but not related to “the influence of Cannibalism translation theory on translation studies in China”. Our efforts, though unrewarded, seem to be worth noting down.

We then put the keywords “Haroldo de Campos, cannibalism, translation” in the search functions of the SCOPUS database, and the result of the initial screening is 98 related English publications. After a manual check of the publications, we found that 3 academic papers and 1 book chapter are related to “the influence of Cannibalism translation theory on translation studies in China”. These include Wang (2013) who explores Lu Xun's “hard translation” from the perspective of cannibalism translation theory. Then, Wang (2019) and Wang (2022, a book chapter) are very similar to each other; and they both examine the English translation of a Chinese classical novel *Shuihu Zhuan* (*All Men Are Brothers*) with the theoretical insight from cannibalism translation. Finally, Zhou (2022) analyzes Campos's translation of classical Chinese poetry from the angle of Campos's “reimagination”.

We then put keywords 食人主义, 翻译, 食人翻译理论 (i.e., cannibalism, translation, cannibalism translation theory) into the CNKI database and the initial screening resulted in 55 publications in Chinese. After a manual examination of them, the ultimate screening result is 48 academic publications that are related to “the influence of Cannibalism translation theory on translation studies in China”. Our following analysis is based on these publications.

B. Analysis of the Publications

Altogether we have found 52 related academic publications. In what follows, we are to analyze the publications from the aspect of a) the number of yearly publications, b) different kinds of publications, c) theoretical approaches influenced by cannibalism translation theory, and d) translation practice analyses influenced by cannibalism translation theory.

(a). Number of Yearly Publications

From Figure 1 we can see that there are related publications every year except for a break of 4 years (2004-2007) at the beginning. This suggests a) cannibalism translation theory did not draw much attention from Chinese scholars immediately when it was introduced, and b) it has become a lasting academic interest in China's translation studies since 2008.

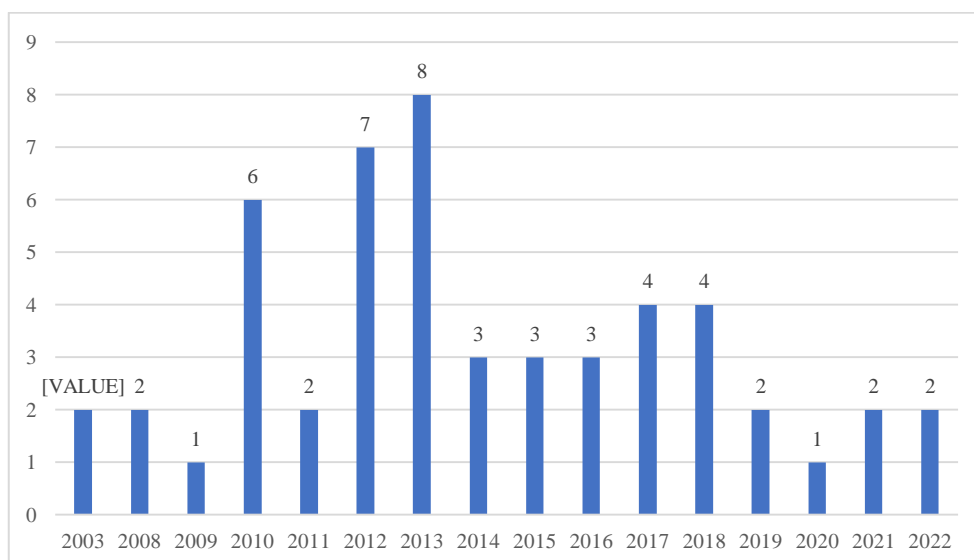


Figure 1 Number of Yearly Publications

(b). Different Kinds of Publications

Table 1 shows that most publications are academic journal papers and that at least 8 MA theses are related to “the influence of Cannibalism translation theory on translation studies in China”.

