



Ces Femmes qui font l'Écosse Women and the representation of the idea of Scotland

Book of abstracts : Poster presentations

Annette Bächstädt, doctorante du CIRLEP de l'université de Reims, “Marie de Lorraine-Guise (1515-1560), reine et régente d'Écosse”

Je travaille sur Marie de Lorraine-Guise (1515-1560), reine et régente d'Écosse. Mon sujet de thèse comporte un volet historique et un volet littéraire et intègre la vie en France et en Écosse de Marie de Lorraine-Guise.

Julie Briand, PhD candidate Glasgow University, “Things Nice Girls Don't Do': Challenging Class and Morality in Writing the Female Voice in Irvine Welsh's *Porno* (2002) and Kirsten Innes's *Fishnet* (2016)”

Since *Trainspotting* (1993), Welsh's significant first attempt to 'do women' started with its sequel, *Porno* (2002) where he chooses as main character a young English student who prostitutes herself and works in the porn industry. Kirsten Innes's debut novel *Fishnet* (2016) tells the story of Fiona who experiences a turning point in her life when she discovers that her sister has been working as a prostitute. Through her

character's journey into the world of sex work, Innes raises questions on morality and sexuality within the Scottish society. Similarly, Welsh attempts to shock his readers with a crude and almost grotesque depiction of sex work and sex industry in playing with roles and archetypes. If Welsh's approach to women is often controversial, being seen at times as misogynistic, at others empowering, Innes's portrayal of women offers a startling contrast in her detailed research on the subject. The question of readership and reception will therefore be examined as well as the question of male intervention on the feminine.

On the one hand, Welsh differentiates male and female characters through the use of the vernacular: women are bodies with standardised voices. On the other, Innes' use of the Scottish vernacular is primarily seen in dialogue among working-class women as a symbol of community, an assertion of the self where the question of class appears second. Thus, albeit differently, both works present a thought-provoking view of the relationship between gender and class through language, on which this paper will focus by seeing the use of Scots as a major factor in the renewal and re-appropriation of the female Scottish identity.

Rachel Meredith Davis, PhD Candidate in Scottish History, University of Edinburgh, "Elite Women in Late Medieval Scotland, c.1300-1450"

There is a perception in late medieval Scottish historiography that women played a marginal role in the affairs and politics of the realm. Rather than key political players, they have often been cast as victims to the political and financial machinations of their male kin. The work of Elizabeth Ewan, Cynthia J. Neville, and others has begun to provide a corrective to this misperception. This PhD project aims to contribute to this corrective. Considering elite women prosopographically in the fourteenth and fifteenth centuries, this project demonstrates the considerable power exercised by Scottish female lords and the influence they had on their local political landscapes. Through the analysis of women's seals and charters, the project analyses perceptions of familial and personal identities of aristocratic Scottish women. It then uses these iterations of identities to show women's capabilities as formidable lords, often with lengthy careers as heads of estates. It argues that the activity and achievements of these women, therefore, recasts women into a more prominent, powerful position within the Scottish family and, more broadly, the nobility, thereby necessitating a re-examination of the nature of lordship and power in late medieval Scotland.

Christelle Ferrere, doctorante Université de Toulouse II, "Les femmes Makars : ambassadrices de l'Ecosse contemporaine"

Les années 90 en Ecosse ont été le lieu de nombreuses ambitions d'un Parlement nouveau, vu comme une autre chance de faire mieux, concernant notamment l'égalité hommes-femmes. De cette ambition inscrite d'abord dans les mouvements féministes (la *Scottish Women Convention* par exemple) qui ont participé à imaginer un nouveau

gouvernement, nous retrouvons quelques effets aujourd'hui : la nomination de femmes à la tête du Parlement écossais (Nicola Sturgeon) et des principaux partis politiques, le 50/50 au Cabinet du Parlement, mais aussi la nomination de deux Scots Makars féminins, Liz Lochhead (2011-2016) et Jackie Kay (depuis mars 2016).

La création, en 2004, du titre de Scots Makar, poète national écossais, souligne la « contribution significative de la poésie à la culture écossaise » (McConnell, 2004), et en nommant deux femmes à ce titre, le Parlement met en exergue la contribution des femmes à la culture nationale, dans une période où les autres poètes nationaux britanniques sont aussi des femmes.

