

ABSTRACTS

Mo Yan: An Intellectual from the Countryside, the Motherland and from the World

This article is a foray into the literary career of Mo Yan, addressing the theme of his work, that usually is set in the countryside of his homeland, and his greatly exuberant, energetic and simultaneously highly metaphorical writing. By bailing of Chinese literary translation and popular oral traditions, ‘with a mixture of fantasy and reality, in a historical and social perspective, Mo Yan has created a world reminiscent in its complexity of the writings of William Faulkner and Gabriel García Marquez’, as recognised by the Swedish Academy to award him, in 2012, the Nobel Prize for Literature. [Author: Qiu Huadong, pp. 12-20]

Big Breasts, Wide Hips: Reading Notes

According to Mo Yan, a novel does not copy reality; invents its own language. Recreating characters through the most hallucinated metamorphoses, Mo Yan is sometimes compared to Latin American authors of the ‘magical realism’, but the great myths and metaphors that run through his work are recurring in the writings of all times and cultures. Weaving the experiences of his childhood with a mighty fictional torrent, the controversial book *Big Breasts and Wide Hips* has as main character the only son of a woman who only engendered daughters, and a foreign missionary. Tyrants and gangsters bloody the earth, a saga that reverses the sacred destiny of the earth, as a mother who nourishes and cherishes. Is the mother—the womb—that goes along the 600 pages of the book to embody the strong symbolic significance that conveys the title. Crossing traditions and beliefs with real people, legendary beasts and strange visions, the text of Mo Yan reports initiation rites, as well as funeral rites. Acts of war defile nature, as common parent, leveling, digesting, regenerating and redistributing, an extensive and lively

panel that leads me to revisit similar metaphors in the work of other authors, and finally to a reflection of Saramago about the visions of St. Anthony of Hieronymus Bosch. [Author: Fernanda Dias, pp. 21-33]

The Secret Language of the Letter of Lu Si-Yuan in *Nocturno em Macau*

Particular category of silence, the ‘secret’ (secrecy) can approach the enigma, the mystery the inaccessible, the inexpressible. If sometimes, it is assigned the meaning ‘hidden from view’, the secret may also appear as something unreadable or indecipherable. In the work of Maria Ondina Braga, the object is the symbol by excellence of expressive silence that guides her tireless and mazy work of ‘decoding’ her own puzzles. Debugging or decoding the sense of not told, the object comforts and releases the character used as a symbol, while preserving the modesty necessary for this outcome. The letter, and in particular the love letter, plays in this context a particularly relevant role. At *Nocturno em Macau*, the object through the eyes of the narrator or the character, detaches itself from its own reality, allowing others to read words contained therein. Thanks to a set of successive hiding secrets that she becomes the target, the letter of Lu Si-Yuan is a piece of extraordinary importance in this novel. In the image of intrigue woven into it, only the signs suspended from a secret language seem, in this letter, worthy of interest. [Author: Filomena Iooss, pp. 34-43]

Macao, a Multicultural City? Traces of Multiculturalism in *Os Dorés* of Henrique de Senna Fernandes

As a result of the transnational and transcontinental mobility and communication, personal relationships are established either face to face or by digital communication, with benefits of mutual cultural enrichment.

However, the close relations and coexistence are not always so simple, which has created additional problems for societies involved, without the theories and policies of multiculturalism being able to find consensus solutions. Macao, a city with cultural diversity increasingly sharp and rich, excel for peaceful coexistence among cultures, presenting, however, social and structural problems that, according to some scholars and literary authors, are old, having been aggravated by the economic development that has seen the past two decades. The book under review, *Os Dorés* of Henrique de Senna Fernandes, shows us a Macao, mid-20th century, as a place of encounters and clashes between people of different cultures and a web of relationships where the Other becomes otherness that forces us to ask ourselves and those living with us in a space lavish of social meanings. [Author: Fernando Manuel Margarido João, pp. 44-57]

The East and the Silence in the Poetry of Rui Rocha

The poetry of Rui Rocha in his book *A Oriente do Silêncio* draws itself away from the majority of the poetic speech written in Portuguese in recent years. The way the author looks at the Other and the Nature is quite different from the poetic production of Portuguese, Brazilian and Portuguese speaking African countries nowadays. This article clarifies the soil matrix from where Rui Rocha’s poetry emanates. It also establishes some parallels between this work and Western thinkers such as Hildegard of Bingen, Saint John of the Cross and Eckhart. His writing also differs from the Portuguese orientalist oriented poets such as Camilo Pessanha or poets who use the Eastern formal level array without having untied a whole multiplicity of experiences and visions unapologetically Westerner. Finally, the poetry of Rui Rocha is analysed

in its imagery, in its main thematic and stylistic procedures, in order to present the work as a whole, as an organic unit endowed with sense. [Author: Victor Oliveira Mateus, pp. 58-63]