TABLE 1
DIFFERENT KINDS OF PUBLICATIONS

Item Year	Journal paper	MA thesis (CNKI publication)	Conference paper	Book chapter
2003	2			
2008	2			
2009	1			
2010	6			
2011	2			
2012	3	4		
2013	6	1	1	
2014	2	1		
2015	1	1		
2016	3			
2017	4			
2018	3	1		
2019	1			
2020	1			
2021	2			
2022	1			1

(c). *Theoretical Approaches Influenced by Cannibalism Translation Theory*

In Table 2, “theoretical approaches influenced by cannibalism translation theory” means the publications that examine cannibalism translation theory itself or explore other translation theories or translation-related theories from the perspective of cannibalism translation theory.

TABLE 2
THEORETICAL APPROACHES INFLUENCED BY CANNIBALISM TRANSLATION THEORY

Theories	Publications
Cannibalism translation theory	Jiang Xiaohua (2003); Pan Xuequan (2003); Yang Sigui and Fan Bo (2013); Wang Pu (2013); Hu Man (2017); Zhou Xingyue (2022);
Postcolonial translation theory	Lei Zhimei (2010); Tu Guoyuan and Zhu Xianlong (2010); Wang Zhenping and Jiao Yafang (2016); Zhang Wanfang (2018); Mi Weiwei and Hu Dongping (2021)
Ezra Pound’s translation strategy	Liu Xuesi (2009); Hou Xingxing (2018); Zhou Xingyue (2022)
G. Steiner’s Hermeneutic translation theory	Zhang Xiaoqin (2018)
Deconstruction translation theory	Wu Tao (2012)
Translation sociology	Liang Zhifang (2010); Li Hongman (2010)
Venuti’s translation theory	Wang Ying (2010); Gan Lixia (2015); Wang Zhenping and Jiao Yafang (2016)
Lefevere’s manipulation translation theory	Wang Chuwen (2018)
The role of the translator	Ou Yamei (2011); Ou Yamei (2014)
the translator’s subjectivity/ intersubjectivity	Tu Guoyuan and Zhu Xianlong (2010); Ou Yamei (2014); Chen Jingming and He Xiaomei (2014)
Intertextuality <i>et al</i>	Li Longquan (2012)
Chinese traditional translation theories	Ou Yamei (2013)
Decolonization and cultural identity	Lei Yu (2008)
Yan Fu’s translation theory	Xu Jin (2008)
Lu Xun’s translation theory	Li Huiyang (2012); Wang Pu (2013); Li Jiayi (2019)
Fu Lei’s translation theory	Wang Jing (2016)
Translation strategy of “Hao Jie Yi” (豪杰译, transcreation or random translation)	Huang Ning (2017); Zhou Xingyue (2022)

From Table 2 we can see that 7 Chinese scholars explored cannibalism translation theory with their own understandings and observations, and more than 30 Chinese scholars examined many other translation theories with revelations from or perspective of cannibalism translation theory. What is worth noting is that a) Xu (2008) finds that there are a few similarities between Yan Fu’s translation theory and Campos’s, especially in the aspect of putting a premium on taking in nourishments from home literary classics for translation; b) Wang (2016) points out that Campos’s translation theory is in line with Fu Lei’s in several ways, especially in emphasizing absorbing “spirit” from the original; c) Huang (2017) and Zhou (2022) argue that Campos’s translation strategy is close to China’s traditional translation strategy *Hao Jie Yi* (豪杰译, transcreation or random translation), both maintaining that “creation” is more important than other parameters in translation; and d) Li (2012), Wang (2013) and Li (2019) examine the similarities between Lu Xun (as a translator and translation theorist) and Campos, arguing that they are both patriotic translators and translation theorists trying to refine their respective national culture with translation.

(d). *Translation Practice Analyses Influenced by Cannibalism Translation Theory*

In Table 3, “translation practice analyses influenced by cannibalism translation theory” refers to the publications that analyze or scrutinize translated texts from the perspective of cannibalism translation theory.

