

ABSTRACTS

Narrating and Contesting Cultural Identities in Music: The Case of Macao before and after Handover

Macao has seen an incessant cultural exchange between the East and the West since the arrival of the Portuguese in the mid-sixteenth century. Different types of hybrid cultural and artistic heritage, like music, language, and poetry, have since then been created. However, as reflected by scholars, more efforts are yet to be done in documenting the aforementioned artistic development and investigating how the cultural identity of the people of Macao has evolved through history. This paper contributes to study how the memories and identities of specific groups of people residing in Macao are articulated in their music depicting Macao, specifically, through analysing the Chinese songs 'Song of Seven Sons — Macao' and 'Song of Macao', and the Portuguese pieces 'Macao, My Land' and 'Good-bye, Macao', as well as using the discourses of music and cultural identity discussed by Simon Frith, Stuart Hall and Homi Bhabha, among others. The selected works concern their uses of language, musicality, and public appearance. Although one group may demonstrate contradictory narratives in terms of identity and beliefs with another, their overall musical expression about themselves

and Macao constructs our communal understanding, memory, and recognition of this place. Over time, a change in terms of their narratives of identity and the audience's reception can also be seen, resulting in a mobile identification, and shifting collective identity of the people. (Caspar Ka Yin Chan, pp. 6–23)

Mapping Macao: Spatial History, Cinematic Urbanism and Building a Global City

In his seminal work *The Image of the City*, urban planner Kevin Lynch argues that the meaning of an urban experience is derived from and through the acquisition of mind maps. The city is to be 'imagined' in a 'two-way process between the observer and the environment' in which the observer 'selects, organises, and endows with meaning to what they see'. In this sense, Macao is as much a city as it is an image. Established as a Portuguese trading post in 1557 and returned to the People's Republic of China in 1999, Macao has experienced a series of transformations in both spatial and historical terms. Land reclamation projects began as early as 1912 and intensified in the early 2000s. The Special Administrative Region initiated an ambitious mega-project to reclaim land from the seas between Taipa and Coloane, known as the Taipa-Coloane

Land Reclamation Site or, more commonly as 'Cotai Strip'. This article analyses how the image of Macao as a global city is constructed, both spatially through urban planning, and culturally through cinema and media. More specifically, it analyses how Ho-Cheung Pang's award-winning film *Isabella* sheds light on Macao's fragmented spatial history. As Winner of a Silver Bear at the Berlin International Film Festival, *Isabella* brought Macao to the global film audience. At the same time, the film draws attention to how the urban space of Macao can be decoded in different ways by local and international audiences. In other words, the film subtly separates audiences based on their knowledge of Macao's spatial history, highlighting the changes in Macao's social fabric and the cultural identity of its residents. This paper explains how cinema and urbanism are connected in the making of Macao as a global city. (Christopher K. Tong, pp. 24–41)

Religion and Power: Women Travellers in Macao

As the first female missionary visiting Macao in 1836 before settling in Hong Kong in 1842, the significance of Henrietta Hall Shuck to Hong Kong is definitely remarkable. Yet, our present understanding of her influences on

Macao is comparably limited. Since historical themes are strongly tied to the portrayal of 'woman' created by hegemonic discourse, this research enables us to rethink women who are comparatively underrepresented in 'history'. The realisation of inclusive femininity can be achieved through an examination of the material and historical heterogeneities that characterised the lives of women in the third world during the colonial era and, therefore, redefining, producing, and representing 'women' as a singular third world 'woman'. This paper puts forward a colonial feminist theory and discourse by third world women who exercise power and operate resistance. It is argued that power relations are defined as a source of power and a collective response to power. This article draws a comparison between Henrietta Hall Shuck's self-presentation and her representation of women in Macao about religion and power, it proposes hegemonic discourses that are inscribed in power relations where women oppose, resist and implicitly support. (Eliza Si Kei Leong, pp. 42–57)

