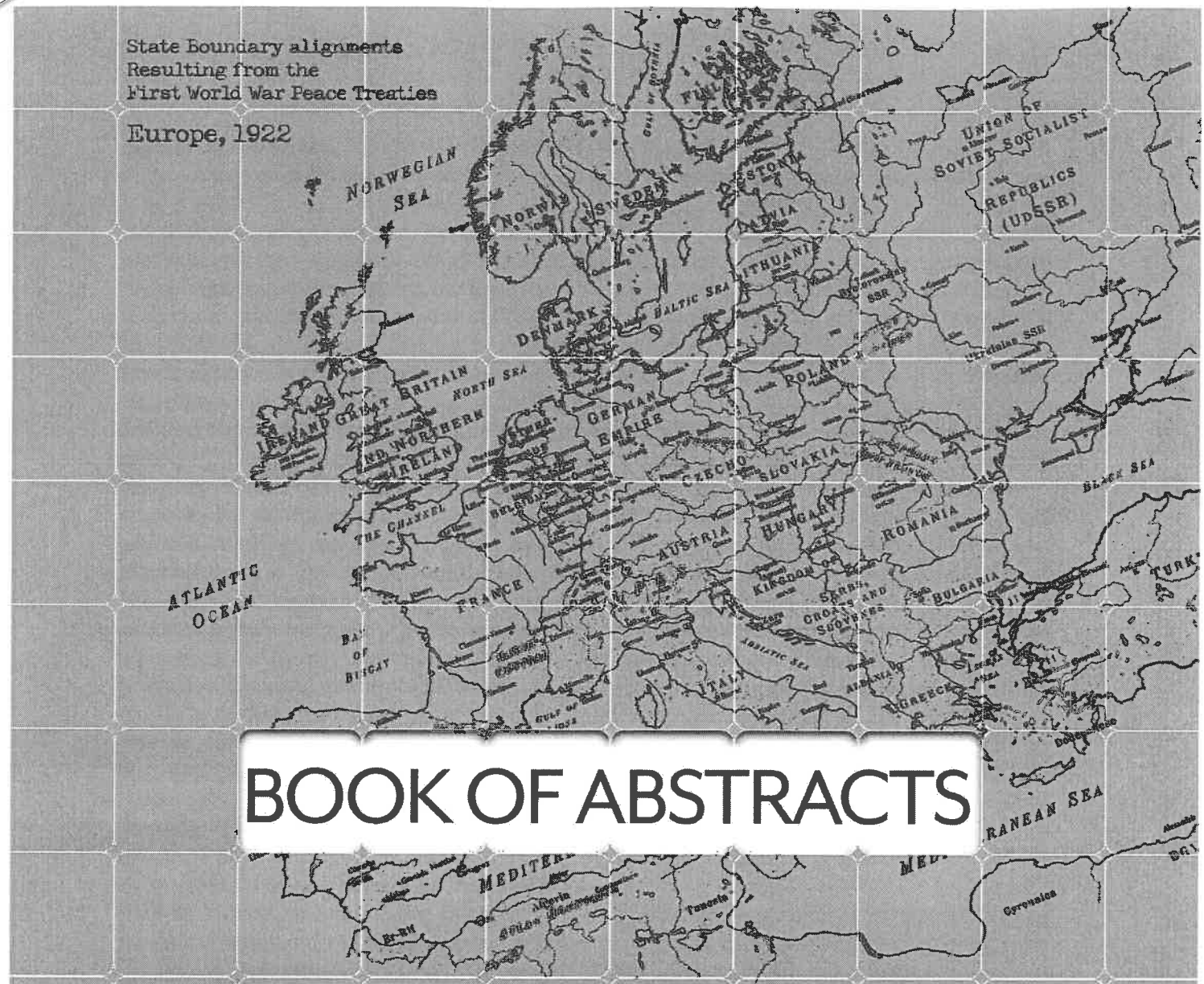

BOOK OF ABSTRACTS

RELATIONAL FORMS VI

Imag(in)ing the Nation: Literature, the Arts and Processes of National Construction

December 2 - 4 2021

an international conference hosted by

the University of Porto | Venue: Rectorate

CETAPS
U.PORTO FACULDADE DE LETRAS UNIVERSIDADE DO PORTO
FCT Fundação para a Ciência e a Tecnologia
Associação Luso-Britânica do Porto

Este trabalho é financiado por fundos nacionais através da FCT - Fundação para a Ciência e a Tecnologia, I.P., no âmbito do projeto Ref.ª UIDB/ELT/04097/2020 - CETAPS

homogenizing hegemonic discourse to which all other subject identities were subordinate ultimately fostering the privileging of certain groups over others and imposing silence on experiences which were marginalized. Writer Joseph O'Connor (1998) for example has claimed that "a nation is a text, a collective work of imaginative fiction" and that a "country is an idea with many histories, and how you read them, and why, is what matters about them in the end". In recent times, as O' Connor suggests, the Irish have begun to read themselves differently, finding new stories, new characters and metaphors and symbols, often in the margins of the official narratives which sustained long-established notions of Irishness. Unsurprisingly, contemporary reformulations of the notion of Irish identity have often had to negotiate many problematic legacies, through the development of new stories speaking for those individuals and groups designated as marginal, often precarious and vulnerable citizens "in need of protection" who were subjected to violent forms of institutional regulation and control. Drawing on the work of a wide range of literary critics and cultural commentators from Irish Studies and invoking Judith Butler's recent reformulation of vulnerability and resistance (2016) the paper will reflect on how contemporary Irish writers have played a crucial role in instigating the inscription of forgotten or disposable lives and stories within the cultural narrative of the nation.

