Les représentations de soi et de l’autre dans l’image satirique : De la Révolution française à nos jours

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

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RÉSUMÉS DES COMMUNICATIONS | ABSTRACT BOOK
Álvaro Costa de Matos (IC and IHC – NOVA FCSH, Portugal)

*For an Epistemology of the Satyrical and Humoristic Press: an approach to the problem*

In the Portuguese Histories, rigorous and in-depth studies on the satirical and humorous press and their role in society are rare. In fact, this kind of work does not abound in these more general historiographical studies and even in more specialized monographs. The Histories of Portugal with the characteristics mentioned above can be counted with the fingers of one hand. Even in exceptional cases, such as Rui Ramos in Volume 6 of the *History of Portugal* directed by José Mattoso, which he rightly has named *The Second Foundation (1890-1926)*, first published in 1994, the author, in the chapter dedicated to the "Intellectual Nation", where he analyses the press, the expansion of the newspapers, the "dirty press", the "fifth power of the State" and the newspaper *O Século* in particular, little or no attention is given to humorous and satirical newspapers and magazines, its importance in the formation of national identity and the dissemination of ideological, political, social, cultural and even aesthetic values. It is true that after 1994 this reality have changed a bit and some books, articles in scientific journals and, perhaps more relevant, written articles and/or entries for thematic dictionaries were published. The author of these lines gave his contribution, first in the *Dictionary of History of the I Republic and the Republicanism*, volume 2 (2014), then in the *Dictionary of History of Portugal. 25th April*, volume 5 (2016), refers to the entry "Humorous Press". Nevertheless, before the publication of these dictionaries, two others which are, mandatory references for research in contemporary history, have ignored the illustrated satirical press and graphic humour: these are Supplements 7, 8 and 9 of the *Dictionary of History of Portugal*, organized by António Barreto and Maria Filomena Mónica (1999), and the *Dictionary of New State History*, directed by Fernando Rosas and JM Brandão de Brito, with two volumes (1996). In short: the aim of some studies, satirical periodicals and graphic humour has still not deserved due epistemological attention in the history of journalism and in the periodical press, although they are an inexhaustible source of factual, informative and visual information about a given epoch historical.

*Epur si muove!* The importance of satirical and humorous press, visual culture and image is too obvious, since it is through them that we are able to find the facts that make History change and, consequently, they allow us to reconstitute the past in its multiple thematic values. Then, because this type of press was also a privileged stage of political, literary and aesthetic controversies, of heated debates of ideas and prejudices; anticipating the theorizing and the emergence of new aesthetic movements in the area of cartoon and political caricature as well as customs that have shaken and deconstructed the old schools and existing social hierarchies; organ of new generations of plastic artists, illustrators, cartoonists and caricaturists who swept the inertia, the "peace of the cemeteries" and the prevailing apathy; important archive of literary, humoristic, cultural, essay, artistic and graphic collaboration; "Launch pad" for auspicious and successful political, journalistic, literary and artistic careers; "Atelier" of paraliteracy and disruptive or fractionators ideological, literary and aesthetic projects. Finally, because satiric and humorous journals have often assumed the role of a counterpower, they represented a rejection of the status quo, and were a political counterweight. Accordingly, in certain periods of contemporary history of Portugal, they had to face censorship, the famous "blue pencil", similar to a kind of a game between
a cat (the censor) and a mouse (the censored) - just like other types of press such as popular or political ones (not to mention literature, theatre, cinema, radio and, a little later, television - and nowadays the Internet!). Satirical and humorous press have suffered also during the Constitutional Monarchy, but especially during the First Republic, Military Dictatorship, New State and during the establishment of Democracy, between 25th April 1974 and April 1976. The above mentioned are reasons, among others that justify the vindication of placing satirical and humorous journals and magazines where they should be: as sources and object of study of crucial importance in the social and human sciences.

Ana Raquel Rocha (NOVA FCSH, Portugal)

**Satirical Press, Political Caricature and Nationalism in Portugal (1878-1899)**

The caricature that in the end of the nineteen century was produced in Portugal pursued the destruction, in a symbolic way, criticizing, possessing a load of aggressiveness in its essence, that awoke a critical conscience on the readers, or those who will be the readers of the message. To the richness of iconography and humor seeks to join, in the master’s thesis still under developement, a subject that has been worked in numerous works: nationalism. In a time marked by the “race to Africa”, the defense of interests that were translated in the desire of a sovereign, along with the economic needs of a country like Portugal, the portuguese nationalism of the last decades of the nineteenth century is strongly marked by an increasingly aversion to the figure of the british as a political and cultural entity. Through this analysis of the satirical graphic press produced in Portugal between the years of 1878 and 1899 it is sought that the numerous political caricature that will serve as investigation material for the future dissertation is the basis of an analysis of a political conjucture, in its varied sectors.

**Ana Raquel Rocha** has a degree on History from NOVA FCSH, having finished in 2017. Enrolled in the same year, in the master degree of History of the same faculty, still attending it. At the moment she is elaborating her master thesis titled Satirical Press, Political Caricature and Nationalism (1878-1899).
Aureo Lustosa Guerios (University of Padua, Italy)

“They brought as the Plague!”: Epidemic Cholera represented in the satiric images of the Self and the Other

Throughout History, societies have used narratives of disasters and epidemics as a way to interpret the world, find meaning in it and strengthen both self and group identities. For this reason, narratives of epidemic outbreaks are numerous in Art: from the plague frescoes of Italian cities to Holbein’s dances of death, from tuberculosis in the Magic Mountain to Ebola in contemporary cinema.

In her classical essay Illness as Metaphor (1978), Sontag argues that these narratives are often intrinsically xenophobic: since epidemics almost always “come from somewhere else”, these stories create a dichotomy in which “the Self” is threatened by “the Other” and “they” are against “us”. According to Sontag, the very language we use to talk about illness is militaristic (we attack cancer, destroy bacteria, eradicate viruses) and loaded with moral judgement. Syphilis, for example, has been called by different groups the mal de Naples, the French disease or the Morbus Germanicus. The essence of Sontag’s argument is that illness metaphors are used to ridicule, blame and confer guilt into a real or imaginary Other, a phenomenon confirmed extensively by other scholars studying the representations of different diseases (Cohn 2018; McKay 2017; Alcabes 2010).