TABLE 3
TRANSLATION PRACTICE ANALYSES INFLUENCED BY CANNIBALISM TRANSLATION THEORY

Translated texts	Publications
Two major Chinese translations of <i>King Lear</i>	Zhu Man, Qi Yan and Ma Peihong (2021)
Tourism translation of Gansu Province	Liu Xiaojuan and Xia Zengliang (2020)
Translation of ceramics	Wen Huazhen (2017)
Lin Shu’s translations	Wen Yue’e (2016)
Zhang Ailing’s literary translations	Huang Hui, Liu Qingyu and Wang Shasha (2015)
Two Chinese Versions of <i>Gone with the Wind</i>	Sun Kun (2015)
Lin Shu’s Translation of <i>Uncle Tom’s Cabin</i>	Li Yuqiong (2014)
English Translations of a Chinese Classical Novel <i>Shuihu Zhuan (Water Margin)</i>	Wang, Yunhong (2019; 2022)
English translation of Chinese brand names	Liu Xiaojuan (2012)
English translation of Chinese trademarks	Liu Xiaojuan (2013)
Ezra Pound’s translation of Chinese classical poems	Guo Lei (2013)
Ezra Pound’s translation of Confucian classics	Zhang Tingting (2012)
Yan Fu’s Chinese translation of <i>The Study of Sociology (Qunxue Yiyuan)</i>	Ye Lin (2012)
English translations of a famous Chinese classic poem <i>Changheng (The Everlasting Regret)</i>	Ye Lin (2012)

Table 3 shows that about 20 Chinese scholars have implemented translation practices from the angle of cannibalism translation theory. The translated texts that they have explored range from English-into-Chinese translations (e.g., the well-known Chinese versions of *King Lear*, *Gone with the Wind*, *Uncle Tom’s Cabin*, etc.) to Chinese-into-English translations, such as the famous English versions of classical Chinese literature *Shuihu Zhuan (Water Margin)*, *Changheng (The Everlasting Regret)*, and so on.

V. CONCLUDING REMARKS

Robinson (1997, p. 14) pointed out that globalization has increasingly blurred the cultural identities of the former colonial countries whose indigenous cultures have been marginalized. Intellectuals there are in urgent need to find the values of their national culture and their cultural identity. It is safe to say that the emergence of Campos’ cannibalism translation theory is Brazilian intellectuals’ effort and attempt to construct Brazil’s cultural identity.

The translation theory of “cannibalism” originates from Brazilian native culture and is closely related to Brazilian society and history. Its connotations have been enriched along with the increase of Brazil’s translation practices, the changes of the time, and the influence of European and American culture. In the beginning, what Campos emphasized was to comprehend and digest the original text, and rely on the literary tradition and cultural accumulation of the target language for a creative translation. Later, he embarked on the approach of deconstruction, emphasizing that the translation and the original text are equal and complementary dialogue, and even arguing that the translation is more important than the original. In this sense, Campos’ “deconstruction” view is similar to that of Venuti, the representative of European and American deconstruction translation theory (Guo, 2000; Jiang, 1995). However, it should be noted that the two “deconstruction” views are different in many ways (Guo, 2000; Jiang, 1995). The major differences are a) Venuti advocates a “foreignizing” translation strategy while Campos advocates a “creative” translation strategy, which is basically opposite to the “foreignizing” translation strategy; b) the “foreignizing” translation strategy is put forward to restrain America’s cultural hegemony for the preservation of its cultural ecological balance (Guo, 2000), while “creative” translation strategy is advanced for the independent development of Brazilian culture; c) Venuti’s strategy pursues cultural diversity and highlights in translation the cultural and linguistic differences of the original even at the cost of smoothness or fluency of translation, while Campos’ strategy is intended to improve the cultural status of his country in the world, emphasizing the smoothness and vividness of translation.

Furthermore, it can be argued that Venuti’s foreignizing strategy is of significance to curbing Euro-American cultural centralism or hegemonism and promoting the development of non-Euro-American cultures, while Campos’ creative strategy reflects the cultural self-confidence and culturally independent mentality of Brazilians as a people of a post-colonial country, emphasizing the equality and complementarity of different cultures. As such, Cannibalism translation theory is of significance in helping former colonial countries shake off the shadow of colonialism culturally and spiritually after political independence, and improving the status of marginalized cultures. Therefore, the two strategies aim at the same goal and are complementary to each other.

To conclude, Cannibalism translation theory has influenced China’s translation studies since it was introduced to China in 2003 by Jiang. The influence can be spotted in, but not limited to, theoretical approaches and practice analyses in China’s related publications. It can also be predicted that such a trend will continue.

