

ABSTRACTS

Politics, Patriarchy, Progress and Postcoloniality: The Life in the Fiction of Henrique de Senna Fernandes

This paper begins with a discussion of postcolonialism in literature, and goes on to suggest the inapplicability of this blanket term to lusophone writers in Macao. In the case of the fiction of Henrique de Senna Fernandes, generally considered the doyen of Macanese literature, it is more fruitful to draw upon Latin American literary theory, and in particular Doris Sommer's concept of the 19th-century domestic romance as constituting both an expression of liberal social and economic values, as well as delivering an important nation-building message. Seen in this light, Fernandes's fiction is on the one hand liberal and progressive in the context of Macao, and on the other, conservative by comparison with the political projects of contemporary postcolonial writers from other parts of former European empires. The paper goes on to consider in some detail both the short stories and the novels by this author, including his last, unfinished work, *A Noite Caiu em Dezembro*, suggesting that many of the themes and ideals contained in his fictional world reflect both his historic experience as a Macanese, caught between two contrasting cultural and social worlds, his own life experience, and the situation of Macao as a 'city-state' territory built primarily on international trade. [Author: David Brookshaw, pp. 6-21]

A Cuisine of Nostalgia: The Role of Food in Senna Fernandes's *A Trança Feiticeira*

This paper begins by considering the growing importance of food and of culinary culture as an expression of the identity of Macao over the last two decades, and in particular of the Macanese as an ethnic group during a period of profound change. It also discusses the various interpretations of what constitutes Macanese cuisining, occupying as it does a central position in the fusion of influences emanating from Portugal,

China, India and Southeast Asia. The paper then goes on to focus on the symbolic role of food in the work of Henrique de Senna Fernandes, paying special attention to what some critics consider the author's most iconic novel, *A Trança Feiticeira*. Here, the discussion ranges not only over the food references in this novel, their particular significance in the unfolding drama and importance in the evocation of the hybrid culture of Macao, but also suggests that cuisine and nostalgia are crucial symbiotic ingredients in the author's literary interpretation of Macanese identity. [Author: David Brookshaw, pp. 22-29]

Senna Fernandes: Picaresque Fragments and Literary Contributions to Capturing Facts of Old Macao in *A Trança Feiticeira* and *Amor e Dedinhos de Pé*

Picaresque literature blends the (auto) biography of the hero with society, using the former to parody and satirise the latter. Thus picaresque fragments contribute to the preparation of the genre in itself and simultaneously portray social, economic and political contexts. In the 16th and 17th centuries, the pauperisation of Iberian society led to alternative means of subsistence which provided picaresque with ingredients to lash out at vice and sordidness, using marginal themes and satirising anyone from pretentious knights to the ordinary man trying to survive by any means. Although the genre itself is not particularly pertinent, Senna Fernandes portrayed picaresque figures travelling around Macao (and the surrounding areas) in the 1930s, 40s and 50s, like chess pieces involved in the complex interplay between the three main communities in the region (Chinese, Portuguese and Macanese), with these determining the moments of falling and/or rising. Such moments, threaded through with fact, serve as the author's theme for painting a socio-historical portrait which reflects his affection for an identity already threatened by change but which, even

so, could still be parodied and satirised in a masterly fashion.

[Author: Carlos Filipe G. Figueiredo, pp. 30-53]

Senna Fernandes: Family, Culture and Diaspora

Very few Macanese families did not participate in the diaspora. The Senna Fernandes family certainly contributed towards Macao welcoming those who arrived in the city and stayed there, integrating into Macanese families. This was one of the many families that merged into different migratory flows forming the diaspora over the last one and a half centuries and whose essential reference is the information made available in Jorge Forjaz's work *Famílias Macaenses*. This brief essay paints a social portrait of the Senna Fernandes family, taking it as an illustrative example of Macao society and, mainly, of the migratory movements that gave rise as a whole to the Macanese diaspora. To fulfil this objective, three fundamental concepts are examined—family, culture and diaspora—forming the basis for analysing the role of the families building the cultural identity of the Macanese community, both in their society of origin and in the territories to which they spread.

[Author: Alfredo Gomes Dias, pp. 54-60]

Dark Writ: Marginal and Magical Macao

That which is marginal turns magical in human imagination in good time. The liminal state lying at the margins of culture threatens and thrills at once, as evidenced in the pun of one Batman movie: the dark night of evil and *The Dark Knight* (2008). Or perhaps the duality resides in Batman and his shadow: the Joker in a jovial death mask and the Savior in a black shroud of mourning. The bad bat of Western imaginary transforms, via Marvel comics and Hollywood, into a good bet in Gotham's hero, a high-stake gamble Everyman fantasizes wagering for all or nothing. This is the chancy, two-faced nature of Casino Capitalism, as Susan