Her analysis is particularly useful to think about the effects of Epidemic Cholera in 19th-century culture and history. Cholera first arrived in Europe in the 1830s and it hit the continent in four waves, until roughly the end of the century. The disease was terrifying: its causes were unknown and no treatment existed. Its reoccurrence has affected societies in many ways, giving birth to inflamed scientific debates, causing riots, motivating re-urbanization plans, creating political and economic crisis (Hays 1998; Ranger 1995).

The 1830s has also seen the birth of the specialized illustrated satiric press and cholera, with its terrifying novelty and gruesome symptoms, offered many opportunities for mockery, ridicule and blame. Therefore, satirical images featuring cholera are plentiful. Scholars have explored these sources in different ways: Bourdelais and Dodin 1987 show how they were used politically in France to both support and denounce the monarchy; Brummett 1995 reveals how cholera was associated with European Imperialism in Turkey; while Paone 2017 reveal how in Italy the disease was called a “Morbus Austro-Jesuitic” and a “parliamentarian diarrhoea”.

In this work, by using tools of comparative literature and cultural history, we will look into cholera satirical images with the object of discussing the representation of “the Self” (John Bull punching Cholera that, dressed as a Turkish Muslim, tries to sneak in the United Kingdom), the imagining of “the Other” (frequently Turkish, sometimes Russian, other times a monster), the condemnation of the apathy and inefficiency of physicians (which are often portrayed as incompetent and mercenary), the mockery of superstition and of popular cures and medicines (people dressed in flowers and plants from head to foot to avoid contagion), the humorous representation of the disease symptoms. We will also combine our interpretations with examples drawn from literature. Afterwards, as a conclusion, we will argue that many of the elements of this
kind of representation are still alive today and were used in cartoons discussing the cholera outbreaks of Zimbabwe in 2008-2009, Haiti in 2010, and Yemen in 2016-2018.

Aureo Lustosa Guerios is currently following his PhD studies at the University of Padua. His research is comparative in nature and it looks into the interaction of literature, epidemiology and the history of epidemic diseases. His research project is entitled “Epidemic Cholera and the Literary Imagination in Europe, 1830-1914”. Aureo was awarded a masters degree in European Literary Cultures by the University of Bologna in 2014.
ABSTRACTS | RÉSUMÉS

Carolina Carvajal (Pontificia Universidad Católica de Chile, Chile)

*Rire et Mort dans la satire de Juan Rafael Allende*


Il ne serait pas exagéré d’affirmer qu’Allende a été un des écrivains les plus controversé et provoquant parmi ses contemporains avec un travail de presse très prolifique qui pourrait se définir, d’après Bourdieu, par une opposition au pouvoir économique, politique et religieux.

Considérant que les publications satiriques d’Allende constituaient une authentique campagne antiloligarchique et anticlerical, on peut s’interroger sur la participation de ses textes et caricatures dans le procès de la formation de la nation chiliene et des luttes idéologiques de la fin du XIXe siècle. Et plus, précisément, comment sont représentés l’église et le peuple dans la lutte entre catolicisme et laïcité; entre science et religion.

Pour répondre à ces questions, je propos l’analyse de deux caricatures satiriques (accompagné d’un épigramme homonyme): “Casa de Dios cueva de reptiles” (la maison de Dieu ou le nid de serpents) et “Los muertos nos dan la vida” (les morts nous donnent la vie) dans lesquels l’auteur dénonce l’instrumentalization que l’église fait avec la mort et les bénéfices qu’elle en tire.

D’autre part, je vais aussi analyser les caricatures satiriques “La confesión en cuatro tiempos” (la confession en quatre temps) et “¿Templos o burdeles?” (Temples ou bordels?) dans lesquels l’auteur fait un clin d’œil au clergé, afin de régler ses comptes sur l’inclinaison au vice et à la concupiscence.

On peut dire que le travail journalistique d’Allende n’a pas été suffisament étudié par l’académie à ce jour. C’est pour cela que la présente recherche est aussi une invitation au sauvetage, à l’étude et à la diffusion d’œuvres peu connues. Ces dites œuvres sont une intéressante porte d’entrée à l’étude d’une période qui se cherche une identité et dans laquelle se configurer les traits fondamentaux du futur politique, social et économique des pays d’Amerique Latine dont les tensions se prolongent jusqu’à nos jours.

Carolina Carvajal est diplômée d’un Master en Littérature et Candidat au doctorat en Littérature, Pontificia Universidad Católica de Chile. Professeur d’espagnol à la Pontificia Universidad Católica de Chile.
Chris Williams (University College Cork, Ireland)

**Did David Low End Britannia’s Rule? National and Abstract Stereotypes in British Political Cartooning, 1919-1963**

During the nineteenth and early twentieth centuries mainstream British political cartooning made frequent use of stereotypical representations of both nations and abstract concepts. England / Britain / the United Kingdom / the British Empire might be variously represented by Britannia, John Bull, a lion or a bulldog; Germany by Germania, Herr Fritz, an eagle or a dachshund; justice, peace, war, humanity by goddesses in flowing robes, and so on. Sir John Tenniel (1820-1914) of *Punch* magazine was perhaps the arch-exponent of this method of representation, his example followed by many of his successors and imitators including Sir Bernard Partridge (1861-1945) and Leonard Raven-Hill (1867-1942). The New Zealand-born cartoonist Sir David Low (1891-1963), arriving in London in 1919, famously challenged the relevance and utility of such representations. Identified by Nicholas Hiley as ‘the outstanding political cartoonist of the interwar and wartime [1939-45] years’, Low declared ‘R.I.P. to all the Britannia stodge’, and argued that cartoonists ‘as symbol-makers’ had a responsibility to keep themselves (and their readers) ‘abreast of the times’. This involved rejecting the idea that peoples were ‘essentially different from one another’.

This did not mean that Low refused to use existing stereotypes, but he often subverted them. In the example pictured Prime Minister Sir Anthony Eden (1897-1977) appears as Britannia and Secretary of State for Foreign Affairs Selwyn Lloyd (1904-1978) as John Bull in an encounter with Prime Minister of Ceylon S. W. R. D. Bandaranaike (1899-1959). Low also developed his own stereotypical characters, most notably Colonel Blimp and Joan Bull, to capture something of the fluctuating political and social attitudes of the 1920s and 1930s.

This paper considers the impact of Low’s rejection of stereotypes both on his own cartooning and on the cartooning of his contemporaries. It assesses whether Low’s avowed refusal of older models was sustained and consistent across his career, and
whether such a move away from traditional forms was mirrored in the work of other leading artists across the political spectrum, including Leslie Illingworth (1902-1979), Victor Weisz (‘Vicky’, 1913-1966) and Philip Zec (1909-1983). Although the chronological scope of the paper is limited, it is instructive that few representations of Britannia in the British press today find it appropriate to allow her any sense of dignity (see Scott, ‘Theresa May PM’, Daily Star, 14 July 2016).

