

ABSTRACTS

Nostalgic Musings for His Motherland of Macao — Macanese Writer Henrique de Senna Fernandes

Understand Henrique de Senna Fernandes through his most important source of inspiration, Macao, a land created by special circumstances in history, a land of cultural coexistence and contrasts, a true meeting point of civilisations and therefore an example of harmony between people. The female character of his work emerges from this context of social contradictions, with a special path and status.

(Miguel de Senna Fernandes, pp. 6–11)

Henrique de Senna Fernandes, Panegyrist of Henry the Navigator: History, Literature, and Memory Realms

This study aims to reconstruct an essential part of the cultural and professional biography of Henrique de Senna Fernandes (HSF), especially as a long-time history teacher in official and commercial secondary education, to investigate his public speech in commemoration of the birth of Infante D. Henrique (1394–1460), presented in 1957 at the Teatro D. Pedro V and immediately published in magazine *Mosaico*. The HSF text is studied in detail to identify an apologetic, not strictly historical, representation of Infante D. Henrique and the

genesis of the so-called ‘Portuguese Discoveries’. The research studies the continuation of possible cultural and intertextual affiliations and references, and meanwhile, acknowledges in these final horizons of the 1950s that, returning from Coimbra in 1954 as a Law graduate, HSF followed and called up very closely ideas, myths, and even forms of writing promoted by the Portuguese intellectual António Sardinha (1887–1925), the famous promoter of the movement of Lusitanian Integralism. Afterward, the critical links between Sardinha and Gilberto Freyre (1900–1987) are also investigated, whose Luso-tropicalist have been identified as an important influence on HSF’s short stories and novels to frame the endogenous representation of the Macanese community and the challenges to its cultural identity.

(Ivo Carneiro de Sousa, pp. 12–33)

From Foot to Soul: The Fetish of Masculine Power over Women and Its Representation in Senna Fernandes’s Literature

By examining the romantic and aesthetic productions of Henrique de Senna Fernandes, especially his depiction of female characters, this work aims to identify, explain, and contextualise conflicts rooted in gender issues. The methodology adopted is that of hermeneutic literary

analysis, influenced by studies of identity, imagology, intercultural communication, the relationship between literature and history and the asymmetries between genders. The exercise intends to contribute to the construction of knowledge about female representation in the East; for a better reading of cultural and historical codes; to establish a dialogue between different spaces and people who express themselves in Portuguese; and for people’s self-knowledge.

(Pedro d’Alte, pp. 34–47)

From the Perspective of Sociology of Literature: Henrique de Senna Fernandes — A Writer in His Own Way

Henrique de Senna Fernandes (HSF) continues to be the most prolific Macanese writer. Among all those who have considered Macao as a writing reference, he is the most representative of the territory in its historical and cultural specificity. This essay, following the typical methodological procedures of sociology of literature, is a journey of HSF’s works, comparing it with the literary traditions represented in the territory, to which the work also refers. In carrying out this analytical process, we sought to additionally ascertain the virtuality of the post-colonial paradigm, now in vogue in the social and human sciences in the analysis of the respective work. It

is concluded that such a paradigm, given the specificity of the territory and its influence on the writing process, would be of little use for the evaluation of HSF's literary works. Considering the analytical process globally, we concluded that HSF's writing is not reducible to any of the literary traditions in question. HSF is a writer who, in the context of what could be considered universal literature, is worthy in his own right. (José Carlos Venâncio, pp. 48–61)

Cinema em Macau — Desde o Início do Século à Década de 30, a Narrative of Henrique de Senna Fernandes

This article begins with an analysis of the work by Henrique de Senna Fernandes, *Cinema em Macau — Desde o Início do Século à Década de 30*, and aims to identify its themes and style of writing employed. Published for the first time in the 70s on newspaper *Confluência*, it stands as his least known work, with the title suggesting that it is an inquiry into cinema in Macao. It is an approach taken by the author, who had Macao and Hong Kong newspapers as his sources. Despite cinema being at the core of the narrative, the author displays a passion for the people. He records the impact of cinema in the society and in Macao, a collective entity enriching the narrative with the stories of people from the Christian city and the Chinese bazaar. The

space where the action unfolds is not limited to Macao, but reaches Mainland China and Hong Kong.

Our conclusion is that the author did not stray from the style and themes of his novels and short stories, as he continues to focus on the experiences of the people in Macao, and thus, making cinema a pretext to revisit the motifs weaved into all of his works.