Lors de cette présentation nous tenterons de montrer que ces Makars féminins et leur poésie participent à l'image du pays. En d'autres termes : comment cette poésie féminine ambassadrice de l'Ecosse post-dévolution se fait-elle la voix de cette nation diversifiée, attachée à ses langues indigènes et issue d'un jeune Parlement ?

Loïsa Landragin, Doctorante Aix-Marseille Université, “Rethinking The Scottish Nation in Jackie Kay’s Poetry”

What is the difference between male Scottish Writers and Women Scottish Writers? Is there a female Scottish writer’s aesthetic? Following Jane Dowson, my contention is that the female writer’s aesthetic is “conceived through a writer’s female experience of her national/racial” but also gendered identity. This paper proposes to look into the work of Scottish poet Jackie Kay, recently appointed as a Scottish poet laureate to explore how her poetry allows to rethink the Scottish Nation.

Jackie Kay was born to a Scottish mother and a Nigerian father and adopted at birth by two Scottish parents. While celebrating her Scottish identity, her poetry also appeals to widen the borders of the Scottish nation in order to create a third space that narrates and acknowledges other representations of Scottishness. Nonetheless, analyzing Scottish Women poetry also pertains to include women experiences into the discourse of the nation as ventriloquising, ekphrasis, autobiographical facts, portraits are techniques used by the poet to represent women. Finally, the cunning questioning of patriarchal symbols foregrounds the weaving of established and new representations of Scotland.

Alice Lemer-Fleury, Doctorante Université de Nantes, “L’Amérique du Nord britannique dans les politiques de l’Empire de l’Ecosse et de l’Angleterre entre 1783 et 1815”

Je travaille sur l’Amérique du Nord britannique dans les politiques de l’Empire de l’Ecosse et de l’Angleterre entre 1783 et 1815. Mon travail de thèse a pour objet de mettre en lumière et d’analyser les politiques coloniales et impériales jusqu’alors négligées. Ma thèse présente ainsi la place et les perceptions des colonies nord-américaines dans la société anglaise et écossaise au tournant du 19ème siècle à travers l’étude des débats parlementaires, de la presse, des revues et des publications intellectuelles à Londres et à Edimbourg. Elle s’interroge également sur les politiques

impériales pour les Canadas et sur le degré d'influence des Ecossais sur les politiques menées à Londres et dans les colonies. Je pose enfin la question d'une politique du centre (Londres) pour ses périphéries (l'Ecosse et les colonies canadiennes) à travers l'étude de nombreuses sources sur l'émigration écossaise vers l'Amérique du Nord britannique. L'analyse de la correspondance des Secrétares d'Etat chargés des colonies, du Lord Avocat pour l'Ecosse et des officiels dans les colonies, des rapports du Board of Trade et de la Chambre des Communes, des débats dans la presse et les revues etc. permet d'apporter des connaissances nouvelles sur les politiques impériales en matière d'émigration des Ecossais et de mettre à mal un certain nombre de préjugés sur l'attitude (supposée hostile) de Londres face à l'émigration des Highlanders vers les Canadas.

Jess Orr, PhD candidate at the University of St Andrews, "Rediscovering the currency of Scottish women's voices in Ali Smith's *Shire*"

Born in Inverness in 1962, award-winning author Ali Smith is one of the most intelligent and provocative writers to emerge from Scotland in the last fifty years. Whilst her fiction avoids adopting an exclusively female or Scottish voice, Smith frequently draws attention to women who have played crucial but understated roles in the development of Scotland's literary culture. In addition to her interest in writers such as Muriel Spark and the Orcadian film-poet Margaret Tait, Smith's 2013 publication *Shire* narrates the life of a relatively unknown Scottish poet Olive Fraser, who was brought to her attention by Cambridge academic and fellow Scotswoman Helena Shire.