Chris Williams is Professor of History and Head of College, College of Arts, Celtic Studies and Social Sciences, University College Cork, Ireland. He studied History at Balliol College, Oxford before obtaining his PhD at Cardiff University. He worked at Cardiff University (1988-2001), the University of Glamorgan (2001-2004), Swansea University (2005-2013) and was Head of the School of History, Archaeology and Religion at Cardiff University (2013-2017) before moving to Cork in 2017. He has published widely on the political, social and cultural history of modern Wales, including editing the diaries of the actor Richard Burton for Yale University Press (2012). His interests in the history of political cartooning have yielded a number of journal articles and book chapters, including in War in History 2013 and in Media History 2017, and in a contribution to Brake, Kaul and Turner (eds), The News of the World and the British Press (Palgrave Macmillan, 2016).
Eduardo Reynaud and Margarida Moura (NOVA FCSH, Portugal)

The ‘Other’ in Sempre Fixe [1926-1940]

Sempre Fixe was a weekly satirical newspaper published in Lisbon from 1926 to 1959. It was highly popular and its contents, both written and drawn, caricatured contemporary national and international society. It featured contributions from many authors, including Carlos Botelho, who was responsible for the Ecos da Semana page for 22 years, Almada Negreiros, Stuart Carvalhais, Jorge Barradas, Bernardo Marques, Amarelhe, and Francisco Valença, author of many of the newspaper’s covers. This paper aims to shine a new light on the caricature featured in Sempre Fixe from 1926 up to 1940, focusing on the satiric representation of the ‘Other’, namely its typified depiction of black people. The discussion departs from a selection of images from this early period of the Portuguese dictatorship that illustrates common tropes which simultaneously “include the ‘Other’ through inferiorization while also excluding the ‘Other’ through expulsion” (Weaver, 2011), in a practice of representation that is entirely dominated by the ‘coloniser’, subduing the ‘Other’ to the eyes through which he is observed, those of the ‘seeing man’ (Pratt, 1992). By framing the satirical images of black people featured in Sempre Fixe within the context of Portuguese humoristic periodicals, while also analyzing their shared aspects with other racist humor traditions, this paper intends to showcase how racist caricature in Sempre Fixe works to maintain national stereotypes, further cementing a deeply embedded divisive discourse. In doing so, this paper further debates questions such as: how did the primitivist imaginary feed the typified representation of black people in Sempre Fixe?; can this type of racist caricature be found in other national contemporary publications?; does the typified satire of Sempre Fixe fit into a north-Atlantic tradition of mocking the ‘Other’ as a mechanism of asserting difference?

Eduardo Reynaud is a graduate student in Art History since 2016 and an intern in the project “Iberian Modernisms and the Primitivist Imaginary” (AAC nº 02/SAICT/2017 – 029837; COMPETE 2020; FCT) since 2018. He took part in the organization of the international conference “The Art of Ornament: Meanings, Archetypes, Forms and Uses” in 2017 at the Calouste Gulbenkian Foundation, Lisbon. To be published in a special issue dedicated to Raul Lino’s œuvre, in the ARTis ON scientific journal, there’s an article called “Jugendstil and the Wiener Werkstätte in the Furniture of Raul Lino: Influences and Similarities”.

Margarida Moura holds a BA in Art History and has been an intern in the project “Iberian Modernisms and the Primitivist Imaginary” (AAC nº 02/SAICT/2017 – 029837; COMPETE 2020; FCT) since 2018.
Eva Lafuente (Ecole Polytechnique, Paris, France) et Frédéric Gracia (Université de Nantes, France)

Images de l’autre, reflets de soi ou l’« année terrible » vue depuis Cuba: Les enjeux identitaires du conflit franco-prussien dans la caricature cubaine (1870-71)

Dans la Cuba coloniale de la fin du XIXe siècle, l’essor de la presse satirique est profondément marqué par l’insurrection d’octobre 1868, donnant lieu à la première des guerres d’indépendance. Dans ce contexte insurrectionnel, la caricature et la satire, loin de constituer des formes de contre-pouvoir, offrent au contraire un discours de propagande au service du gouvernement colonial de l’île, le seul ouvertement défendu sous une censure bien vissée. C’est dans ce contexte interne très spécifique que la presse satirique coloniale se fait l’écho des actualités internationales, et notamment de cette « année terrible » (Victor Hugo) qui débute avec l’éclatement du conflit franco-prussien à l’été 1870. Ce conflit qui déchire le vieux Monde n’est pourtant pas sans enjeu pour les élites coloniales cubaines: son déclenchement est lié à l’avenir de la couronne d’Espagne après l’abdication d’Isabelle II; mais, s’agissant d’une «guerre nationale» où différents modèles étatiques entrent en crise (François Roth), elle revêt également des résonnances toutes particulières pour le peuple cubain. C’est donc aussi et surtout sous le prisme de l’insurrection cubaine qu’il faudra lire et interpréter la chronique de cette guerre européenne. Notre étude se propose justement d’analyser le récit graphique de cette guerre dans l’économie de la presse satirique cubaine: comment sont définis les acteurs et les événements à travers les caricatures et quel est le travail d’allégorisation qui y est effectué. Assistons-nous à une réappropriation du langage caricatural et des symboles à l’œuvre dans la presse satirique européenne? Et qu’en est-il alors des modalités de représentation de l’insurrection cubaine? Il s’agira donc de s’interroger sur la circulation de certains codes esthétiques, qui fonctionneraient comme autant de passerelles iconiques entre les deux conflits. Pour cela, nous nous appuierons principalement sur deux revues satiriques, El Moro Muza et Juan Palomo: non seulement il s’agit là des deux revues satiriques de plus grande portée mais elles sont dirigées et illustrées par deux Péninsulaires, Martínez Villergas et Landaluze, tous deux grands défenseurs de l’intégrité coloniale. La représentation satirique du conflit franco-prussien qui y est publiée nous montrera à la fois la richesse et le dynamisme de la caricature dans la presse satirique cubaine, le rôle moteur des conflits dans le développement du langage caricatural, mais aussi les nombreuses passerelles transatlantiques à la fin du XIXe siècle, donnant lieu à une lecture et une esthétique caricaturale propre du conflit.

cubaine au XIXe siècle ainsi que dans l'analyse de la représentation de Cuba dans la presse satirique péninsulaire à la même époque.
Hervé Baudry (NOVA FCSH, Portugal)