Cano Echevarría, Berta - Universidad De Valladolid

Incredible pomp "Comform a la gravedado Espanola"

In 1603, after the accession of James I to the throne of England, the English court was expecting the arrival of a Spanish embassy to congratulate James on his accession. This was to be the first embassy in almost twenty years, due to the prolonged war between both countries in the times of Elizabeth I and Philip II; but now, with new young monarchs on both thrones things were expected to change. Juan de Tassis, the senior courier of Spain, was made Count of Villamediana by Philip III to embark on this embassy with a suitable high rank, and his mission was not only to broker for a peace treaty between the two countries, but to put on a show of wealth and grandeur to demonstrate the power of his master. Two anonymous accounts in Spanish as well as letters in the state archives of Simancas and in the *Calendar of the Manuscripts of the Marquess of Salisbury* give us different perspectives of the journey of Villamediana until he reached the court. The plans of the Spanish embassy were somewhat modified by the severe outbreak of plague that was at that time devastating London and that had made the court fly to the countryside. Villamediana and his retinue of two hundred men were therefore obliged to wander the countryside in pursuit, waiting for an audience with James. Despite all these difficulties every effort was made by the Spaniards to keep up with the pomp and magnificence that had been planned at the outset of the embassy. In this presentation I intend to explore spectacle as a representation of soft national power in the early modern period, and how this spectacle was present beyond the court salons, displayed in the paths and highways of the countryside where the newcomers and recent enemies could be seen by the local inhabitants.

Chumbo, Isabel - Instituto Politécnico de Bragança

Building a nation through translation – the contribution of Salazar's speeches in English

Nation-building is a complex process and can be accomplished in many ways. While the Portuguese 20th century dictatorship of Oliveira Salazar enforced the many traits that made this period what it is, it remains a fact that the regime concerned itself with external policies and with the image it created among other countries, especially within Europe. One of the forms of imposing this idea of a nation was naturally through propaganda or 'soft power'.

The aim of this presentation is to show how translated propaganda contributed to a specific image of Portugal abroad, mainly through the speeches of Salazar, during the period of 1930-

1950. Over these two decades the regime commissioned a high amount of textual production in several European languages, this attitude of intense translation efforts being viewed as a clear propaganda tool in itself. The English language and the intention of creating a specific image of the country among the British politicians and policy-makers was the goal of this course of action.
Throughout the work, this will be highlighted through the qualitative analysis of a corpus of 29 speeches by Salazar published in English, mainly in London through Faber & Faber, but also in Lisbon, through the National Propaganda Secretariat. These circulated in book form, but also as individual booklets published under the umbrella collection "Salazar says". These translations were for British consumption only.
The outcome of this analysis will not only shed light on how the regime wanted to be known to a British target audience but also provide information on how the translation process occurred and thus shaped the nation-building process during this time frame and context.

Clark, David - University of A Coruña

"The Ceremony of Innocence is Drowned": Crime writing from and concerning the early years of the Irish Free State

The creation of the Irish Free State and the subsequent introduction of Partition brought about changes in the policing in both the Free State and in Northern Ireland. In the twenty-six counties which constituted the former, the Royal Irish Constabulary was replaced with the Civic Guard, the Garda Síochána, while in Northern Ireland the Royal Ulster Constabulary took on the command structure, territorial distribution and duties of its island-wide predecessor. In England, the interwar years would be dominated by the Golden Age murder mysteries, including those by Irish writers such as Freeman Wills Crofts and "Nicholas Blake". Crime existed in the Free State, existed but, as William Meier and Ian Campbell Ross point out, this has been largely ignored by historians, and "rarely receives a mention as a feature of the social, economic, or cultural landscape in narrative texts of Irish history".1 Similarly, we see no crime fiction from the early years of the Free State that deals with sexual abuse committed by representatives of the Catholic Church, nor adventure stories centred on the intensive smuggling activity that was taking place on both sides of the newly drawn-up border. Crime writing or writing centred on criminal activity taking place in Ireland was significantly scarce, with notable exceptions including Robert Brennan and Liam O'Flaherty. The twenty-first century, however, with the boom in Irish crime writing, saw a number of writers "revisit" the early years of the Free State, creating a number of fascinating historical crime narratives which explore criminal activity in the newly-created state. This paper, after providing an overview of

Coimbra, Cláudia - CETAPS – Universidade do Porto

Daughters of the nation: paper shields, paper bullets and the female poetic voice during the Napoleonic wars

If "war was the single most important fact of British life from 1793-1815" (Bennett) and if "the Napoleonic mobilization for national defence was undoubtedly the greatest national project in Britain's experience" (Cookson), then it is no surprise that the ubiquity of the conflict that opposed Britain to France fueled not only the romantic imagination but also discourses of nationhood. In this regard, poetry becomes a mediator between the theatres of war – and its protagonists – and their audience; it also provides a number of readings that range from patriotic rhetoric to critiques of nationalistic pride and of the cost (human and otherwise) of warfare to communities and individuals alike.
Women poets of the romantic period, as much as their male counterparts, took war as their subject by either celebrating the nation's imperial power and military prowess (cf. the naval hero, the military encampment) or by contrasting national gain with personal loss (cf. the