

**David Brookshaw. *Visions of China: Stories from Macau*. Providence, RI/Hong Kong: Gávea-Brown/Hong Kong University Press, 2002.**

Christopher Larkosh

Aside from his ongoing work in Luso-Brazilian studies, David Brookshaw, Professor at the University of Bristol in the UK, has been an important scholarly force in challenging the boundaries of Lusophone literary and cultural studies in two additional geographic areas: that of Portuguese-American literature on the one hand, and of Luso-Asian literatures on the other. The ongoing commitment is borne out both in his book *Border Gates: Perceptions of China in Modern Portuguese Literature* (2002) and in translations of Macanese literary works, most notably the 1993 novel by Henrique de Senna Fernandes *A trança feiticeira* (tr. *The Bewitching Braid*, 2004). It is thanks to him that so many of these works from beyond the more strictly imagined boundaries of the Lusophone world, whether embodied in the limited scope of governmental organizations such as the CPLP (or perhaps more regrettably, in the curricula of more traditional Portuguese programs) have become better known and are now available to English-speaking students and readers.

Brookshaw's selection and English-language translations of short stories from Macau, entitled *Visions of China: Stories from Macau*, underscores the fact that the tiny territory of Macau, despite centuries of Portuguese administration and cultural contact, never ceased to be part of China from a cultural and linguistic perspective. While the Macanese and Portuguese inhabitants of the territory included in this collection wrote and published in Portuguese, the vast majority of those living there remained ethnically Cantonese and had little in common with the bicultural and multiethnic origins of the relatively small community that bridged the cultural gap between the Portuguese administrators and the steady flow of residents who arrived from the rest of China from its beginnings in the 16th century and into the 20th and 21st centuries (Brookshaw 11-12).

Brookshaw's compilation includes four of Macau's best-known writers in Portuguese: Deolinda de Conceição, best known for her 1956 collection of short stories *Cheongsam*; the aforementioned Henrique de Senna Fernandes;

the Portuguese author Maria Ondina Braga, whose career as a teacher of Western languages took her not only to Macau but to Lusophone Africa, pre-liberation Goa and Beijing; and the Portuguese journalist Fernanda Dias. Brookshaw's brief introduction gives basic historical background on the Portuguese presence in Macau and East Asia to place the works in a broader sociocultural context, and the translations of the works approach the difficulties of such multicultural and multilingual texts skillfully, accurately and admirably, without having to recur to translator's notes or glossaries.

For readers in Hong Kong, I can only imagine that this edition will allow the English-speaking inhabitants of that neighboring Special Administrative Region of China to get a more complete perspective on Macau's colonial past and the cultural particularities that distinguish it from its larger neighbor; for many readers in the rest of the Anglophone world, whether those in East Asian studies or Asian diaspora studies, I can imagine that the benefits of having access to these writers' work in English translation will be the same if not greater.

The problems that arise from collections that focus primarily or exclusively on writers in a single colonial language, however, may well give readers pause to wonder what forms of cultural production were available during the 20th century in Chinese, or how these undeniable cultural and linguistic differences contributed to the divisions that the colonial system all-too-often exploited in order to maintain its hegemony. In the near future, if a new generation of postcolonial scholars specializing on southern China and conversant both in European and Chinese cultural production (Mandarin and/or Cantonese) is indeed emerging, they will no doubt approach the question of cultural and linguistic boundaries in transitional regions such as Macau from a more multidirectional perspective.

Brookshaw's collection will serve as a useful introduction to these Lusophone texts from the region for readers with little or no knowledge of Portuguese; as for students of Portuguese in North America and Europe, this edition encourages further research and reading of the original texts, and points toward a more extensive project in postcolonial literary and cultural studies as Macau's culture, language, and even its geography all continue to be reinvented, whether at the crossroads of Chinese state capitalism or through the commercial interventions of international gaming and tourism industries. In this increasingly complex geopolitical milieu, Brookshaw's collection encourages readers to revisit key texts from Macau's late colonial history as an impor-

rant part of any future postcolonial remappings of Luso-Asian literary and cultural studies.

**Christopher Larkosh** is Assistant Professor in the Department of Portuguese at the University of Massachusetts Dartmouth and Director of the UMass Dartmouth Summer Program in Portuguese. His research and teaching interests include Lusophone (Luso-Asian, Brazilian, Portuguese, Luso-American) and comparative literature, literary theory, and translation studies. Some of his recent articles can be found in the following international journals: *Translation Studies*, *Portuguese Literary & Cultural Studies* (Special volume on Asia), *Contemporary French and Francophone Studies/Sites*, *Annali d'italianistica*, *TTR*, *Social Dynamics*, and *The Translator*, as well as a number of edited volumes. He is currently writing a book on Lusophone transnationalisms and diaspora cultures, and editing a collection of essays on sexuality and gender in translation. Email: clarkosh@umassd.edu