*Science et politique: médecine et médecins dans l'iconographie satirique moderne*

Plusieurs comédies de Molière ont marqué leur époque parce qu’elles s’inscrivaient dans une tradition satirique ancienne qui faisait immanquablement recette : le discours et les pratiques médicales, l’autoritarisme des professionnels de médecine. Mais c’est le personnage de l’apothicaire, en particulier lorsqu’il donne un clystère qui a le plus retenu l’attention des satiristes à l’époque moderne. Ce qu’un historien a nommé «l’instrument de Molière», la seringue à lavement, a fini par occuper une place importante dans l'iconographie satirique politique et sociale, principalement de la fin du 18e siècle jusqu’à nos jours. L’homme à la seringue, la seringue elle-même, deviennent des motifs prêts-à-lancer dans l’arène des débats et des polémiques. La présente communication propose d’en retracer l’histoire et d’en analyser la pertinence discursive.

Hugo Silva Pereira (Universidade Nova de Lisboa, Portugal and University of York, England)

Representations of progress in Bordalo Pinheiro’s drawings of the railway industry

The nineteenth century in Portugal was indelibly marked by the construction of railways both in the mainland and in its overseas domains, as a trademark of a development agenda historically known as Fontismo, after its main promoter, engineer and statesman, Fontes Pereira de Melo. By the eve of the First World War the network in the mainland extended throughout around 3,000 km (Valério 2001); in the colonies, track mileage reached 3,500 km (Marçal 2018). The investment sought different goals: to connect Portugal’s harbours more effectively with Europe; to modernize the national transport system, which is archaic – to say the least; to stitch together a country separated by sundry geographical obstacles (Alegria 1988). Another important goal was to modernize the country, to put it in a path of progress and – in a day and age where science and technology were the gauge to measure each nation’s present value and past worth (Adas 1989) – to advertise Portugal as a modern, technologically-prone, and civilized member of the concert of nations (Diogo 2003).

Fontismo in general, and railway building in particular, left a strong mark in the primary sources available to historians, both textual (bills, laws, reports, correspondence, debates, statistics) and iconographical (photos, paintings, technical and popular drawings). In this paper, I analyse the latter category, and specifically hand-made drawings and cartoons of Portuguese caricaturist and cartoonist, Rafael Bordalo Pinheiro, published in two journals: Pontos nos ii (1885-1891) and O Antonio Maria (1879-1899). The main goal is to examine the representations (Moscovici 2005) of progress in the works of one of the leading artists of the time.

My analysis will be focused on those drawings that depict the railway itself (its rolling stock and engineering works) and its surrounding landscape. However, I will also include those sketches that portray the railway’s users and system builders (Hughes 1983) – engineers, politicians, financiers that contributed to their implementation in the country – in different moments, either during the inauguration or during the decision-making processes that preceded construction.

References:


Hugo Silveira Pereira, researcher at the Interuniversity Research Centre for the History of Science and Technology (Department of Applied Social Sciences, Faculty of Sciences and Technology, University NOVA of Lisbon) and the Institute of Railway Studies (University of York), and former Visiting Scholar at the History Department of School of Humanities, Arts and Social Sciences of the Massachusetts Institute of Technology (MIT). PhD in History (Faculty of Arts, University of Porto, 2012). He has published several books and essays about Portuguese railway history (mainland and colonial networks). His most recent publications include: “The implementation and development of narrow-gauge railways in Portugal as a case of knowledge transfer (c. 1850–c. 1910)” (with Bruno J. Navarro), published in the *Journal of Transport History* (2018) and “The technodiplomacy of Iberian transnational railways in the second half of the nineteenth century”, *History and Technology* (2017). His current academic interests include the decision-making process, construction and operation of railways in the Portuguese former colonies of Angola, Mozambique, Goa, and Macao and photographs of science and technology in the Portuguese mainland and colonial contexts.
Iamni Reche Bezerra (University of Campinas, Brazil)

Self-Representation: a Derridean reading of Laerte’s graphics satire

The written press took long to appear in Brazil, starting its development only from 1808 onwards, and it did so in a context where most of the population was illiterate. As a consequence, cartoonists worked directly in the construction of the Brazilian political, cultural and social imaginary, with relevant contributions being made by Henrique Fleiuss (1824-1882), Raphael Bordallo (1846-1905), Angelo Agostini (1843-1910), among others. The cartoonist Laerte Coutinho (1951-…) is an important artist in the production of graphic humor who has had her work published in important newspapers and magazines, such as O Pasquim, Folha de São Paulo and Revista Veja. In 2010, the artist announced her option in cross-dressing, and founded the Brazilian Transgender Association (ABT) two years later.

Her character Hugo is read like an alter-ego as it happened to be drawn in a woman's clothes and attending by the name of Muriel (this transition which has became the subject of the cartoons). From the documentary Laerte-se, she said that Hugo’s change was earlier than her own, and the character helped her reflection about the roles of the male and female (especially the conflict and complexity between them) occupy in her personal and professional life.

Against a certain essentialist/binary view of gender, the deconstruction of Jacques Derrida - since his Gramatography (1967) - was one of the main bases for the formulation of the theories of gender, especially due to the concepts of performativity and supplement (Derrida 1967, 1990, 1994, Butler 1993, 1997, 1999, Preciado 2004, 2008). Thus, gender can be thought as something that constitutes itself as identity and, at the same time, as something that is deconstituted as identity - conflict that Hugo presents us, with humor and deepness, when showing himself as Muriel and vice versa.

Although the character Hugo points to a huge diversity of important issues to the studies of gender, in this presentation is important to focus on the cartoons in which the author appears herself, as an illustration, speaking in the first person. It’s possible to identify Laerte in her illustration from the drawings of her glasses, the features of her face. What is the difference in the configuration and functionality of this performativity when giving up Hugo / Muriel character in order to express directly from her own caricature?