ACKNOWLEDGEMENTS

This work reported here is part of the research project supported by a Macao Polytechnic University Research Grant (Project No. *RP/FLT-07/2022* entitled: “A cognitive approach to culture-loaded words: construal and reconstructing in translation”)

REFERENCES

- [1] Bassnett, S. (1991). *Translation Studies*. Routledge.
- [2] Bassnett, S., & Trivedi, H. (1999). *Post-colonial translation: Theory and practice*. Routledge.
- [3] Campos, H. de. (1981). *Deus e o diabo no Fausto de Goethe* [God and the devil in Goethe's Faust]. *Perspectiva*.
- [4] Campos, H. de. (1992a). *Translation as creation and criticism*. *Perspectiva*.
- [5] Campos, H. de. (1992b). Dialogue and presence in Brazilian culture (1981). In H. d. Campos (Ed.), *Translation as creation and criticism* (pp. 31-35). *Perspectiva*.
- [6] Chen, J. M., & He, X. M. (2014). Hou zhi min yu jing xia yi zhe de zhu ti xing kun jing ji qi chu lu [The predicament and outlet of the translator's subjectivity in the context of postcolonialism]. *Ping xiang gao deng zhuan ke xue xiao xue bao*, (04), 81-84.
- [7] Cisneros, O. (2012). From Isomorphism to Cannibalism: The evolution of Haroldo de Campos's translation concepts. *TTR*, 25(2), 15-44. <https://doi.org/10.7202/1018802ar>
- [8] Gan, L. X. (2015). Hou zhi min fan yi li lun xia de san zhong wen hua fan yi ce lüe dui bi yan jiu [A comparative study of three cultural translation strategies under postcolonial translation theory]. *Wen shi bo lan (li lun)*, (01), 40-43.
- [9] Garcia, L. F. (2020). Oswald de Andrade / Anthropophagy. In T. Botz-Bornstein (Ed.), *ODIP: The Online Dictionary of Intercultural Philosophy*. Retrieved June 13, 2022, from <http://www.odiphilosophy.com>
- [10] Gentzler, E. (1993). *Contemporary translation theories*. Routledge.
- [11] Gentzler, E. (2001). *Contemporary translation theories* (2nd ed.). Multilingual Matters.
- [12] Guldin, R. (2008). Devouring the Other: Cannibalism, translation and the construction of cultural identity. In P. Nikolaou, & M. Kyritsi (Eds.), *Translating selves: Experience and identity between languages and literatures* (pp. 109-122). Bloomsbury Academic.
- [13] Guo, J. Z. (2000). Wei nu di ji qi jie gou zhu yi de fan yi ce lüe [Venuti and his Deconstruction translation strategy]. *Zhong guo fan yi*, (1), 49-52.
- [14] Guo, L. (2013). Ba xi shi ren zhu yi fan yi li lun – yi pang de dui zhong guo gu shi de fan yi wei li [Cannibalism in translation: A study on Pound's translation of Chinese classical poems]. *Tian shui shi fan xue yuan xue bao*, (01), 134-137.
- [15] Hao, M. W. (2008). *La ding mei zhou wen ming* [Latin-American civilization]. China Social Sciences Press.
- [16] Hou, X. X. (2018). *Shi ren zhu yi shi yu xia pang de hua xia ji de fan yi ce lue yan jiu* [A study on translation strategies in Ezra Pound's Cathay from the perspective of Cannibalism] [Unpublished master's thesis]. Guangxi University.
- [17] Hu, M. (2017). Shi ren ba xi yi yu he wei? – Shi ren zhu yi fan yi yi tu tan jiu [What Cannibalism aims to do?: An exploration of Cannibalism translation intention]. *Hai wai ying yu*, (23), 145-146.
- [18] Huang, H., Liu, Q. Y., & Wang, S. S. (2015). Shi ren zhu yi li lun yu zhang ai ling de wen xue fan yi [Cannibalism theory and Eileen Chang's literary translation]. *Jiang xi she hui ke xue*, (09), 99-103.
- [19] Huang, N. (2017). “Hao jie yi” yu shi ren zhu yi fan yi de dui bi [A comparison between “Hao Jie Yi” and Cannibalistic translation]. *Yi chun xue yuan xue bao*, 39(07), 73-76+91.
- [20] Jauregui, C. (2012). Antropofagia [Anthropophagy]. In R. M. Irwin, & M. Szurmuk (Eds.), *Dictionary of Latin American cultural studies* (pp. 22-28). University Press of Florida.
- [21] Jiang, X. H. (1995). Jie gou zhu yi fan yi guan tan xi [An approach to Deconstruction translation theory]. *Wai yu jiao xue yu yan jiu*, (4), 64-67.
- [22] Jiang, X. H. (2003). Ba xi de fan yi: “chi ren” fan yi li lun yu shi jian ji qi wen hua nei han [Campos' “Cannibalism”: Translation theory and practice in Brazil]. *Journal of Foreign Languages*, (1), 63-67.
- [23] Johnson, R. (1987). Tupy or not Tupy: Cannibalism and Nationalism in contemporary Brazilian literature. In J. King (Ed.), *Modern Latin American fiction: A survey* (pp. 83-96). Faber & Faber.
- [24] Lei, Y. (2008). Shi ren zhu yi fan yi yu jie zhi min [Cannibalism translation and decolonization]. *Xiang tan shi fan xue yuan xue bao (she hui ke xue ban)*, (04), 77-78.
- [25] Lei, Z. M. (2010). Hou zhi min zhu yi li lun yu hou zhi min zhu yi fan yi li lun [Postcolonial theory and postcolonial translation theory]. *Zheng zhou hang kong gong ye guan li xue yuan xue bao (she hui ke xue ban)*, 29(4), 131-133.
- [26] Li, H. F. (2012). Cong wen hua shi heng de jiao du kan na lai zhu yi he shi ren zhu yi fan yi si xiang zhi yi qu tong gong [The similarities between All-takenism and cannibalism translation theory from the perspective of cultural imbalance]. *San xia da xue xue bao (ren wen she hui ke xue ban)*, 34(S2), 57-58.
- [27] Li, H. M. (2010). Dang dai mei zhou fan yi li lun yan jiu de xin fang xiang – Gen ci le xin zhu 《mei zhou de fan yi yu shen fen ren tong: Fan yi li lun de xin fang xiang》 ping jie [New directions in contemporary translation theory research in the Americas: Review of Gentzler's new book *Translation and Identity in the Americas: New Directions in Translation Theory*]. *Zhong guo fan yi*, (01), 38-40.
- [28] Li, J. Y. (2019). Cong ba xi shi ren zhu yi fan yi li lun de shi jiao lun lu xun de yi hua fan yi guan [Lu Xun's Foreignization translation theory from the perspective of Brazilian Cannibalism translation theory]. *Xiao yuan ying yu*, (31), 240-241.
- [29] Li, L. Q. (2012). Xi fang yi lun yu 《sheng jing》 jiao yi de si xiang guan lian [The ideological connection between western translation theory and the teachings of the Bible]. *Shang hai fan yi*, (02), 7-10.

