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Deolinda da Conceição:**On the Centenary of her Birth**

Born in July 1913 in Macao, Deolinda da Conceição, journalist and writer, was the author of *Cheong-Sam: A Cabaia*. This work brings together tales that depict the life of the people of China and, in particular, Macao in the first half of the 20th century. In addition to the stories, the author wrote several chronicles in which she revealed a society where women struggle for freedom, equal opportunities and social recognition. Her writing was a never-ending quest to try to understand the role of women in several roles and contexts, and to reveal the situation that has been created by a traditional and closed society, where biting criticism reigns and prevents the free and creative spirit from flourishing. Deolinda felt the leers and scathing critique of a society that was not ready to accept a divorced, remarried woman, a professional who dared to break the barriers and position herself as a modern woman. A sensitive person, she writes about human feelings, altruism and compassion for the Other, and also about the cruelty and inhumanity perpetrated by those who only maintain the appearance of humanity.

[Author: Maria de Lurdes N. Escalera, pp. 6-21]

Trauma and Memory in the Tales of Deolinda da Conceição

In 1956, Deolinda da Conceição, born in Macao, published her first and only book *Cheong-Sam: A Cabaia*, tales that give expression to China's traumatic Japanese occupation. If we take into account the difficulties of writing the recent history of China, as the Chinese writer Xinran points in her books, especially in *China Witness*, if we see how the end of World War II in Europe in the past 20 years, sparked what Tzvetan Todorov calls 'the rise of the public man; and if we realise the changes that have occurred in the role of womenduring that time, we can detect how unique and pioneering the publication of this book was. Starting from considerations made by Professor Maria

Amelia Dalvi (UFES) during the meeting of ABRALIC 2011, it suggests that the fictional and historiographical poles in certain women's narratives should not be seen as alternatives, but rather as a continuum, approximated to testimonies. This communication will seek to characterise the representation of the ordeal/experiences in some of the tales of the author of the book, analysing the role of oral tradition in its stories and some complex connections between the trauma of the Japanese invasion and forcible Westernisation of China. Some of the tales of Deolinda da Conceição describe various hardships, starvation, cannibalism, and threats of annihilation, but also show actions of solidarity in extreme situations. Boris Cyrulnik in his book *Autobiographie d'un épouvantail* (Autobiography of a Scarecrow) shows us that the trauma that liquidates the affective relationships prevents us from connecting to the world, looking at reality from a place that does not constitute itself as a living space. By telling these stories, the author makes clear the emergence and resilience of those situations in an absolutely heartbreaking portrait. The *Cabaia* itself, title of the first story and of the book, is an icon of a discourse that enables the ghostly voice of a murdered woman who questions her own fate. Above the eschatological horizon are the historical processes that formed the Republic in China, the Second World War and visible racism. The more general aim of this work is to make an analysis of these texts, demonstrating the links between aesthetics, morality and history.

[Author: Mónica Simas, pp. 22-29]

The Lisboa Hotel-Casino in the Literary Imaginary involving Macao. Intertextual dialogue between the Literary Chronicle 'Lisboa Hotel' by Clara Ferreira Alves, and the Anglophone Travel Writing of the 20th Century

This study examines the literary representation of the hotel-casino that has been considered since 1970 an ex-libris

of Macao, 'Lisboa Hotel'; a chronicle by Clara Ferreira Alves published in Vol. 7 of the *Camões* review (1999) and dedicated to Macao. It is a literary description, featuring a realistic text with artistic and creative examples. Other descriptions and symbolic representations of the complex were examined in several works, in English and Portuguese, with which 'Lisboa Hotel' establishes an intertextual dialogue in order to contextualise the images of the hotel as a public space of enjoyment, boundary and passage. The narrative strategies, the literary motifs and specific elements related to that tourist spot were researched. [Author: Rogério Miguel Puga, pp. 30-43]

Echoes of the East in 'Lapis Lazuli' by W. B. Yeats

'Lapis Lazuli' was written in July 1936, three years before the death of William Butler Yeats, and is included in his *Last Poems* (1936-1939). The work relates to a lapis lazuli piece, dating from Qianlong period (1731-1795) and offered to Yeats on his seventieth birthday, with the conviction that tragedy, both personal and public, must be faced with courage and joy.