The target of this work is to discuss Laerte’s humour by using these Derridean concepts, and discusses how Laerte’s work (especially the representation of herself) is related directly and indirectly to the representation of the transgender, as well as to understand, from this point, the impact in the Brazilian society in relation to the theme in the graphic humor. Particular attention will be paid to her recent production published simultaneously to the intense growth of the extreme right in Brazil, to whom the performativity of gender expressed in Laerte’s work is unclassifiable and monstrous, but for this very same reason, remains latently active in national identity policies.
Iamni Reche Bezerra is currently following her Ph.D. studies at the University of Campinas, Brazil. Her research covers the themes of literature, alterity, translation, and memory in Jacques Derrida. Her research project is entitled “Times of translation: relations between the reading of Jacques Derrida about the concept of memory and his reflection on the translation activity”. Iamni was awarded a bachelor degree (2014) with an emphasis in Latin-American and Spanish Literature, and she did an academic exchange for the University of Santiago de Chile, where she researched about testimonial literature and memory. Iamni was awarded masters (2017) degree in Literary Studies by the University of Paraná, Brazil, with an emphasis in Translation Studies and Jacques Derrida.
Ian Haywood (Roehampton University, England)

*Peterloo in the caricature prints: the radical soundscape*

In the anniversary year of the Peterloo massacre of August 2019, this paper will explore a little-researched aspect of the event: the acoustics of radical protest. Using George Cruikshank’s famous depictions of Peterloo as a primary reference, I will explore both the diegetic and extra-diegetic effects of graphic satire, and will place the prints in a longer cultural tradition of (mis) representing radical oratory and the voice of the people. I hope my talk will be, in more than one sense, a blast.

Ilaria Berti (Pablo de Olavide University, Spain)

*The Vision of Spanish-American War in a Catalan Satirical Magazine: La Campana de Gracia and its Anti-Imperialist Propaganda (1890s)*

The satirical Catalan magazine *La Campana de Gracia* was firstly published as a bilingual periodical, and then, after a few years, just in Catalan and it was printed in Barcelona for more than sixty years, between 1870 and 1934. *La Campana de Gracia* was a republican and anticlerical periodical whose readership was mainly composed by Catalan workers who found images and drawings its main attractive.

Along with a good number of European and Asian nations, the second half of the nineteenth century is also characterized by the North American imperialism and expansionism in an area they usually defined as their own backyard. Cuba, an island formally dominated by the Spanish empire, was also the object of the United States' expansionistic aim. This paper refers to the second half of the nineteenth century, and, more specifically, to the 1890s, decade in which the satirical periodic object of the paper was particularly active in it’s denounce against the Spanish imperialism in Cuba.

This paper is a preliminary investigation on posters, artwork, advertisement and other iconographic sources produced by the artists of the periodical *La Campana de Gracia* (alongside with other Spanish and US ones) and on their depiction of food, ingredients, starving and eating people, and other subjects related with food, in order of emphasizing how the Spanish empire was incapable of ruling over the island of Cuba and how Cubans could easily become wealthier not being under the Spanish imperial joke but becoming an autonomous republic. Through the lens of Food History, this paper aims at showing, firstly, what messages of otherness were noticeably expressed in the visual documents depicting food; secondly, how those images also implicitly showed a less visible objective, the one of demonstrating a concept of alterity (i.e. a defined superiority of the Republic over the Empire), especially in the context of a Catalan opposition to the central Spanish government in the mainland, but also against the US emerging expansionistic policies in their own backyard that also included Cuba as a fundamental island part of their imperialistic aims.

After concluding her two years’ Marie Curie postdoctoral research fellowship at Pablo de Olavide University (Seville) where she worked on her *Imperial Recipes* project, **Ilaria Berti** is now a research fellow at the Munich Centre for Global History at Ludwig Maximilians University. She currently has her monograph and a co-edited volume in press. Her investigation concerns the cultural history of food in the British and Spanish colonies of the West Indies during the 19th century and has the aim of examining how food was used to build colonists’ identities. Dr. Berti is now moving to a new research project in which she will investigate culinary nationalism in Cuba during the second half of 19th century and the ways in which North Americans used the discourse on food as a powerful means to devaluate the declining Spanish Empire and to substitute it on the island. Her new investigation is partially funded by two Spanish national research projects “Globalización Ibérica” and “Historia de la Globalización”.
Jean-Claude Gardes (Université de Bretagne Occidentale, France)

La caricature de l’autre comme révélateur des auto-représentations. La perception de la France dans la caricature allemande, du Second Empire à la reunification

L’histoire et le destin de l’Allemagne et de la France ont partie liée depuis de nombreux siècles et jusqu’au lendemain de la Second Guerre mondiale. Les relations des deux pays, souvent tendues, ont donné lieu à de nombreux affrontements dont bon nombre d’études rendent compte. Aujourd’hui encore, les rapports entre les deux pays ne sont pas dénués d’affectivité.

La caricature s’est très tôt emparée du thème de ces relations tumultueuses, particulièrement à partir de 1870, lorsque les nationalismes conquérants ont provoqué des conflits dont la violence est allée en s’accentuant. Dès cette époque, les caricaturistes allemands ont accordé à la France un nombre très important de documents, dont beaucoup nous en apprennent tout compte fait presque davantage sur la politique et la culture allemandes que sur celles du voisin français. Cette communication a pour objectif, en partant bien souvent de la représentation des figures allégoriques, de retracer quelques-uns des moments clés de cette perception de la France et de faire ainsi ressortir l’évolution des auto-représentations en Allemagne.

João Alpuim Botelho (Museu Bordalo Pinheiro, Portugal)

Zé Povinho: a character that represents Portuguese people

Rafael Bordalo Pinheiro (1846 - 1905) is a caricaturist who has published political drawings in newspapers from 1875 to 1905. In 12 juin 1875, he created the character “Zé Povinho” as a representation of the Portuguese people. This communication will contextualize this character (in a free translation Joe Little People) in the Portuguese social and political environment of the late XIX century.

João Alpuim Botelho is an History graduate and have an MA in Museology and Heritage. Currently is the Director of the Bordalo Pinheiro Museum / EGEAC in Lisbon.
Kateryna Lobodenko (Université Paris 3 – La Sorbonne Nouvelle, France)

L’allégorie de la Russie dans les dessins satiriques de MAD: la patrie vue depuis l’exil

Le caricaturiste Mikhaïl Drizo, alias MAD, réfugié à Paris dans les années 1920 suite à la révolution et la guerre civile en Russie, continue à développer, en exil, l’allégorie féminine de la Russie et en fait rapidement sa signature. Grande, belle et forte, sa Russie, symbolisant les valeurs et temps anciens, se transforme rapidement en une femme cadavérique et meurtrie qui incarne la Russie soviétique. À travers les œuvres du caricaturiste publiées dans la presse émigrée, nous tâcherons de répondre à la question comment le dessin satirique aide à préserver l’image de la nation et à construire la notion de communauté russe à l’étranger. Nous prolongerons notre réflexion sur la façon dont les émigrés sont représentés par opposition aux Soviétiques, et la manière dont la caricature façonne les stéréotypes des «ennemis».