RESUMOS

Strange puts it in her 1986 classic. Erstwhile Monte Carlo of the Orient, today's Sin City of the New China, Macao occupies that ambiguous margin between 'Wynn' and lose throughout its 'sightings' in Western and Hong Kong narratives, both literature and film. Josef von Sternberg's *Macao* (1952) based on Bernard C. Schoenfeld and Stanley Rubin's screenplay tries to resuscitate his Orientalist corpus of *Morocco* (1930), *Shanghai Express* (1932), and *The Shanghai Gesture* (1941) in the vein of film noir, mixing gangster with musical and detective mystery. The Anglo-Hong Kong, mixed-race novelist Timothy Mo launches his career as a satirist with Wallace Nolasco, a Portuguese Chinese hailing from Macao in *The Monkey King* (1980). The filmmaker Johnnie To in *Exiled* (2006) intensifies traditional *yi* (camaraderie, brotherhood) amidst a lawless Macao, which in effect rehashes Hong Kong action cinema's senseless gun fetish. Whether set specifically or tangentially in Macao, Macao remains largely 'off-frame,' even the on-screen sampan dwellers of the black and white *Macao* or the Rococo, brightly coloured architecture of *Exiled* serving as mere backdrops for heroes and villains. In terms of narrative, Macao has never ceased to be extraterritorial; its space and people are chips in a game of capital circulation and image-making. As such, Western and Hong Kong narratives manage to repress Macao, in denial of its 'make or break' implication. Macao recurs in this dream-state, a glittering diamond of casinos in the dead of night, where high society and lowlifes, gold and dirt flip back and forth, like a roll of dice.
[Author: Sheng-mei Ma, pp. 61-68]

The Portuguese Discoveries and the Intercultural Encounter in Macao in an Unknown Poem by Austin Coates: 'Macao'

In 1950, English author Austin Coates (1922-1997) wrote in the city of Manila, a poem entitled 'Macao', dedicating it to his longtime friend the Macanese scholar Jack Maria Braga (1897-1988) to whom he sent it by letter. The poem remained unpublished in the spoils of Austin Coates (Colares, Portugal) and

J. M. Braga (National Library of Australia, Canberra), and this article presents the transcript of this unknown lyric text and a study on the themes of Portuguese Discoveries and Sino-Portuguese encounter in the enclave.
[Author: Rogério Miguel Puga, pp. 69-76]

The Work of Macanese Sculptor Raúl Xavier: An Oriental Spirit in the Art of the Estado Novo in Portugal

The sculptor Raúl Xavier was very active in Portugal during the Estado Novo, and participated in Portugal's World Exhibition in 1940. He was born in Macao in 1894 but left for Lisbon at a tender age. There he studied Sculpture in the School of Fine Arts but did not complete his course. In addition to his artistic career, he also gave technical classes. At the age of thirty he returned to the Orient where he came into direct contact with Chinese and Japanese art. On his return he devoted himself entirely to sculpture in all its forms, and his work is now displayed in public and private buildings and parks in Portugal, as well as in collections abroad. This short overview of his life and work follows the oriental influence in his surviving sculptures, most obviously the massive size of some of them in contrast to a remarkable calmness of pose and expression. This is particularly true of his allegorical and religious figures.
[Author: J. A. Gonçalves Guimarães, pp. 77-91]

The Year of José Vicente Jorge's Birth

José Vicente Jorge (1872-1948) was an imposing figure in early 20th century Macao, yet his life has not been studied in depth, despite having acted as a mediator between the Chinese and Portuguese communities, and contributing to decision-making and the administration of Macao's future in his capacity as a lawyer and interpreter involved in Sino-Portuguese diplomacy at the Portuguese Legation in Peking. Additionally, he wielded influence as a teacher in the Macao Lyceum, and in the cultural sphere as a collector of Chinese art and mentor on things

Chinese to men such as Camilo Pessanha (1867-1926). The text focusses on the Macao where José Vicente Jorge was born and grew up, presenting the context in which the character of the man, citizen and Sinologist was shaped alongside the modernisation of the city. It points out the most salient features of the physical space and the human, social and political environment surrounding José Vicente Jorge, reproducing the era and transporting the reader into a Macao which now lies far in the not too distant past.
[Author: Teresa Sena, pp. 92-108]

Auguste Borget. A Year in China (1838-1839)

Auguste Borget (1808-1877), close friend of Honoré de Balzac, left in 1836 to go around the world and arrived on the southern coasts of China where he stayed first in Hong Kong, then in Canton and in the Portuguese colony of Macao, from August 1838 to July 1839. This paper first gives Borget his place in the history of art and traces his formation as landscape artist, reproducing and then commenting upon the numerous drawings done from nature in South China, coming from various collections in France and other countries, for the most part unknown. The paper tries to identify the sites of these drawings and finally notes the relation with his contemporaries, Charles-François Daubigny for example, or Adrien Dauzats. The text has therefore two supports: Borget's drawings and his writings. They reveal his talent as an observer of nature and men and thus his sincere and faithful vision of Chinese reality.
[Author: Barbara Staniszevska-Giordana, pp. 109-124]