- [30] Li, Y. Q. (2014). *Cong ba xi shi ren zhu yi kan lin shu yi zuo 《hei nu xu tian lu》* [On Lin Shu's translation of Uncle Tom's Cabin from the perspective of Brazilian Cannibalism] [Unpublished master's thesis]. Sichuan Normal University.
- [31] Liang, Z. F. (2010). *Fan yi yan jiu de she hui-xin li xue zhuan xiang – ai de wen gen ci le xin zhu 《mei zhou de fan yi yu shen fen ren tong》* shu ping [The socio-psychological turn in Translation Studies: Review of Edwin Gentzler's new book *Translation and Identity in the Americas*]. *Wai guo yu*, (01), 91-95.
- [32] Liu, X. J. (2012). *Mei yi shi mei, ge mei qi mei – lun ba xi shi ren zhu yi fan yi li lun zai shang biao ci ying yi zhong de shi jian xing* [For beauty and for diversity: Cannibalism and its applicability in brand name translation] [Unpublished master's thesis]. Lanzhou University.
- [33] Liu, X. J. (2013). *Ba xi shi ren zhu yi guan zhao xia de zhong wen shang biao fan yi* [Chinese trademark translation from the perspective of Brazil Cannibalism]. *Jia mu si jiao yu xue yuan xue bao*, (06), 441-448.
- [34] Liu, X. J., & Xia, Z. L. (2020). "Shi ren zhu yi" shi jiao xia kan wai xuan fan yi zhong de wen hua zi yang – Yi gan su lü you wai xuan wei li [Cultural nourishment in foreign translation from the perspective of "Cannibalism": Take Gansu tourism foreign promotion as an example]. *Qing nian yu she hui*, (21), 125-126.
- [35] Liu, X. S. (2009). *Fan yi zhong de shi ren zhu yi – Jie du pang de dui zhong guo gu shi de fan yi* [Cannibalism in translation: A study on Pound's translation of Chinese classical poems]. *Tang shan shi fan xue yuan xue bao*, 31(01), 30-32.
- [36] Mi, W. W., & Hu, D. P. (2021). *Di kang, tuo xie, hun za – Hou zhi min zhu yi fan yi li lun de yan jin* [Resistance, compromise, hybridization: The evolution of Postcolonial translation theory]. *Jin gu wen chuang*, (19), 114-115.
- [37] Navarro, E. de. A. (1998). *Máodo moderno de tupi antigo: A língua do Brasil dos primeiros séculos* [Modern method of old Tupi: The language of Brazil in the first centuries]. Editora Vozes.
- [38] Nóbrega, T. M., & Milton, J. (2009). The role of Haroldo and Augusto de Campos in bringing translation to the fore of literary activity in Brazil. In J. Milton, & P. Bandia (Eds.), *Agents of translation* (pp. 257-277). John Benjamins. <https://doi.org/10.1075/btl.81.12nob>
- [39] Ou, Y. M. (2011). *Shi ren zhu yi fan yi li lun zhong de yi zhe ding wei* [On translator's position in Cannibalism translation theory]. *Hu nan cheng shi xue yuan xue bao*, (03), 83-85.
- [40] Ou, Y. M. (2013). *Shi ren zhu yi fan yi li lun dui chuan tong fan yi li lun de chong ji* [The impact of Cannibalism translation theory on traditional translation theory]. *Wen shi bo lan (li lun)*, (11), 39-40.
- [41] Ou, Y. M. (2014). *Shi ren zhu yi fan yi li lun shi jiao xia yi zhe de di wei* [On the role of translator from the perspective of Cannibalism translation theory]. *Xi an shi you da xue xue bao (she hui ke xue ban)*, (05), 103-107.
- [42] Pan, X. Q. (2003). *Wu sheng de ling yi mian: Shi ren zhu yi yu fan yi yan jiu* [The other side of silence: Cannibalism and Translation Studies]. *Bei jing di er wai guo yu xue yuan xue bao*, (4), 46-49+68.
- [43] Pound, E. (1968). *Literary essays of Ezra Pound*. New Directions Publishing Corporation.
- [44] Robinson, D. (1997). *Translation and empire: Postcolonial theories explained*. St. Jerome Publishing.