Titulaire d’un double cursus en études cinématographiques et en sciences de l’information et de la communication, Kateryna Lobodenko s’intéresse au patrimoine artistique, la presse et la caricature des émigrés russes en France. Elle termine une thèse de doctorat sous la direction de K. Feigelson qui porte sur les figures de la Russie dans le cinéma et le dessin satirique en France dans l’entre-deux-guerres. Elle est, également, l’auteur d’une dizaine d’articles en français et en russe, publiés, entre autres, dans La Revue russe, Ridiculosa, Trait d’union et sur le site de l’Équipe interdisciplinaire de recherche sur l’image satirique (EIRIS).
Lorraine Madway (The University of Alabama, Tuscaloosa, USA)

The Consumption and Re-Construction of Lynching Images in the United States

This paper proposes to analyze the consumption and re-construction of lynching images in the United States, which were prevalent after the Civil War and through the first three decades of the twentieth century, to illuminate representations of the self and the other in both satiric and reconstructed counter-images. Exploring and understanding both types of lynching images is critical to understanding how they continued to frame and redirect discourse on the use of racial terror to mark divergent national identities based on the making and unmaking of racial identities.

Lynching began to flourish after the Civil War to reassert white supremacy. Participants, supporters, and observers of this mob-instigated violence disseminated images through photographs, newspaper cartoons, postcards, trade cards, and stereographs to portray a highly stylized visual spectacle. Through the eyes of whites, these visual images became part of a performance and a cri de coeur against a perceived wave of state-sanctioned coercion unleashed by Reconstruction (1865-1877), and provided justification for seemingly spontaneous expressions of mob vigilantism. When lynching was at its height, from 1882 to 1930, it cost the lives of more than three thousand people, of whom about 88% were African American.

At its core, lynching is a spectacle of communal and ritual acts committed in response to a perceived threat of political, economic, social, and sexual displacement posed mostly by African American men. Whites who engaged in or attended a lynching participated in a satiric performance of racial identity whose climax was to keep African Americans in their subordinate place. Lynching was also a product of the emerging consumer culture created by industrialization since the phenomenon required photography and mass communication to perpetuate the reality or the threat of violation on the part of both perpetrators and victims.

Photography and mass communication also made it possible to transform the content and context of the spectacle by anti-lynching activists. African Americans and smaller numbers of whites acted on their own initiative or through the interracial NAACP (National Association for the Advancement of Colored People) to reconstruct the meaning of lynching imagery. Opponents of lynching chose to subvert the story of black savagery and reframe the narrative as one of black vulnerability and victimization in the face of organized and orchestrated terror. By reclaiming ownership of lynching images, anti-lynching activists effectively entered into a debate about citizenship that focused on the right to represent black bodies and reclaim the humanity of the victims. Their efforts over much of the twentieth century challenged white communities to confront and share the shame and terror of all that lynching represents.

The culmination of these ongoing efforts is enshrined in the National Memorial for Peace and Justice in Montgomery, Alabama, opened in April 2018. This is the first memorial dedicated to commemorating the victims of lynching and understanding the history of racial terrorism and its implications for the present. The paper will include a discussion of the memorial’s striking imagery to convey the horrors of lynching, imagery elemental in its powerful and provocative impact on visitors who bear witness to lynching’s tragic legacy.
Lorraine Madway is the Associate Dean for Special Collections and a Professor at the University of Alabama Libraries. Her research interests focus on the politics of public display and representations of cultural and political power. She has explored these subjects in her graduate work in early modern European and British history and in her career as an archivist and curator of American and European collections. Recent publications include the purveying of patriotic pageantry in the U.S. Civil War Sanitary Fairs and the documenting of art and history in the unpublished work of Gordon Parks, noted African American photographer and journalist. She received her PhD in History at Yale and her archival training at Simmons Graduate School of Library and Information Science in Boston.
Marcos Cardão (Universidade de Lisboa, Portugal)

Political correctness or racism? Serena Williams cartoon and black women bodies in popular culture

On the US Open final, the tennis player Serena Williams, a 23-time Grand Slam champion, smashed her racquet and called the umpire a “liar” and a “thief” while she was losing the tennis match to the Haitian-Japanese player, Naomi Osaka. Serena was given three code violations by the Portuguese referee, Carlos Ramos, which cost her a point penalty and then a game penalty.

On September 10, the Melbourne’s Herald Sun cartoonist Mark Knight’s published a caricature of Serena Williams as an irate, hulking, big-mouthed black woman jumping on a broken racket at the US Open, while her opponent, Naomi Osaka, was portrayed as a white woman. The cartoon was seen as being racially offensive because it portrayed a stereotyped caricature of black people, specifically black women, very common in the racialized regime of representations in popular culture (Hall, 2013). In an article published later, the cartoonist Mark Knight said he was amazed at the reaction and described those offended of being “oversensitive” stressing that his cartoon was about bad behavior and not about race.

More than different interpretations on Serena’s behavior, the cartoon pointed out the misunderstandings of the role of cartoons in contemporary culture and how they can push boundaries, challenge perceptions and being satirical without becoming offensive or degrading. The ongoing debate on social media and elsewhere illustrated how the calls for sensitivity, historical context, moral responsibility or accountability were dismissed as “political correctness”.

Admitting that cartoons always involve humorous exaggeration and ridicule, which are the lines that separate satire from cliché, irony from images that demeans or degrades? Is political correctness a new form of ethical fundamentalism that prevents freedom of expression or it is way to avoid the right to offend minorities and the most vulnerable in society? Are claims against racist offenses a form of victimization and merely an identitarian compliant or a plea for justice and equality? These are some of the questions I wish to address in my presentation, where I’ll try to map some of the racist depictions in popular culture.

ABSTRACTS | RÉSUMÉS

Maria Virgílio Cambraia Lopes (Centro de Estudos de Teatro – Faculdade de Letras da Universidade de Lisboa, Portugal)

**Caricature et crise identitaire: sur la guerre satirique entre le Punch et Pontos nos ii (1889-1890)**

La dispute pour le partage des territoires africains par l’Europe, à la fin du XIXème siècle, a originé une guerre croisée entre les images satiriques de plusieurs pays, parmi lesquels l’Angleterre, le Portugal et la France.

Dans les années 1889 et 1890, le *Punch* anglais et *Pontos nos ii* portugais, deux hebdomadaires à grande diffusion dans leurs pays, publient des caricatures agressives qui mènent à une confrontation assez violente, dans laquelle le français *Charivari* a aussi une participation active.