(Lurdes Escalera, Jorge Bruxo, pp. 62–81)

Henrique de Senna Fernandes and Macao — His *Mátria*

Henrique de Senna Fernandes, in various instances, professed his deep affection for Macao, endearingly referring to it as his motherland (*mátria*) and setting it apart from Portugal, his fatherland (*pátria*). His initial intention to depart Macao before the Handover gave way to a change of heart, fueled by his admission in private conversations and interviews that he could not bear to leave Macao, a place he would deeply miss. Despite his fervent pride in his Portuguese heritage and affection for Portugal, his heart remained steadfastly tethered to his beloved Macao. This sensation served as the canvas for most of his short stories and novels, a setting he intimately knew, much like a child's bond with their mother — recognising her visage, her scent, and the harmony of her voice. By drawing on Mikhail Bakhtin's 'chronotope'

concept, this narrative resonates with Senna Fernandes's literary works, weaving a tapestry of short stories and novels. Beyond the confines of this narrative, this paper also embarks on an exploration of his interviews, discussions, and writings that echo his profound love for his *mátria*.

(Maria Antónia Espadinha, pp. 82–95)

An Exploration of Techniques in Cross-Cultural Film Adaptation — The Case of *The Bewitching Braid*

Based on its original novel, public interviews given by the filmmakers, and related writings, this study examines and discusses the adapted film *The Bewitching Braid* through the lenses of performance studies, theories of cross-cultural adaption, and comparative analysis approach. My analysis focuses on the 'fidelity' and 'creativity' within the film adaptation of the original story and aims to give an accurate account of the social structures behind its screenplay writing and filmmaking, as well as cultural backgrounds of the filmmakers. This article also explores different factors and rationales that have shaped the 'deleting' and 'adding' during the process of cross-cultural film adaptation.

(Elisabela Larrea. Translated by Ka Heng Mou, pp. 96–113)

A Reading of the Film *The Bewitching Braid* by Cai Yuanquan

The adaptation of novels to cinema is very frequent and so

common that the North American Film Academy has always awarded an Oscar in two categories: Best Original Story and Best Adaptation. Two novels by Henrique de Senna Fernandes were adapted into film: *Amor e Dedinhos de Pé*, by Luís Filipe Rocha (1992), and *A Trança Feiticeira*, by Cai Yuanyuan (1996). In this article we read Cai Yuanyuan's creation to understand to what extent his creativity and art of cutting and pasting, adding and interpreting a Macanese story, from a Chinese perspective, contributed to the success of the film that won so many awards.
(Shee Vá, pp. 114–129)

***A Noite Desceu em Dezembro* — Continuity and Evolution of An Author's Depiction of His Native City**

The last novel by Henrique de Senna Fernandes, *A Noite Desceu em Dezembro*, was first published in its entirety in 2015, although parts of it had previously appeared in instalments in the Macao weekly, *Ponto Final*, as part of a project to resurrect the *feuilleton* genre and, more generally, encourage Portuguese literature in Macao. Although unfinished, this novel contains themes that are consistent with the author's more well-known works, such as the novels, *A Trança Feiticeira* and *Amor e Dedinhos de Pé*, as well as his shorter fictions. It also signals an evolution in his attitude, as a Macanese,

towards the overwhelming Chinese presence in the city, as well as in his consideration of the role of females in Macao society. This contribution discusses the development of the author's treatment of such themes and includes a translation of an excerpt from the novel by way of an illustration.
(David Brookshaw, pp. 130–135)

About 《南灣：澳門故事》 — A Review of the New Chinese Translation of *Nam Van: Contos de Macau*

After reviewing the editions of *Nam Van: Contos de Macau*, Henrique de Senna Fernandes's maiden work, and its translations into other languages, this review focuses on the new Chinese translation (2020) by Song Zijiang and published by Praia Grande Editions, on the 10th anniversary of the Macanese writer's death. We analyse the characteristics of the original text in Portuguese, highlighting that the stories were written over a period of more than two decades, which gives them a certain stylistic diversity. However, the thematic unity of the stories somehow harmonises these differences. Next, we propose that the Chinese translation standardises the formal characteristics of the original text while shifting the thematic axis according to the conceptions of Chinese readers. In the last part, we illustrate the good work done by Song Zijiang, which

re-translates an excerpt from his Chinese text literally into Portuguese and then comparing it to Senna Fernandes's original creation.
(Giorgio Sinedino, pp. 136–145)

Braid's Talk

A short story in honour of Henrique de Senna Fernandes. Malaquias, a Portuguese man who made Macao his home, tells the story of his life in Macao with Sio Yin, his passion. His fascination for his beloved dictated his preference for Macao, where life would not be easier for him over Portugal where his professional career would be assured.
(Miguel de Senna Fernandes, pp. 146–153)