- [45] Sun, K. (2015). *Ji yu hou zhi min yi lun de Gone with de Wind liang ge zhong yi ben bi jiao yan jiu* [Two Chinese versions of Gone with the Wind: A comparison based on Postcolonial translation theory] [Unpublished master's thesis]. Ludong University.
- [46] Tu, G. Y., & Zhu, X. L. (2010). *Fan yi yu gong mou – Hou zhi min zhu yi shi ye zhong de yi zhe zhu ti xing tou xi* [Translation and conspiracy: On the translator's subjectivity in post-colonial context]. *Zhong nan da xue xue bao (she hui ke xue ban)*, 16(06), 154-158.
- [47] Vieira, E. R. P. (1999). Liberating Calibans: Readings of antropofagia and Horoldo de Campos' poetics of transcreation. In Bassnett, S., & Trivedi, H (Eds.), *Post-colonial translation: Theory and practice* (pp. 95-113). Routledge.
- [48] Wang, C. W. (2018). *Cong wen hua shi yu xia qian xi cao zong li lun yu shi ren zhu yi fan yi li lun de gai xie mu di* [A brief analysis of purpose of rewriting in Manipulation theory and Cannibalism translation theory from a cultural perspective]. *Kao shi yu ping jia (da xue ying yu jiao yan ban)*, (03), 28-31.
- [49] Wang, J. (2016). *Fu lei de fan yi guan yu shi ren zhu yi fan yi si xiang de dui bi* [A comparison between Fu Lei's translation theory and Cannibalism translation theory]. *Qiu zhi dao kan*, (12), 27.
- [50] Wang, P. (2013). The Promethean translator and cannibalistic pains: Lu Xun's "hard translation" as a political allegory. *Translation Studies*, 6(3), 324-338.
- [51] Wang, Y. (2010). *Lun wei nu di fan yi si xiang yu shi ren zhu yi fan yi si xiang de shu tu tong gui* [On the commons between Venuti's translation theory and translation ideas of Cannibalism]. *He nan gong cheng xue yuan xue bao (she hui ke xue ban)*, (03), 73-75.
- [52] Wang, Y. H. (2019). Lost in translation: The motif of cannibalism as reconstructed in the English translations of a Chinese classical novel. *Neohelicon*, 46(2), 683-697.
- [53] Wang, Y. H. (2022). The motif of Cannibalism as reconstructed in the English translations of a Chinese classical novel. In D. F. Li (Ed.), *New Frontiers in Translation Studies* (pp. 63-78). Springer Science and Business Media Deutschland GmbH.
- [54] Wang, Z. P., & Jiao, Y. F. (2016). *Yi hua: Hou zhi min zhu yi fan yi ce lüe de xuan ze qu shi* [Foreignization: Trend of Post-colonialism translation strategies]. *Zhong zhou da xue xue bao*, (05), 68-71.
- [55] Wen, H. Z. (2017). *Shi ren zhu yi fan yi li lun shi yu xia de jing de zhen tao ci yi jie* [Translation of Jingdezhen ceramics from de perspective of Cannibalism translation theory]. *Chang jiang cong kan*, (32), 74-75.
- [56] Wen, Y. E. (2016). "Tun shi" yu "zi yang": Shi ren zhu yi li lun shi jiao xia de lin yi jie du ["devouring" and "nourishing": Lin Shu's translation from the perspective of Cannibalism]. *Dian zi ke ji da xue xue bao (she ke ban)*, (03), 80-85.
- [57] Wu, T. (2012). "Jie gou" de "shi ren zhu yi" fan yi guan [A "deconstructed" view of "Cannibalism" translation]. *Bei fang wen xue (xia ban yue)*, (07), 119.
- [58] Xie, Q. (2001). *Pang de: Zhong guo shi de fa ming zhe* [Ezra Pound: An inventor of Chinese poetry]. *Du Shu*, (10), 74-79.
- [59] Xu, J. (2008). *Yan fu de "da zhi" yu shi ren zhu yi fan yi guan* [Yan Fu's *dazhi* and Cannibalism]. *Tian jin wai guo yu xue yuan xue bao*, 15(05), 16-20.
- [60] Yang, S. G., & Fan, B. (2013). *Shi ren zhu yi fan yi li lun de fa sheng ji qi qi shi* [The occurrence of Cannibalism translation theory and its implications]. *She hui ke xue jia*, (9), 148-151.