Deepnesses of the Portuguese Language: The ‘Poema do mar’ by Jorge Barbosa

‘Poema do mar’ gives voice to the notional of ‘far away-land’ and ‘split-existence’ of the more disenchanted Cape Verdean poet upon his motherland. Jorge Barbosa (1902-1971) was, along with Baltasar Lopes and Manuel Lopes, one of the leading figures of *Claridade*. The emergence of this magazine, in 1936, defines the modern Cape Verdean cultural movement which, aware of its cultural unity, intended to break definitively with the subordination that encircled the European thematic, releasing from colonial alienation the creative act. As well as Manuel Lopes, Barbosa is also the poet of the sea, that fears and wishes paradoxically *hora di bai*, prisoner and singer of the complete insularity. The ubiquitous sea ‘dilates dreams and stifles desires’ (‘O Mar’), in the Cape Verdean worldview, this close relationship between the physical landscape and the philosophical and existential questions in which poets of *Claridade* based their poetry. But in ‘Poema do mar’ there is not even the possibility of sensible departure in ‘Solilóquio junto do mar parado’ or in ‘Poema de quem ficou’ by Manuel Gomes, the same author of *Chuva Braba*, ‘small masterpiece of insular novelistic’ in the words of Vitorino Nemésio. In ‘Poema do mar’, the static and inert fatalism of Jorge Barbosa hopelessly covers his entire *Archipelago*. [Author: Clara Sarmento, pp. 64-68]

José Eduardo Agualusa and Luís Cardoso in Macao: Some Reflexions About Lusophony

Several authors, editors, translators, journalists, musicians, filmmakers and Portuguese and Chinese artists participated

in March 2013 in the 2nd edition of the Macau Literary Festival – The Script Road. All the participants brought with them, among other things, the questioning of the concept of ‘lusophone writer’. Among them, the Angolan José Eduardo Agualusa and the Timorese Luís Cardoso discussed their relationship with Portuguese-speaking countries and their vision on the Literatures of lusophone array. This article aims to explore the perspectives and the role that two writers as different as these, widely referred to as ‘Portuguese-speaking writers’ have and can have on the problematisation of the concept. To this end, it will be made a short presentation of the authors and their work, tackled the concept of Lusophony and transcribed quotations of conversation that occurred. [Author: Ana Paula Dias, pp. 69-76]

The Translatability of Chinese Poetry to Portuguese and Western Languages

The present article sheds light into some aspects of the translation of Chinese poetry to Western languages and discusses the need to: (i) delimit the *space and time* of Chinese language and culture and (ii) recognise some of the peculiarities of classic Chinese poetry translation. For that, firstly some considerations on *Chinese languages* and the need to situate them in their adequate *space and time* must be made. Secondly, a short revision of the discussions among some oriental and Chinese theorists regarding the poetical translation and the translation of Chinese poetry to western languages will be made. [Author: Júlio Reis Jatobá, pp. 77-85]

Carlo Spinola and His Attempts to Get to the Índias

The present article aims to give a detailed and historically contextualized account of the two sea travels from Lisbon to Macao that took place between 1596 and 1600 and saw as protagonist the Italian Jesuit Carlo Spinola. In order to follow Spinola’s displacements,

we are going to use the thorough description he wrote himself to the Father General of the Society of Jesus, although we shall use other coeval manuscript and printed sources, as well. The voyages of the *Carreira da Índia* are a fascinating topic within the Portuguese expansion and it gets ever more interesting when it has to do with shipwrecks and castaways. Carlo Spinola’s voyage aboard the *Carreira’s* ship *São Francisco* started as of usual from Lisbon during the spring of 1596. However, due to unpredictable and unresolvable mishaps, the Italian Jesuit was not able to reach Goa by the end of the year, as he wished. Before setting foot in the Portuguese India, in fact, which happened only in 1599, he was forced to visit Brazil, Puerto Rico and England. We are going to see how travels and misadventures at sea were both the inspirations for a literary genre and the occasion for a missionary to implement his vocation within foreign territories. Moreover, through Spinola’s activities we get the chances to survey at once the Christian missions in the Portuguese and Spanish Indies, as well as the status quo of the Christianity in England by the end of the 16th century. [Author: Daniele Frison, pp. 86-107]

On the Threshold of Japan: Gaspar do Amaral, the ‘Jesuit Network’ and the Contribution of the Japanese Mission and the Japanese Diaspora to the Deployment and in the Settlement of the Jesuit Mission in Tun Kim

Although identified and inventoried, the documentation named ‘Jesuítas na Ásia’ from the National Library of the Ajuda Palace, in Lisbon, continues to reveal a wealth of new documents, that, if studied in detail, contribute to a broadening, and at times, as a prompt for more questions with regard to the organisation and ‘multinational’ operations by the Society of Jesus in the Far East, from the

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economical, as well as the spiritual and intellectual point of view.
Through the discussion of the cosmopolite maritime merchant networks operating between Japan, Macao and Tonkin in the 16th/17th centuries and of some correspondence from Gaspar do Amaral (1594-1646), a ‘forgotten’ Jesuit (even though he had been a Rector at the College of Macao in 1640, Provincial and Visitor of the Province of Japan as well as the Vice-Province of China in 1644), we can better assess the role of the mission in Japan (despite the difficulties confronted in the first decades of the 17th century) and of the South Asia Japanese diaspora in the settlement, the perseverance and even in some development of the Jesuit mission in Tonkin.
[Author: Dejanirah Couto, pp. 108-121]

The First French in Macao: The Jesuit Alexandre de Rhodes (1591/93-1660)
This paper researches the writings and life of the French Jesuit Alexandre de Rhodes in Macao. Acknowledge mainly for his missionary work in Vietnam, De Rhodes lived more than twelve years in Macao, ten continuously from 1630-1640, teaching in the Jesuit St. Paul’s College and fulfilling the important duties of Father of the Christians (*Pai dos Cristãos*), the priest in charge of the new local converts. This study aims to understand De Rhodes written description of Macao in the context of his traveling books, representation of China and polemics lived during his Macanese large religious experience.
[Author: Ivo Carneiro de Sousa, pp. 122-144]

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