Les images montrent que l’affirmation de l’identité de chaque pays, pendant une crise politique, n’est pas dissociée des déséquilibres politiques visibles dans le graphisme caricatural. Ces images montrent aussi que la caricature peut être un document important pour l’histoire car elle met en évidence des aspets très particuliers queles textes écrits n’en peuvent pas montrer.

Les satires britanniques n’abdiquent pas de John Bull, le représentant du peuple anglais, en le montrant puissant et agressif, pendant qu’elles ignorent Zé Povinho, le symbole identitaire du Portugal. Celui-ci est remplacé par des enfants entêtés, par des petits soldats peureux ou par des animalisations anodines. Tout ça nous entraîne dans un combat où les sentiments nationaux des oppositeurs sont mis en cause. L’Angleterre exibe le paternalisme de quelqu’un qui a conscience de sa supériorité et, donc, on est devant la loi de la force.

Les réponses portugaises sont révoltées et inflammés. Cependant, elles utilisent les mêmes motifs graphiques et renoncent à leur autonomie, permettant que leur adversaire définisse et impose les règles de la dispute satirique. Cela arrive dans le contexte d’une grave crise interne au Portugal. Le manque de confiance et le scepticisme par rapport à la monarchie conditionnent quelques représentations caricaturales portugaises qui sont ambivalentes. Bien qu’elles expriment la révolte patriotique, elles insistent sur l’inégalité des forces entre les anglais et les portugais. Tout cela contribue à augmenter l’exposition de l’affaiblissement national et de la vulnérabilité du Portugal.

Néanmoins, lorsque les caricaturistes portugais prennent l’initiative d’attaquer les anglais, cette ambivalence n’est pas visible. Les dessins sont plus contondants et on peut voir Zé Povinho levé, attaquant John Bull. Dans ce cas, les caricaturistes portugais, défendant leur pays, exposent la servilité d’Angleterre devant les pays les plus puissants et essaient aussi de prendre la question, dans le domaine de l’éthique internatine. Jonchère, le caricaturiste du *Charivari* encourage la position portugaise.

par un lecteur de Os Lusíadas, bercé dans un sommeil reposant, pendant que l’oeuvre de Camões reste ouverte et abandonnée par terre.

Ces caricatures montrent aussi que, parfois, la satire invahit les territoires du passé pour imposer des configurations nouvelles et adapter convenablement l’histoire.

Michel Kabalan (Instituto de Filosofia – Universidade do Porto, Portugal and Seminar für Semitistik und Arabistik – Freie Universität Berlin, Germany)

Serious and yet satirical: political caricatures in the 20th century Lebanese press

My paper will study at some length the phenomenon of political caricatures in the 20th Lebanese press by looking at the work of two renowned caricaturists, namely Pierre Sadek (1938-2013) and Stavro Jabra (1947-2017). I will study the ideological undertones of some of these caricatures and the way they systematically embodied and consolidated several nationalist stereotypes through their aesthetic and graphical content. Last but not least, I will highlight how these political caricatures were often the medium for a strong political statement especially in times of civil strife and during the Lebanese civil war (1975-1991).

Michel Kabalan is an Arabist, a cultural historian and a literary translator. He is a researcher at the Instituto de Filosofia, Universidade do Porto, Portugal and the Seminar für Semitistik und Arabistik, Freie Universität Berlin, Germany.
Paula Rama da Silva (Estoril Higher Institute for Tourism and Hotel Studies, Portugal)

**Timeless Representations – Timeless Britain – Hogarth, Gillray and Bell**

The eighteenth century in never complete without William Hogarth’s numerous representations of Britain, London, its people and his own views on many of the social and political issues that echoed people’s voices.

A country of contrasts, ideas, novelty, progress and all the consequences that come with these, Britain was a powerful nation but one where the political rights of ordinary men and women were very limited. Most of the towns had no or very restricted representation at Westminster but, regardless of this, the influence of public opinion was very strong. Despite what was happening in Europe, Britain did not undergo a major political revolution at the time.

However, the need to describe a nation, regardless of its tone, is timeless as we all need records of past events that will serve the future. Political events always reflect the spirit of people and nations and sometimes, as it is the case of satire, the right mean can be more powerful than riots. This paper intends to show the unsettling similarities between the political scene of the 18th, 19th and 21st century through the hands and eyes of three well-known artists: Hogarth, Gillray and Bell. The satirical image depicted by these authors is essential in defining a national identity and in the building of a “timeless” community.

The witty and satirical tone present in the works of the three artists offers us an intriguing perspective on the social, cultural and political life of British. Commonly accepted that “nowadays cartoonists self-consciously draw on Hogarth or Gillray as models” (Gatrell, 2010), this paper will focus on some of their well-known works such as: Hogarth’s sketch on The Oxfordshire Election, or the election series, Gillray’s French Liberty | British slavery and Bell’s on François Hollande and Angela Merkel or his latest Brexit. Jones says on Hogarth (2013) that “in fact he offends the whole of humanity. And that is true of all great cartoonists.” It is, in fact.

**Paula Rama da Silva** has an MA in English Teaching by the New University of Lisbon (UNL). She is a lecturer in English language and culture at the Estoril Higher Institute for Tourism and Hotel Studies and has been an EFL teacher for over twenty years. She is working on her PhD dissertation, at Lisbon’s Faculty of Letters, on the social and cultural influence of William Hogarth’s art in eighteenth-century London. Her current research interests include 18th-century English studies with special focus on social studies and culture which she combines with her ongoing research on matters concerning foreign languages education and didactics at FCSH.
Pascal Dupuy (Université de Rouen, France)

La Riposte française: l’Angleterre et les Anglais dans la caricature française de la Révolution et la Restauration

