

## **Representations of the self and the other in the satiric image: From the French Revolution to today**

### **Call for Papers**

"Marianne" (in France), "John Bull" (in England) or "Zé Povinho" (in Portugal), just like "Uncle Sam" (in the United States) or "Juca Pato" (in Brazil) are popular graphic expressions that can be presented as clear examples of national type that are consistently identifiable from the beginning of the 18<sup>th</sup> century until today. The persistence, in collective memory of these kinds of iconographic projections shows the capacity that this type of imagery has to consolidate itself and further shows the overall power of visual culture.

Caricature and cartoon, as expressions of graphic satire, have gained in importance in the Western world ever along with the expanded reach of the press during the long nineteenth century. In this way, newspapers and magazines have both served and resorted to artists in order to transmit messages with political content throughout a period marked by the massive growth of information. The specialized illustrated satiric press saw the light of day and developed beginning in 1830, in France and Great Britain, or in the following decade, as was the case in Portugal. We can't neglect the fact that caricature and the satiric image were the first and often the only contemporary records of events and they were presented as a response to public reactions to political and social evolution. Their goal not so much to expose reality as to reflect and provide comment on the attitudes and values produced in their time by the whole of society. After all, illustrated discourse also served as an instrument of dissemination of ideological values.

However, the historiography of the theme of nationalism and of the era in which it took root has rarely valued the satirical image insofar as it might be a contributing instrument of the fashioning of identity in a given period. Some studies contradict conventional narratives (Gardes, 1990, Koch, 1990 et 1997, Hunt, 2003, Lustosa, 2011) and observe cultural stereotypes either by denial or by assimilation. This conference aims to bring together scholars devoted to study of the social and political impact of the satirical image according to a chronological arc that extends from the French Revolution and the "Golden Age" of British caricature up to our own time. The objective will be to analyze how pertinent this satirical, and certainly humorous genre can be for the study of the composition of national identities, in a long-term comparative perspective.

The conference, organized by the Institute for Contemporary History at NOVA FCSH seeks to answer the following questions: which common ideas, which targets and which attitudes expressed by the satirical press helped fashion the concept of nation? Who were the "others" represented by the satirical image, in opposition to which "us"? How were the visions and representations of the "other," as opposed to the "self," expressed by the satirical image helpful in defining national identities, in constructing the notion of community and in shaping national stereotypes?

**Languages of the conference:**

English and French

**Important Dates:**

- a) submission of paper proposals: to 15 November 2018
- b) Responses: December 2018
- c) Notification of the final programme: 15 April 2019
- d) Conference: 27 and 28 June 2019

**Paper proposals of no more than 500 words**

Should be sent to paulojorgefernandes@sapo.pt

**Conference locale:**

Institute for Contemporary History—NOVA FCSH (Lisbon)

**Selections committee:**

Paulo Jorge Fernandes (NOVA FCSH, Portugal)

Jean-Claude Gardes (Université de Bretagne occidentale, France)

Alain Deligne (Münster University, Germany)

Dominic Hardy (Université du Québec à Montréal, Canada)

Isabel Lustosa (Fundação Casa de Rui Barbosa, Brazil)