- [61] Ye, L. (2012). *Cong ba xi shi ren zhu yi kan yan fu yi zuo 《qun xue yi yan》* [A study on Qun Xue Yi Yan from the perspective of Brazilian Cannibalism] [Unpublished master's thesis]. Hefei University of Technology.
- [62] Ye, L. (2012). *Hou zhi min fan yi li lun dui zhong guo chuan tong wen xue ying yi de shi yong xing fen xi: 《Chang hen ge》 ge an yan jiu* [A study on Postcolonial translation theory's feasibility over the translation of traditional Chinese classic works: A case study of Changhenge] [Unpublished master's thesis]. Sichuan International Studies University.
- [63] Zhang, T. T. (2012). *Pang de ru jia jing dian fan yi de shi ren zhu yi jie du* [A Cannibal reading of Ezra Pound's translation of Confucian classics] [Unpublished master's thesis]. Sichuan International Studies University.
- [64] Zhang, W. F. (2018). Hou zhi min zhu yi yi lun de "wen hua ba quan" jie gou ce lue de fan si [The reflection of deconstruction strategies of "cultural hegemony" in post-colonialist translation theory]. *Wai guo yu wen yan jiu*, (04), 76-83.
- [65] Zhang, X. Q. (2018). Shi ren zhu yi fan yi li lun yu chan shi xue fan yi li lun de dui bi yan jiu [A comparative study of Cannibalism translation theory and Hermeneutic translation theory]. *Bei fang wen xue*, (12), 226+228.
- [66] Zhou, X. Y. (2022). Haroldo de Campos's "reimagination" of classical Chinese poetry. *Foreign Literature Studies*, 44(2), 96-108.
- [67] Zhu, M., Qi, Y., & Ma, P. H. (2021). Shi ren fan yi li lun shi jiao xia 《li er wang》 liang da zhong yi ben bi jiao fen xi [A comparative analysis of the two major Chinese translations of *King Lear* from the perspective of Cannibalism translation theory]. *Chang chun li gong da xue xue bao (she hui ke xue ban)*, 34(5), 169-173.