Shire includes a tributary account of Olive's experience as an intelligent young writer in the rural Highlands of the early twentieth century, and Smith's narrative elicits a frustrated yet energetic and rebellious spirit. By aligning voices from the past with those of the present, Smith also highlights the parallels between Shire and Fraser's lives and her own, and re-energizes their linguistic currency for a contemporary readership. Her desire to disrupt the historically male canon of Scottish literature and raise awareness of women's contribution to it, this paper suggests, is one which pervades Smith's literary consciousness, and is epitomised by this heart-warming text.

Céline Savatier-Lahondès, Doctorante Université Blaise Pascal, Clermont-Ferrand et Université de Stirling, "Deirdre, Grainne and Mab: Women in the Celtic mythology common to Ireland and Scotland"

Ma recherche porte sur la présence et l'influence de motifs dits celtes dans l'œuvre de William Shakespeare. Je propose ici de consulter une matière littéraire insulaire antique, pré-chrétienne et pré-romaine (bien que les traces écrites soient tardives) et plus particulièrement deux légendes connues aussi bien en Ecosse qu'en Irlande depuis des temps immémoriaux¹ – *Deirdre et les fils d'Usna* et *La poursuite de Diarmuid et*

¹ Professor MacKinnon, in "The Celtic Review n°1", (Edinburgh, 1904), page 6.

Grainne. Il s'agit d'examiner quel degré de force se dégage des personnages féminins, Deirdre et Grainne, toutes deux voulant échapper à un mariage avec un homme (un roi) plus âgé qu'elles. Deirdre se brise volontairement le crâne sur un rocher pour échapper à son destin et Grainne s'enfuit avec celui qu'elle a choisi comme amant, Diarmuid. Degré d'indépendance et de choix, degré d'influence, attributs guerriers, rapports à la sexualité, quels personnages féminins se dessinent dans ces deux récits ? Auteur d'un autre temps, Shakespeare a raconté l'histoire de Lady Macbeth, femme influente s'il en est mais aux sombres atours.

La femme est-elle destinée à provoquer « la trahison et la faute qui aura des conséquences fatales et provoqueront des calamités », comme l'écrit Philippe Walter ?² Nous nous interrogerons sur la vision de la femme dite 'celte' telle qu'elle est traduite dans les récits mythologiques irlandais ayant eu une influence culturelle en Ecosse, puis, chez Shakespeare, avec le personnage de Lady Macbeth, dans la « pièce écossaise ». Le fait que les personnages féminins évoqués ci-dessus soient reines ou destinées à l'être est naturellement d'une importance primordiale.

Dóra Vecsernyés, PhD candidate Eötvös Loránd University, Budapest, “Mapping the Visceral : The Female Experience of Spaces and Places in Janice Galloway’s short Stories”

In her introduction to a collection of short stories by Scottish women writers, Janice Galloway claims, “[t]here is coping with that guilt of taking time off the corners of national politics to get concerned with the sexual sort: that creeping fear it’s somehow self-indulgent to be more concerned for one’s womanness instead of one’s Scottishness.”³ Defying this patriarchal discourse, Galloway’s oeuvre reflects an ongoing preoccupation with the anatomy of the female self and the intricacies of female experience. She applies experimental typography and layout, along with particular narrative styles and techniques to portray her characters’ mental and bodily workings. Through her focus on the visceral, we gain insight into the perceptions and interpretations of the spaces and places her characters are embedded in – be it the working-class Scotland of her childhood and adolescence depicted in her anti-memoirs *This is Not About Me* and *All Made Up*, or even the European settings of her fictionalised biography of Clara Schumann. Pivoting on this subject, my paper is centred on Galloway’s short story collections *Blood*, *Where You Find It*, and *Jellyfish*, which provide snapshots of female existence either in particular Scottish settings or in a general working-class milieu. Relying on notions of spatiality, affect theory, and corporeal narratology, I aim to scrutinise the microcosms of private spaces, bodies, and identities created in Galloway’s short stories, arguing for the aptness of her diverse little narratives rather than a seemingly uniform grand narrative of Scottishness.

² P. Walter, *Arthur, l’ours et le roi*, op. cit., p. 161.

³ Janice Galloway, “Introduction,” in *Meantime: Looking forward to the Millennium* (Edinburgh: Polygon, 1991), 2-7, pp. 5-6.