The author's fascination with the Middle and Far East has been evident in the choice of the eternal city of Byzantium, as evidenced in 'Sailing to Byzantium' (1927) and 'Byzantium' (1930) and is also visible in these '*Chinamen*' and the title 'Lapis Lazuli', with his reminiscences of Egyptian and Sumerian civilisations. Also in 'Meditations in Time of Civil 'War' (1923), Yeats meditated on the permanence of art and the importance of tradition in eastern culture. For Yeats, history was comparable to a tragic play, where the dramas of such characters as Hamlet, Lear, Ophelia, Cordelia and also Chinese sages were transfigured into cathartic joy. The same stoic principle should prevail in fiction (dramatic parts of the play and the 'Lapis Lazuli' piece) and in reality (the war, the individual life, the life of civilisations). With a joyful impassivity,

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Chinese sages—paradigmatic characters—defy ever-changing Nature.

In this poem, Yeats introduces the artist as a being that neither ignores the world nor delves deeply into it, thus illustrating the fundamental contradiction between the man and the poet. As a poet, the artist should distance himself from life and its transient details. However, he needs to draw from that same life, despite the immensity of the eternal and divine art, otherwise the poem is purely an exercise of aesthetics. 'Lapis Lazuli' is built on two key dichotomies: Life *versus* Art and the Eternal *versus* the Ephemeral.

[Author: Clara Sarmiento, pp. 44-51]

A Textual Research on Japanese Grammar Published in Macao during the 17th Century: Features and Linguistic Outlook of the *Arte Breve da Lingoa Iapoa*

Japanese grammar *Arte Breve da Lingoa Iapoa* compiled by the Jesuit missionary João Rodrigues was published in Macao in 1620. It is not merely a synopsis of the earlier *Arte da Lingoa de Iapam* and in many ways new contents have been added. Besides, the *Arte Breve da Lingoa Iapoa* has two distinct features. One is the independence from Latin grammar, which gives new cognition on Japanese writings, particles and the conjugation of auxiliary verbs. Another one is the introduction for beginners, which puts forward the teaching method for Japanese with added examples given in Japanese with Portuguese translation. The linguistic outlook reflected in the *Arte Breve da Lingoa Iapoa* has the influence of Latin grammar on the one hand, but on the other hand it also shows João Rodrigues' effort to try to be independent from the influence of European linguistics.

[Author: Chen Fangze, pp. 52-58]

Chinchéus and *Sangleys*: Ten Remarks on the Chinese Presence in Melaka and Manila (16th-17th Centuries)

Six decades separate the arrival of the Portuguese and Spaniards on Southeast

Asian waters. The conquest of Melaka by Afonso de Albuquerque in 1511 and the definitive settlement of Miguel López de Legazpi in Manila in 1571 had some parallel similar aspects. One of them was the perception of the importance of local Hokkien communities as a way to a direct approach to Mainland China. Different strategies were followed, but both the Portuguese and the Spaniards lacked the knowledge of particular items that conditioned access to Imperial Ming China, namely the private trade ban and the restrictions on the contacts with the outside. The partial lift of the ban had different effects on each city: in Melaka, it hurried the decrease of the importance of the local Chinese community—called *Chinchéus* by the Portuguese—while in Manila it had the opposite effect.

In fact, the *Sangleys* became a key element of the prosperity of Manila, achieved through its intermediate role in the trade line that linked China to Mexico, and an essential part of the Filipino colonial society.

[Author: Paulo Jorge de Sousa Pinto, pp. 59-69]

The Jewish Presence in Macao, Nagasaki and Manila in the 16th Century: The Ruy Perez Case

The contribution of the Jews to the construction of the trade network that linked Lisbon to Nagasaki and Seville to Manila in the middle of the 16th century is based on a Diaspora that is difficult to understand and to assess. In this article, we will be presenting a study on an extraordinary individual named Ruy Perez and his two sons. This character, one of the most famous merchants in Macao, Nagasaki and Manila, fits perfectly into the myth of the wandering Jew, cursed by Jesus and condemned to walk the earth eternally. Through Perez, we will study the Sephardic communities in Macao, Nagasaki and Manila in the 16th century.

