

ABSTRACTS

Without a Country, There Is No Family: Patriotic Educational Policy in Portuguese Africa and Macao between 1960 and 1974

During the 1960s, the Portuguese fought three colonial wars in Africa that indirectly impacted Macao. *Prima facie* evidence from textbooks and documents suggests that the Portuguese used education as a weapon in their fight against liberation movements. There is ample evidence showing clear nationalist and militarist themes in numerous textbooks. Nationalist values were also inculcated through the Mocidade Portuguesa (MP) and the Mocidade Portuguesa Feminina (MPF). In addition, a cordial and close co-operation between Macao and Portuguese Africa was seen in the sharing of educational information. Macao was the anomaly in the Portuguese Empire with only a limited number of official schools being subject to the nationalist curriculum values. During archival research at the Archives of Macao, the author discovered several documents outlining an ultimately unsuccessful attempt to set up a university in Macao in 1949 with the provisional name being 'The University of South China'. The information is contained in an appendix.

(Author: Alex Duggan, pp. 6–55)

Chinese Teaching — Moral in Macanese Style

There is a unique teaching style of Chinese as a second language that we

can find, among other sinologists, from Pedro Nolasco da Silva (1842–1912) and Luís Gonzaga Gomes (1907–1976). Pedro Nolasco da Silva was a Macanese and a famous Chinese–Portuguese interpreter, translator and teacher. He wrote many books for teaching. Among them, we find a grammar book and manuals of Chinese language. Nolasco da Silva taught Chinese using the method of translation that was, and still is, very important to understand, by comparison, not only the position of elements in a sentence, but also cultural influences.

Much time has passed since Pedro Nolasco da Silva and the nineteenth or twentieth centuries' sinologists of Macao, but as I will show in my contribution, fundamental ideas in teaching Chinese as a second language persisted.

(Author: Ana Cristina Alves, pp. 56–66)

Remnants of Empire: Subalternity and the Exile of the *Zanryu-fujin*

Japan's imperial campaign on the Asian mainland needed Japanese women, their reproductive function and their capacity to preserve the so-called 'Yamato' race. Consequently, propaganda and mobilisation measures were set in place to send them to the periphery of the Empire. The mission *civilisatrice* idealised by the Japanese war machine, under the guise of 'Pan-asianism', promoted conservative ideals that aimed to educate, discipline

and impose on women certain patriotic and social obligations. When the Empire collapsed, they were left behind, the vast majority never to return to Japan again. This article analyses the measures taken by the Japanese government regarding these women's adaptation to the new circumstances in Chinese territory, and/or their repatriation and return to Japan. This particular case-study will be inflected by the analytical theory of Subaltern Studies, and reflections on dislocated identities and exilic existence.

(Author: André Saraiva Santos, pp. 67–83)

Bakhtinian Carnivalisation in Austin Coates' *City of Broken Promises*

In *City of Broken Promises*, Austin Coates has delineated late eighteenth-century Portuguese Macao as the inscrutable and seductive Orient, or the East, and, not least, as the West's shackled 'Other'. This colonialist novel is redolent of benighted backwardness and sexual fantasy, along with colonial ideology and Orientalist stereotype. Even so, the author inadvertently reworks the colonial/Orientalist perception. Resonant with a Bakhtinian carnival aesthetic, he discloses a dissenting stance of subversion, in which colonial hierarchy and supremacy are ridiculed through the switching of roles. The Bakhtinian carnivalisation in literature entertains the idea that literary texts do not

merely contain a unitary ideological perspective, they may well draw a veil over concealed voices that are riddled with a revolutionary potential to mock dominant ideologies. Symbolising the superior/masculine West, Thomas van Mierop, an Englishman, is forced out from the East by dysentery and punished by death at sea. His Chinese pensioner-mistress Martha, reified as the inferior/feminine East in an 'Oriental harem', emerges in the end as a successful trader and the greatest public benefactress of Macao. The novel oddly reveals a hidden resistance to imperial transgressions and a reversal of the West over the East paradigm in the present rhetoric.

(Author: Christina Miu Bing Cheng, pp. 84–101)

Globalising Macao's Food Culture

This article reviews food expert Annabel Jackson's latest book, entitled *The Making of Macau's Fusion Cuisine: From Family Table to World Stage*, which displays the breadth and depth of global culinary encounters in this former Portuguese colony along China's maritime periphery. Exploring the continuity and changes of Macao's cosmopolitan cuisine from the past to the present, Jackson utilises the categories of food, identity, and memory as analytical windows onto larger historical, economic, and socio-cultural factors that have transformed the local culinary heritage. The essence of Macao's cuisine is remarkably

pluralistic and inclusive, but the discrete components that are initially rooted in the Portuguese, Cantonese, Chaozhou, Indian, and Malay cooking practices have evolved over time. Even as the rapidity of changes and developments in the post-colonial era has inspired nostalgia for authentic local cuisine, this genuine desire is driven by a sentimental effort to romanticise one's favourite home-cooked food as an antidote against excessive commercialisation.

(Author: Joseph Tse-Hei Lee, pp. 102–106)

Models of Literary Development: Poetry and Prose

One could say that Western Literature has developed under two overarching strands (axes), represented by poetry writing, on one side, and prose writing, on the other. Although Western Classical Literature's stylistic development reveals a continuous mediation and integration between prose and poetry, both had different ranges, crystallised by their different social functions and practices. In this respect, the Chinese experience is peculiar, in that there is no typological model making a clear-cut distinction between prose and poetry. In Ancient China, not only were the written and vernacular languages less continuous than in Western Antiquity, but there was no particular distinction between the functions and performances proper to Chinese 'poetry' or 'prose'.

(Author: Giorgio Sinedino, pp. 107–117)

'Stylistic Qualities' in Liu Xie's *The Literary Mind and the Carving of Dragons*

This article continues to discuss Liu Xie's *Wenxin Diaolong*, one of the most important literary theoretical treatises from China, studying the topic of 'Stylistic Qualities' based on concepts introduced by *Wenxin Diaolong*'s chapters 28, 29 and 30. Liu Xie summarises and develops traditional conceptions regarding what qualities the man of letters is supposed to demonstrate in his writing in order to be considered a master of his art. Firstly, there is the pair 風骨 (Fenggu), representing, respectively, the power of moving the reader and the vigour that the artist's personal convictions communicate to the texts he creates. Secondly, a literary master must be well schooled in the historical development of themes and genres, a quality defined as 通 (tong), other than being capable of re-elaborating traditional themes and techniques, attributing 'originality' to his creations (變 bian) according to his ability to produce variations. Finally, the consummate writer should be able to moderate the natural tendencies of his talent in order to keep himself within the standards and rules of the themes and genres under which he creates (定勢 Dingshi).

(Author: Giorgio Sinedino, pp. 118–145)