Xiaohua Jiang received his Ph.D. from Peking University in 1996, majoring in translation studies.

He was a visiting scholar in GSTI, Monterey Institute of International Studies (California) from 2000 through 2001, served as an External Examiner of the Translation Department of Lingnan University of Hong Kong, now a professor of Translation Studies at the Faculty of Languages and Translation in Macao Polytechnic University, co-supervisor of Ph.D. candidates in Guangdong University of Foreign Studies.

Prof. Jiang is the editor of the academic journal *Guang Yi* (ISSN1998-5177), Supervisor-general of the Federation of Translators and Interpreters of Macao, and Secretary-general of the International Association for Eco-Translatology. He has been teaching English, translation theory, and practice for over 30 years. He has published 2 translated books, 2 monographs, and over 70 academic papers on Translation Studies. Email: xhjiang@mpu.edu.mo



Zhisheng (Edward) Wen obtained his BA in English Education from South China Normal University, Guangzhou China in 1998; MA in Applied Linguistics from Guangdong University of Foreign Studies in Guangzhou China in 2002; a Ph.D. in Applied English Linguistics from the Chinese University of Hong Kong in Hong Kong SAR China in 2009.

He has over 20 years of teaching experience in applied linguistics and teacher education at major universities across the Greater Bay Area (Guangdong, Hong Kong and Macao) of China. His broad teaching and research interests lie in second language acquisition, task-based language teaching and learning, psycholinguistics, and translation. He is Editor in Chief of the *Journal for the Psychology of Language Learning*.

Dr. Wen is currently an Associate Professor at Macao Polytechnic University, Macau SAR, China. He has published extensively in language aptitude and working memory, including over 60 journal papers and book chapters, four guest-edited special issues, over 10 research monographs and edited volumes by international publishers. His recent books included "*Working memory and second language learning*" (2016, Multilingual Matters), "*Cambridge Handbook of working memory and language*" (Cambridge University Press, 2022, edited with Schwieter), "*Language aptitude theory and practice*" (Cambridge University Press, 2023, edited with Skehan and Sparks). Email: edwardwen@mpu.edu.mo



Meng Yu, is currently a scholarship Ph.D. student in the Portuguese Programme of the Macao Polytechnic University (MPU). She obtained a Master's degree in Chinese/Portuguese-Portuguese/Chinese Translation from the University of Macau (UM), receiving the result of EXCELENTE on the distinction of the dissertation. She graduated from the Portuguese Department of the University of Macau with a bachelor's degree in Portuguese Studies.

She has taught at the Department of Portuguese at Zhejiang Yuexiu University of Foreign Languages for four years. She has published several articles on Portuguese language teaching. Her research areas cover translation theory and practice, literary translation, especially Chinese-Portuguese translation and African Portuguese literature studies. Email: p2108972@mpu.edu.mo