[Author: Lúcio de Sousa, pp. 70-91]

The Shopping Streets in the Foreign Quarter at Canton 1760-1843

The shopping streets in the foreign quarter at Canton (Thirteen Hong district 十三行地区) before the Opium Wars have been the subject of much interest and many studies. But there has been much confusion and disagreements among scholars as to their names and the years that they were established. New data has now emerged to clarify this confusion. Prior to 1760, there was only one shopping street located in the foreign quarter, and it was called 'Hog Lane'. In this early period of the Canton trade other shopkeepers were scattered about the western suburbs on numerous different streets, outside of the foreign quarter. In 1760, 'China Street' was created in the foreign quarter and all shopkeepers selling items to foreigners were required to move to this new location. This was done so that Chinese officials could monitor them more effectively. From 1760 to the great fire of November 1822 (when the foreign quarter was burnt to the ground), Hog Lane and China Street were the two main shopping streets. When the area was rebuilt in 1823, a third shopping street was added, which came to be called 'New China Street' (Chinese called it Tongwen Jie 同文街). Contrary to what is commonly believed, this third street did not exist before 1823. With the new data that has now emerged, we can show clearly what shopping streets were in existence before the Opium Wars, and when they were established.

[Author: Paul A. Van Dyke, pp. 92-109]

A View of an Era: Leisure and Pleasure in Macao in the Early 20th Century

In the late 19th century, Macanese society suffered the effects of the numerous post-industrial revolution transformations. This period had a marked influence on the early decades of the 20th century with regard to the way of life and relationships between individuals. Among these transformations, the revolution

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in customs, the way of living, of thinking, of feeling and of acting would have profound and significant reflections in the European communities. At the same time, a fever of gaiety gave them an insatiable thirst for idleness and pleasures, as a way to forget the constant worries about the future that loomed uncertainly.

[Author: Cândido Azevedo, pp. 110-121]

'Inked-food': Tasting Macao Through A-Cheng's Water-painted Caricature

This paper aims to present a memory of Macanese repasts through the water-painted caricatures of A-Cheng. The reader will experience an imaginary journey across paintings that depict the *etnoscape* (Appadurai, 1996) of Macao in daily life and activities; an *etnoscape* characterised by transnational migration and flow of culture across borders and boundaries. The works presented here are representative of the Macanese culture and are the result of a conjunction of modernity and tradition, both in style and in subject. In fact, if from one aspect A-Cheng presents new themes experimenting with a quite new iconographic subject like food, from another aspect he is using traditional visual art: painting and water-colours.

[Author: Elisabetta Colla, pp. 122-133]

A Comparative Study of the Development of Malacca and Macao as Portuguese Ports and the Imperative for Preserving Maritime Cultural Heritage

This paper traces the historical origins of Malacca and Macao comparing the relative merits of these cities as ports for Chinese-Portuguese East-West trade and economic development. The study analyses the factors which led to the abeyance of these two maritime entities that uniquely share the same designation as UNESCO World Heritage Sites. Divided in three sections, the first part discusses the distinctive historical context of Malacca and Macao in East/South East Asia and their role in the maritime strategy of Ming China and the Portuguese

Avis Dynasty. The second section focuses on the present need for preservation and rehabilitation of the memory and maritime heritage of Macao taking as reference models of 'living' heritage maritime museums. This is perceived as a direct way to link the past history with heritage preservation and cultural education; particularly with respect to the Chinese and Portuguese innovative technologies, naval strategies and explorations. The third section recommends practical solutions, following the example of the replica of Albuquerque's ship alongside a museum dedicated to Zheng He in Malacca, as well other new worldwide examples of educative museums.

A proposal for a cultural centre focusing on the abandoned shipyards of Coloane Lai Chi Vun Village, Macao, is presented, a solution not only to preserve five centuries of maritime heritage, but also a cultural and tourist diversification from gaming industry activities.

[Authors: Francisco Vizeu Pinheiro, Ian Chaplin, Wu Yao, Zhu Rong, Shen Shiping, pp. 134-150]