From Early Luso–Chinese Contacts to the Portuguese Presence in Macao

The historical route from the conquest of Malacca to the beginnings of the permanent Portuguese presence in Macao is what I attempt to trace

in this essay. The Portuguese opened the Southeast Asian routes after the conquest of Malacca in 1511, which led to their initial interactions with the Chinese. By using Western and Chinese sources, I narrate the journey of Portuguese merchants on the coasts of China. Based on Rute Saraiva's thesis, I attempt to explain how the Luso–Chinese agreement of Leonel de Sousa in 1554 that allowed the presence of the Portuguese in Macao in 1557 was reached. (Aureliano Barata, pp. 58–71)

The Third Silk Road: Pirates, Buried Treasure, and Sunken Ships

Most people know something about the overland Silk Road, but less about the maritime Silk Road, although both are equally important in history. Discussions about both the overland and maritime Silk Roads have focused on their importance in facilitating international trade and cultural exchanges. However, there is a third Silk Road, one that is seldom if ever mentioned, but is also important to history, archaeology, and cultural heritage. This third Silk Road is the pirates' Silk Road. Wherever there was a flourishing trade, there were sure to be pirates who preyed on that trade, and who also created their own networks of exchange through black markets and friendly ports. Wherever there was cultural

exchange, there were pirates who actively participated in cultural dissemination. In this article, I develop these themes with specific examples from history (with a focus on East and Southeast Asia). First, I discuss the routes relating to the maritime Silk Road and their connections to piracy. Next, I examine several pirate lairs located along these routes, places where pirates purportedly buried their treasures. Then I discuss the exciting field of maritime archaeology to examine what has been uncovered about alleged sunken pirate ships along the maritime Silk Road. Finally, I explore some of the contributions that pirates have made to the dissemination of folk religion and popular culture, as well as possible contributions that the pirates' Silk Road can make to contemporary historical and cultural heritage projects. (Robert J. Antony, pp. 72–91)

Launching *The Dawn* in Revolutionary Guangzhou: Tan Malaka and the 'Canton Conference' of the Transport Workers of the Pacific (June 1924)

Arriving in Guangzhou from Russia in December 1923 as the Indonesian representative of the Red International of Trade Unions (Profintern) in the Far East as well as Communist International

(Comintern) delegate for Southeast Asia — Tan Malaka, also participated in the Transport Workers of the Pacific Conference held in the southern Chinese city in June 1924. Drawing in an assembly of delegates from China, Indonesia, and the Philippines, the Conference assigned Malaka as editor of a proposed multilingual bulletin, *The Dawn*. With both the ‘Canton Conference’ and *The Dawn* largely neglected in the literature, this article seeks to advance research on this subject with reference to hitherto neglected Comintern archives, especially addressing the Profintern-in-Asia theme as well as Tan Malaka’s special role prior to and just subsequent to his exit to the Philippines where he carried on with the support of local

labour leaders.

(Geoffrey C. Gunn, pp. 92–109)

The Impossible Balance — An Oriental Spirituality

Every nation has its own peculiar character, and Japanese in particular, are religious beings who are superstitious and fear God (or gods), themselves, the others, the group, and the environment — the islands where they live, the seas that surround the islands and the sky that observes them. In order to protect themselves from everything and everyone, Japanese firstly found in Shintoism, and later in Buddhism, principles and beliefs which shaped them in the dialogue with nature and society. Christianity, which proposed a synthesis of all beliefs, was denied

because it imposed a monopoly on truth.

In between the fury of the environment and humanity, Japanese found protection in Shinto and Buddhist beliefs. Under such protection, Japanese are carved with Shinto chisel but by Buddhist hands. Taught to admire beauty, Japanese recreate the restrained and exemplary environment where they search for a minimalist, purified and disciplined spirituality which is well synthesised in Japanese gardens.

Between the Buddhist religious principles and the love of nature proposed by Shintoism, Japanese try to seek the beauty and perfection in a (nearly) impossible balance. (Eduardo Kol de Carvalho, pp. 110–121)