La caricature anglaise règne en Europe tout au long du 18e siècle. Elle produit des signes et des motifs qui sont ultérieurement repris ou adaptés par les différentes productions nationales européennes. Tout au long du siècle, en raison de leur ancienne rivalité, la France, tout particulièrement, fait les frais de ses attaques graphiques sans qu’elle ait les moyens d’y répondre par le dessin. Mais, en 1789, grâce à l’abolition de la censure qui sous l’Ancien Régime bridait la liberté d’expression, une production nationale française, d’abord patriote, puis royaliste, voire le jour. L’Angleterre, son monarque ou son gouvernement ne sont pas dans un premier temps les cibles privilégiées de cette production, mais le deviennent peu à peu en raison de la guerre qui se prépare, puis lors du conflit qui éclate en février 1793 et qui allait se poursuivre presque sans interruption jusqu’en 1815. Par intérêt et par convictions, les caricaturistes français s’attaquent alors avec détermination à un pays qui est censé représenter le chef de file de la coalition menée contre la France révolutionnaire. Le 12 septembre 1793, le Comité de Salut Public demande même au peintre Jacques-Louis David de « multiplier les gravures et les caricatures qui peuvent réveiller l’esprit public et faire sentir combien sont atroces et ridicules les ennemis de la liberté de la République ». S’engage alors une véritable guerre des images entre les deux pays, la Grande-Bretagne, armée de sa longue expérience dans ce domaine, régnant également en attaquant tout autant les idéaux révolutionnaires “venus” de France et à tous ceux qui outre-Manche en sont les soit disant porte-paroles. Notre communication, ponctuée de quelques exemples tirés de la production britannique, s’attchera avant tout à la satire graphique française à partir d’un fond encore méconnu mais représentant plusieurs centaines de planches produites principalement entre 1792 à 1820. Nous évoquerons ainsi les premières pages d’un ouvrage en cours d’écriture et dont la publication est prévue en 2020.

Pascal Dupuy est Maître de conférences (histoire moderne), Université de Rouen – Normandie. Ses recherches portent essentiellement sur les images satiriques européennes autour de la Révolution française, sur la Fête de la Fédération et l’année 1790 et sur l’impact de la Révolution française en Grande-Bretagne.

Publications

Livres


**Communications récentes lors de colloques et contributions à des ouvrages collectifs**


- «Presse et caricature à la fin du XVIIIe siècle en Angleterre: des relations ambiguës» Journée d’études *Echos de la Marseillaise. La Révolution française vue d’Europe*, organisée par Stéphanie Roza et Myriam-Isabelle Ducrocq, Université Paul-Valéry, Montpellier 3, 18 mai 2017, actes à paraître.


**Direction récentes d’ouvrages collectifs ou d’un numéro de revue.**

- Direction et Introduction « Modes de circulation des images entre 1750 et 1848: représentation, politique et diffusion » Journée d’études (5 mai 2017) PURH, à paraître 2019


**Articles récents pour des revues à comité de lecture**

• «Vue d’Angleterre: les mouvements révolutionnaires de la fin du XVIIIe siècle ou le rejet du républicanisme dans les images», *La Révolution française* [En ligne], 11 | 2016, mis en ligne le 01 décembre 2016, RL: http://journals.openedition.org/lrf/1697 ; DOI : 10.4000/lrf.1697


**Commissaire d’exposition**


ABSTRACTS | RÉSUMÉS

Paulo Henrique Soares de Almeida and Célia Maria Ladeira Mota
(University of Brasilia, Brazil)

*Satires of a Brazil in Transition. The Federal Constitution of 1988 in Correio Braziliense’s political cartoons*

In the field of journalism, among the different types of images, are the political cartoons. From the French charger — which means to load, to carry or to exaggerate — these illustrations can be defined as “a form of burlesque and caricatural pictorial representation in which a specific fact is satirized, such as an idea, situation or person, in general, of political nature and within the public’s knowledge” (FONSECA, 1999, p.26).

As one of the practices of creating meaning concerning events, we consider the political cartoon as a rich argumentative genre, a rhetorical action that reveals the relations of power, the author’s position and the game of persuasion. Through a satirical and hybrid narrative that combines elements of reality with the Imaginary, it takes a stand, hurts, urges, denounces, criticizes and enables us to reflect upon a certain time and its representations, be they political, economic or social. In a political cartoon is possible to identify the myths, the fables, the culture, a society’s way of life and its time. While narrating and representing an event, it tends to emphasize stereotypes and the excesiveness, usually through figures of speech — like metaphors, irony and hyperbole — creating a ‘reality effect’ and symbolic forms that contribute to the shaping of the collective imaginary regarding countries, cultures, organizations and politics.

Based upon these informations, this article proposes to analyze three of these narratives published in the Correio Braziliense newspaper in regard to the promulgation of the Brazilian Federal Constitution of 1988. Written after the end of the Military Dictatorship (1964-1985) in the country, the new Legislation, has not only restored the inviolability of freedom and basic rights in Brazil, but also sought to establish a vast array of progressive precepts like gender equality, the criminalization of racism, the prohibition of torture and many other social rights, such as education, labor and health for all. In this context, the questions we propose are: how did these political cartoons represent this historical event (the promulgation of the Constitution) in post-dictatorship Brazil? How did these images project the sense of change and Brazilian redemocratization idealized by the new Charter?

The research uses as theoretical-methodological reference the Critical Analysis of the Narrative, as proposed by Luiz Gonzaga Motta (2013). By tracing the path proposed in this study, we realized that the first political cartoons published by Correio Braziliense about the 1988 Constitution highlighted a constitutional utopian character. Even in view of the recent memory of the dictatorship time, the Charter was represented in the images as a greater symbol of hope for the search for a democratic State of law after an authoritarian, intolerant and violent State. A new chance for transformation and a new and improved Brazil.

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Sílvio Marcus de Souza Correa (Universidade Federal de Santa Catarina, Brésil)

La dégénérescence d’une nation par deux caricatures de John Bull


En puisant dans un corpus iconographique de plusieurs images satiriques - des caricatures pour la plupart - le propos de cette communication est de montrer les liens entre deux caricatures de John Bull qui renvoient à une pensée raciale et à une idée biaisée de la dégénérescence. L’abrutissement du John Bull se fait par le glissement d’une image à l’autre, notamment celles du « nègre » et du « gorille ». La dégénérescence de l’ennemi s’inscrit dans une guerre idéologique à laquelle s’engagent quelques dessinateurs allemands.

Sílvio Marcus de Souza Correa est professeur à l’Université fédérale de Santa Catarina (UFSC). Doctorat en sociologie de la Westfälische Wilhelms-Universität Münster (Allemagne), post-doctorat au Centre national de la recherche scientifique du Québec (CNRS) et chercheur invité à l’Institut d'études avancées de Paris (France). Chercheur du CNPq depuis 2011. Il est actuellement chercheur senior (CAPES) et chercheur invité au Centre Interdisciplinaire d'Histoire des Sciences et des Technologies (CIUHCT) de l'Université Nova de Lisboa et du Centre d'Études en Sciences Sociales sur les Mondes Africaines, Américains et Asiatiques (CESSMA) de l’Université Paris VII. Son domaine de recherche est le colonialisme en Afrique dans une perspective d'histoire globale.